1. NAME OF PROPERTY

Historic Name: NEW ENGLAND CONSERVATORY OF MUSIC

Other Name/Site Number:

2. LOCATION

Street & Number: 290 Huntington Avenue Not for publication:___

City/Town: Boston Vicinity:___

State: MA County: Suffolk Code: 025 Zip Code: 02115

3. CLASSIFICATION

Ownership of Property	Category of Property
Private: X	Building(s): X
Public-Local: ___	District: ___
Public-State: ___	Site: ___
Public-Federal: ___	Structure: ___
	Object: ___

Number of Resources within Property

Contributing	Noncontributing	
1	_____	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
1	0	Total

Number of Contributing Resources Previously Listed in the National Register: 1

Name of Related Multiple Property Listing: N/A

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ____ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ____ meets ____ does not meet the National Register Criteria.

Signature of Certifying Official Date

State or Federal Agency and Bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria.

Signature of Commenting or Other Official Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

___ Entered in the National Register
___ Determined eligible for the National Register
___ Determined not eligible for the National Register
___ Removed from the National Register
___ Other (explain):

Signature of Keeper Date of Action

6. FUNCTION OR USE

Historic:	Music	Sub:	Education
Current:	Music	Sub:	Education

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: Renaissance Revival

MATERIALS:
Foundation: Granite
Walls: Buff Brick with Limestone trim
Roof: Asphalt
Other:

Describe Present and Historic Physical Appearance.

New England Conservatory of Music is located in the Fenway section of Boston's Back Bay, an area noted for the numerous educational and cultural institutions which relocated there around the turn of the century. The building is situated at the end of the block bounded on the northwest by Huntington Avenue, southeast by St. Botolph Street, and northeast by Gainsborough Street; its southwest side is adjacent to the Y.M.C.A. building.

Except for Jordan Hall at New England Conservatory and Brown Hall, the Renaissance Revival style Conservatory was completed and occupied in 1902. The concert hall, Jordan Hall at NEC, was completed in time for use for the 1903 commencement. Dedication of Jordan Hall at New England Conservatory was in October of that year. Brown Hall was completed in 1928.

Built in the manner of an Italian Renaissance palace, the original portion of New England Conservatory is rectangular in plan (nine bays by thirteen bays) and rises three stories from a high granite basement to a flat roof. Constructed of buff brick with limestone trim, it is finished by a projecting modillion cornice, wide frieze and molded architrave. The first story is rusticated and separated from the upper two stories by a limestone stringcourse. A three bay deep addition of similar materials and design, forms the southwest elevation, which fronts Huntington Avenue and extends back to St. Botolph Street.

The Gainsborough Street elevation (northeast) has a seven bay center section with projecting three bay pavillions at each end. Three entries flanked by globe lights and paired windows constitute the ground floor of the central section; all openings are segmentally arched and have limestone keystones. The upper two floors are divided into a three bay central section with flanking two bay sections by vertical strips of rustication which imitate quoining. Windows at the second story have limestone architraves and heavy entablatures while those of the third story have earred limestone architraves. Raised limestone panels separate the windows of the two stories. The end pavillions are treated in identical fashion with segmentally arched windows at the first story, pedimented windows at the second story and earred windows at the third. The corners of the pavillions are quoined.

The original Huntington Avenue elevation (northwest) has a three bay center section with three bay pavillions at each end. A center entry flanked by two small windows make up the ground floor of the central section. It is framed by a limestone architrave, and headed by an entablature whose cornice is supported by ancones. The upper floors are divided by marbleized cast concrete ionic pilasters. Windows at the second floor are round arched and decorated with keystones and balustrades, while those of the third floor have earred architraves topped by an anthemion and scroll motif.

The end pavillions have segmentally arched windows with limestone keystones at the first story, rectangular windows with limestone architraves and triangular pediments at the second story, and small square windows with earred limestone architraves at the third story. The 1928 Brown Hall addition has three entries with small square windows above them at the first story, rectangular windows with limestone architraves and projecting caps at the second

story, and small square windows with earred limestone architraves at the third story. This addition is the building's only exterior alteration and has been successfully integrated into the scheme of the original structure.

The original southwest elevation was altered with the 1928 addition. It is dressed only on the westernmost bay which is treated exactly as the Huntington Avenue elevation. The remainder is faced with yellow tinted cast concrete and has random fenestration.

The St. Botolph Street elevation (southeast) is dressed only on the eastern three bays which are treated in exactly the same way as the end pavillions. The remainder of the original section is buff brick with random fenestration and a service entry; the 1928 addition is faced with yellow tinted cast concrete.[1]

The interior spaces of the building are oriented around the large semi-circular concert hall, Jordan Hall at New England Conservatory; on the first floor a corridor follows the contours of the hall, with offices and public spaces leading off from it. Another interior corridor encircles the hall's stage area. Classrooms, practice rooms, and office spaces occupy the second and third floors. Jordan Hall's moderate size, 1,019 seats, and acoustical excellence make it one of Boston's most valuable concert halls. The concert hall features a stage with the organ casework occupying its entire rear stage wall. The elaborate proscenium arch is gilt finished and decorated with classical bay leaf garlands, wreaths, masks, and simple emblems. Two figures hold a lyre in the large emblem crowning the proscenium. The organ casework, also gilt finished, has a pannelled base with four Corinthian pilasters rising from it which divide the upper part of the organ casework into three portions, the center portion being the widest. Each section is terminated by an arch and is subdivided into smaller parts by pilasters and cornices. The symmetry of this classical arrangement is relieved by the applied ornamental floral garlands, ribbons, cherubs and emblematic groups.

Seating in the hall is arranged in a horseshoe fashion on a steeply graduated floor for maximum visual access to the stage. The horseshoe shaped balcony has no obstructing beams, posts, or other supports. Its elaborate gilt rail is decorated with garlands and a series of alternating wreaths and lyres. The verticality of the hall, which creates a feeling of great space in an auditorium of moderate size, is emphasized by the wood panelling of the walls and the fluted Corinthian columns and pilasters on the balcony level which follow the contours of the hall. The columns support large brackets, on which the ceiling appears to rest. The hall's beautiful coffered ceiling has gilt mouldings and a semi-opaque skylight.[2]

In 1938, Jordan Hall was renovated and redecorated with new lighting, color scheme, chair coverings and wood finish. The scope of that work was primarily cosmetic, however. Because Jordan Hall has not received any substantial renovation since its completion in 1903, there is presently underway a plan for extensive restoration of the concert hall to its original

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1 Candace Jenkins, "New England Conservatory of Music National Register of Historic Places Registration Form", May 14, 1980.

2 Candace Jenkins, "Draft, The New England Conservatory of Music National Register of Historic Places Registration Form", May 1979.

visual splendor, coupled with efforts to improve public safety and comfort and to provide handicapped access. Utmost care is being given to preserving the historic integrity of the hall, including especially those features which have made it one of the world's most acclaimed halls of its size for its acoustical qualities.

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:
Nationally: X Statewide:___ Locally:___

Applicable National Register Criteria: A X B X C X D___

Criteria Considerations (Exceptions): A___ B___ C___ D___ E___ F___ G___

NHL Criteria: 1, 2

NHL Theme(s): XXII. Music
M. Musical Education and Training

Areas of Significance: Music
Education
Architecture

Period(s) of Significance: 1867-1951

Significant Dates:

Significant Person(s): Eben Tourjée
George W. Chadwick
Wallace Goodrich
Edmund Wheelwright

Cultural Affiliation: N/A

Architect/Builder: Edmund Wheelwright

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

SUMMARY

New England Conservatory of Music, during its 126-six year history has been a preeminent institution in the field of music education not only for the City of Boston, but for the nation and often on the international scene. It's concert hall, Jordan Hall at New England Conservatory, completed in 1903, has long been regarded as one of the world's top concert halls for its superb acoustical qualities.

Founded in 1867 by a music enthusiast who firmly believed that music was for everyone, its early efforts were extended toward calling that to the attention of as great a number of people as possible. Eben Tourjée, the Conservatory's founder, believed that this could best be achieved through the conservatory method, i.e., the class or group level of instruction which was widely used in Europe at the time. Within a three-year period, 1865-1868, conservatories of that type would be founded at Oberlin and Cincinnati in Ohio, Peabody in Baltimore, and New England Conservatory and its early rival, the Boston Conservatory, in Boston.

Tourjée worked with a missionary-like zeal to promote music through his Conservatory and through the public schools. In 1869 he convened in Boston a National Music Congress, the first organized meeting of music teachers on a national scale. From that meeting, whose purpose was to develop uniform standards for teaching music in public schools, came the formation of the Music Teachers National Association in 1876, an important organization in years to come for the dissemination of educational ideas on teaching music. Tourjée was chosen as that organization's first president.

The Conservatory had an international impact in the area of teaching music in public shools when it sent its considerable authority on that subject, Luther Mason, to Japan, where he served as governmental supervisor of music instruction from 1879-1882. The New England Conservatory method of teaching voice was adopted in 30,000 Japanese schools through Mason's efforts. The term "Mason-Song," created by the Japanese at the time is still in use today and is recognized as being associated with New England Conservatory of Music. Mason's work in Japan laid the foundation for Western music in that country.

While Eben Tourjée was not an accomplished musician, as would be the case of his successors, he did much to make music appealing to the masses through personal involvement of himself and the staff of the Conservatory in major musical events, such as the Peace Jubilee of 1869 and the International Jubilee of 1872 which drew thousands of performers and spectators to Boston from the United States and from Europe. All the time, he was making it clear to the now greater audience of music lovers that a good music education could be obtained at New England Conservatory; it was no longer necessary to go to Europe to get a sound musical education.

Tourjée surrounded himself with outstanding teachers who were highly competent in their specialties and did much to attract national and world class performers to present concerts for the students and to the people of Boston, the cultural capital of the country during the last quarter of the 19th century. Soon after the establishment of the Boston Symphony Orchestra in 1881 a strong symbiotic relationship between BSO and the Conservatory developed and has been nurtured until this day. Since at least 1884, BSO has provided an excellent place for NEC graduates and faculty to get employment and NEC has provided considerable opportunities for BSO instrumentalists to teach and to inspire its students.

Upon Tourjée's death in 1891 the Directorship of New England Conservatory of Music was assumed by highly recognized pianist, Carl Faelten. Faelten's successor, George Whitefield

Chadwick, came to the job in 1897 an already internationally recognized composer. He had been one of two American composers to be selected by the World's Columbian Exposition to create music for the exposition. In 1894 his *Third Symphony* had been chosen by a celebrity panel, headed by Anton Dvorák, to receive its grand prize. Chadwick has been credited by music critics of his time and by serious music scholars today with the synthesizing of German characteristics in music with indigeneous characteristics that would result in American-produced compositions, primarily for Americans. Chadwick was clearly a champion for identifiable American music.

When Chadwick retired in 1930, after 33 years as the Director of New England Conservatory of Music, he left an enormous legacy. The success of Chadwick's teaching, for example, is obvious in the number and quality of his students and in their students. "Any casual reading of our music history will disclose that many of its important personalities were Chadwick's pupils or their descendants."

Chadwick's biographer, Victor Fell Yellin, in his recent *Chadwick: Yankee Composer*, highly praises Chadwick for his administration of "America's leading musical institution" and for more than any other composer of his generation influencing the progress of American music far into the twentieth century.

One of Chadwick's achievments that pleased him immensely was the relocating of the Conservatory from the St. James Hotel to a new building in the heart of Boston's developing cultural center on Huntington Avenue. A new concert hall, Jordan Hall, came into being as a result of that move. Jordan Hall at New England Conservatory was recognized from the day of its grand opening on October 20, 1903, as a special place.

The role played by Jordan Hall in its ninety years of existence has been one of great significance. The history of New England Conservatory and the history of Jordan Hall since that initial "premiere" have been inseparable. World premieres of great music have occurred on Jordan Hall's stage and world class conductors and soloists have performed in the hall that has a reputation for being in a world class because of its excellent acoustics. Italian composer Gian Carlo Menotti recently exclaimed, "Jordan Hall is "the most beautiful hall in the world and I want it for Spoleto.... It really is a gift from God."

During the 1930s and early 1940s the Conservatory went through rough times, as did all other similar institutions. But through dedication and hard work on the part of successive Directors Wallace Goodrich, Quincy Porter and Harrison Keller the Conservatory survived, returning by the end of 1946 to the level of operations it had experienced in the 1920s. Veterans returning with the financial assistance of the G.I. Bill brought capacity enrollment, thus, bringing financial stability to the Conservatory. Now it could launch out into new programs. Its new programs still reflected the Conservatory's basic philosophy as stated by former Director Wallace Goodrich of being "conservative in its respect for the best traditions, but progressive in its adoption of new methods and enterprises when convinced of their worthiness."

The Conservatory had long been recognized for its outstanding contributions to music education, but it had not received its longed for full accreditation from the New England Association of Schools and Colleges. That recognition came in 1951. The Conservatory which had played an extremely important role in establishing standards for teaching music and for establishing credit for music training through the National Association of Schools of Music had now "come of age."

HISTORY

New England Conservatory of Music, founded in Boston in 1867 by Eben Tourjée, a thirty-three-year-old musician from Providence, Rhode Island, started as an independent music

school and has remained so until today. Other conservatories which started about that time: Oberlin (1865), Cincinnati (1867), Chicago Musical College (1867) and Peabody (1868), have merged with colleges and universities as part of their music departments and have largely lost their independent status. All were patterned after the European conservatory method of teaching applied music to small groups, or classes, with each student being allotted a fraction of available lesson time.[1]

Tourjée had tried in 1853 to start a music conservatory of the European type in Boston. At that time the nineteen-year-old church organist was unable to convince that city's music leaders that he was the right person to start a music school such as he was proposing.[2] He returned to Boston in December 1866 and again presented his plans for a conservatory before the leading musicians. By this time there had been a change in Boston's music leaders and Tourjée had acquired considerable experience in teaching music. He had founded the Fall River Musical Institute in 1853; appointed music instructor of the public schools in Newport, Rhode Island in 1856; established a Newport Musical Institute in 1858; set up a School of Music at the East Greenwich Academy, East Greenwhich, Rhode Island in 1859; and founded the Providence Institute of Music in 1864, chartered the next year as the Providence Conservatory of Music. He was also more familiar with the European conservatory

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1 Edward John Fitzpatrick, Jr., "The Music Conservatory in America," Unpublished Ph.D. Dissertation, Boston University, 1963, Vol. I, p. 6. Fitzpatrick received a Doctor of Musical Arts, with major in Music Education.

2 Bruce McPherson and James A. Klein, "A History of New England Conservatory, Draft" (Boston: New England Conservatory of Music, 1992), pp. 5-7.

approach as a result of his traveling to France, Italy and Germany in 1863 for the purpose of studying their systems.[3] Tourjée decided upon Mendelssohn's Leipzig Conservatorium as the model for his conservatory.[4]

This time, Tourjée convinced his audience of the merits of his proposal. It was especially meaningful for him to receive the endorsement of such people as Carl Zerrahn, Boston's most prominent conductor, and Charles Perkins, patron of the arts. By February 18, 1867 Tourjée was able to open his music school in seven rooms of the Boston Music Hall, with three hundred and ninety-two students that first day. By December, he had enrolled seven hundred and forty-four students.[5]

Within a month he presented his first concert with his co-director, Robert Goldbeck, with whom he had worked in Providence, performing an original piano concerto; John Knowles Paine of Harvard presenting an organ recital; the noted Carl Zerrahn conducting an orchestral arrangement and a student singing.[6] This kind of activity by Tourjée so early in the history of the Conservatory was an indication of his ability to get the attention of the public by making maximum use of people who were recognized for their music accomplishments, establishing a pattern that he would use throughout his tenure as Director. He would associate himself with major happenings and appoint leading musicians to the faculty to add credibility to his music program.

The time was right for Tourjée's conservatory. People were more receptive to music other than hymns. And, as Tourjée perceived, there was a need to make people understand the role of music in their lives and to provide them with a broader range of music through education. His conservatory, located in the city which was becoming the cultural center of the country, would meet that need. With an evangelistic fervor he promoted the New England Conservatory of Music, for he looked on music "as the voice of God to lead us heavenward."[7] Tourjée's strong belief in the spiritual values which could be derived from music provided a philosophical framework for the manner in which he would develop the Conservatory.

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3 Fitzpatrick, *op. cit.*, Vol. II, p. 327.

4 E. J. Fitzpatrick, Jr., "The History of the New England Conservatory," *The New England Conservatory of Music Centennial Convocation and Inauguration of Gunther Schuller as Ninth President of the Conservatory* (Boston: New England Conservatory of Music, 1967), p. 12.

5 McPherson-Klein, *op. cit.*, pp. 6-10; Leo Eben Tourjée, "For God and Music, The Life Story of Eben Tourjée, Father of the American Consevatory" (unpublished manuscript, no date, but it was written after 1934 because there is reference to the centennial of the birth of Eben Tourjée, his uncle), p. 93. Spaulding Library, NEC

6 McPherson-Klein, *op. cit.,* p. 8.

7 Elias Nason, *The American Evangelists, Dwight L. Moody and Ira D. Sankey, With an Account of their Work in England and America and the Sketch of the lives of P. P. Bliss and Dr. Eben Tourjée* (Boston: D. Lothrop & Co., 1877), p. 299. Nason was a minister who was familiar with Tourjée's work with Moody and Sankey in a religious revival they conducted in Boston in 1876.

Soon after the Conservatory got underway it became apparent that Tourjée and his co-director could not work together. Goldbeck's primary responsibility was to attract talented pianists and Tourjée's was to oversee the soliciting of other students and to recruit teachers. By spring of that year they were no longer speaking to each other and by fall Tourjée had pushed the highly talented pianist Goldbeck aside to become the sole director.[8]

While Tourjée was not regarded as a professional musician in his own right, he was able to attract outstanding teachers. The combination of good teachers and the personal dedication and fervor with which Tourjée promoted music through the Conservatory began to produce astonishing results. By December 1868 he had expanded the Conservatory from the original seven rooms in Boston's Music Hall to twenty-five rooms, accommodating 1,414 students. Within ten years three floors of the Music Hall annex were needed to house the Conservatory.[9] New England Conservatory of Music had become a large undertaking, "unlike any other music school in the United States up to that time."[10]

The success of the Conservatory during its early years was greatly advanced by the role which Tourjée and his music school played in two unusually large and far-reaching musical undertakings in Boston: the National Peace Jubilee of 1869 and the World Peace Jubilee of 1872. With overall direction of the Jubilees being provided by Patrick Gilmore, composer of the popular Civil War song, *When Johnny Comes Marching Home*, from his command post at New England Conservatory, Tourjée and the school were in the center of action. Besides, one of the major financial contributors to the Jubilees, Eben Jordan, Sr., had stipulated that he would contribute provided Gilmore would use "Professor Tourjée as choral director." Tourjée did, in fact, take his turn at directing the 10,000 singers who had been assembled from all across America and Europe for the first big event which occurred on June 15, 1869. To get ready for the occasion, Tourjée had sent out directives from the Conservatory asking for individuals and choral groups to participate. He had sent assistants from the school to help in the formation of choral societies and to proselytize whole communities.

Highlights of the 1869 Jubilee were the renderings of *A Mighty Fortress is Our God* and *See the Conquering Hero Comes*–Gilmore's tribute to the most distinguished guest, President of the United States, Ulysses S. Grant. Gilmore's 1,000 instrumentalists and the choirs performed various popular and patriotic airs, as well as a wide selection of classical pieces for the approximately 50,000 people in attendance.[11] Tourjée and the Conservatory played a similar role in the even larger Jubilee of 1872. With the Conservatory being so heavily involved in the two Jubilees and Eben Tourjée being a pivotal character in the events, considerable attention was drawn to the Conservatory as a place where one could get a good music education without having to go to Europe, as had been thought in earlier years.

About the time of the 1869 Jubilee, Tourjée received personal recognition in the form of an honorary Doctor of Music degree from Wesleyan University in Middletown, Connecticut, "in consideration of his eminent abilities as a musical director" and for his "writings and

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8 McPherson-Klein, *op. cit.*, p. 11.

9 *Ibid.,* p. 13.

10 Fitzpatrick, *op. cit.*, pp. 330-331.

11 McPherson-Klein, *op. cit.*, pp. 16-17; Julia Houston Railey, *Mater Musica: The New England Conservatory of Music, 1867-1927* (Boston: New England Conservatory of Music, 1927), p. 12.

promotion of music instruction in public schools."[12] It was obvious that he was also getting attention from the teachers of music in public schools and providing guidance to them. In 1869, Tourjée convened a National Music Congress in Boston. This was the first organized meeting of music teachers on a national scale. The purpose of the meeting was to develop uniformity in teaching music in public schools. From that first meeting and subsequent meetings in 1870 and 1871 came the formation in 1876 of the Music Teachers National Association. At the organizational meeting of the MTNA in Ohio, Tourjée was elected its first president.[13] That organization over the years would play a very important role as "a disseminator of broadly educational ideas as to music teaching."[14]

While Tourjée had concerned himself primarily with teachers of music, he made an effort to reach public school teachers in general. In August 1870 he addressed the National Teachers' Association meeting in Cleveland, Ohio, with his talk, "A Plea for Vocal Music in Public Schools." In his talk, Tourjée lamented the fact that there had been such limited recognition of the need for teaching music in public schools. Tourjée's address received wide attention as a result of its publication as a public document by the U.S. Office of Education, causing many communities to incorporate music into their public school curricula.[15]

New England Conservatory received further recognition in 1870, when Luther Mason, a member of its faculty, introduced his *National Music Course.* It was the first music textbook to provide distinctively for all grades. "It was used widely in the U.S. and a translation in Leipzig was used in German schools."[16] A few years hence, Mason would be instrumental in developing the Public School Music Department for the National Education Association.[17]

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[12] Nason, *op. cit.*, p. 295; *Zion's Herald*, April 15, 1891. Newspaper account of Tourjée's death, no. place of publication. Spaulding Library scrapbook, NEC

[13] Fitzpatrick, *op. cit.*, Vol. II, p. 345. Also instrumental in formation of the MTNA were Theodore Presser, former NEC student and at that time music publisher, and George W. Chadwick, former student of NEC and its future director.

[14] *Encyclopaedia Britannica* (Chicago, London, Toronto: Encyclopaedia Britannica, Inc., 1955), Vol. 16, p. 19.

[15] Eben Tourjée, "A Plea for Vocal Music in Public Schools," reprinted in *The Musical Herald, A Monthly Magazine Devoted to the Art Universal,* April, 1887, pp. 130-132. Leo Eben Tourjée, *op. cit.*, p. 172. At that time, 1870, the Office of Education was part of the Department of the Interior. See, *Encyclopaedia Britannica,* Vol. 16, p. 20.

[16] *Encyclopaedia Britannica,* Vol. 16, p. 20.

[17] Fitzpatrick, *op. cit.*, Vol. II, p.346.

In 1874 New England Conservatory inaugurated its first courses in public school music and at that time became the first school in the United States to initiate a course specifically to train and qualify teachers for music instruction in public schools.[18] Music in public schools, however, had begun in Boston in 1837 with Lowell Mason[19] and had been taught by Luther Mason in Louisville, Kentucky, in 1853 and in Cincinnati, Ohio, in 1856.[20] During the summer of 1874 Tourjée started the New England Normal Institute to train public school music teachers in a one-month course at his old school, East Greenwich Academy in Rhode Island. These sessions, taught by Tourjée and several members of NEC staff, were conducted at East Greenwich for two summers and at NEC two summers.

By 1877, the courses in "Vocal Music in the Public Schools," had nine instructors, among them were: Tourjée, Luther W. Mason, H.E. Holt and Alexander Graham Bell.[21] Bell, who had exhibited the first working model of his telephone the year before, taught public school music and the Tonic Sol-Fa Method of voice. In 1872 Bell had opened in Boston his school for training teachers of the deaf and gave instructions in the mechanics of speech. The following year he became a professor of vocal physiology at the recently established Boston University.[22]

A close relationship between New England Conservatory of Music and Boston University developed almost from the start of the university. Tourjée, who "invented the idea of a college of music within a university," established the College of Music at Boston University, with himself as its first dean, while continuing as Director of the New England Conservatory. This arrangement, starting in 1872, provided that BU music students would take all of their music courses at the Conservatory, but receive their Bachelor of Music degree from Boston University.

The Conservatory offered a diploma program, varying in length up to five years. Many Conservatory students during the early years did not complete the prescribed course. The flexible entrance requirements admitted hundreds of students annually, but "the formal, finished, musical education of those few really talented musicans, was pronounced upon mere dozens of those in total enrollment." This was typical of all of the conservatories at that time.[23]

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[18] Leo Tourjée, *op. cit.*, p. 173.

[19] *Encyclopaedia Britannica,* Vol. 16, p. 19.

[20] Fitzpatrick, *op. cit.,* Vol. II, p. 346

[21] *Ibid.*

[22] *Encyclopaedia Britannica,* Vol. 3, p. 370.

[23] Fitzpatrick, *op. cit.*, Vol. II, pp. 355, 371.

During the twenty years that the affiliation between BU and the Conservatory existed, the collegiate department of the Conservatory was regarded as the graduate School of Music for Boston University.[24] Both schools remained independent in all respects, except for the fact that Tourjée held two jobs. Soon after Tourjée's death in 1891 the exchange arrangement terminated.

In 1879 New England Conservatory of Music launched an international outreach effort. This came about as a chance meeting of Eben Tourjée and the Japanese Minister to the United States when they were both vacationing on Block Island, off the coast of Rhode Island. The Japanese minister was interested in having someone from the United States come to Japan, though only recently opened to Westerners, to teach voice. Tourjée immediately came up with Luther Mason from the Conservatory as the person who could best provide that instruction. Mason, a highly regarded teacher of music for public schools, went to Japan in 1879, staying for three years and providing New England Conservatory Method of voice instruction to 30,000 Japanese schools. Mason's system, known as "Mason-Song" even until today, laid the foundation for Western music in Japan.[25]

Japanese students, trained in "Mason-Song," have been well represented in the Conservatory student body over the last century. And, Eben Tourjée is still remembered in Japan for sending Mason, as evidenced by professor Hiroshi Yasuda's 1993 publication of a book on Tourjée for Japanese readers.[26]

The 1870s was a decade of tremendous growth for the Conservatory. By the end of the decade Tourjée and his colleagues were eager to find a new home for the Conservatory. Quarters at the Music Hall were inadequate for instructional needs and it provided no dormitory space for students, who were predominantly female. A new "Home" was found, the St. James Hotel on Franklin Square. The seven-story hotel, built in 1868, was acquired in 1882 to house the Conservatory and to provide dormitory space for approximately five hundred female students, who heretofore had been living in private homes scattered over a wide area of the city. Acquisition of the "Home", as it affectionately came to be known, meant the Conservatory had to incur heavy indebtedness. Consequently, great efforts, including aggressive advertisement, had to be extended to keep the building fully occupied, both with Conservatory programs and with female residents.

While Tourjée had to be concerned with the financial stability of the Conservatory, which could be achieved only if a large number of women filled the classrooms, as well as the dormitory, he had a genuine interest in helping women achieve professional and economic self sufficiency through a musical education. The "Home" provided the classroom where women could learn how to become private music teachers, leaders of church choirs, teachers of music in public schools or even members of an orchestra, for, as Tourjée proclaimed, "some of us may live to see the day when a whole orchestra will be filled up with female performers." The "Home," too, provided a morally safe place where women would be "shielded as thoroughly as girls can be shielded in a great city."[27]

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[24] *Ibid.,* Vol. II, p. 396.

[25] *Ibid.,* Vol. II, p. 347; Conservatory President Laurence Lesser related that in a recent television session he had in Japan the term "Mason-Song" was still identified with the Conservatory. Interview with John W. Bond, November 8, 1993.

[26] Jean A. Morrow, Letter to Hiroshi Yasuda, Yamaguchi Junior College of Arts, Yamaguchi City, Japan, August 28, 1993.

[27] McPherson-Klein, *op. cit.,* p. 26.

The St. James Hotel, always featured prominently in the *Musical Herald*, a monthly magazine which Tourjée had purchased on behalf of the Conservatory, was billed by the Conservatory Director as the largest and best equipped conservatory in the world. As one of the managing editors of the magazine, Tourjée used it extensively to publicize the Conservatory's now greatly expanded educational opportunities and to provide general information on what was happening at the Conservatory as well as what alumni were professionally doing. The magazine's well written feature stories about the Conservatory did much to enhance the image of the school to its readers widely scattered throughout the country.

The *Musical Herald,* in its October 1887 issue paid particular attention to one of the most famous of New England Conservatory of Music's alumnae, Lillian Norton, known professionally as Madame Nordica. The article lauded her having recently sung at a "state concert" at Buckingham Palace. She was given the "royal stamp of approval" when she "was commanded" by Queen Victoria to be the sole performer the following day at Westminister Abbey.[28] Lillian Norton, now an international star, had come to New England Conservatory as a fourteen-year-old from Maine in 1872, graduating in 1876. Following her graduation from NEC she toured with the Theodore Thomas Orchestra, then went to Italy for further study. She made her American operatic debut at the Metropolitan Opera in November 1883.[29] Throughout her illustrious career she gave full credit to her NEC voice teacher, John O'Neill. Madame Nordica's career was "Tourjée's bright diamond; her success helped to launch his school."[30]

Despite Tourjée's expansion of the Conservatory into a "School of Music, Literature and Art," with an impressive staff of teachers, including M.D. Berlitz, head of the Language Department,"[31] there was not enough money being generated by enrollment to pay the burdensome debt brought on by the acquisition of the St. James Hotel. He felt his only alternative was to place the overseeing of the Conservatory in the hands of a Board of Trustees. On May 11, 1883, Tourjée wrote his "Declaration and Deed of Trust" transferring

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28 *Musical Herald,* October 1887, p. 312.

29 Ira Glackens, *Yankee Diva: Lillian Nordica and the Golden Days of Opera* (New York: Coleridge Press, 1963), p. 22; Leo Tourjée, *op. cit. p. 163.*

30 McPherson-Klein, *op. cit.,* p. 14.

31 Fitzpatrick, *op. cit.,* Vol. II, p. 350.

in perpetuity, all his right, title and interest in the New England Conservatory to a Board of 50 Trustees. This act of incorporation transferred ownership of the New England Conservatory of Music to the Board of Trustees.[32]

Even though St. James Hotel had provided much of what had been lacking in Music Hall, it still lacked a badly needed recital hall. In 1884 the Conservatory purchased land adjacent to the hotel and almost immediately got underway construction of a recital hall. Through substantial contributions from wealthy Trustees and men like Jacob Sleeper, the new hall, named Sleeper Hall, was rushed to completion and opened on January 13, 1886. The hall was put into heavy use, with one hundred and nine classical music concerts and hundreds of student recitals given during the first year.

With the new recital hall, Tourjée needed new talent to display there. He added to his teaching staff European musical stars such as Augusto Rotoli, Carl Faelten, Leonardo Campanari and Timothée Adamowski, all of whom would perform at Sleeper Hall's inaugural concert on January 21, 1886.[33] Tourjée was criticized for bringing so many European stars to teach at the Conservatory. Rather than taking students to Europe he was charged with bringing European music to America through his staff. Tourjée's reaction was one of congratulating his institution for "drawing to itself the best European teachers of song, organ and violin."[34]

Financial problems continued to worsen. As a last resort, Tourjée decided to petition the State Legislature for a grant equal to the purchase price of the St. James Hotel. Requests were made to both the 1889 and 1890 legislative sessions. While Tourjée presented a good case for why the Conservatory should be given a grant on the basis of the role it had played in education and the cultural accomplishments its students and faculty had achieved, both requests were rejected by the Commonwealth.[35]

All of the stress Tourjée was being subjected to because of unsolvable financial problems was severely impairing his health. By summer of 1890 Director Tourjée was so physically and mentally exhausted that he had to surrender running the Conservatory to others. The man who had simultaneously run the Conservatory; headed the Y.M.C.A.; run the North End Mission; was managing editor of *Musical Herald*; served as president of the Music Teachers National Association; conducted numerous summer musical excursions to Europe; assisted in religious revivals; and conducted various music festival enterprises now found himself incapacitated. On April 12, 1891, New England Conservatory of Music's founder, not yet 57-years-old, died.[36]

The new director, the outstanding German Pianist Carl Faelten, came from the faculty ranks. He was one of Tourjée's "stars," coming to the Conservatory from Peabody Conservatory in Baltimore, Maryland in 1885. Faelten brought in additional faculty and soon started reshaping the Conservatory to be more in line with "the customs of Europe." Consequently, enrollment dropped off and he had difficulty getting support from the faculty. While he eliminated some of the Tourjée programs, he continued the former director's policy of

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[32] *Ibid.,* Vol. II, p. 353.

[33] McPherson-Klein, *op. cit.*, pp. 30-31, 33.

[34] *Ibid.,* p. 29.

[35] *Ibid.,* p. 38.

[36] *Ibid.,* p. 42.

bringing concert type European teachers to the faculty.[37]

One such teacher was the celebrated Italian pianist, Ferruccio Busoni, who in 1890, at age twenty-four, had been appointed professor at the Moscow Conservatoire and declared the winner of the highly coveted Rubinstein competition in St. Petersburg.[38] He began his duties at New England Conservatory in September 1891. During the next six months he gave individual recitals or had a major part in six performances in Sleeper Hall.[39] While Busoni used his time in America to give concerts in various locations, he spent significant time at the Conservatory, judging from the manner in which his concerts at the Conservatory were distributed over a six-month period during the 1891-1892 school year. Already an accomplished pianist when he came to the Conservatory, Busoni's concerts in different countries would bring him world-wide fame as a virtuoso. "As a pianist Busoni possessed a superb mastery over the keyboard, probably unequalled since the time of Liszt, together with a great sense of beauty."[40]

Despite his difficulties with faculty, Faelten was able to win significant endorsements for what he was doing at the Conservatory from others high in the music world. One such endorsement came in 1893 from Amy Beach, "America's foremost female composer and celebrated figure of Boston society." Beach praised the "high standards of education" offered the next generation of composers by New England Conservatory. She was also happy with the Conservatory's education of women.[41]

Faelten was able to attract "some of music's brightest lights," for personal appearances. In April 1895, Madame Melba, "the greatest diva of the era" sang for Conservatory students. In December of that year highly acclaimed Polish pianist Ignace Jan Paderewski made a return visit and presented his third concert to the Conservatory; he had appeared in 1886 and in December 1891.[42]

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37 *Ibid.,* p. 43.

38 *Ibid.,* p. 47.

39 *The Annual Souvenir of the New England Conservatory of Music, Containing all Programs of the Public Performances and other items of interest during the School Year, 1891-1892.*

40 *Encyclopaedia Britannica,* Vol. 4, p. 457.

41 McPherson-Klein, *op. cit.,* p. 46.

42 *The Annual Souvenir of the New England Conservatory of Music, 1891-1892,* p. 38.

An important legacy of the Faelten years was the strengthening of the bond between the Conservatory and the Boston Symphony Orchestra, a relationship which had started in 1884 under Tourjée. The founder of BSO, Henry Lee Higginson, had agreed in 1884 that his musicians would be allowed only two outside work opportunities: "they could play for the Handel and Haydn Society, and they could teach at New England Conservatory."[43] Over the more than one hundred years of working closely together, the bond between the two organizations has continued to grow to where fifty percent of the members of the Boston Symphony Orchestra today are also on the faculty or are alumni of New England Conservatory.[44]

Director Faelten's problems continued to grow. Not only were the financial difficulties insurmountable, it was becoming increasingly difficult for him to satisfy the Board of Trustees, discontented faculty, unhappy alumni and less than supportive students. After being told by the Board in February 1897 that his contract was not being renewed he promptly resigned. He did not leave the Conservatory, however, until he and one of his advanced students played Beethoven's *Sonata in F-sharp Major*.[45]

As soon as Faelten left the stage, President of the Board of Trustees, Richard Henry Dana, Jr., came forward to announce that the Board had unanimously selected one of the Conservatory's own "stars," George Whitefield Chadwick to head up the Conservatory. Chadwick had entered the Conservatory in 1872, studying organ under George E. Whiting and harmony with Stephen Emery.[46] He left the Conservatory without completing its course of study, however. Tourjée had assisted him in getting a job as head of the music department of Olivet College in Michigan in 1876.[47] After a year at Olivet he went to Germany for three years of study under master teachers: first in Berlin under Karl Hauptmann, then in Leipzig under Karl Reinecke and Salomon Jadassohn, and finally in Munich under Josef Rheinberger.[48] He resumed his association with the Conservatory in 1882 when he secured a position to teach composition and instrumentation.[49]

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[43] McPherson-Klein, *op. cit.,* p. 45.

[44] Laurence Lesser, "Conservation and Creativity," p. 7.

[45] McPherson-Klein, *op. cit.,* p. 50.

[46] Victor Fell Yellin, *Chadwick: Yankee Composer* (Washington, D.C.: Smithsonian Institution Press, 1990), p. 17. Yellin wrote his Ph. D. dissertation at Harvard in 1957 on Chadwick.

[47] Nicholas E. Tawa, *The Coming of Age of American Art Music: New England's Classical Romanticists* (New York; Westport, Connecticut, London: Greenwood Press, 1991), p. 103.

[48] *Ibid.,* p. 55; McPherson-Klein, op. cit. p. 53.

[49] Yellin, *op. cit.*, p. 46.

Between 1882 and 1897 Chadwick made enormous strides in the music world. By the latter date he was well recognized as the leading young American composer.[50] Numerous compositions had been introduced by him to the musical world. Perhaps his most famous composition, his romantic overture *Melpomene,* had premiered to a highly appreciative audience in 1887 in a presentation by the Boston Symphony Orchestra under the direction of Wilhelm Gericke.[51] In 1892 he and John Knowles Paine of Harvard had been the only American musicians commissioned by the World's Columbian Exposition to create music for the exposition.[52] For that occasion, he produced a three-movement *Ode* for an orchestra of five hundred, a chorus of five thousand and three brass bands.[53] Chadwick's music was written to accompany Harriet Monroe's *Dedication Ode.*[54] In 1894, a celebrity panel headed by Anton Dvorák, at that time head of the National Conservatory of Music of America in New York,[55] awarded its grand prize to Chadwick's *Third Symphony.*[56]

Unquestionably, New England Conservatory of Music's new director was a figure of national reputation. Chadwick was already recognized as a composer who was endeavoring to produce good music which would be identifiable as uniquely American:

> His power to evoke universal emotion and visual imagery as well as the ethnic wellsprings of Anglo-Celtic American music made his art unique in an age of mass immigration. For until Chadwick's works of the 1890s, no other composer in America... had succeeded in blending together the ingredients of an American orchestral music that could pass the aesthetic muster of Western art music.[57]

That Chadwick was recognized for his ability by the people in Boston was clearly addressed by the *Boston Herald,* in its February 1, 1897 coverage of his appointment. A front page story announced: "The new director, Mr. Chadwick is possessed of facilities which Mr. Faelten lacked and he brings to the position a reputation for ability which is not only national but established in musical centers abroad as well."[58]

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50 McPherson-Klein, *op. cit.,* p. 54.

51 *Ibid.,* p. 53.

52 Yellin, *op. cit.*, p. 56.

53 McPherson-Klein, *op. cit.*, p. 53.

54 Yellin, *op. cit.*, p. 56.

55 *Encyclopaedia Britannica,* Vol. 7, p. 784.

56 McPherson-Klein, *op. cit.*, p. 54.

57 Yellin, *op. cit.*, p. 66.

58 *Ibid.,* pp. 62-63.

With his election as director of New England Conservatory, Chadwick assumed a position of leadership in academic life equal to his prestige as a composer. He set out to make the Conservatory into an educational institution of national significance. One of the first things he hoped to accomplish was to relocate the Conservatory. For one thing, he wanted to separate the housing aspect of the Conservatory from the instructional and performance areas. His goal was to create genuinely academic and professional surroundings in a new structure, in a prestigious location. The new building would provide the necessary amenities for teaching and performing artistic music: a recital-concert-opera hall, a music library, a modern organ, practice studios, and classrooms.[59]

Financing, which had plagued the Conservatory for such a long time, would be a major undertaking for his proposed changes. Fortunately, he had a financially secure man on the Board of Trustees who was strongly committed to advancing the causes of the Conservatory. That man was Eben Jordan, 2d, who had succeeded his father to the Board upon his father's death in 1895. Eben Jordan, 2d, was equally supportive of Chadwick as his father had been of Eben Tourjée from the early days of the Conservatory.

In May 1901 Chadwick and the Board were able to announce that the St. James Hotel had been deeded to Reverend George Perin to be used as a hotel for women and that the New England Conservatory of Music was moving to Huntington Avenue, where it would be only one block away from the recently completed Symphony Hall.

The Main Conservatory Building would be erected on land donated by Jordan. The scion of the Jordan Marsh merchant family, also offered to fund the construction of a concert hall. His $120,000 donation would pay for both the hall and its organ. Architects for the Conservatory Building, including the concert hall, were Edmund Wheelwright and Parkman B. Haven, with Wheelwright being the principal architect. Wheelwright was given almost complete freedom in his design despite the fact that he had not previously designed a concert hall.[60] But, he had been the principal architect for Horticultural Hall (1901), only one block away from the new location of the Conservatory. He had graduated from Harvard and from Massachusetts Institute of Technology and had studied at the École des Beaux Arts in Paris before working for Peabody and Stearns and McKim, Mead and White. He had been Boston's first city architect from 1891-1895, designing, during that time, mostly schools, hospitals and other public buildings.[61]

The fact that Wheelwright had worked for the prominent architectural firm of McKim, Mead and White, the architects who were responsible for the then recently completed Symphony Hall, provided consultation opportunities when he was designing the concert hall. Also, the close proximity to Symphony Hall made it easy for him to make comparative studies of that

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[59] *Ibid.,* p. 68.

[60] Gordon Talley, "Source of Splendid Sound," *Tribute to Jordan Hall* (Boston: New England Conservatory of Music, 1991), p. 4.

[61] Candace Jenkins, "New England Conservatory of Music National Register of Historic Places form," May 1980.

building with regard to what he was planning for the Conservatory. This was especially important when it came to considering the acoustical requirements of the concert hall, because Symphony Hall was already being hailed as a model for music presentation.[62]

Expectations of having the new Conservatory building fully operable during 1902 were realized only partially; the building opened that fall even though many rooms and the concert hall were unfinished.[63] Eager to occupy the new concert hall, now being called Jordan Hall in honor of the donor Eben D. Jordan, 2d, Conservatory administrators made plans to open in January 1903. But, it was June 24, 1903 when the new hall was first used, and then for graduation ceremonies. The more formal musical inauguration would come in the fall. Installation of the new organ, being built by George S. Hutchings Organ Co., would be completed before that time.[64]

The big event came on October 20, 1903. For that long awaited occasion, the Boston Symphony Orchestra under William Gericke and New England Conservatory Orchestra under Director George W. Chadwick presented to an enthusiastic audience of Boston's top society figures, including "all the musical people that counted," a program of Beethoven, Bach, Chadwick and Schumann. The affair made front page news in the Boston papers. In glowing terms the Boston *Globe* reported that it was, "a place of entertainment that European musicians who were present that evening say excels in beauty anything of the kind they ever saw, and in the perfection of its acoustic properties any similar hall in any part of the world." The *Globe* went on to compare Jordan Hall with Symphony Hall: "Beautiful as Symphony Hall is regarded generally, everybody admitted last evening that Jordan Hall, in both its architectural and decorative features, surpasses it."[65] The Boston *Herald* proclaimed Jordan Hall to be "the finest hall in America acoustically."[66] Architect Edmund Wheelwright may not have been an acoustical engineer, but he designed a concert hall which, at the time and continuing until today, has been recognized, particularly by performers, to possess superb acoustical qualities.

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62 Talley, *op. cit.*, p. 4.

63 Steven Ledbetter, "Program Notes," *90th Anniversary of Jordan Hall at New England Conservatory* (Boston: New England Conservatory of Music, 1993), p. 14.

64 Wallace Goodrich, "Personal Recollections of the New England Conservatory of Music," typescript, May 1947. Wallace Goodrich Papers, Spaulding Library, NEC.

65 Gordon Talley, *op. cit.,* pp. 5-6; Boston *Globe*, October 21, 1903, p. 1.

66 Beth Potier, "Tribute to Jordan Hall," *Notes,* Vol. 17, No. 1, Fall 1990, p. 4.

In speaking of the uniqueness of Jordan Hall at the New England Conservatory, present Conservatory President Laurence Lesser, an internationally acclaimed cellist[67] who has performed numerous times in Jordan Hall, summed up the relationship between the performer and the hall: "When you are on stage in Jordan Hall, you feel as though you are playing the hall, not your instrument. The entire room has the quality of an instrument."[68]

With restoration of Jordan Hall about to get underway, the Conservatory has engaged the services of Kirkegaard and Associates, specialists in the field of acoustics, to advise it in the restoration plans so that nothing will be done to diminish the acoustics of the famed hall. Larry Kirkegaard described the hall in the following manner:

> Jordan Hall is intimate, warm, and resonant, with an interesting balance between clarity and mystery. Not quite transparent and not confused, either, it has an enveloping sound. For performers on stage, it's a responsive room with an extraordinary sense of contact with the audience.[69]

Kirkegaard credits Jordan Hall's praised acoustics as being the product of a "happy use of materials." Perhaps the term serendipitous would be the most approriate word to use in describing what Architect Wheelwright achieved in his balance of wood, plaster, and masonry that lends warmth to sound inside the hall while keeping exterior sounds out. "The architect's careful and deliberate seating arrangements–namely the steep, diagonal slope of the floors and the lack of supporting columns under the balcony," says NEC staff member Alice Dragoon, "result in not only excellent sight lines for the audience, but also a clear, direct sound path and a sense of intimacy with the stage." She goes on to add, "The organ casework as stage backdrop, the hall's octagonal shape and the high, coffered ceiling also contribute to a unique geometry and sound."[70]

While the accolades for Jordan Hall have abounded during the Hall's 90 years, perhaps composer Gian Carlo Menotti best addressed the feelings for himself and his fellow composers and the many world famous performers who have appeared on Jordan Hall's stage

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67 Chester W. Williams, *Indeed Music: My Years at New England Conservatory* (Boston: New England Conservatory of Music, 1989), p. 32. Lesser, who had studied cello with Gregor Piatigorsky, went on to win the prestigious Tchaikovsky Competition. Williams was President of New England Conservatory of Music, 1962-1967.

68 Alice Dragoon, "Why Jordan Hall Sounds Great," *Notes,* Vol. 19, No. 1, Spring 1993, p. 22; Lesser's personal favorites among the halls he considers Jordan Hall's peers are: The Bolshoi, Moscow Conservatory, Moscow; Concertgebouw, Amsterdam; Concertgebouw, Arnhem, The Netherlands; Musikverein, Vienna. Lesser, Interview with John W. Bond, November 8, 1993.

69 Alice Dragoon, "Why Jordan Hall Sounds Great," p. 22.

70 *Ibid.,* p. 20.

when he said, "I'm Italian, so I'm jealous. I hate Jordan Hall–because it's not mine. It's the most beautiful hall in the world and I want it for Spoleto. I'm furious about it.... It really is a gift from God."[71]

Graduates of New England Conservatory have a special fondness and even reverence for Jordan Hall. Violinist Louis Krasner, a 1922 diploma graduate of NEC and a Professor of Chamber Music at NEC today, could well be speaking for former and present students when he recalls, "Jordan Hall was like a shrine to us, a holy place. I think it's not much different for students today." To young Krasner, playing in Jordan Hall was the pinnacle that he and other students aspired to at the Conservatory. The dream of a Jordan Hall debut came true for fifteen-year-old Krasner in 1918 when his performance won him the coveted Richard Sears Prize and started him working toward a career as a professional violnist. After leaving NEC he went on to perform across the U.S. and Europe and to play for such noted composers as Alban Berg. The famed composer[72] liked so well what he heard when Krasner improvised for him that he composed his violin concerto for the NEC graduate, using in his composition much of what Krasner had played. It can be said that "the concerto that became one of the most important pieces of 20th century musical literature had its roots in Jordan Hall and the Conservatory." As to his ranking of Jordan Hall among other concert halls, Krasner maintains that "Jordan Hall is one of the finest halls anywhere–it ranks with Symphony Hall, the Musikverein in Vienna, and Carnegie Hall."[73]

From the day of its grand opening, Jordan Hall at New England Conservatory was an "instrument" that would bring great recognition to the Conservatory and make the history of the Hall and the Conservatory inseparable to this day. The many things which Eben Tourjée, Carl Faelten and George Chadwick had dreamed of could now be accomplished in great part because Director Chadwick had gotten his concert hall. Future directors would see their dreams fulfilled, too, because of Jordan Hall. Much of what has come to be identified with New England Conservatory of Music over the years has come about because of Jordan Hall. "For 90 seasons, Jordan Hall has been the physical and spiritual heart of New England Conservatory as well as a vital center of Boston's musical life."[74]

With the official opening of Jordan Hall at New England Conservatory on October 20, 1903 Director Chadwick enthusiastically went about transforming the school into a modern conservatory. The symphony orchestra he had started soon after he assumed the directorship now had a place to flourish, performing the standard classical pieces and giving first performances of new works by contemporary French composers such as Bruneau, Louis Aubert, and Emmanuel Chabrier and Americans such as Arthur Shepherd, Edward

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[71] Alice Dragoon, "Grand Premiere," *Notes,* Vol. 17, No. 2, Spring 1991, p. 14. The "Grand Premiere" was the February 10, 1991 "Tribute to Jordan Hall," where Menotti's *Fantasia for Violoncello and Orchestra* received its first New England performance in Jordan Hall with President Laurence Lesser at the violoncello and Mstislav Rostropovich, regarded as one of the world's greatest cellists and conductor of the National Symphony in Washington, D.C. since 1975, at the podium. See, Beth Potier, "Tribute to Jordan Hall," *Notes,* Vol. 17, No. 1, Fall 1990, p. 5.

[72] *Encyclopaedia Britannica,* Vol. 16, p. 17. Berg was a follower of Arnold Schönberg in the development of the 12-tone system.

[73] Alice Dragoon, "Why we Love Jordan Hall," *New England Conservatory Presents 90th Anniversary of Jordan Hall at New England Conservatory.* (Boston: New England Conservatory of Music, 1993), pp. 6-7.

[74] *Ibid.,* p. 6.

Ballantine, Edward Burlinghame Hill and Frederick Converse.[75] It provided the stage for musical giants such as Fritz Kreisler, Ferruccio Busoni, a world famous pianist who had taught at the Conservatory, Edith Mason, Lillian Nordica (Norton), later, Marian Anderson, and a long impressive list of others.

In addition to providing the place of performance for national and international celebrities, Jordan Hall was to provide the setting for a native musical-operatic theater not dependent upon European impresarios or performers for its existence. Jordan Hall, on January 31, 1906, hosted its first opera: the world premiere of Frederick Converse's *The Pipe of Desire*, conducted by Wallace Goodrich. In 1916, Converse's *The Pipe* would become the first American opera to be performed at the Metropolitan Opera in New York.[76] Converse had close ties to New England Conservatory; he was a former student of Chadwick and on the faculty, 1900-1902. He would return to the faculty in 1920, staying until 1936.

"*The Pipe*" was a breakthrough for the Conservatory, and for American Opera. "Jordan Hall carried off its premiere with style and grace; its large stage, clean sound, and outstanding sight lines offered an excellent environment for nurturing new works."[77] The new concert hall made it possible to bring to fruition Chadwick's goal of advancing American opera. He was now able to establish the New England Conservatory Opera School, the first American opera workshop. That workshop offered the kind of stage experience American singers had lacked.[78]

When the Boston Opera Company organized in 1908, New England Conservatory and its Opera School played an important role. The Conservatory produced a manager, conductors, solo artists, orchestral players, and chorus singers for the company. Jordan Hall and conservatory studios were used extensively for rehearsals even after the completion of the Boston Opera House in 1909.[79]

While Chadwick had worked so hard to raise the musical standards of the Conservatory to such an extent that it was regarded as "probably the most severe of any musical school in this country,"[80] he continued his very active role as a leading American composer, for which he was being recognized in this country and abroad. He returned to Leipzig, Germany, in 1905 where the Concordia Choral Society of Leipzig presented a concert in his honor, with Chadwick conducting several of his own works. The Boston *Globe*, reporting on the Leipzig concert, noted that Chadwick had performed his "familiar overture, *Melpomene*; his hymn for male chorus, *Ecce Jam Noctis;* and his *Third Symphony in F Major*." The *Globe* quoted a Leipzig reviewer as saying: "I declare that I consider this sympyhony the best of all that have been written since Brahms. It is extraordinarily rich in tone color and masterly in construction and instrumentation." The Leipzig reviewer went on to say, "The rhythmic variety, in harmonic detail, the superb tone-coloring and the wonderfully clear part-writing all demand unstinted praise.... From this symphony I hold George Chadwick the most

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75 Yellin, *op. cit.,* p. 68.; McPherson-Klein, *op. cit.*, p. 81.

76 *New England Conservatory Bulletin,* Vol. 39, No. 3, December 1952, p. 3.

77 McPherson-Klein, *op. cit.*, p. 81.

78 Yellin, *Op. cit.*, p. 69.

79 Fitzpatrick, "The Music Conservatory in America," Vol. II, p. 365.

80 *Ibid.,* p. 362.

important living Anglo-American composer, Elgar not excepted."[81]

A reporter writing in the *National Magazine* in July 1908 recognized Chadwick for his creation of American music. "At a recent symphony concert," the reporter noted, "Mr. Chadwick proved most conclusively that in his *Symphonic Sketches* he has established a purely American note, catching the very spirit of the young nation. Every mood, every phrase was distinctly American." He clearly identified that Chadwick's work "has long emphasized the fact that the New England Conservatory has blazed the way for a peculiarly American spirit in music." Chadwick's music, the writer declared, "is intrinsically American in its moods and in its appeals." Chadwick, he said, "is a master of all forms of technique and music writing, and is the first American composer who has gone beyond the ballad form into symphonic treatment."[82]

The *National Magazine* writer maintained that "no other institution has the permanent influence on the life of America that is held by the New England Conservatory, an organization that is compelling the admiration and recognition of the musical centers of Europe." The Conservatory, he said, "is no longer merely a New England institution, but is national in scope and international in power and influence." There didn't appear to be the slightest doubt in the writer's mind that "The Conservatory has long since assumed the proportions of a national education institution, in leading a great movement, of country-wide importance."[83]

Chadwick was widely recognized for championing new American music, particularly that written by his own students. In December 1914, he led seventy Conservatory musicians through two new cantatas: Henry Hadley's *Golden Prince* and Arthur Foote's *Gateway of Isphael.* Hadley had won the Jordan Prize for symphonic composition in 1901; Foote was a New England Conservatory alumnus and Harvard graduate. In 1918, Chadwick handed over his baton to another of his former students, Arthur Shepherd, who then conducted the world premiere of his *Fantasie Humoresque.* Shepherd had won the Paderewski Prize in 1901, and had taught harmony at New England Conservatory since 1909.[84]

In a recent publication, *The Coming of Age of American Art Music: New England's Classical Romanticists,* Nicholas E. Tawa, professor of Music at the University of Massachusetts at Boston, evaluates the works of six late nineteenth and early twentieth century New England composers, whom he refers to as the New England group. According to Tawa, these composers, John Knowles Paine, George Chadwick, Edward MacDowell, Horatio Parker, Arthur Foote and Amy Beach, were the most important art composers, "save for Charles Ives, before the twentieth century generation of composers represented by Copland, Sessions, and Thomson." The New England group of composers "won national and international reputations owing to the high quality of their masterly compositions–songs, keyboard pieces, instrumental chamber works, cantatas, oratorios, masses, overtures, concertos, symphonic poems and operas."[85]

Tawa's book was written to present what he regards as a more accurate representation of

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81 Yellin, *op. cit.,* pp. 74-75.

82 Joe Mitchell Chapple, "The New England Conservatory ," *National Magazine,* July 1908, pp. 3-5.

83 *Ibid.,* pp. 1, 7.

84 McPherson-Klein, *op. cit.,* p. 85.

85 Tawa, *op. cit.,* p. vii.

what these composers meant to their generation and to illustrate that their music can continue to be a source of enjoyment and pleasure. His book presents a sharp contrast to the evaluation by an earlier writer, Gilbert Chase, in his *America's Music: From the Pilgrims to the Present.* Chase's book, first appearing in 1955, refers to the six composers as "mired in a genteel tradition ... and their compositions as so many cliches and imitations of German models."[86] While Tawa acknowledges the early German influence as part of the natural assimilation of foreign culture, he says that there was an increasing infusion of "indigenous elements into ... American-produced compositions." In time, an articulation of a new synthesis of foreign with identifiably indigenous characteristics would come. "The New England group," says Tawa, "was deeply engrossed in this course of development, contributing to it, debating its pros and cons, and hoping to create compositions made in America, by and for Americans."[87]

It is important to recognize from the standpoint of the history of American music that George Chadwick was regarded as the ablest representative of the New England group. Tawa describes Chadwick, in particular, as demonstrating a freer and oftentimes "what may be described as an American sound in his *Second Symphony* and *Symphonic Sketches.*" In these two works, Tawa states that Chadwick,

> Samples modal and gapped scales and British-American folk and American popular-music rhythms and tunes. He ventures intrepidly into the comic, the satiric, and the poignant, and he reveals a penchant for the dramatic. The capacity for surprise is continuously present in his music.... His is a special vitality that cannot sit still but must plunge ahead, seeking broader perspectives unacknowledged by his German mentors.[88]

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[86] *Ibid.,* p. 192.

[87] *Ibid.,* p. 51.

[88] *Ibid.,* p. 199.

In writing about the New England group, Steven Ledbetter in the late 1980s described these musicians as forming the first "real school" of American composers. He also characterized Boston as unique among American cities because of the excellence of its composers, schools, performance opportunities, "and a social milieu that encouraged fellowship among composers, making them truly a school of American music."[89]

While Chadwick was highly regarded for his many compositions, including string quartets, pieces for pianoforte, more than 125 songs, music for chorus, two serious operas–*Judith* and *The Padrone*–he won his highest esteem as an orchestral composer. "Orchestra conductors and symphony players enjoyed his idiomatic feel for instruments and considered him the outstanding American writing for brass and woodwinds."[90] The conductor of the Boston Symphony Orchestra, in particular, looked for new Chadwick pieces to perform.

Chadwick's last work to make an immense impression on audiences was *Tam O'Shanter*, a symphonic ballade based on the 1790 poem by Robert Burns. Beginning in the 1920s his music went out of fashion.[91] Yet, as his biographer Victor Fell Yellin, writing in 1990, has so convincingly put it,

> Chadwick's legacy survives. The New England Conservatory is flourishing half a century after his death. His music is now being made available in reprint editions, and through the medium of concerts and recordings more and more of Chadwick's compositions can be heard in sympathetic performances.[92]

His legacy as a teacher was perpetuated through his students and their students. "During Chadwick's fifty years as a master teacher of music," Yellin says,

> he was responsible for training phalanxes of musicians. He imbued them, above all, with a new spirit of professionalism and with an artistic vision that transformed America from a provincial outpost of sectarian hymn singers to the center of world musical activity. His particular blend of traditional Yankee practical pedagogy produced flexible musicians of varied outlook.[93]

The success of Chadwick's teaching and its significance to American music history today, Yellin adds, "is obvious in the number and quality of his students. Any casual reading of our music history will disclose that many of its important personalities were Chadwick's pupils or their 'descendants.'" Chadwick's close ties with Yale through Horatio Parker, one of his prize students who became a professor of music there, and his long-standing connection with Harvard through John Knowles Paine and the Harvard students who studied under Chadwick at the Conservatory produced a large following. Chadwick's immediate pupils such as Parker, Frederick Shepherd Converse, Edward Burlinghame Hill, Arthur Shepherd, Daniel Gregory Mason and Henry Kimball Hadley, among others, went on to produce other musical giants such as Walter Piston, Leonard Bernstein and Irving Fine.[94]

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89 *Ibid.,* p. 3. Tawa quotes from Ledbetter, "Album notes to New World Records NW-339-2."

90 *Ibid.,* p. 118.

91 *Ibid.,* pp. 126-127.

92 Yellin, *op. cit.,* p. 80.

93 *Ibid.*

94 *Ibid.,* pp. 81-82.

Chadwick's ability as a teacher was further reflected in the enormous popularity of his college textbook, *Harmony: A Course of Study*, first published in 1897. Achieving the stature of a classic during Chadwick's own lifetime, *Harmony* eventually went through twenty-four editions and was still being used as a basic classroom text in American colleges at midcentury.[95]

Yellin's summary evaluation of Chadwick not only gives him the highest level of praise, but New England Conservatory as well. Yellin writes:

> Through his position as the administrator of America's leading music educational institution, his textbooks, and his teaching, Chadwick more than any other composer of his generation, influenced the progress of American music far into the twentieth century.[96]

By the end of his thirty-three years as Director of the New England Conservatory of Music, Chadwick had brought the school to the status of the full College of Music of the twentieth century, highly regarded in this country and abroad. He had moved the school from the St. James Hotel to a new building, with a world class concert hall, in a prestigious location on Huntington Avenue; expanded the curriculum; raised musical standards; started a full symphony orchestra; established a school of opera; consummated an agreement with Harvard University, lasting from 1906 to 1924–where students of either institution could study for credit in approved programs at the other; secured authority from the Massaschusetts Legislature in 1925 to confer the baccalaureate degree; made New England Conservatory in 1924 a founding member of the National Association of Schools of Music, an organization which established U.S. standards for programs and professional degree requirements in the study of music; added in 1928, Brown Hall, with its recital hall, practice rooms, instruction rooms and lounges for students and faculty.

Chadwick did all of the above for the Conservatory in addition to his teaching and composing of serious music which clearly established him as a great composer of identifiable American music. His retirement on December 4, 1930, ended his more than fifty-year association with the Conservatory, starting with his student days in the 1870s and continuing through his teaching years, 1882-1897, and his directorship, 1897-1930. Four months after retirement, the "Yankee Composer" died, April 4, 1931.[97] Boston and New York newspapers presented obituaries of highest praise. Boston accounts declared him, "one of our great American pioneers of the spirit.... The influence of his artistic integrity and personal character on the musical culture of the United States will be permanent." Olin Downes in the *New York Times* commented in similar manner: "When all is said and done, he more than any other ... man gives his creative period its stamp and character and represents most completely the body of serious American music."[98]

Following Chadwick's retirement, a long-time close associate, John Wallace Goodrich, was selected to head the Conservatory. He would lead the Conservatory from January 1, 1931 until June 1942. Goodrich came to the job with impressive credentials. He had studied with Chadwick at New England Conservatory, then continued his studies under Chadwick's mentor, Rheinberger, in Germany. Joining the Conservatory faculty in 1897 to teach organ, Goodrich soon became recognized as one of the most brilliant concert organists of his time

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95 *Ibid.*; Fitzpatrick, "The Music Conservatory in America," Vol. II, p. 380.

96 Yellin, *op. cit.*, p. 83.

97 McPherson-Klein, *op. cit.,* p. 100.

98 Yellin, *op. cit.*, p. 77.

and equally well known as an orchestral and operatic conductor.[99] He had served as Dean of Faculty from 1907 until he assumed the directorship. From 1908 until 1911 he had conducted the Boston Opera Company, and starting in 1919 he had become the regular conductor of the New England Conservatory Orchestra.[100] Goodrich had coached and conducted Engelbert Humperdinck's opera *Hansel and Gretel* at the Boston Opera House in 1925 and Puccini's *Madame Butterfly* at the Opera House the following year.[101] In November 1925 he had conducted in Jordan Hall the New England Conservatory Orchestra in the first Boston performance of British composer Ralph Vaughan Williams' *A Pastoral Symphony for Orchestra.*[102]

Over the years, Goodrich had conducted in Jordan Hall several premieres of works of his friend and colleague, Frederick Shepherd Converse. In December 1923 he had conducted from the stage of Jordan Hall the New England Conservatory Orchestra in the premiere performance of Converse's score for the film *Puritan Passions*. Converse's score was "the first instance of the composition of an entirely symphonic score by a composer of distinction, to accompany a film or a photoplay."[103] Converse, who had resumed teaching at New England Conservatory in 1920, was excited about composing for the medium of motion pictures, comparing it to the 16th century development of grand opera.[104]

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99 Railey, *op. cit.,* p. 15.

100 McPherson-Klein, *op. cit.,* p. 102.

101 Rainey, *op. cit.,* p. 15.

102 *New England Conservatory Alumni Journal,* Vol. VII, No. 11, December 1925, pp. 1-2.

103 *New England Conservatory Alumni Journal,* Vol. IV, No. 11, December 1923. Converse would assume the position of Dean of Faculty upon Goodrich's elevation to Director and would hold that position until December 1936.

104 *New England Conservatory Alumni Journal,* Vol. V, No. 12, January 1924.

Goodrich assumed the directorship at a most difficult time. The country was experiencing the most severe financial depression it had ever known. The 1930s and early forties were times when the Conservatory saw drastic reduction in enrollment and evaporation of funds that had been so carefully accumulated during the Chadwick years. Goodrich had to cut everywhere possible, including teachers' salaries and deferring maintenance until attention was mandatory. A much needed refurbishing of Jordan Hall, however, occurred in 1938 when a women's organization took on the project, raising enough money to paint the concert hall, re-cover its seats, and lay down new carpet.[105]

Despite difficult financial times, Goodrich was able to make some program changes and personally involve himself in Federal programs to advance the cause of music. In 1933 he got authority from the state legislature to offer the Master of Music Degree.[106] In 1935, he joined the Works Progress Administration's musical program as one of the first music educators to do so. He helped the WPA dole out grants to composers, singers, bands and orchestras for musical projects ranging from blues recordings to new works. He organized a WPA orchestra in Boston, and by 1938, seventeen members of the school's orchestra earned their tuition playing for the government.[107]

While opposed to open advertising, Goodrich called attention to the Conservatory through the many radio broadcasts of New England Conservatory Orchestra performances, starting in 1931. He finished his first year as Director with a performance of Converse's *Mystic Trumpeter*, broadcast by WHDH in Boston. In 1938, he moved to NBC which offered national broadcasts, and during the next year he added five national performances on CBS, introducing NEC's musicians to national audiences. Director Goodrich also enriched the music curriculum by adding courses like music criticism and technical courses which would teach "singing over the radio," "singing and acting for sound film" and "recording and broadcasting technique."[108]

To compete with the growing popularity of "football bands" and dance hall music Goodrich launched a Conservatory Band and a School of Popular Music, pledging to the trustees that both would be guided by the highest "artistic standards of instrumentation, repetoire and performance." To head the School of Popular Music, Goodrich selected Ruby Newman, who combined classical training as a violinist at the Salzburg Mozarteum with more contemporary credentials. Having been voted "America's No. 1 Society Orchestra Leader" by *Swing* magazine, Newman attracted a new kind of musician to the Conservatory. Even during the bleak days of World War II he was able to enroll seventy-five students a year, when overall enrollment was falling.[109] The School of Popular Music would continue until 1960.

Though financial troubles still beset the Conservatory, Goodrich set out to restore a program which had been dear to his heart for many years, Conservatory opera. Opera had been a very viable school during Chadwick's era, due in large extent to Goodrich's high level of involvement. He, in fact, had conducted the Conservatory opera in its first full performance in 1906. His vision of restoring opera to the Conservatory became reality in February 1942

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[105] McPherson-Klein, *op. cit.,* p. 107.

[106] Fitzpatrick, "The Music Conservatory in America," Vol. II, p. 381.

[107] McPherson-Klein, *op. cit.,* pp. 108-109.

[108] *Ibid.,* pp. 110-111.

[109] *Ibid.,* pp. 111-112; *New England Conservatory Bulletin,* Vol. 20, No. 1, December 1942, pp. 7-8..

with the Trustees' approval of a new Opera School. The Opera School's new director would be Boris Goldovsky, educated in Berlin and Budapest and most recently with the Cleveland Institute of Music's opera department. Goldovsky opened his Opera School in September 1942. During his first year, he presented scenes from thirty-three operas on the stage of Jordan Hall, with the performers singing Goldovsky's English translations. He would go on in 1945 to launch the New England Opera Company, "under the sponsorship of the New England Conservatory."[110]

Whereas Goodrich had high regard for the music of Chadwick and other composers in the New England group and performed their works in Jordan Hall, he had begun in the 1920s to experiment with the more contemporary music of Ralph Vaughan Williams, Cesar Franck, and Goodrich's friend Gabriel Fauré, among others. He had sensed the need to keep up with the music being played by the Boston Symphony Orchestra under conductor Serge Koussevitsky. Once Goodrich became the Director of New England Conservatory of Music he had the opportunity to make that happen.

In advancing contemporary music at the Conservatory, Goodrich brought in three "powerful exponents of contemporary music:" Sergei Radamsky, former NEC student and "champion of the new wave of Russian composers," returned in January 1934 to sing much of that music to a sold out crowd in Jordan Hall. Noted French music teacher and conductor Nadia Boulanger, to whom post-war American composers had gone as their predecessors had gone to Rheinberger, came to Jordan Hall in March 1938. She was a friend and disciple of Fauré and Igor Stravinsky and teacher to Aaron Copland, David Diamond, and Walter Piston. The third exponent of contemporary music came in the fall of 1938, when Quincy Porter began his duties as Dean of the Faculty. At that time he was also given the assignment of teaching "A Survey of Contemporary Music." Porter, already a well recognized contemporary composer and professor of music at Vassar, would see to it that the names and music of Stravinsky, Webern, Copland and Schönberg would become familiar around the Conservatory.[111]

During the 1930s Goodrich had his orchestra perform a mixture of traditional classical pieces, works of his close friend and Conservatory colleague, Frederick Converse, as well as contemporary American and French music. French music was played so extensively that the President of France in 1935 conveyed upon Goodrich the Chevalier of the Legion of Honor, for his service to French music.[112]

The new generation of composers and performers were given opportunity to hold forth in Jordan Hall. On February 4, 1941 came a concert that foretold a style of music still two decades in the future. Composer Béla Bartók on piano and Benny Goodman on the clarinet, got together in Jordan Hall for a performance of Claude Debussy's *Rhapsody for Clarinet & Piano*. This was "what may have been the first Third Stream concert." The term was created in the late 1950s to identify a mixing of styles between the two "mainstreams" of American music, classical and jazz.[113] In succeeding years Third Stream would become a regular part of the Conservatory's repertoire.

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[110] McPherson-Klein, *op. cit.,* p. 115.

[111] *Ibid.,* pp. 113-116; *New England Conservatory Bulletin,* Vol. XX, No. 1, December 1942.

[112] Bergeroz (French Consul,Boston), Letter to Wallace Goodrich, July 2, 1935. Goodrich Papers, Spaulding Library, NEC

[113] Talley, *op. cit.,* p. 6.

During the next season, Goodrich again surrendered his baton and Jordan Hall to a young conductor dedicated to modern music. On May 21, 1942 twenty-three year old Leonard Bernstein under the auspices of the Institute of Modern Art, led the New England Conservatory orchestra and chorus in Aaron Copland's *The Second Hurricane,* with the composer in the audience.[114] Copland's piece was "a stagey two-act opera mixing modern ideas of tonality with equally modern thoughts on race relations."[115]

A few weeks later, Goodrich, who had been with the Conservatory since 1897, resigned, effective July 1, 1942. He was succeeded by Quincy Porter, "the modernist he had taken aboard in 1938." Among the many legacies Goodrich left was the continuing strong relationship with the Boston Symphony Orchestra, which had blossomed under Carl Faelten and George Chadwick in their dealings with Conductor Wilhelm Gericke. Goodrich and conductor Serge Koussevitzky had worked well for the mutual benefit of both organizations.[116] The Conservatory was a training ground for many of BSO instrumentalists and many of the teachers on the Conservatory staff were also members of BSO. This symbiotic relationship, present from the 1880s, continues until today to be of considerable benefit to both organizations.

By the time Porter assumed the directorship of the Conservatory the United States was deeply involved in World War II and the school was suffering from dwindling enrollment and greatly reduced finances. The war effort hit the Conservatory hard; many students and faculty members left to go fight, leaving the instruction largely to elderly teachers called out of retirement and alumni who were persuaded to retake old chairs. Musical organizations were so drastically reduced that it was difficult to provide orchestra support even for commencement exercises. For a time it looked as though "Chadwick's legacy was about to

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[114] *Ibid.,* McPherson-Klein, *op. cit.,* p. 117; Leonard Bernstein, Letter to Wallace Goodrich, June 10, 1942. Goodrich Papers, Spaulding Library, NEC.

[115] McPherson-Klein, *op. cit.,* p. 117.

[116] *New England Conservatory Bulletin,* Vol. 28, No. 2, August 1951, pp. 22-23. Koussevitzky would serve on the Conservatory's Board of Trustees from 1944-1951.

fail."[117] But with the help of alumni and retired teachers and extraordinary efforts on the part of Director Porter and Dean of Faculty Malcolm Holmes the Conservatory survived probably the most trying days of its existence.

With the ending of WW II and the beginning of the federal government's support of education of veterans through the G.I. Bill, former students who had been drafted returned and a large number of veterans enrolled for the degree program. Enrollment soon returned to levels of the 1920s.[118] One highly significant difference in the composition of the student body was that there was a much higher percentage of men enrolled and going on for degrees than in previous years. During the Tourjée period the Conservatory had been predominantly women and they continued to exceed the number of men even into the mid-1950s.[119]

The Conservatory orchestra, which had almost disappeared, had been sufficiently restored by December 1945 that it was able to perform from Jordan Hall, under the direction of Dean Holmes, two Boston premieres for its first peacetime concert: David Diamond's *Rounds for Strings* and Ellis Kohs' *Concerto for Orchestra.*[120]

By fall of 1946 it was quite evident that New England Conservatory of Music had made a significant recovery; enrollment was at capacity level and the Conservatory was out of debt. But, a change in the directorship had occurred. Quincy Porter had resigned in June to become a professor of music at Yale and Harrison Keller, who had been with the Conservatory since 1922, teaching violin and ensemble playing, had been appointed acting director. He would be appointed director in May 1947 and remain in that position until 1958, except the title would be changed to president in 1953. The orchestra, continuing to take on new life with Dean Holmes conducting, was now able to resume the serious level of playing which had characterized it in earlier years. Works of contemporary composers such as Samuel Barber, Aaron Copland, David Diamond, and Walter Piston as well as the standard repertoire were now part of its routine.

Jordan Hall once again was the place where distinguished musicians would come to perform or to hear their music played by the Conservatory orchestra. In November 1948, Ernst Dohnanyi, "an outstanding Hungarian conductor, composer, and champion of Kodály and Bartók" lectured and played in Jordan Hall. In December 1949, Olivier Messiaen came to hear a performance of his *Quartet for the End of Time*, employing the violin, cello, piano, and clarinet.

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[117] McPherson-Klein, *op. cit.,* p. 119.

[118] *Ibid.,* p. 122.

[119] *Ibid.,* p. 132.

[120] *Ibid.,* p. 122.

> Like any great composer, Messiaen molded his music to his circumstances. The Dachau concentration camp, where he had written it, had thrown up those instruments. So he seized upon them to make music and, in a personal cry of unsparing eloquence, defy his oppressors.[121]

Besides raising the orchestra to a new standard, conductor Holmes added to his long list of achievements by bringing Lorna Cooke DeVaron in September 1947 from Bryn Mawr to be the new choral director. She would remain with the Conservatory for forty-three years, creating a nationally-recognized chorus during that time.[122] By May 5, 1948 she had developed the New England Conservatory Chorus to such an extent that she was able to lead 150 singers onto Jordan Hall stage. In years to come she would go on to conduct her chorus in a recording with the Boston Symphony Orchestra of Berlioz' *Requiem* and Beethoven's *Ninth Symphony* that would win RCA Victor's award for best classical recording in 1959. Two years later, the National Academy of Recording Arts and Sciences' award for outstanding classical performance would go to New England Conservatory Chorus and to Boston Symphony Orchestra for their interpretation of Ravel's *Daphnis and Chloe*.[123]

At least two distinctions came to New England Conservatory of Music in 1951. The first was the award to Director Harrison Keller of the French Legion of Honor "by decree of the President of the French Republic in gratitude for eminent services rendered to the cause of French music in the United States."[124] Former Director Goodrich had won the same recognition in 1935. The second distinction was the awarding to the Conservatory full accreditation by the New England Association of Schools and Colleges. New England Conservatory of Music became the first professional school to be accredited by that Association.[125] Accreditation represented a major milestone in the Conservatory's eighty-four year old history.

Even though it was in 1951 that New England Conservatory of Music achieved its accreditation, it had long been recognized in this country and abroad as a preeminent school of music and as a place where world class musicians came to perform in a world class concert hall, Jordan Hall at New England Conservatory. The preeminence of the New England Conservatory of Music in the field of music education and in the presentation of the best in music to the students, the city of Boston, and to the nation continues to this day.

New England Conservatory of Music today (1993) is focused on two key activities: preparing musicians for leadership and advancing the appreciation of music, in accordance with its mission statement proclaimed in the Conservatory's most recent long-range plan, published in 1988:

> The mission of New England Conservatory is to serve society by training outstanding performers, composers and teachers.... With a diverse faculty of exceptional caliber and a flexible curriculum, we strive to develop these young artists individually and integrate them into the larger world of music. In a cooperative and supportive musical community, we guide our students to become creative, influential and productive professionals. In pursuit of this goal we bring music of exceptional

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121 *Ibid.,* p. 131.

122 *Ibid.,* p. 126.

123 *Ibid.,* p. 127.

124 *Alumni Opus,* New England Conservatory of Music, 195l, p. 35.

125 Williams, *op. cit.,* p. 18.

quality to the greater Boston public, and work to enlarge the constituency of support for, appreciation of, and participation in music everywhere.[126]

The programs of the Conservatory are directed through two main divisions, the College and the Extension Division. In the College, more than 700 graduate (both Masters and Ph.D.) and undergraduate students come from around the world to pursue instruction in thirty-five majors, including performance on orchestral instruments, voice, and keyboards in addition to opera, jazz, improvisation, historical performance, music history, music theory, composition and conducting. An innovative approach to the liberal arts gives cultural context to musical genres.

New England Conservatory's faculty, which includes nearly fifty percent of the Boston Symphony Orchestra, boasts two MacArthur Foundation fellowship "genius grant" recipients –George Russell, jazz composition and Ran Blake, contemporary improvisation–as well as over 170 musicians and teachers. The MacArthur Foundation fellowship is the most distinguished of contemporary honors. NEC is the only music school in the world to have on its faculty more than one MacArthur Fellow.[127]

World-renowned guest artists share musical insights in master classes, symposia, and public performances. New England Conservatory Symphony Orchestra performs "on campus" at Jordan Hall at NEC, one of the world's most acoustically perfect concert halls. NEC Opera Theater presents fully staged operatic performances at the Emerson Majestic Theatre in Boston's Midtown Cultural District. NEC Jazz Big Band plays swing and contemporary arrangements at Jordan Hall at NEC, on tour, and on radio. Students perform in many chamber music ensembles and jazz combos, as well as the NEC Chorus, Wind Ensemble, Contemporary Ensemble, and Chamber Singers.

The Extension Division includes the NEC Preparatory School, a fully integrated musical education program for about 900 children, age three to 18. The Preparatory School is known as one of the best of its kind in the nation, emphasizing serious and professional training for the pre-college student. In addition to orchestra rehearsals, students take weekly private instrumental and chamber music lessons plus music theory classes, master classes, workshops, and recitals. The Preparatory School offers both classical and jazz music training.

The New England Conservatory School of Continuing Education offers lessons, courses, and ensembles for some 300 adults annually. Through Community Services, NEC provides scholarships for talented minority musicians, music training in the Boston public schools, concerts and lessons for senior citizens, and special free concerts featuring community ensembles.[128]

The overriding principle guiding New England Conservatory of Music from its inception until today has been to maintain traditions of music while venturing out to create the new. Examples abound throughout the Conservatory's history. An example of creative action taken in recent times was cited by NEC's current President, Laurence Lesser: "NEC has always been open to the new. For example, we were the first conservatory in America, to

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126 R. Gordon Talley, Letter to John W. Bond, November 11, 1993. Mr. Talley is Director, Public Relations, New England Conservatory of Music.

127 Laurence Lesser, "Aural Vision," *New England Conservatory of Music: Music from the Source*, Boston: New England Conservatory of Music, 1991. Interview with Nancy Perkins, Vice President for External Affairs, N.E.C.

128 R. Gordon Talley, Letter to John W. Bond, November 11, 1993.

accept our nation's indigenous music, jazz, as an equal."[129] The New England Conservatory of Music was the first school in the United States to grant a Bachelor of Music degree in Jazz.[130]

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[129] Laurence Lesser, "Conservation and Creativity," *Notes,* Vol. 17, No. 1, 1990, p. 6. Interview with Nancy Perkins.

[130] Candace Jenkins, "New England Conservatory of Music National Register of Historic Places Registration Form," May 14,1980.

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Previous documentation on file (NPS):

___ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
_X_ Previously Listed in the National Register.
___ Previously Determined Eligible by the National Register.
___ Designated a National Historic Landmark.
___ Recorded by Historic American Buildings Survey: #
___ Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

___ State Historic Preservation Office
___ Other State Agency
___ Federal Agency
___ Local Government
___ University
_X_ Other (Specify Repository): New England Conservatory of Music

10. GEOGRAPHICAL DATA

Acreage of Property: 1.037 acres

UTM References: Zone Easting Northing
A 19 328090 4689500

Verbal Boundary Description:

Starting at the southwest corner of Huntington Avenue and Gainsborough Sreet: southwesterly along Huntington Avenue, 174.87 ft.; southeasterly to St. Botolph St., 215.69 ft.; northwesterly on St. Botolph St., 127.3 ft.; more northerly on St. Botolph St., 87.97 ft.; northwesterly on Gainsborough St., 236 ft. to point of beginning.

Boundary Justification:

The above description includes all of the main Conservatory Building dating from 1902-1903 and the Brown addition of 1928. This building has been the center of instruction and performance, as well as principal administrative office since its construction. Other buildings owned by the Conservatory and located within the block to the east of the main building are not considered contributing to the national significance of the Conservatory because they have not been integral to the primary and historic function of the Conservatory.

11. FORM PREPARED BY

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Date: December 17, 1993