Haydn's Oratorio of the Creation at Kansas.

LAWRENCE, March 29, 1876.

To the Journal of Commerce:

If the people have as much effect upon the weather as the weather does on the people, of course, it was the smiling faces in anticipation of the musical treat, that produced such a change in the atmosphere and permitted the good people of Lawrence once more to see the light of the sun, and once more to touch the top side of *terra firma* without so much dampness as to make it impossible to reach Liberty hall. Of course, there was a good crowd in attendance, why not, when everything was propitious?

The rendering of this great musical production, for the first time in Lawrence, was conducted by Prof. J. E. Bartlet, one well fitted to interpet the wild strains of Germany's prince of music, as he completed his musical education at Leipsic under the stern and thorough German rule. Of course, the people were not surprised at anything he should undertake, although the venture was a great one to begin with those not professional singers. But the success was best told in the oft repeated applause that came from the large and appreciative audience.

At eight o'clock T. D. Thacher of the *Journal*, made a few words of explanation, after which the overture began, Mrs. C. Montonnier leading at the piano, Mr. S. Reynolds with the representation of Chaos in a deep bass voice, the whole society joining in the chorus at the words where "God said Let there be Light," which was well rendered.

Of course the music is wild in its way, and requires a great deal of originality of professional skill rightly to interpret the weird strains of music that flowed in the heart of the composer. But the tenor solos by Mr. F. A. Marvin of the State university, the soprano and T. H. Kennedy, the soprano by Misses Jackson and Whitcomb, R. C. Mead and S. Reynolds, were all good, and the people showed their appreciation by repeated applause.

But at the beginning of the second part, when Mrs. A. W. Innes sang in a soft, clear voice, charming the audience into almost seeing the creation of animals that moved lightly upon the face of the earth, cooing their soft notes to each other, there was general applause all over the house. But it did not reach its full height until after the beginning and progress of the third part; when Mrs. Innes, as Eve, and Mr. J. D. Patterson, as Adam, sang their parts, she in a light, clear voice, seeming to look up to him with a woman's very soul in the soft, bewitching tones; and he looking down at her with all a man's great heart of tenderness, breathing in the full, deep tones, until the audience looked into the Garden of Eden and saw Adam and Eve wandering in their bliss of the very first love that had ever found a place in human hearts. There was only one thing that broke the illusion, that was the difference which six thousand years has made in the costume. The gentleman, of course was dressed in black, for is not that America? and Mrs. Innis was dressed in a lilac colored silk dress and black.

But that recalls to my mind that I am a man and do not know the names of those peculiar articles of dress, without which a description would be like describing the sunshine, leaving the sunbeams out. I see faces, not dress. Suffice it to say that she is fair and delicate, he tall and dark. Of course it would no do to have Adam and Eve otherwise, for these are our conceptional ideas concerning the pair. If I cannot describe these two, of course it would be useless to undertake the description of the throng of delicate butterflies that flitted here and there among the singers. Just imagine bewitching faces, pretty flowers and laces arranged in the most charming (I can't think of the word,) with a host of stalwart (more or less) as a background, and you have the picture complete, without my casting a cloud over it with my gentleman-like comments.

When the last note was heard, the last degree of expectation satisfied, the great crowd of people poured out of the house, but not half as fast as did their encomiums on the delightful entertainment.

WILL. WILLIS.

George Barlow Penny
1890- 1903
Dean of the Music Department

A HISTORY OF THE FINE ARTS SCHOOL AT THE UNIVERSITY OF KANSAS

by

JANET COULSON
B.M. University of Kansas 1931
B.M.E. University of Kansas 1934

Thesis
1941
Coulson

Submitted to the Department of Music and the Faculty of the Graduate School of the University of Kansas in partial fulfillment of the requirements for the degree of Master of Music.

Instructor in Charge

For the Department

October
1 9 4 0

Chairman

FOREWORD

The history of the Fine Arts School at the University of Kansas begins, in a sense, with the history of Lawrence. As early as 1854 there were musical influences in the town, which, after the founding of the university in 1866, were to be found also in the activities of certain early faculty members and musical groups. These factors all contributed to the establishment of the Department of Music, and culminated ultimately in the organization of the School of Fine Arts.

The first chapter of this work deals with these early musical influences leading to the organization of the Department of Music and the appointment of the first Dean. The remainder of the thesis is divided into chapters covering the administration of each Dean of the Fine Arts School.

TABLE OF CONTENTS

Chapter		Page
I	Early Musical Influences, 1854-1884	1
II	William MacDonald, 1884-1890	39
III	George Barlow Penny, 1890-1903	75
IV	Charles Sanford Skilton, 1903-1915	116
V	Harold L. Butler, 1915-1923	153
VI	Donald M. Swarthout, 1923-	188
	Bibliography	229

Chapter I

EARLY MUSICAL INFLUENCES

The Old Band

The Old Band was the first musical organization in the territory of Kansas. Its first members included Joseph Savage, his brother, two cousins, and one other who had played together in the village band of White River, Vermont, and all of whom came to Kansas in 1854 in one of the first parties sent out under the auspices of the Emigrant Aid Society of Boston, an organization formed for the purpose of assisting free-state immigration into the new territories of the West.

There was a large crowd at the railway station in Boston when the party of free-state men started for Kansas. Whittier had written some verses for the occasion which were distributed on large cards throughout the crowd. The five band instruments struck up the tune of "Auld Lang Syne", the train pulled out, and voices in the depot mingled with those of the Kansas party singing the Whittier hymn:

> We cross the prairies as of old
> The Pilgrims crossed the sea,
> To make the West as they the East,
> The homestead of the free!

After a long journey filled with discouragements and delays, the party of men, joined by arrivals from the midwest, finally made camp on Mount Oread, a softly rolling hill overlooking the valleys of the Kansas (or Kaw) and Wakarusa rivers. A Town Company was organized and plans were made for a future town which was named Lawrence, in honor of Amos A. Lawrence of Boston, a liberal supporter of the Emigrant Aid Movement. Trees were felled, sawed into short lenghts, and split into shakes, each man building his own habitation.

After Joseph Savage had received approval of the filing papers on his homestead, he returned to Vermont and brought back his wife and children. Their home, with its doors on which there were leather hinges and wooden latches, became a musical center. Every pleasant evening there were concerts within and audiences without, many of whom joined in singing the Sunday School tunes and hymns. In spite of labor-filled days, the charter members of the band had constantly watched new arrivals with such success that all parts were now taken and the band met for regular rehearsals.

The first fourth of July celebration in Lawrence was a picturesque scene. Ox wagons, coming in from the

country, were decked with flowers and vines. There were many in the crowd whose dress and bearing showed that they were from the East. Brushing elbows with them, were women in calico dresses and flat sunbonnets, men with the sombrero and buckskin clothing of the plains, while, scattered through the crowd, were Indians in their gay blankets, who had come by special invitation.

First on the program was a speech of welcome by a dignified old Delaware chief followed by an address by Dr. Robinson, who had been leader of the party into Kansas, in which he outlined his policy. It was, in brief, to avoid all conflict with United States authority but to make a stubborn resistance to the lawless bands of ruffians who were endeavoring to drive the free-state men from the territory. The first would have been difficult without Dr. Robinson's cool judgment, the second even more so without "General" Lane's skilled leadership of the citizens' militia and the fiery courage which struck terror to his foes.

It was a hard unpaid service that the militiamen, especially those from the country, rendered in protecting Lawrence from the border ruffians and other enemies intent upon destroying the "Yankee" settlement. They were

struggling with pitifully small resources of money and experience to develop their prairie farms. Yet in the poorest homes could be found good books and other evidences of culture brought with them from the East.

The food problem was frequently a serious one because it was almost impossible to smuggle supplies across the border. The militiamen often became discouraged and even the magic of Lane's personality could not always hold them. At such times, he would send for the Old Band to play a rousing military drill in order to inspire his men with fresh courage.

The band furnished music for many occasions. It played patriotic tunes in military camps, joyful strains for weddings, solemn notes for funerals, and was a part of devout religious gatherings as well as stormy political meetings.

Rehearsals were held one night weekly at the various farm houses. Then all cares were forgotten. During the week the members might be farmers, mechanics or businessmen, the toll of loss and hardship might have been great, but on this one night they were just "band boys". They called each other by their first names, and their only anxiety was to play their musical scores

with such correct time and expression as to meet with the approval of their leader, Samuel Newhall, a trained Boston musician, who was a disciple of William Mason. Toward the end of the rehearsal time, odors of hot coffee and mince pie would pervade the farm house, and then the members were amply rewarded for their evening's practice. If the weather permitted, they gave out-door concerts and people would come from miles around to hear the music.

It was not long until their instruments were literally worn out. Dr. Robinson, newly-elected governor of Kansas (which was finally admitted to the Union in 1861), recognized this fact, and headed a subscription paper with a generous sum in an appeal for funds for new instruments.

Grateful for the response to this appeal, the band organized a series of weekly open-air concerts. The first one was given from a stand near the river on August 20, 1863. It was the high point in the history of the Old Band and never did its members play so well. The streets were brilliantly lighted; men and women mingled in happy holiday spirits. Each number was enthusiastically applauded and frequent encores had to be given.

At daybreak the next morning, Quantrell's guerrillas, three hundred strong, swept in upon the sleeping town. People were killed without warning and homes burned. Over one hundred and fifty, out of a population less than two thousand, were shot before word came that the United States troops were coming.

It was a special satisfaction to the Old Band members when they were called upon in June 1867 to assist in the exercises of the first commencement at Kansas University. Ex-governor Robinson and other members of the Town Company of 1854 were present. They had labored unceasingly for the founding of an institution of this kind, and the "infant" university was a reward for these efforts.

The scattered band members were again called together by Dr. Robinson to furnish music for the twenty-fifth anniversary of the arrival in Lawrence of that New England party which had started out from the Boston station singing Whittier's "Kansas Emigrants." The members of the Old Band were now past middle age with gray hair and beards and wrinkled faces. However, they could still play the old-time tunes with much of the old-time spirit.

A great deal of credit should be given these pioneers, for it was they who laid the groundwork for a musical consciousness which would one day crystallize into definite musical courses at the university.

Early Faculty Members

According to Mrs. S.D. Alford, daughter of Joseph Savage:

> The walls of the first pioneer building of Kansas University, 'North College', were cemented by blood, tears, and sacrifices. It was only when the gift of $10,000 by Amos A. Lawrence to the city was supplemented by the Quantrell Raid fund that it was made possible to complete the first building. This fund was made up of generous loans from St. Louis and other cities and towns to the sufferers from Quantrell's raid which, by consent of the donors, was repaid for this purpose - thus was North College, pioneer building of Kansas State University built. Sounds of hammers and saws were still going on the opening day in 1866. . . . The first student body was almost entirely from Lawrence and its vicinity, many of them having hid in cornfields during Quantrell's raid.

The University was very fortunate in obtaining for its faculty during the early years, men, not only with high academic attainments, but also with broad interests along cultural lines. Most of them were graduates of eastern colleges or universities, and had brought

with them to Kansas the culture and traditions of the East.

John Fraser was Chancellor of Kansas University from 1867 to 1874. He had a great native power increased by the finest training in Scotch schools. He set about to get a large well-equipped building for the University and brought the matter before the Regents in 1869. Early in December, 1872, the north wing of the building, later to bear his name, was completed. Chancellor Fraser had a broad, thorough scholarship and was far-sighted in his recognition of University needs. He was the first to stimulate interest in procuring fine buildings and equipment and to lay the foundations for future development along these lines at Kansas University.

James Marvin, a graduate of Allegheny College, Meadville, Pennsylvania, succeeded John Fraser as Chancellor and retained this position for nine years. He, too, was a man of sound scholarship who was far-sighted, and who recognized various needs of the University. One of these needs was a Normal Department, which was established in 1876 for the purpose of supplying better equipped teachers in the schools out over the state.

That Chancellor Marvin was seriously interested in

the development of better facilities in music at the University can be ascertained from his report to the Regents in 1876 in which he said:

> Since the introduction of instrumental music one year ago, the number of applicants for instruction has constantly increased. The entire expense of instruction has been met by the pupils; all bills have been paid directly to the teacher. The institution has furnished instruments (piano and organ) for giving lessons. Although this very important department may remain self-supporting, some arrangement should be made by which instruction in music should be more permanently provided for. Several pupils are now here because of the double advantage of literary and musical instruction. Many others would come if facilities were assured. By careful selection of teachers to give this instruction, the necessary vocal music required in the Normal course may be furnished at reduced cost.

Again in his report for 1878, Chancellor Marvin stated:

> In connection with music, permit me to call your attention to the needs of this department of education in our institution. No one attainment, above the merest rudiments of learning, carries into the home and neighborhood more pleasure than music. Argument is not needed to enforce a conviction of its value. Those who have abilities in this direction should be encouraged. Facilities, such as rooms and instruments for practice, should be placed at their disposal in the University.

David H. Robinson, one of the first faculty members, was professor of Latin and Greek at the University from

1866 to 1895. One of his outstanding characteristics was his breadth of mind and the largeness of his intellectual vision. He had an intense love of art, and his discriminating criticisms of art productions were highly appreciated by his art-loving friends. He was especially interested in good landscape painting and could easily distinguish the work of the genuine artist, who had put something of his own soul into his painting, from that of the copyist, who failed to catch an inspiration. Professor Robinson was a great favorite of the students at the social gatherings of the day. He had a pleasing voice and often took part in singing college songs with them, and in making these events a success.

One of the most notable of all faculty members at Kansas University was Francis H. Snow, a graduate of Williams College, who was associated with the University from its beginning in 1866 until his death in 1908. He came as professor of Natural Science and Mathematics in 1866. In 1870 he became professor of Natural History, in 1890, Chancellor of the University, and in 1901, upon his retirement, professor of Organic Evolution, Systematic Entomology, and Meteorology.

During the early years at Kansas University there were many discouragements. Every winter a desperate fight for existence was waged with the Legislature for what many of this body called the "Lawrence High School." During the meetings of the Legislature, the little faculty would double up so that one or more of its members could stand guard at Topeka over the University Appropriations Bill. One of the first things that attracted the favorable attention of the Legislature to the University was the work of Professor Snow. His fame concerning scientific matters became widespread and he received many flattering offers of other positions, which he refused.

Many times during these first hard years, some piece of equipment was needed for which there was no money. Then faculty and students would rally together and put on an entertainment for the necessary funds. In 1867 a small organ was needed for chapel exercises. The program planned for raising the money consisted of a grand tableau and exhibition plus a raffling of all sorts of things. A dollar was charged for admission, and over $300 was taken in - more than enough to purchase a small cabinet organ for the chapel.

Professor Snow was a beloved figure among the students. He had a good singing voice and always joined with them in singing the songs of the day. Social functions at the University were not then so elaborate. It is doubtful whether a swallow-tail coat was in existence in University circles - the old-fashioned Prince Albert was good enough. Faculty members alternated in having little social affairs at their homes where amusing games, college songs, and light refreshments were the order. No gathering was complete without Professor Snow, no amusement acceptable unless he led off. College songs were rendered regardless of classic law. Everyone joined in to swell the chorus and the program invariably ended with a song by Professor Snow. Many a time he sang in good voice, his favorite:

> Noah, he did have an ark,
> He made it out of hickory bark;
> The animals went in two by two,
> The elephant and the kangaroo.

Never was he permitted to stop until he had gone through some ten or fifteen verses.

As Chancellor, Francis H. Snow was keenly interested in the work of the department of music. During his administration the music department was moved to its

own quarters in North College which had been renovated for the purpose. Courses in the department were extended in number and in scope, the Music Graduate degree was supplanted by the Bachelor of Music degree in 1892, musical organizations became more permanent, and the Glee Club was organized, concerts and recitals were given more frequently, and equipment was increased to include a fine pipe-organ and several grand pianos.

Frank O. Marvin, a graduate of Allegheny College, came to the University in 1875. Besides building up the Engineering Department, he had time for other things. For years he was organist and had a choir at the Congregational church. He had numerous art treasures and was skilled in painting and etching. He also had a wide knowledge of literature. In short, he was a highly cultured gentleman, with ideals which inspired thousands of students who came under his influence.

In an article which Professor Marvin wrote for the Kansas Collegiate newspaper, December 13, 1875, he stated among the needs of the University that

> Students to make the most of a four-year course must not confine their study to textbooks alone. To gain adequate knowledge of literature, students should read works of standard authors.

> To form opinions of their own on any subject, they must read the opinions of others bearing on all sides of that subject. The University must furnish the means for this outside culture. The finishing and complete furnishing of our buildings, the laying out and adorning of our campus, and the increasing of our library in extent and range, are pressing needs of our University at the present time.

It was through Professor Marvin's influence that the Arion Quartet, one of the earliest musical organizations at the University, was founded. This group of boys was called together to rehearse for an opera which Professor Marvin was directing. The opera, "The Doctor of Alcantara", was given at old Liberty Hall, progenitor of the Bowersock Opera House, and was a decided success.

Professor Marvin's name can be found on several of the musical programs of these early days. In the fall of 1875, he and Miss Gertrude Boughton, who played the little cabinet organ in chapel and who also had a class of piano students, directed a program in order to raise money for purchasing a piano for the University. The net proceeds from this entertainment amounted to $50, which was probably used as a payment. In the Regents' report for 1878, an item was listed as follows: "balance due on piano $164.94".

Program

1. Piano Duet - Qui Vive Galop ..... Wels
   Gertrude Boughton, W.F. Sergent

2. Solo - The Village Blacksmith (words by Longfellow)
   R.C. Mead

3. Duet - A. B. C. ....., Parry
   Lillie Jackson, F.O. Marvin

4. Piano Solo - Grand Polka de Concert ..... Wallace
   Vera Gunn

5. Chorus - Now Tramp O'er Moss and Fell .... Bishop

6. Trio - The Mariners ..... Randegger
   Lillie Jackson, F.O. Marvin, R.C. Mead

7. Solo - Vocal Waltz "Il Bacio" ..... Arditi
   Angie Ludington

8. Piano Solo - Theme Allemand with Variations. Andres
   W.F. Sergent

9. Duet - The Swallows Farewell ..... Kucken
   Angie Ludington, Lillie Jackson

10. Selections from the Haymakers:
    1. Duet - "See! The Clouds are Breaking"
    2. Rainbow Chorus
    3. Chorus with Obliggato "All Nature Now Rejoices"
    4. Harvest Home Chorus

In 1876 Professor Marvin directed and took part in another entertainment in the nature of an operatic cantata, with solos, duets, quartet, and a ladies chorus. It was given at Liberty Hall, Wednesday evening, April fifth. The orchestral and piano accompaniments were rendered by Miss Gertrude Boughton at the piano.

"A WINTER NIGHT" - Operatic Cantata

Personations

Mr. Gray - Mr. Patterson
Estella, his daughter - Miss Angie Ludington
Ariminta, an ancient Miss - Miss Lillie Jackson
William, suitor to Estella - Mr. J. A. Wickersham
Johnny Jenkins, also suitor to Estella - Mr. F.O. Marvin

Professor Marvin was held in high esteem from a musical standpoint. An editorial in the Kansas Collegiate for October, 1878, which commented on the lack of musical ventures at the University, suggested that "A Men's Glee Club of twenty members would be an asset, under the direction of Prof. F.O. Marvin."

The First Commencement, 1873

Although the University was founded in 1866, it was seven years before there was a graduating class, due to the inefficient preparation of students for college on the part of the secondary schools. At the first Commencement, music played an important part. A University choir was formed for the occasion under the leadership of Professor Bardwell who was professor of Mathematics and who was popular, along with Professors Snow and Robinson, with the students at their social gatherings. Miss Gertrude Boughton presided at the little organ. An account of part of these first exercises reads:

> At Baccalaureate services the hall [now known as Fraser Hall], which is destined to become famous in the educational history of our state, and, in the future, a shrine to which the alumni of the University will resort at intervals, is a spacious and lofty room in the center of the building to the south of the grand staircase. It is yet uncompleted, lacking window casings and wainiscotting. When the panoptic floor is built and the room is finished, it will be really an imposing looking apartment. The hall will hold comfortably 1200 people.
>
> On the east side of the stage sat the University choir composed of young people whose names we have frequently mentioned in connection with amateur musical entertainments, college society exhibitions, and the like, with Miss Gertrude Boughton as organist, and Prof. Bardwell as leader.

President Fraser's address was followed by the hymn "Before Jehovah's Awful Throne" sung by the University choir. After reading the fifth chapter of Proverbs and after a prayer, the choir sang "The Lord Is My Shepherd". The sermon was delivered by the Reverend Richard Cordley.

Music for the class day exercises in 1873 was furnished by the orchestra of the Fifth Infantry Band from Leavenworth. After the planting of the tree, the song, "Take a Last Farewell," was sung. A notation on this program stated that the words and music were from Mendelssohn's "Four Part Songs". At the end of class day exercises, everyone present joined in singing "Auld Lang Syne."

On Commencement morning the program was as follows:

ORDER OF EXERCISES

1. Assembly of officers, students and guests of the University in the Old Building (North College), at 9:30 A.M.
2. Procession to New Building.
   Exercises in Hall of New Building
3. Music - Orchestra of Fifth Infantry Band
4. Prayer
   Music
5. Awarding of Diplomas to Graduating Class
   Music
6. Oration by Hon. John J. Ingalls U.S.S.
   Music
7. Announcements
   Music
8. Benediction

On Commencement evening, a grand concert was given by the Full Band of the Fifth U.S. Infantry, for which fifty cents admission was charged, with an additional twenty-five cents for reserved seats.

PROGRAM

Part I

1. Overture - Dichter and Bauer ..... Von Suppe
2. Selection - Lily of Killarney ..... Benedict
3. Waltz - On the Beautiful Blue Danube .... Strauss
4. Selection from "Ernani" ..... Verdi
5. Polka - Tanz Jubel ..... Apitus

Part II

1. Overture - "Banditenstreiche" ..... Von Suppe
2. Waltz - Wine, Woman and Song ..... Strauss
3. Selection - Bianca e Falliero ..... Donizetti
4. Medley - College Songs ..... Marshall
5. Galop - "Bruder Lustig"

H. A. Marshall, Conductor

Thus ended the first commencement exercises at Kansas University which, fifty or sixty years later, would feature its own band of one hundred pieces, an orchestra of eighty-five, and two glee clubs, each containing fifty voices.

Musical Organizations

Before 1884, musical organizations at the University were rather casual. In the newspapers of the time reference is made to the "University Choir", or to the "Mixed Quartet", but upon close investigation, no further mention of such groups can be found. Therefore, it may be assumed that such organizations were only temporary, and were used only for such special occasions as Baccalaureate or Commencement programs.

Mixed Quartet

Probably the most coherent musical organization of these early years existed about 1873-74. It was a quartet composed of Miss Alice Goss, Miss Clara Norris, (who later became an instructor in music at the University), James A. Wickersham, and A.C. Scott. One of the first appearances of this group was at an evening entertainment in University Hall, now known as Fraser

Hall. The song rendered was "Gathering Home". No further appearances of this group are listed (although it is quite certain that the quartet did sing at other functions), until the afternoon of Commencement day 1877. According to one of its members, the program was given at Plymouth Congregational Church, and Professor F.O. Marvin was at the organ. The number sung was "Come Where My Love Lies Dreaming".

Arion Quartet

One of the most popular musical organizations of early days was the Arion Quartet, formed about 1877 and composed of George C. Smith, first tenor; Scott Hopkins, second tenor; J. Willis Gleed, first bass; and Charles F. Scott, second bass. These boys were first brought together when rehearsing for the opera, "The Doctor of Alcantara," under the direction of Professor F.O. Marvin. They had so much fun rehearsing in this production that they decided to form a quartet of their own, which they named the Arion Quartet, after a collection of songs by that name.

The boys were asked to sing at weddings, funerals, political meetings, church functions, university entertainments, and other affairs, both in Lawrence and

in surrounding cities and towns. On one occasion they assisted on a program in which Carlotta Patti was the star. They were also on a program in Kansas City with Eugene Field.

Fifty or sixty years ago, serenading was a regular proceeding in the gentle art of making love, and the Arion Quartet boys probably did their share of both. Such tunes as "The Fox on the Hill," "Come Where the Lillies Bloom," "Marguerite," "In the Gloaming," "Nancy Lee," "Go Down Moses," and many others were popular. The boys advertised their organization. In the Kansas Review for November 1879, appeared this advertisement:

"SWEET SINGERS OF ISRAEL" - College Quartet
Gleed, Scott, Hopkins, Smith

Elections, Auctions, etc.

The members of the Arion Quartet later arose to prominence. Charles F. Scott became a congressman and journalist; Scott Hopkins, a banker; J. Willis Gleed, a lawyer and capitalist; and George C. Smith, a journalist. The last meeting of the group was in St. Joseph, Missouri, at a home talent musical.

George C. Smith, the first tenor, was the first to

die and Scott Hopkins, the second tenor, went next. J. Willis Gleed, the first bass, called up Charles F. Scott long distance and said, "We're going in order; I presume I'll be next and I just called up to say we'll all be waiting for you to start out on our serenade of the New Jerusalem. What do you think we ought to sing first?" Then, according to Charles F. Scott, they planned the program of old songs they would sing when they all got together again. Without doubt, it was a grand concert. J. Willis Gleed did follow George C. Smith and Scott Hopkins to the New Jerusalem, and the second bass, Charles F. Scott, joined his three comrades on October 18, 1938.

The Amphion Quartet

This quartet came into being in 1882 after the Arion Quartet, but it did not attain the prominence of the latter.

The Amphion Quartet was named after Amphion, a Greek, who added to his local reputation by building the walls of Thebes, charming the stones into position with a lyre given him by Hermes. Modern critics have questioned the authenticity of this story, but there

was sufficient point on which to hang a name. The quartet included Douglas Hamilton, second bass; Wilson Sterling, first bass; Will H. Johnson, second tenor; and Wilbur S. Jenks, first tenor. George Metcalf later took Sterling's place.

There were no students in voice at this time but the quartet was occasionally directed by Professor F.O. Marvin. It was invited to sing on such occasions as the State Oratorical Contests at Baldwin. One time at Tonganoxie, when their appearance had not been advertised, the boys borrowed a horn and bass drum with which they made sufficient noise on the main street to gather a large audience for their performance that evening.

The quartet was a part of the student life of those early years as were the Literary societies, debates, and oratorical contests.

The First University Brass Band

In 1878 the University Military Company was formed as an adjunct of the State Military Organization. Stuart O. Henry, since no one else would take the part, was honored with the post of band sergeant, with full pay,

and orders to organize a brass band. According to O. Henry, "he had, to state it frankly, modestly graduated into the Junior Preparatory department from leadership of the Abilene brass band which had for some years performed at County fairs and similar functions." Mr. O. Henry wrote that

> The University Brass Band had about twelve members and practiced in the cupola of old North College. Such tunes as "Molly Darling" and "Captain Jenks" disturbed the peaceful residents in that part of town. In the more serious hours, Bach and Beethoven were attempted, resulting usually in discordant medleys fit to torture the soul.
>
> A few of the instruments used were tenor horn, solo alto horn, and B flat clarinet, the latter being played by Willis Gleed, the most "cultivated" musician of the lot. The band members used to sit in a mystic circle in the cupola at rehearsals, with their legs dangling down through the aperture, which was reached aerially by a ladder.
>
> The band had great expectations of serenading the Normals, and eventually of advancing to be good enough to serenade the faculty, but the drought or a flood (it was usually one or the other), prevented the return of several members the following year - hence the little brass band went out like a candle.

The Handel and Haydn Society

This society probably had its origin in the Lawrence Musical Union which was organized in November, 1873. At that time there were a number of good musicians in Lawrence, including Professor Joseph E. Bartlett,

a New Englander educated in one of the German Conservatories, who had been brought to Lawrence to take charge of the organ at the Congregational church and who also taught some classes in music at the University, and Professor G. W. Jackson, a graduate of the Boston Conservatory, who taught voice and led the choir at the Congregational church.

Professor Jackson was the first director of the Lawrence Musical Union and Professor Bartlett was the accompanist.

The first concert given by this group took place December 9, 1873, and according to reports from the Lawrence paper, the Daily Kansas Tribune,

> "The concert given before a large and delighted audience, was encouraging evidence of the interest in musical culture in the city. Professor Bartlett presided at the piano, and never did the Chickering, the sweetest singer on the continent, respond more charmingly to the cultivated and exquisite touch of the artist.
>
> "The program was introduced with the "Soldiers' Chorus," and in the harmony of nearly one hundred voices, raised to the skillful movement of the baton by Professor Jackson, everybody voluntarily gave them a hearty greeting. Handel's "Messiah", with Professor Jackson singing the aria, assisted by the full chorus, held the house in breathless and rapt attention."

Besides the numbers given by the chorus, there were

several solos, duets, and ensemble offerings, all enthusiastically received. At the close, "Hark! Apollo Strikes the Lyre," was rendered in "magnificent" style by the full chorus.

The Handel and Haydn Society probably took its name about 1874 or 1875. Another newspaper of the day, The Standard of Reform, March 25, 1875, gives an account of a visit of the Topeka Musical Union to the Handel and Haydn Society of Lawrence:

> Topeka and Lawrence joined hands and blended their voices in sublime harmony. The Musical Union of Topeka came down accompanied by a numerous reserve of friends and jolly ladies and gentlemen, to accept the hospitalities of Lawrence and to join the Handel and Haydn Society in giving a grand Union concert at Liberty Hall. The excursion train was made up of four coaches filled with ladies and gentlemen. The guests were immediately taken in by their Lawrence friends and were made welcome in various private homes as well as hotels. In the evening, Liberty Hall was crowded at an early hour for the concert.

This same paper described the solos and duets on the program as "neat and pleasing." The choruses particularly mentioned were "God Is Our Refuge," sung by the Topeka group; "Crowned With the Tempest" from "Ernani", by the Handel and Haydn Society; and the "Soldiers' Chorus," sung by both societies. After the

concert, abundant refreshments were served to some two hundred people.

In March 1876, the Handel and Haydn Society appeared again, singing "The Creation" by Haydn, and the Kansas Collegiate newspaper urged all university students to take advantage of this fine opportunity to hear good music.

About this time, Professor Joseph E. Bartlett, former accompanist for the Lawrence Musical Union, became director of the Society, which was composed of both university students and townspeople.

An item in the Kansas Collegiate for May, 1877, stated:

> Professor Bartlett has enlarged his downtown musical quarters and has moved to an elegant suite of rooms in the First National Bank building opposite the Post Office. The Handel and Haydn Society, under the professor's careful guidance, has largely increased its working force, and will continue in the harness all summer.

Later in February, 1878, an item from the Kansas Collegiate told of a fine concert given by the Handel and Haydn Society, and commented on the fact that Lawrence had some rare amateur singers: "Under the

leadership of Professor Ehrgatt, instructor in piano and vocal music for one year at the university, the society has attained a high degree of proficiency in the rendition of choral music of the first degree of excellence."

Until the organization of the Music Department in 1884, no further reference was made to the Handel and Haydn Society.

First Instruction in Music at Kansas University Samuel Newhall, 1868-1870.

Samuel Newhall was a trained Boston musician who came to Lawrence in one of the first parties from the East. It was in 1857 that, on one occasion, the Old Band provided music attending a speech by Governor Walker. After his address, Samuel Newhall made himself known to the members of the band and asked to be allowed to join. With his advent, the musical history of the town developed. He came from a cultured family and had received the best of training. He was a modest and rather reserved person, and yet could be a jolly comrade with people whom he knew. He was confident in matters pertaining to his art. Many of the

early university students received their first, and perhaps their only musical instruction from him.

The drilling of the Old Band was only a small part of Mr. Newhall's musical activity. He taught voice and violin and was very much in demand as a performer at musical gatherings. He arranged cantatas for childrens' festivals, gave concerts, and conducted singing schools. Especially popular were his "Old Folks Concerts" at which the young people, dressed in appropriate costumes, sang the songs of olden time.

Mr. Newhall had many pupils but he did not have the heart to ask their parents, who were his friends, for money to pay for their instruction. Consequently, his finances were often strained.

In 1868 he was appointed Special Instructor in Vocal Music at Kansas University. According to the Regents reports for the years 1868 and 1869, an appropriation of $250.00 for 1868, and $300.00 for 1869, was recommended as salary for this position which Samuel Newhall retained for two years.

A Preparatory Department had been organized in 1868, as a temporary feature of the University, to

supply the existing want of suitable preparatory schools in the state. Two courses of study were offered in this department: a Classical and a Scientific course, in both of which vocal music was a requirement; thus the young high school student of the 1860's had some instruction in music.

After teaching at the University, Mr. Newhall made two expeditions to Colorado to try for gold. Unfortunately neither of these trips bettered him financially, and he finally joined the army. After he was discharged, he wrote that he was coming back to Lawrence. He never arrived. Word came later that an unknown man, thought to have been Samuel Newhall, was lost from a boat between Ashland and San Francisco.

Samuel Newhall was probably never fully appreciated, but there is no doubt that his appointment as special instructor in vocal music at Kansas University was one of the entering wedges for the later music department.

Joseph E. Bartlett, 1870-1873; 1876-1877.

Professor Joseph E. Bartlett gave the earliest instruction in harmony and counterpoint to those who wanted such courses. The classes were small, there being not over three or four in harmony, and the meetings

were few and easy. Besides these courses, Professor Bartlett taught organ, using the one at the Congregational church for such instruction. All musical study at this time was very casual, being considered as a graceful supplement to the young ladies' education rather than of serious value.

Professor Bartlett was appointed Instructor in Vocal Music in 1870, a position he held for three years, and for which he received $400 yearly. At this time there were three fields of study from which a freshman might choose:

1. Classical Course, leading to the A.B. degree
2. Scientific Course, leading to the B.S. degree
3. Civil and Topographical Engineering Course

In all three of these courses vocal music was a required subject for the freshman year, and consisted, the first session (or semester), of harmony, choral harmonization, and choral composition, while the second session consisted of history and aesthetics of music, and philosophy of musical sounds.

In the Preparatory Department, vocal music continued to be a required subject in the second and third

years, and included in the second year, notation, solmization, major scales, registers of voice, and chorus singing, while in the third year, more advanced work was done consisting of intervals, minor and chromatic scales, and chorus singing.

These courses in the Preparatory and the Collegiate Departments, with music as a required subject, remained the same from 1870 to 1873, when a reorganization of the faculty became necessary, due to the fact that the Legislature did not appropriate enough for salaries. For two years, 1873 to 1875, no music teacher was listed in the Catalogue.

In 1876 the Normal Department was established at Kansas University for the purpose of supplying better equipped teachers in the schools out over the state. This was a one-year course with vocal music a required subject in both sessions, Professor Bartlett being appointed to have charge of the vocal classes. These vocal classes were taught free at first, but the second year a fee was charged for each person in the class.

Professor Bartlett evidently had a large class in vocal music because an item from the Kansas Collegiate

for March, 1877, stated:

> Professor Bartlett's "free for all" vocal class is to take part hereafter in the morning exercises of chapel. The class, being large, will be divided, each group performing its share of chapel duty. We consider this an improvement over the usual system of quartet choirs, where the singers appear "ad libitum".

Besides his work at the University, Professor Bartlett conducted private lessons in piano and organ, and for several years had charge of the Handel and Haydn Society.

Gertrude Boughton, 1875-1877

Not a great deal is known about Gertrude Boughton, but she has the distinction of being the first lady (listed in the Catalogue) connected with the teaching of music at Kansas University. In the early years she played the little cabinet organ at chapel exercises, and her name appeared frequently on early programs on which there were musical numbers.

Miss Boughton had her A.B. degree and was quite accomplished in music. She had a rather large private class in piano and was considered a most successful teacher. Only one notice spoke of any recital given by her pupils (no program listed) and stated that more

of these should be given.

Gertrude Boughton was appointed Teacher of Instrumental Music at the University in 1875. At this time music was not required in any except the Normal Course, and the only reference to "Music" was a short paragraph in the Catalogue which stated, "Instruction in music on the piano and organ is given by a competent teacher, for whose services those receiving lessons pay the usual rates." It was not stated what these "usual" rates were, but from later sources it may be assumed that students paid about $10 for twenty-four private lessons.

Gertrude Boughton retained her position at the University for two years when she resigned to return to her former residence in New York.

Clara L. Morris, 1877-1881

Clara L. Morris, B.S., was the second woman to be on the faculty at K.U. as a music instructor. She was appointed Assistant Instructor in Piano to Professor Ehrgatt in 1877, who did not remain long enough to leave any definite mark, although his work in connection with the Handel and Haydn Society was creditable. After

Professor Ehrgatt left, Miss Morris was the sole instructor in music from 1878 to 1881. During her regime the number of those taking music increased from nineteen in 1877, to thirty-two in 1881.

In the Catalogue for 1878-79, appears the first "lengthy" paragraph on music:

> Instruction on the piano and organ is given by competent teachers for whose services those receiving instruction pay usual rates. Instruction will be provided in vocal music whenever a sufficient number apply for a class, with arrangement for its support.
>
> It is desired to make music a more prominent feature, and for this purpose, a regular course has been arranged. This course can be completed in three or four years, according to the time for practice and to the ability of the student. Advanced pupils may take such standing as their attainments will warrant. To accomplish the required amount of work in the regular course, time and attention should be devoted exclusively to this study. Pupils are at liberty to make selections from this course subject, however, to the approval of the teacher. This is to accommodate those who do not care to make music a speciality.
>
> For many reasons, we believe great benefit can be derived from class work, and therefore, propose to form classes of from two to four each. Private lessons will be given if preferred.

This is an interesting paragraph, showing that class work in applied music, which we think of today as a comparatively recent trend, was in use in those days, and, according to the catalogues, continued to be used off

and on, particularly in piano, until 1915.

Tuition for twenty-four private lessons was $10; for two in a class, $9; for three, $8; and for four, $7.

In this same catalogue is found the first outline of any courses in music, an outline which remained essentially the same until 1884, when the Music Department was organized. It included four divisions: I. Instrumental; II. Harmony and Composition; III. Voice Culture; IV. Class Drill.

Under the division "Instrumental," a piano course was outlined as follows:

Preparatory Grades 1-5

Plaidy's Technical Studies; Czerny and Koehler Studies; Concone Melodic School, opus 24, Book I; Easier pieces of Mendelssohn and Mozart.

Higher Course - Grades 5-10

Plaidy's Technical Studies; Czerny, opus 299; Koehler, op. 60 and op. 128; Cramer; Concone's Melodic School, op. 25, Book IB; Weber's Sonatas.

Grades 10-15

Czerny, op. 92; Moscheles, op. 73; Heller, op. 45; Bertine, op. 100; Clementini Preludes and Exercises; Mozart's Sonatas.

Grades 15-20

Moscheles, op. 95 and 70; Henselt, op. 2; Schumann, op. 13; Chopin, op. 10; Loeschhorn,

op. 118; Clementi, "Gradus ad Parnassum"; Sonatas of Beethoven and Hummel.
(Studies may vary according to the requirements of the pupil.)

The following year, 1879, a "fourth year" was added to the Higher Course in piano and included Kullak's Octave Studies; Chopin Etudes, op. 25; Liszt Preludes; Clementi "Gradus ad Parnassum;" Beethoven Sonatas; Pieces by Chopin, Rubinstein and others.

The only change made until 1884 was a raise in tuition in 1881, when $12, instead of $10, was charged for one term of twenty-four private lessons.

Musical equipment in these early years was very meager. Quarters were cramped, being in the north wing of Fraser, which was the University at that time. One room was used for piano, and another for voice; these two rooms "housed" the music instruction.

The University did not own over one piano, and such a luxury as a grand piano was not to be known for many years. Students had to arrange for their own practice in private homes.

There was no music library, and any books needed in this field had to be purchased by each individual.

Programs of all kinds were given at University Hall which was so christened in 1877 after the hall had been completely finished. At that time the stage was very small, only being about half of its present size. Concerts and recitals were not given for strictly musical purposes. They were usually planned for the purpose of raising money for some needed piece of equipment - therefore, they were irregular and often consisted of a mixture of University and Lawrence talent.

Despite these many handicaps, each year found a growing interest in music, as evidenced by the number enrolled. In 1877, the first year the enrollment was put in the catalogue, there were nineteen taking music. This number increased to thirty-eight in 1883, the last year before the Music Department was organized. Tribute should be paid to the many early faculty members and others connected with the University, who fostered and influenced the development of this interest in music, which culminated in the organization of the Music Department in 1884.

Chapter II

WILLIAM MACDONALD
1884-1890

During the earliest years of the University, instruction was given in music to those desiring it, but no serious effort was made to formally organize a Department of Music which would be an integral part of the University, until 1884, when Mr. William MacDonald was elected Dean.

Mr. MacDonald was born at Providence, Rhode Island, the son of a widely-known and highly-esteemed minister of the Methodist church. He had planned to take a four-year college course but his health prevented the carrying out of these plans. After two years of enforced idleness, he entered the New England Conservatory of Music in 1882, from which he was graduated in 1884. His main fields of interest were piano, organ, and conducting. In 1882 he became organist at the First Congregational Church at Brighton, and a year later, was appointed organist at the Broadway Methodist Church of South Boston. At the same time, he devoted considerable time to teaching.

Mr. MacDonald came to Lawrence in the summer

directly after his graduation from the New England Conservatory. He caused quite a stir of excitement at the Bowersock opera house, especially among the girls, when he walked in during a play rehearsal that hot summer afternoon. No one guessed that he was only twenty-one, because of his reserved and rather mature appearance. There was much speculation on just what the "new-dean" would do for music at the University, but it was not long until his fine ability was widely recognized.

Mr. MacDonald was a man of excellent character, good sense, deep learning, and faithful industry. In appearance, he was straight and slender, with beautiful hands which many compared to those of Liszt. He played the piano magnificently and was an untiring worker in attaining perfection, both in his own playing, and that of his pupils. His scholarly mind and remarkable memory aided him in the studio where he would often play countless compositions without notes to illustrate certain points he was emphasizing to his pupils, at the same time, relating interesting anecdotes about the different composers. His manner of teaching was methodical and his explanations were clear and concise.

He was affectionately called "Professor Mac" by many of his students, and lucky was the pupil who had the last lesson of the afternoon. Instead of the usual half hour, the time lengthened into one hour or more.

At concerts or recitals, it was his custom to sit on the platform while his students were performing. At that time no one played without notes. The story is told that one of his best pupils decided to play from memory, much against his wishes. The program was a long and difficult one but everything was going beautifully, when all of a sudden, the student stopped in the middle of one of the larger numbers. She started again, but soon stopped a second time. At that, she dashed dramatically off the stage, followed by Mr. MacDonald, her fiancé, and several others. It was only after a great deal of talking on their part that she was finally persuaded to return to the stage. She finished the program in beautiful style.

Mr. MacDonald was gifted with executive as well as musical ability, and it was not long until he had entirely organized the work in the music department along

lines which were in harmony with university work in other directions. In 1889 he raised entrance requirements from the ability to pay for lessons to the following:

1. Knowledge of the rudiments of music.
2. Ability to play in moderate tempo and with correct fingering, selections, or their equivalents, from Krause, op. 2, Book I; Bertini, op. 32; and Heller, op. 46, Book I.
3. English, Geography, History and Arithmetic as required for admission to the Freshman class in the College of Liberal Arts.

It was in this same year that steps were taken to reorganize the music department into the School of Music and in the Catalogue for 1889, the term "School of Music", appeared for the first time. During this period the Legislature passed the Moody Bill, which abolished all music fees (between 1889 and 1893), although, according to the Regents Reports for 1892, such fees were abolished only for those students who had reached a certain standard of attainment, and the number of such students had not exceeded fourteen each year. By 1893, this measure had resolved into abolishment of fees for Kansas residents in their last year of study only.

Mr. MacDonald mapped out courses in piano and voice,

leading at first to a diploma, and later to the Music Graduate degree which was established in 1887. He added Counterpoint, Instrumentation, Outlines of Musical Forms, and History of Music to the curriculum, extended the course in Harmony, and added the requirement of two years of English. He organized regular concerts and recitals of the music department in which two pianos were used for the first time. The Handel and Haydn Society was reorganized and for one year was under his direction. He also established the nucleus of a music library.

Besides his many activities at the University, Mr. MacDonald found time to travel extensively in Kansas and surrounding states, giving lectures and recitals, and advertising the music department at Kansas University. He was very much interested in making music a part of the educational system, and, to this end, gave a number of talks on "Music in the Public Schools."

There were three very talented young students in the music department at this time who frequently accompanied Mr. MacDonald on his trips out over the state, and assisted him in giving the programs. They were

Miss Mabel Gore, the first graduate of the music department who received her M.G. degree in 1887, Mr. John Manning, the first young man to graduate from the department in 1889, and Miss Josephine Hutchings, an attractive and talented singer, who was much in demand for the programs of the day. This group of young people did for the University of that time what the Men's and Women's Glee Clubs do for the University of the present time in advertising their school.

The University Courier tells something of Mr. MacDonald's busy life and speaks with appreciation of his work in connection with the music department. An issue of this paper in April, 1885, said,

> The music department under Professor MacDonald has taken on a boom this year which is beyond all precedent. Under the efficient management of Professor MacDonald, the department has become an honor to the University, and its reputation for thorough musical training is extending all over this state and adjoining ones. Beginning the year with one instructor, now four can scarcely keep up with the demands on them. The musical concerts which were looked upon as experiments have been the greatest success. Professor MacDonald has labored hard to bring the department up to its standard and can well be proud of his work.

According to figures in the catalogues, Mr. MacDonald was successful in building up the enrollment in

the music department. Before his coming, the largest enrollment figure was thirty-eight in 1883-84. The first year, 1884-85, showed an enrollment of 151, but this figure is exaggerated due to the fact that students were counted twice in the enrollments of the various classes. Other figures are as follows:

1885-86 - 67 students
1886-87 - 86 students
1887-88 - 72 students
1888-89 - 60 students
1889-90 - 59 students

The salaries of the Dean and faculty members in the music department, as well as other expenses, were paid out of student fees. A state appropriation of $600 was made for the year ending June 1890 to take care of the executive and clerical work of the department. Mr. MacDonald's salary began at $711.50 when he first came, and was increased to $1250.

According to an excerpt in the University Courier September, 1889, taken from the Boston Herald, Mr. MacDonald organized the Kansas State Music Teachers' Association of which he was three times president; he organized and was for two years president of the Kansas School Music Association, an organization having for

its object the introduction of music into the public schools; and for three years he was vice-president of the Music Teachers' National Association.

He was Dean of the Music Department at Kansas University until 1890, when he resigned to pursue his studies at Harvard University. Later he went into the field of history and political science and taught and lectured in several eastern colleges, among them, Brown University. He died in 1938.

Faculty

During the first year of Mr. MacDonald's administration, 1884-85, he was assisted by Mr. John Buch, who gave instruction on orchestral instruments to those who desired it, and Mr. E.D. Keck, who had charge of the classes in vocal culture. According to the Catalogue for this year, there were seven students enrolled for violin, two for flute, and one for cornet, while there were twenty-five enrolled for vocal culture.

The salary for these two assistants together was listed at $468.50. Both men were on the faculty only one year, and since no reference is made to their work in the papers of the time, it may be assumed that

neither left a definite mark.

One of the most outstanding instructors associated with Mr. MacDonald was Professor P.D. Aldrich, who became professor of vocal culture and also gave instruction in piano and harmony. He came to the University in the fall of 1885. According to the University Courier, September 1885:

> Professor Aldrich comes to Lawrence with the highest recommendations and endowments from Eastern musicians. At the New England Conservatory where he remained two years, he studied voice with W.H. Daniel, organ with George Whiting, piano and composition with Dr. Louis Moas and S.A. Emery. He also spent seven months in Germany. He possesses a high fine baritone voice which he handles with taste and skill. He brings to his work thorough preparation as a student and ability and experience as a teacher.

Professor Aldrich, like Professor MacDonald, was a young man of fine character and accomplishments. He and Mr. MacDonald appeared in many concerts and recitals, both in Lawrence and in surrounding towns. In December, 1885, they received quite a complimentary notice in the Topeka Capital of their singing and playing at a party given at the Honorable George R. Peck's. The paper stated that "The music department of Kansas State University is gaining an enviable reputation all over the state."

Another concert was given at about the same time at the home of Miss Harriet Haskell, who later became Mrs. William MacDonald. The University Courier describes this entertainment in the following picturesque manner:

> Friday evening of last week a musicale was given at the home of Miss Hattie Haskell by Prof. P.D. Aldrich and Prof. William MacDonald. The evening was a most delightful one. The program was a very interesting one and the execution of each piece delighted the guests, as was seen by their close attention. Not a whisper could be heard by anyone, much to the pleasure of the performers. "Variations from the Sonata in A major" by Mozart was played by Prof. MacDonald, followed by four short songs by Prof. Aldrich, all very much enjoyed. Even after the tenth and last piece, a duet, a hearty encore showed that the guests were only too sorry that the end had been reached. A beautiful harp of flowers, with several bright bouquets, were very much admired and added fragrance to the evening.

Professor Aldrich introduced the "lecture song recital" to the University, and these programs proved to be very instructive as well as entertaining. One year he gave a course of lectures on the German Song, all of which were illustrated by carefully selected programs. The first one dealt with the history of the song to the time of Beethoven, and illustrations included songs dating as far back as 1270. Other lectures

in the series were on Schumann and Schubert, and upon such "living" composers of that time (1886) as Brahms and Franz. The program for one of Professor Aldrich's lecture song recitals, given in May, 1888, follows:

Carissimi ..... Vittoria Mio Core
Gluck ..... O del Mio Dolco Ardor
Mendelssohn .... On Pinions of Sweet Music
Bendel ..... How My Heart Is Often Stirred
Jensen ..... Marie
Massenet ..... Twilight
Godard ..... Arabian Song
Rubinstein ..... Air from "Nero"
Grieg ..... Cradle Song
The Princess
Liszt ..... Peace
Wanderer's Night Song
Wagner ..... Sleep Dearest Child
Schumann ..... Farewell

Besides his teaching and recital appearances, Professor Aldrich played the organ at the Congregational church in Topeka every Sunday. However, one of his most important activities was the conducting of the Handel and Haydn Society. This Society had been organized a number of years before and although it was active for a time under Professor Joseph E. Bartlett, its appearances gradually died out. For about seven years, 1877-1884, we hear nothing about it. Mr. MacDonald reorganized and for one year directed the Handel and Haydn Society but

his duties in connection with the music department demanded so much of his time that in 1885-86, he turned the Society over to Professor Aldrich. The group, composed of both University students and townspeople, numbered one hundred voices. The University Courier, May, 1888, said:

> The Handel and Haydn Society is certainly a credit to Lawrence and has the good will of our music-loving people. It was organized a number of years ago but never attained much success until Prof. Aldrich assumed the leadership and by patient and skillful management brought it to its present excellent condition.

Professor Aldrich left a definite impression with his fine work. Before his departure from the University, he was given a "grand benefit concert" by the musical circles of Lawrence. The program:

PART I

Cujus Animam ..... Rossini
First Regiment Band

World of Dreams ..... Cowen
Mr. Howe

Flower Song from "Faust" ..... Gounod
Miss Brown

Because of Thee ..... Tours
Mr. Leib of Kansas City

Bridal Song from "Nero" ..... Rubinstein
Mr. Aldrich

Duet from "Favorita" ..... Donizetti
Miss Brown and Mr. Howe

PART II

First Heart Throb ..... Eilenberg
First Regiment Band

The Bugler ..... Pinsuti
Mr. Hinkler of Topeka

Cornet Solo ..... Selected
Mr. Bell

Bid Me Good-bye ..... Tosti
Mrs. Marks

Marie ..... Jensen
Huetteleen ..... Curschmann
Mr. Leib

Jerusalem ..... Gounod
Mr. Aldrich

I Sought the Lord ..... Costa
Miss Brown and Mr. Aldrich

Professor Aldrich left Lawrence in 1888, after three years at the University. He located in Boston, where he taught both privately and in connection with the Fremont School of Music.

Mr. MacDonald had two other very able assistants in the music department: Miss Anna March, who attended the Cincinnati Conservatory, was appointed instructor in piano in 1886 and remained in the department until 1893. She taught voice also, and her name appeared frequently on programs, both as a singer and as a pianist. On the commencement concert, 1888, she sang the following

numbers: "Sognai" by F. Shira; "Sweet was the Morning" by Chopin; and "The Maiden's Wish" also by Chopin. She played nearly all of the accompaniments for Professor Aldrich, as well as for other soloists.

Mr. J. H. Bell, who established the Bell Music Company of Lawrence, was appointed instructor in brass instruments in September, 1887, and complete courses were offered in the following instruments: French horn, cornet, tenor horn, euphonium, trombone, and bombardon. Mr. Bell had a high reputation as a band leader and solo cornetist, and appeared a number of times in the latter capacity. On the commencement program for May, 1888, he played two numbers: "Inflammatus" (Stabat Mater) by Rossini, and "Serenade" by Schubert. Mr. Bell's name appeared in the catalogue of 1887-1888 and again in 1890-1891.

Equipment

In these early years, the music department had its quarters in two or three rooms on the third floor in the north wing of, what is now, Fraser Hall, but which at that time was the main University building, in which all classes were held. Mr. MacDonald had room

seventeen, and Professor Aldrich room thirty-two. Occasionally notices appeared in the newspapers of the time to the effect that "the pianos must go," giving testimony to the fact that classes and pianos don't "mix" well in a building not sound-proof.

The University owned no grand pianos at this time. The classrooms were equipped with medium-sized uprights which were used on many of the recitals and which were poorly adapted for use in so large a hall. Mr. MacDonald brought out this point in his report to the Regents, 1885-1889, and "respectfully urged the advisability of placing in the Hall, at the earliest possible date, a full-sized concert grand piano of some standard make." He suggested that a considerable part of the expense might be defrayed by disposing of the two old square pianos owned by the University.

During several months of 1886-87, a Chickering grand piano was made available for a number of the recitals through the kindness of Carl Hoffman, Esquire of Leavenworth, Kansas, who furnished the piano free of expense. A similar instrument was rented by the music department during April, May, and June 1888.

In the University Courier April, 1888, the following announcement was made:

> Next Tuesday the Department of Music will give its 24th recital in University Hall. For the first time since these concerts were begun, an admission fee will be charged. The department has worked its way for the past four years with almost no financial support other than that derived from fees of its students. It has purchased its own instruments and otherwise paid all expenses which have not been light. The numerous concerts, lectures, and recitals, which have been furnished the students and public without charge, have been maintained at the expense of the Dean of the department. An effort is now being made to secure a first-class grand piano for University Hall, and the proceeds of Tuesday's concerts will go toward the payment for the same. Everyone knows how indispensable such an instrument is to the complete success of any concert and how inadequate the pianos are which the department has heretofore beencompelled to use. Miss Mabel Gore will play two solos and will also participate in three numbers for two pianos with Prof. MacDonald. Prof. Aldrich and Miss Georgia Brown will furnish vocal numbers. The admission to all parts of the hall will be 25¢.

In each report to the Regents, Mr. MacDonald urged the purchase of a grand piano but, although he laid the groundwork for the future obtainance of such an instrument, it was not until after his departure that a grand piano was bought.

The Catalogue of 1884-85 stated, "The University does not furnish pianos for practice but good instruments

can be rented for about $5 a month." However, in 1886 a short paragraph in the catalogue indicated that University pianos were available a limited number of hours for practice, at the rate of $1 per month for each hour of daily practice. This was due to the fact that some pianos were purchased, according to an item in the Regents reports 1886 to 1888, which listed $395 for the purchase of pianos. This money was obtained from student fees.

Mr. MacDonald was a scholarly man and himself possessed a fine music library with which he was very generous. The lack of reference material on musical matters in the University library was a source of worry to him and in his report to the Regents, 1885-86, he said:

> The desolate condition of the University library with respect to books and periodicals relating to music has rendered impossible anything like original research, or even verification of stated facts, on the part of either students or instructors. I am aware that the department of music is yet of tender years, yet, for that very reason, I would respectfully and earnestly urge that the library be supplied with complete editions of the works of the chief standard composers, together with indispensable books of reference, in order that the growth of the department may not be retarded.

Again, in his next report, he urged the purchase of more books, although a few had been added.

No reference is made as to just what books were obtained for the music library, but the Catalogue of 1887-88 carried the statement:

> In addition to the general library facilities of the University, students of the music department have access to a choice collection of works on the History of Music, vocal scores of operas and cantatas, bound periodicals, and piano and organ music. To the collection has been added large additions during the past year including: complete piano works of Schumann, Chopin, Bach, Beethoven, Handel, Haydn, Weber, Mozart, Mendelssohn, and Hummel, and "Damnation of Faust" by Berlioz.

Courses of Study

Very soon after the University was founded, provision was made for instruction in vocal music. The work seems to have been confined to sight-reading and chorus practice, to which, as time went on, were added opportunities for the study of piano and organ. No attempt was made to establish a regular department of music with definite courses of study until Mr. MacDonald came to the University in 1884. In the Catalogue for 1884-85, quite a large section is devoted to music as follows:

> The Department of Music is organized to meet the growing demand for better and more extended facilities for musical education than the University has yet afforded. Its objects are: 1. To furnish instruction in all branches of music to both amateur or professional musicians, 2. To combine music with regular collegiate work at the University, 3. To train teachers.

Students in the music department were not required to take courses outside of the department until 1888, when two years of English was made a requirement.

A course of study covering five grades was outlined, both for piano and voice, in 1884-85. The piano course included:

First Year

Emery's Foundation Studies; Studies by Kohler and Loeschhorn; Easy compositions by Reinecke, Kullak, Spindler and others; Daily work in technique.

Second Year

Studies by Bertini, Loeschhorn, Czerny, and Kohler; Compositions of Clementi, Krause, Schumann, Kullak, Emery, etc.; Scales and arpeggios.

Third Year

Studies by Czerny, Loeschhorn, Heller, Krause, Eschmann, Mascheles, Schmitt and Cramer; Sonatas by Haydn, Mozart; Mendelssohn's Songs Without Words; Compositions by Schumann, Reinecke, Jensen and others; Daily work in Howe's Technic.

Fourth Year

Cramer's Studies; Clementi's "Gradus ad Parnas-

sum"; Kullak's Octave Studies; Tausig's Daily Studies; Jensen, op. 32; Bach's Inventions; Moscheles, op. 70; Mager, op. 119; Beethoven's Sonatas; Concerti of Mendelssohn and Mozart; Compositions by Chopin, Schumann, Mendelssohn, Raff, Schubert and others; Howe's Technic; Playing at sight and memorizing.

Fifth Year

Chopin, op. 10 and 25; Henselt, op. 2 & 5; Studies by Liszt, Rubinstein, Thalberg, Schumann and others; Concerti by Beethoven, Reinecke, Chopin, Schumann; Trios for Piano, Violin and 'Cello; Tausig's Daily Studies; Bach's Preludes and Fugues; Modern compositions.

Besides completing successfully these five grades in piano, or the five grades in voice, the student was required to take harmony and theory, passing satisfactory examinations thereupon, and was required to perform in public during the last year of study, an entire concert program. Graduates in vocal culture were also required to pass the first three years of the piano course, and to study German and Italian for at least one half year each. Graduates received a diploma, upon meeting successfully the above requirements.

Harmony (Required)

The harmony course required was described as follows in the Catalogue, 1884-85;

The text used is Emery's "Elements of Harmony" supplemented in the fourth quarter by

selected exercises from Richter and Stainer, with analysis of chord formations and progressions in simple compositions. A thorough knowledge of elementary harmony is absolutely essential to every musician, whether artist or amateur. The course of study laid down by the department covers one year, and includes knowledge of intervals and scales, formation and progression of triads and chords of the seventh, treatment of suspensions, open harmony, modulation, passing notes, appogiaturas, etc., with practical work in harmonizing chants and chorales, and analyzing simple compositions.

Musical Theory (Required)

This course includes acoustics, compass and characteristic effects of all orchestral and band instruments, history of notation and of the piano and organ, outlines of musical forms, treatment of vocal writing, and history of the different schools of music. The course is treated chiefly by lecture and blackboard illustrations, supplemented by outside reading, aiming to broaden the student's view of the history, nature and capabilities of music and to put him in possession, as far as possible, of the results of the latest research. All available material has been carefully examined and placed within the student's reach, sources of information being indicated either by cards in the library index, or in the form of references, with the lecture, to volume and page. At the completion of the course, a thesis of 5,000 words is required, the subject selected from a carefully prepared list. The only text-books used are Cornell's "Musical Forms" and Macfarren's "Musical History". Musical Theory may precede the course in Harmony, although, if possible, the latter should be taken first.

Other courses offered in the music department but not required were: Counterpoint, Fugue, Composition,

Instrumentation, and History, Philosophy and Aesthetics of Music in which classes were to be formed whenever a sufficient number of qualified students should apply. Instruction in Band and Orchestral instruments was also given to those desiring it.

A class in singing at sight was offered, with a special course designed for those wishing to prepare themselves to teach vocal music in the public schools. This course marked the first important attempt at any instruction in public school music, and included Elementary Harmony, thorough study of systems used, and management of children's voices, combined with daily practical drill in the class room.

In 1885-86 the only notable change or addition was the establishment of a six-year course, explained as follows: "In order to combine the full course in music with some one of the regular collegiate courses, arrangements have been made by which the latter may be extended over six grades instead of four."

In 1886-87 another grade was added to the piano course, and a course designed especially for vocal teachers was added to the vocal culture course.

The most important development this year, however, was the replacement of the diploma with the Music Graduate degree, which was the first degree offered in the music department.

The following year, 1887-88, several special courses in the form of lectures were given:

1. Four lectures on the Development of the German Lied, by Professor Aldrich.
2. Five lectures on Schools of Composition, by Professor MacDonald.
3. Four lectures on History of the Opera, by Professor Aldrich.
4. Five recitals illustrating the growth of the pianoforte, by Professor MacDonald.
5. Nine lectures on Harmony by Professor MacDonald.
6. Acoustics in Its Relation to Music, by Professor Nicholas.
7. Course for teachers of the pianoforte, by Professor MacDonald. This course covered 18 weeks.
8. Course in Advanced Harmony, by Professor MacDonald.

In 1888-89, for the first time, the course of study leading to the M.G. degree was outlined for each year. Two years of English were added, also one year of Counterpoint, and the course formerly called Musical Theory was supplanted by three courses: Elements of Instrumentation, Outlines of Musical Forms, and History of Music. The complete course:

First Year

Piano - Selected Studies from Cramer and Schmitt; Bach "2 Part Inventions" and "Easy Preludes;" Tausig's Daily Studies, Bk. I; Mendelssohn's "Songs Without Words;" Compositions selected from Weber, Beethoven; Schumann, Schubert, and others, Scales, arpeggios, etc.

Harmony - Emery's "Elements of Harmony," supplemented by lectures and analyses during the second term (meets twice weekly).

English - Same as required of other freshmen.

Second Year

Piano - Clementi's "Gradus ad Parnassum;" Studies from Mayer, Moscheles; Kullak Octave Studies; Sonatas of Beethoven and Schubert; Compositions by Chopin, Heller, Mendelssohn, Raff and others; Tausig's Daily Studies, Bk. II; Scales in double thirds.

Counterpoint - Twice a week, supplemented by lectures and analyses.

English - As for Sophomores.

Third Year

Piano - Selections from Studies of Chopin, op. 10 and 25, Rubinstein, Liszt; Bach "Preludes and Fugues"; Concerti by Beethoven and modern composers; Pieces by Weber, Brahms, Liszt, Schumann and others; Tausig's Studies, Bk. III; Scales in double thirds and sixths.

Elements of Instrumentation - Lectures; analyses and outside reading. (Twice a week, first term)

Outlines of Musical Forms - Lectures, Analyses and outside reading. (Twice weekly, first term)

History of Music - Lectures and outside reading. (Second term, three times weekly)

The last year of Mr. MacDonald's administration (1889-90), no changes were made in the courses of study.

Tuition rates for music students were at first (1884-1889), based on the quarter, comprising nine weeks, and students were charged for each course they took as follows:

	Class	Private
Piano, Voice or an Orch. Instrument	$14	$18
Harmony and Theory (each)	12	15
Music in Public Schools	10	18
Sight-singing	1	-
Counterpoint, Composition, (each)	14	18

Musical Programs

This phase of the work in the music department became more important under Mr. MacDonald than it had ever been before. Concerts had been given occasionally, but with no regularity, and not for any purposes of educating the people, musically.

During his first year, Mr. MacDonald, besides delivering nine lectures on Musical Forms, planned four regular concerts of the music department and several small recitals. It was his aim in making up these programs to bring forward such selections of really good music which, while designed to improve the taste and artistic judgment, would appeal to an average audience.

The first concert of the music department under Mr. MacDonald took place Tuesday evening at eight o'clock on December 16, 1884, and was the beginning of a long line of Christmas concerts by the music department which have culminated in the beautiful Christmas Vesper programs now given each year. The program for the first concert:

1. Piano - Sonatina op. 36, No. 3 ..... Clementi
   Miss L.G. Moore
2. Contralto - Never Again ..... Cowen
   Miss Hattie B. Haskell
3. Piano - Two Spanish Dances op. 21 ... Moszkowski
   (four hands)
   Misses Alice H. Ropes and Orrel Highbargain
4. Soprano - Goodbye ..... Tosti
   Miss Kate Merrill
5. Piano - Swedish Wedding March ..... Sodermann
   Last Movement from Sonata
   op. 26 ..... Beethoven
   Miss S. F. Eddy
6. Piano - Gypsy Rondo ..... Haydn
   Miss Mena Zisch
7. Trio - Hear My Prayer ..... Abbott
   Miss A.E. Pugh, Miss Hattie Haskell, Mr.E.D. Keck
8. Les Preludes (Symphonic Poem) ..... Liszt
   Arr. for two pianos
   Miss Alice Ropes, Mr. William MacDonald

On the back of one of these programs, Chancellor Lippincott sent the following message to the President of Bethany College:

My Dear Sir:

Please accept for yourself and for any of your faculty and students who may be interested, our most cordial invitation to this, our first concert, under the direction of our new Department of Music.

I am Sincerely Yours,

J. A. Lippincott

The second concert of the department of music was given January 27, 1885.

Program

1. Anthem - The Gospel Banner ..... Root
   Chorus of 30 voices
2. Soprano - The Better Land ..... Cowen
   Miss Kate Merrill
3. Capriccio Brillant op. 22 .....Mendelssohn
   Miss Mabel Gore, Mr. MacDonald
4. Baritone - Only Wait ..... Briggs
   Mr. E. D. Keck
5. Piano - Five Songs Without Words ....Mendelssohn
   1. Souvenir
   27. Funeral March
   3. Hunting Song
   25. The May Breeze
   26. The Departure
   Mr. MacDonald
6. By Thee With Bliss ..... Haydn
   Duet and Chorus
7. Fantasia on Overture to "William Tell" . Gottschalk
   Miss Gore, Mr. MacDonald
8. Soprano - La Separazione ..... Rossini
   Miss Merrill
9. Italian Chorus from "Lucrezia Borgia"... Donizetti
   Chorus

The third concert of the year was given in April 1885 and was described in the University Courier:

> The musical concert has now become a fixed feature in University life. The third one of the season was another success. The chapel was filled to the top gallery with a fashionable, educated audience. No such crowd was ever there except at commencement time. The concert was given by Miss Josie Hutchings, soprano, Miss Mabel Gore, and Prof. MacDonald, pianists. Miss Hutchings wonderful voice and fine control of it commanded the closest attention and unbounded applause of the audience. Miss Gore and Mr. MacDonald are well known as two of the finest pianists as were ever in Lawrence.

Program

1. Sonata Pathetique ..... Beethoven
2. L'Amore Funesto ..... Donizetti
3. Nocturne op. 19, No. 1 ..... Chopin
   Impromptu op. 142, No. 2 ..... Schubert
   Village Merry-making ..... Jensen
4. Songs ..... Rubinstein
   Yearnings
   Thou 'Art So Like a Flower
   Fly Away, Nightingale
5. Minuet ..... Schubert
   Rakoczy March ..... Liszt
6. Songs ..... S.H. Emery
   Lullaby
   Burst, Ye Apple Buds
7. Fest-Klange (Festive Sounds) . Liszt
   (Symphonic Poem arranged for two pianos)

The last large concert of this year occurred at Commencement time in June. From this year (1885) on through the years, there has been a Commencement

recital by students in the music department. The program for the first of these recitals:

1. Piano - Movement from Sonata in D major .. Mozart
   Miss S. Franc Eddy
2. Soprano - Open Thy Lattice ..... Gregh
   Miss L. Ella Frazier
3. Piano - Menuet in E flat ..... Mozart
   Etude ..... Heller
   Miss Mena Zisch
4. Soprano - The Lark Song ..... Gounod
   Miss Bertha A. Starr
5. Piano - The Mill ..... Jensen
   Gavotte in B minor ..... Bach
   Miss Orrel Highbargain
6. Soprano - The Springtime ..... Torry
   Miss Hattie Haskell
7. Piano - Rondo in C ..... Weber
   Miss Mena Zisch
8. Soprano - The Flower Girl ..... Bevignani
   Miss Kate Merrill
9. Piano - Impromptu Valse ..... Raff
   Miss S. Franc Eddy
10. Contralto - Goodnight, Farewell ..... Kucken
    Miss Mena Zisch
11. Piano - Concerto G minor ..... Mendelssohn
    (Last Two Movements)
    Miss Alice H. Ropes
    Orchestral Parts on Second Piano

The following year eight lectures, all well attended, were delivered on musical subjects as follows: two on the German Lied by Professor W. H. Carruth; two on the French Chanson by Professor A. G. Canfield; and two on

the songs of Schubert and of Schumann by Professor P.D. Aldrich. A number of concerts and recitals were given at which new compositions, both vocal and instrumental, were brought out.

Mr. MacDonald's first graduate in piano, as well as from the Music Department, was Miss Mabel Gore, who received the M.G. degree in 1887, and who gave her graduating recital May 24, 1887, assisted by Miss Josie Hutchings.

Program

1. Chopin ..... Impromptu op. 51
   Rubinstein .... Kamennoi Ostrov op. 10, No. 22
   Chopin ..... Etude op. 10, No. 5
2. Gastaldon ..... "Musica Proi Vita"
   Miss Hutchings
3. Beethoven ..... Sonata Appassionata op. 57
4. Lassen ..... "The Gypsy Boys in the North"
   "Thine Eyes So Blue and Tender"
   Miss Hutchings
5. Chopin ..... Rondo op. 16
   Schumann ..... Romanza op. 28, No. 2
   Liszt ..... Polonaise No. 2 in E
6. Ries ..... "Cradle Song"
   Emery ..... "Burst, Ye Apple Buds"
   Miss Hutchings
7. Rubinstein .... Concerto in D minor op. 70
   (Last 2 movements)
   (Orchestral Parts on 2nd Piano by Mr. MacDonald)

For this program Carl Hoffman of Leavenworth, Kansas, furnished a Chickering grand piano.

Miss Gore was a very talented young lady and was one of Mr. MacDonald's most dependable pupils. Her name appears on nearly all of the large programs of the time, both in piano solos, and in two-piano numbers with Mr. MacDonald. She did not have a large hand, even an octave was difficult for her to reach, but she had a great deal of force, and played beautifully. One person has expressed the opinion that no one, including both faculty members and students, has ever played quite as well as Mabel Gore.

The first person outside of University circles to give a concert during Mr. MacDonald's administration, under the auspices of the Music Department, was Mr. Edward B. Perry, blind pianist of Boston. Mr. Perry appeared in recital a number of times in later years at the University.

Besides taking part in many of the programs of the day, both in piano and two-piano numbers, Mr. MacDonald gave several piano recitals himself. One of these occurred February 8, 1888.

Program

Niels Gade

1. Canzonetta
2. Scherzo
3. In the Flower Garden
4. Ringeltanz

Robert Schumann

1. Phantasietanz op. 124, No. 5
2. Wiegenliedchen op. 124, No. 6
3. Abendmusik from opus 99
4. Warum op. 12, No. 3
5. Introduction and numbers 1,3, 7 and 8 from Papillons op. 2

J. S. Bach

1. Prelude in A minor
2. Prelude in E major
3. Fugue in C minor
4. Fugue in D major

Henri Cramer

1. Le Desir

M. Moszkowski

1. Thelma

Mr. John C. Manning was the first young man to graduate from the Department of Music. He played on many recitals of the day and was recognized as a gifted musician. On his graduating recital, which was given in May 1889, he was assisted by Miss Josie Hutchings.

Program

1. Seeling ..... Loreley op. 2
   Kullak ..... Octave Study in E^{b} op. 48, No. 5
2. Meyer-Helmund. Magic Song
   Miss Hutchings
3. Chopin ..... Etude in G^{b} major op. 25, No. 9
   Rubinstein ... Kamennoi-Ostrov in F# op. 10, No.22
   Moszkowski ... Waltzer in A op. 17, No. 3
4. Liszt ..... The Lorelei
   Miss Hutchings
5. Chopin ..... Scherzo in B^{b} minor op. 31
6. Becker ..... Springtide
   Miss Hutchings
7. Mendelssohn .. Concerto in D minor op. 40
   (Last Two Movements)
   Orchestral Parts on Second Piano by Prof. MacDonald

After leaving the University, Mr. Manning studied in the East and in Europe. Later he went to San Francisco, his present home, where he founded the Manning School of Music. Fifty years after his graduation from Kansas University, he was invited back to participate in the commencement exercises of 1939 by giving a lecture-recital on Chopin.

The many fine concerts and recitals organized by Professor MacDonald during his association with the Music Department definitely established a solid foundation for future excellent musical programs at Kansas University.

Musical Organizations

Handel and Haydn Society

The one permanent musical organization of these early years was the Handel and Haydn Society, organized before 1875 and numbering about one hundred university students and townspeople. From about 1877 to 1884, it was not particularly active, but Mr. MacDonald reorganized it and for one year was the director. He then turned the work over to Professor P.D. Aldrich who made quite a success of conducting the Society. An item in the Weekly University Courier, January 8, 1886, stated:

The Handel and Haydn Society met on Tuesday evening at the G.A.R. hall. The Society will resume rehearsals under Prof. Aldrich, Prof. MacDonald being too busily engaged with University work. The Society intends giving a series of public rehearsals to which admittance will only be obtained by invitation. It will also give some public concerts. Honorary members will have admittance to all rehearsals and concerts. The next meeting will be at Mrs. Shaum's over the rooms of the Art League on next Monday. All old members and any new ones who are interested in choral work, are requested to be present. The aim of the Society is obvious - the study of good choral music. It is hoped by some members that some complete work may be rendered. Sullivan's oratorio "The Prodigal Son" and Farmer's "Mass in B" have been mentioned. Last year under the able direction of Mr. MacDonald, the Society did good work and it is hoped that the citizens of Lawrence will faithfully support it this year because Lawrence ought not to be without a Choral Society of the best kind.

The following announcement of programs by the Handel and Haydn Society appeared in the University Courier, February 1887:

The Handel and Haydn Society at its concert next Tuesday evening will sing Parker's "Redemption Hymn" and Gounod's "Gallia" and other fine choruses. There will also be solos by Miss Georgia Brown, Miss Neil of Topeka, and Mr. Hinnemann, the first violinist of the Gade Quartet of Kansas City.

May 1888:

The Handel and Haydn Society, at its concert next Tuesday evening, will sing Barnby's "Rebekah" and some lighter choruses. Every student ought to go. The opportunities of hearing good choral music are all too few to miss any one of them. The concert will be given at the Bowersock Opera House and admission will be 35¢ and 50¢.

Mozart Society

The Mozart Society existed for at least two years, 1884 to 1886, and was composed of a number of the lady students in the music department who met every two weeks for discussion of some topic of general musical interest. The subject chosen for the first year was "The Development of Piano-forte Music". The following year no definite topic was adhered to; one program listed, was described as "consisting of instrumental and vocal numbers as well as several readings."

No other musical organizations of any permanence existed during these years. Reference was made in one paper to the feasibility of organizing a glee club, but no steps were taken to do so until after 1890.

Mr. MacDonald, at different times, organized groups of students which discussed various composers and other musical subjects, but, other than the Mozart Society, none seems to have existed longer than the particular year it was organized.

There were vocal quartets assembled at different times to assist on programs, but these groups had no real permanence.

There were as yet no instrumental groups under the auspices of the department, but this is not surprising since there was no special violin teacher on the faculty. Mr. MacDonald had expressed in one of his first reports to the Regents the view that, "with a well-trained and enthusiastic teacher, he felt confident that a large class of violin students could eventually be gathered."

Kansas University must ever be grateful to William MacDonald, first Dean of the Music Department, for strengthening foundations which had already been laid for the Music Department, and for extending these foundations so efficiently and so thoroughly that, even at that early date, the Music Department began to be recognized, not only in Kansas, but also in other states, as one of the outstanding departments at the University.

Chapter III

GEORGE BARLOW PENNY
1890-1903

George Barlow Penny, a native of New York City, and formerly a member of the faculty at the Metropolitan Conservatory of Music in that city, came to Kansas University as Dean of the Music Department, in the fall of 1890, after two years as Professor of Music in the Kansas State Normal School at Emporia. He had received a degree from Cornell University upon completion of a scientific course in 1885. He then studied organ, theory, and music for two years at Syracuse University, followed by work under Percy Goetschius. Throughout his life he made frequent trips to Europe and the Orient for the study of music, art, and architecture, and, according to those who knew him, he had a remarkable education in these fields.

In appearance Professor Penny was under average height, slender, and with a shock of long hair. His hands were large with big knuckles on them, and one of the early queries in the weekly University Courier was, "Can Prof. Penny reach two octaves?" He was active and

aggressive, and had a dynamic personality, all of which contributed to his being able to whip a chorus into shape more quickly than anyone else. He was also generous, hospitable, and very forgetful. Many times his lessons would run over the allotted period, and at the close of each session, he was usually behind schedule.

His forgetfulness was a source of amusement to his many friends. The story is told that one time when he left Lawrence for one of his many trips to Europe, he rode his pony to the station, tied it to a post, boarded the train, and promptly forgot the pony. It was not until he had reached St. Louis that he thought of it and sent a telegram to Vernon Kellogg to rescue the animal. Another story is told that, while on some trip, he ran out of money and wired to a certain bank to send him quite a large amount. It so happened that he did not have an account in that particular bank, but the money was sent, nevertheless.

Professor Penny taught voice, piano, organ, and theory, all well and, according to Professor Preyer, who was associated with him from 1892 on, as head of the piano department, his interpretations of various musical

compositions were especially fine. In his classroom he took a piece of music, diagrammed and criticized it on the blackboard,using different colored chalks to illustrate his points. Years later, Professor Sterling visited the Eastman School, with which Professor Penny later was connected, and was able easily to pick out his classroom from the colored chalks on the board.

Professor Penny made many fine contributions to the University during his thirteen years as dean, and he worked with unflagging zeal to broaden the scope of the Fine Arts School, to maintain high standards and to increase its usefulness. From 1889 to 1890 the music department was called the School of Music; in 1891, it became the School of Music and Art; from 1892 to 1894, the School of Music and Painting; and in 1894, for the first time, it became The School of Fine Arts, which it has remained ever since.

It was Dean Penny's idea to develop each department until it was on a paying basis and then turn it over to a specialist. This was accomplished in two departments within two years after his arrival. In 1892, specialists were placed at the head of the Pianoforte

Department and the Department of Voice Culture. In 1894, two more departments, Drawing and Painting, and Elocution and Physical Training, were sufficiently developed to be placed on an independent footing with specialists in charge. In 1898, the Department of Organ Playing and Church Music was established, with Dean Penny himself in charge. Upon the resignation of Mr. J. A. Farrell in 1900, the Dean also took under his supervision the Department of Voice Culture. His plans at the time of his departure included the establishment of a Department of Architecture.

Professor Penny replaced the old M.G. degree with the Bachelor of Music degree in 1892, and in 1894, established a four-year course in piano, voice, violin, and organ to supplant the two and three-year courses formerly existed. He also established a graduate course in piano leading to the M.M. degree in 1899, although it was not until 1912 that the Graduate School announced such a degree in the Catalogue, and not until 1913 that the first M.M. degree was granted to Pearl Emley of Lawrence.

Enrollment in the Fine Arts School increased under

Dean Penny's administration from fifty or sixty students to well over one hundred fifty, the highest peak being two hundred five in 1894-95, which included students both in the Schools of Music and Painting. The Fine Arts Department had never graduated more than one or two students each year, but under Dean Penny this number increased to four and five, and in 1897 reached ten.

Equipment was built up to include five or six concert grand pianos, the first of these, a Chickering, being purchased in January 1891; charts for classroom lectures in History of Music and other courses; additions to the music library made by purchase, donations and loans, and including works on the history of music, vocal and symphonic scores, operas, cantatas, piano and organ music and such periodicals as "Music," "Organist" and the "Music Review," and, one of the most important pieces of equipment, a fine three-manual organ. It was through Dean Penny's unceasing efforts and tireless energy that this organ was finally secured in 1897.

Under Dean Penny, several new musical organizations were formed, and one or two older ones revived, all of which became a part of the musical life of the University

and of Lawrence. One of the most important of the new musical groups was the University Glee Club, composed of twelve men and organized in 1890. Other new organizations were the Banjo Club of ten or twelve members which usually accompanied the Glee Club in its concerts; the Ladies' Choral Club, forerunner of the Girls' Glee Club, organized in 1890; the University Choir, later called University Chorus, and composed of the University Glee Club and Ladies' Choral Club; the Band, organized in 1893, which was under the leadership of students and was not a strong organization in these early years; and the Music Club, organized in 1893, and composed of university students, faculty members, and townspeople, which is today one of the leading musical groups in Lawrence. Dean Penny revived the Handel and Haydn Society in 1890, and under his vital leadership it became quite active again. One other contribution should be mentioned in connection with Dean Penny, namely, his writing of the "Crimson and Blue" in the spring of 1892, patterned after the Cornell alma mater. This song has become the alma mater of Kansas University. It is sung at most of the university functions, and is first in the K.U.

Collection of Songs.

Dean Penny left Kansas University in 1903 to accept a position at Washburn College in Topeka, where he also served as municipal organist. His fine ability as an organist was widely recognized, and he served in that capacity not only in Lawrence and Topeka, but also in Kansas City at Grace Episcopal Church and the First Presbyterian Church, and in Rochester, New York at St. Andrews Church. His outstanding service was as an organizer, conductor, and lecturer on music and art. He gave his students broad vision and understanding, and laid the foundations on which sound appreciation must rest. Dr. Hanson, director of the Eastman School of Music, spoke of him as a "pioneer in the truest sense of the word."

Mr. Penny made many talks in Kansas City, usually in the assembly room of the public library. These talks helped to lay artistic foundations in Kansas City, foundations which later culminated in the establishing of the William Rockhill Nelson Gallery of Art, Atkins Museum, and the Kansas City Philharmonic Orchestra.

After leaving the Middle West, Mr. Penny became

conductor for the Rochester Oratorio Society, and a member of the Rochester Conservatory of Music. Later he became associated with the Institute of Musical Art, now the Eastman School of Music. He died in the fall of 1934 at the age of seventy-three years.

Mr. Penny had no concern for credit for his work nor place for himself, but wherever he was, gave his whole thought and energy to the creation and development of interest in music and art.

Faculty

From 1890 to 1892, Dean Penny carried the brunt of the teaching load in the music department and, according to the Catalogue, he was "Professor of Piano, Voice, Organ, Harmony and Theory." He did have several assistants, however, chief of whom was Miss Anna March, who had been associated with Professor MacDonald, and who continued to teach Piano and Voice until 1893.

J. H. Bell, who had taught under Mr. MacDonald, taught cornet, flute, and clarinet from 1890 to 1891 under Dean Penny. Lewis Buch taught violin, but there were only one or two students (no degree was as yet given in this field), and R.S. Saunders taught mandolin

and guitar and assisted the Mandolin Club when it accompanied the Glee Club on concert tours and other programs. Both of these teachers were in the department only two or three years.

It was rather hard on music teachers of these early years at Kansas University since their salaries depended chiefly on student fees. Each teacher either had to have a secretary or had to keep his own books. Professor Preyer said that everyone must have been very honest because the money from lessons was kept in a cigar box or most any "handy" place. Naturally, each teacher wanted as many pupils as possible, and it is no wonder that Professor Preyer felt so discouraged, when the first enrollment in 1892 showed only nine piano pupils, that he sent in his resignation. He was finally persuaded to stay and by that time fifteen students had enrolled.

An article in the Kansas University Weekly, November 16, 1893, said:

> The faculty concert of last Thursday evening fully demonstrated that the School of Music is able to give the most ambitious music students as good instruction as can be found in the best eastern Conservatories. It is unfortunate that

> the members of our Legislature know little or nothing of these efforts. The Dean receives an assistant's salary while the other members are forced to get what they can from fees. The state should provide more liberally for advanced study in all branches of music, and should pay the faculty in proportion to the service rendered.

One of the most notable musicians ever to be associated with Kansas University, a musician widely known for his fine artistry as a pianist, teacher, and composer, is Carl A. Preyer, who came to the University as head of the Pianoforte Department in 1892, and who has been connected with it ever since.

Professor Preyer was born at Pforzheim, Germany and exhibited musical talent at an early age. He studied at the Stuttgart Conservatory and with private teachers, both in Berlin and Vienna. At the age of eighteen, he came to the United States where he taught at Newark, New Jersey; St. Louis, Missouri; and Leavenworth, Kansas. In 1889 he became Director of Music at Baker University, Baldwin, Kansas, and remained there until his appointment at Kansas University in 1892. In 1939, according to the University Retirement Plan policy, he was relieved of the greater part of his teaching load, thus enabling him to devote more time to composition.

In April 1927, a Preyer Jubilee Homecoming was held, celebrating Professor Preyer's thirty-fifth year with the University. This program included a Preyer Convocation in the morning, a reception in the afternoon, and a large banquet in the evening at which a check for $1500, made up of gifts from his many pupils and friends, was presented in appreciation for his many years of loyal service.

Professor Preyer is not only known as a fine teacher, but also as a gifted composer. Some of his outstanding piano compositions are: Variations on an Original Theme, Sonata in C# minor, Scherzo in Bb minor, Sonata in Eb major, Concertstueck for Piano and Orchestra, Piano and Violin Sonata in A major, Five Miniatures from a Fairy Legend for two pianos and a number of others. He has written also a number of songs including "The Wind," "Waterlily Lady," "A Snow Song," "Childhood," and "Lord's Prayer."

In 1932 Professor Preyer received a prize, given by the Kansas State Federation of Music Clubs, for his piano composition, "Three Miniatures." In 1939 he received first prize for his Piano Sonata in Eb major,

in a national contest sponsored by the Federation of Music Clubs. This latter composition was performed on one of the programs at the Music Teachers' National Association Convention in 1939 at Kansas City, Missouri, and also on a program in New York City under the auspices of the American Association of Composers and Conductors.

Professor Preyer has been one of the finest musical influences Kansas, and more especially, Kansas University, has ever had. He has given nearly fifty years of faithful, unselfish, and efficient work, and through it all has been loved, not only by his own pupils, but also by all of those who know him.

In 1892 Dean Penny brought Professor K. Dome-Géza (also called Géza-Dome), a Hungarian violinist of the Vienna Conservatory, to Kansas University to head the Violin Department. It was in this year that a B.M. degree in violin was offered for the first time. According to Professor Preyer, Professor Géza-Dome was a fine violinist - very temperamental, and rather hard to follow. He was said to have played the Kruetzer Sonata especially well. The newspapers of the time

stated that "Prof. Géza-Dome has a reputation all through the west as the finest violinist west of the Mississippi. He has all the beauty of tone of Remenyi, whose pupil he was for a time. He uses a Guarnerius violin and is truly a great acquisition to the School of Music."

Professor K. Géza-Dome remained only one year and was followed by Joseph Farrell in 1893.

Professor Farrell became head of the violin department in 1893, and also took charge of most of the voice work until his departure in 1900, when Dean Penny took this department over himself. Joseph Farrell was a native of Savannah, Georgia, who came west from New York with his parents after the Civil War. He received his musical education at the Leipzig Conservatory where, at nineteen years of age, he was graduated with honors in violin. Later he travelled extensively abroad, studying voice under prominent teachers in Europe and becoming well versed in various languages. According to a Kansas City music critic in 1905, "Few concert singers of this day have the broad culture and absolute knowledge of the voice possessed by Joseph Farrell.

While abroad, Mr. Farrell studied languages and his repertoire includes the best vocal classics in English, German, French and Italian."

Mr. Farrell later became head of the music department of the public schools in Kansas City, and in 1913, he became an instructor in voice again at the University, coming over from Kansas City one or two days each week to give his lessons.

Professor Farrell was widely known in musical circles in this part of the country, and in California, where he lived at the time of his death in May 1936.

Other faculty members who taught during Dean Penny's administration were Miss Genevieve Lichtenwalter, a former graduate of the department, who was an outstanding pianist and teacher, and who assisted Professor Preyer from 1894 to 1899; and Martha L. Wilson, also an instructor in piano from 1897 to 1899.

Equipment

In the summer of 1890 before Dean Penny's arrival, old North College, the first university building, was completely renovated and prepared for the housing of the Schools of Music, Art and Law. The weekly Univer-

sity Courier, September 1890, remarked:

> If one would witness the magical transformation of paint, paper and plaster, he should visit the Old Building. The collegians may well envy the students of Law, Music, and Art in their new and attractive quarters.

The School of Music remained for two years at old North College. In the spring of 1892, an item appeared in the Weekly University Courier:

> Prof. Penny announces the removal of the School of Music and Art to a more convenient and central location and the acquirement of that indispensable accompaniment to a music school: a concert hall. The building on the corner of Berkley and Massachusetts, formerly the Methodist Church [now the Masonic Temple], is the one selected, and is being fitted up at a cost of $1,000 [the Regents Reports for 1893-94 showed $479.49]. The building will be known as Music Hall. It was dedicated to the cause of music last night by the celebrated Chevalier de Kontski, who gave a lecture-recital on "The Old Masters Whom I Have Met."

According to Professor Preyer who taught many piano lessons in this building, the Art Department was located upstairs, while the Music Department was on the main floor. All music courses were taught here, there being a number of small rooms for lectures and classes. Equipment was rather meager. The music library had some books relating to music and most of the standard classic compositions of Haydn, Mozart, and Beethoven,

but a great number of things were needed.

There were two small front studios used for teaching purposes. Professor Preyer's studio and the platform of the small recital hall were on a level so that one or both of his pianos could be moved out into the hall when programs were given.

Dean Penny fitted up a small reading room at his own expense and equipped it with leading musical periodicals and a practice clavier, "in order that students might spend leisure moments there very pleasantly and profitably."

Inconveniences were many at Music Hall. Before recitals it was frequently necessary to have disturbing noises stopped in nearby buildings, and a smoky stove often added its bit to the general atmosphere. Music Hall was so far from the university campus that work in subjects outside the department was given privately by the different professors. Music and Art students rarely saw their classmates in the College, and one music student remarked that no one at the university knew they existed until they gave programs on the campus.

In 1898 music headquarters were moved back to North College which again was repaired and put in order.

According to Professor Preyer, North College had two floors and a basement. It was built out of soft brick, which was not substantial enough to keep wide cracks from appearing. The Art department occupied one room and Dean Penny, Professor Preyer, and Professor Farrell each had a room. The second floor had a recital hall. There was no heating plant, and round stoves were used in which was burned soft coal. Each professor had to tend his own stove, and Professor Preyer said it was not unusual to have to arise in the middle of teaching a Beethoven Sonata, to put more coal on the fire. The halls of the building were not heated at all and everyone was cold most of the time. Many times, Professor Farrell wore big sheep-lined overshoes as he gave his lessons in order to keep his feet warm.

As early as 1893-94 in the Regents Reports, Dean Penny urged the acquisition of a suitable building for the Fine Arts School. This was not accomplished during his administration, and North College continued to be

the headquarters of the Fine Arts School for some time after his departure.

When Dean Penny first arrived, there were several upright pianos but no concert grands, a two-manual organ, charts for sight-reading classes and for illustrating vocal, pianoforte and lecture classes, some music books, and a few periodicals. Each year, according to the catalogues and substantiated by items of expenditure headed "Music, Books and Supplies" in the Regents Reports, sums ranging from $9.02 to $226.98 were expended in purchasing additions for the library. Definite titles of such books and music were not listed but the library was said to contain works on history of music, vocal, orchestral, symphonic and operatic scores, chamber music, oratorios and cantatas, bound periodicals, pianoforte and organ music. Leading musical periodicals were also on file.

In January 1891 the first concert grand piano ever owned by the University, a Chickering, was purchased. In that same year a second Chickering concert grand was bought. In 1893 there were three such instruments; 1894 to 1897, four; 1897 to 1899, five or six.

Until 1897, a small two-manual pedal organ was the only one owned by the University. Organ students used this one and those in the various churches of Lawrence. Immediately after his arrival, Dean Penny began a campaign for an organ fund. He organized and directed innumerable concerts and entertainments, the proceeds of which went to this fund. The organ was finally bought in December, 1897. It was made by William King and Sons, Elmira, New York. As described in the Kansas University Weekly, December 4, 1897:

> The organ is the largest in the state and the most modern and complete. It has an adjustable combination pedal action, and is the first organ to be constructed on this improved design. Its electric action is so arranged that the console can be played fifty feet from the organ. It has three manuals, 32 stops, 12 pedal movements, all double-acting, and six couplers. The oak case extends eight feet above the stage[it was placed in Fraser Hall], and the entire height of the instrument is twenty-five feet, the front display of pipes being twenty-five feet in width."

The new organ cost $3,000 and was said to be worth twice that amount. It was not until 1906 that the final $600 debt on the instrument was cancelled.

Courses of Study

From 1890, the year of Dean Penny's arrival, until

1892, the only course in music leading to a degree (M.G.) was the "Collegiate Course of Study in Pianoforte" covering two years. The requirements for admission to the School of Music were: 1. Rudiments of music and Elementary Harmony (equivalent to the first twenty lessons in Emery), 2. Ability to play, in tempo, and with correct fingering and phrasing, selections from the following, or their equivalents: Fifty Studies from Cramer, op. 16, Two and Three Part Inventions of Bach, Daily Studies of Tausig, Book I, major and minor scales and arpeggios in all keys, and 3. English, Physical Geography, U.S. History, and Outlines of History, the same as was required for admission to the Freshman class in the University.

The Collegiate Course of Study in Pianoforte Playing, leading to the M.G. degree, was as follows:

First Year

Piano - Clementi's "Gradus ad Parnassum", Tausig's Studies, Beethoven Sonatas, Concerti of Mozart, Mendelssohn and others, Pieces by Mendelssohn, Schubert, Chopin, Schumann and modern composers.

Voice - Class work in reading music at sight.

Harmony - Goetschius "Materials".

English - Same as required of Freshman class.

Seminary - Lectures, criticisms and talks upon teaching, with pianoforte and vocal interpretations by students.

Second Year

Piano - Studies from Chopin, op. 10 and op. 25, Liszt Transcendentals, Concerti of Beethoven, St. Saens and Chopin, Bach "Preludes and Fugues," etc.

Voice - Interpretations of opera, oratorio and choral works.

Counterpoint - Goetschius "Materials" supplemented by Richter's "Counterpoint", lectures and analyses.

Elements of Instrumentation - Lectures, analyses, with outside readings.

Outlines of Musical Forms - Lectures, analyses and outside readings.

History of Music - Lectures with outside readings.

English - same as required of Sophomore class.

In 1892 the B.M. degree was established to replace the M.G. degree and five were conferred. This degree was given at the completion of the following courses of study: Two Year Collegiate Course in Pianoforte Playing, Artists' Course in Voice Culture, one year, and Artists' Course in Violin Playing, also one year. Besides these three courses of study, the latter two of which were new, there was a two-year Normal Course

in Pianoforte designed especially for teachers rather than for concert pianists. The old M.G. degree was conferred at the completion of this course for this one year only.

The chief course of study, namely, the Two-Year Collegiate Course in Pianoforte Playing was about the same as in 1890 and 1891, with the following additions: German, Italian and Acoustics.

The Artists' Course in Voice Culture led also to the B.M. degree; this was the first time a degree was granted in voice. The requirements for this one-year course were as follows: "In addition to the general entrance requirements, as outlined in the Catalogue for 1890-91, this course requires the completion of a three-year preparatory course in voice culture, completion of the first three year's preparatory course in piano, and of Freshman English and Elocution in the School of Arts."

Course

Voice - Exercise for execution, dictated and selected from Lamperti, Marchesi, Sieber and others. Bravura, church solos, German lieder, Italian opera scene and English oratorio.

Oratorio and Opera

English - as for the Sophomore class.
Italian
German
History of Music
Seminary for piano and voice
Harmony
Graduating thesis and graduating recital.

The Artists' Course in Violin Playing, leading to the B.M. degree, was the first course in which such a degree was ever given in violin. It covered one year, and its requirement were as follows: "In addition to the general requirements for admission to the School of Music, the following, or its equivalent, are required for entrance:

1. Etudes selected from Feorillo and Kreutzer
2. Junior Year Harmony
3. First three year's preparatory piano
4. English - as for Freshman class

Course

Violin - Rade's 24 Caprices, Paganini's Etudes, Concerti by Kreutzer, Spohr, Viotti and others. Sonatas by various composers.
Counterpoint
Instrumentation
English - as for Sophomores
Italian and German
History of Music
Outlines of Musical Forms
Seminary and Ensemble Playing
Graduating thesis and Graduating recital.

The Normal Course in Pianoforte Playing, leading to the M.G. degree, was the same as the regular course, with the omission of the second year of piano.

In 1893-94 two new courses of study were added: a two-year Normal Course in Public School Music and Sight-Singing, and a three-year Course in Pipe Organ. The latter course led to the B.M. degree. The courses in Piano, Voice and Violin were extended from one and two-year courses to three years. In short, Dean Penny was gradually paving the way for the four-year course in these fields, which he established the following year.

In 1894-95, for the first time, courses in Piano, Voice, Violin and Organ, leading to the B.M. degree were placed on a four-year basis.

Course in Piano

First Year

First Term	Second Term
Piano	
Technic	
Voice class work	
Contrapuntal Harmony	
English	
Seminary	
Physical Training	
Recitals and Ensemble Playing	

Second Year

First Term	Second Term
Piano	
Technic	
Voice	
Contrapuntal Harmony	Composition
English	
German	
Seminary	
Elocution	
Recitals and Ensemble Playing	

Third Year

First Term	Second Term
Piano	
Composition (Applied Counterpoint)	Composition, Fugue, Canon
Seminary	
Italian	Mythology and Archaeology
German	
Recitals and Ensemble Playing	

Fourth Year

First Term	Second Term
Piano	
Aesthetics	Acoustics
Composition	
Recitals and Ensemble	History of Music Graduating thesis or original composition Graduating recital

Piano, called "Pianoforte", still retains that terminology in the 1939-40 catalogue, while voice, called "Voice Culture" or "Vocal Culture," retained these terms in the catalogues until 1936-37.

The Normal Course in Piano covered three years,

omitting the last year of the regular course, but adding History of Music, Aesthetics, and Acoustics, in the third year. A certificate was given at the end of each year.

The four-year course in voice followed the general requirements of the piano course, with the addition of courses in Choir and Church Music, and Opera and Oratorio.

Likewise, the courses in violin and organ were similar to the piano course.

The Normal Course in Public School Music and Sight Singing was a two-year course, covering, in the first year, a study of notation, intervals, scales, singing at sight, elementary harmony, a thorough study of systems used, management of children's voices, and methods of teaching the subject in graded schools, combined with classroom drill. The second year's work consisted of private instruction in voice, in connection with class work in harmony, musical forms, seminary, and oratorio and opera chorus.

In 1895-96, there were a few slight changes in the various courses leading to the B.M. degree. The main changes in the Piano Course were: Italian and German were made optional rather than required in the third

year; in the fourth year a graduating recital or an original composition was required. In the voice course, Italian was required a full year rather than one term, in the first year's work; also Physical Training became a requirement for three years rather than one.

In 1896-97 two new courses were offered in connection with Piano and Voice. These were called Artists' Courses. Both were four-year courses, and both led to the B.M. degree. The essential differences between the Artists' Courses and the regular courses, called Collegiate Courses, were:

1. The Artists' Courses required a graduating recital in the last year, while the Collegiate Courses required an original composition.

2. The Artists' Courses omitted Freshman Freehand Drawing (which had been added to the regular course in 1895), Sophomore English and Elocution, Junior Elocution, and Italian, and Senior Theoretical music courses.

Note: From 1896 until 1900 seniors in the Artists' Courses were not required to take any Theoretical courses such as Composition, Canon and Fugue, etc.

The chief addition made this year in the courses of study was the requirement of another year of English, making three years instead of two.

Courses from 1896 to 1899 remained about the same, with the exception that, in the four-year course in Pipe Organ Playing and Church Music, two and one-half years' work of courses in Church Music and Hymnology were required.

In 1899-1900 Dean Penny revised and strengthened the Collegiate courses of study as compared to those he first outlined in 1894-95. The course of study in Piano was as follows:

Freshman Year

First Term	Second Term
Piano I	
Technic	
Harmony (Musical Theory I)	
English	
Physical Training	
Seminary	
Recitals and Ensemble Playing	

Sophomore Year

First Term	Second Term
Piano II	
Technic	
Harmony (Musical Theory II)	Musical Analysis (Musical Theory III)
Three Themes	
Physical Training	

Seminary -
Recitals and Ensemble Playing - - - - - - - - - - - -
One Optional -

Junior Year

First Term	Second Term
Piano III -	
Composition (Musical Theory V) - - - -	Musical Theory VI
Counterpoint (" " IV - - - - - - - - - - - - - -	
History of Fine Arts - - - - - - - - - - - - - - - -	
Advanced English Composition - - - - -	Two Forensics
Seminary -	
Acoustics and Optics	
Recitals and Ensemble - - - - - - - - - - - - - - - -	
One Optional -	

Senior Year

First Term	Second Term
Piano IV -	
History of Fine Arts	
Composition (Musical Theory VII) - - -	Instrumentation (Musical Theory IX)
Counterpoint (Musical Theory VIII) - - - - - - - - - -	
Two Forensics or Graduating Thesis - - - - - - - - - -	
Recitals and Ensemble - - - - - - - - - - - - - - - - -	

The Collegiate Course in Violin was the same as for Piano, substituting Violin. The course in Organ was essentially the same, with the addition of courses in Church Music. The course in Voice was also about the same, with the added requirement of one year of Italian, and Opera and Oratorio.

The Artists' Courses still existed, requiring the presentation of a graduating recital as the chief dis-

tinction from the Collegiate courses.

The two-year Normal Course in Public School Music and Sight-singing still existed, and a certificate was given on its completion.

The Normal Course in Pianoforte was now called the Two-Year Collegiate Course, still designed principally for teachers, and covering the first two years of the regular four-year course. A diploma was given on its completion.

In the Catalogue of 1899-1900 appeared, for the first time, an announcement of a Graduate Course:

> Piano VI - a graduate course is offered in Pianoforte leading to the degree M.M. The course is open only to graduates of the Artists' Course who have taken Senior composition work, and to graduates of other schools who have done a corresponding amount of work. In all cases an entrance examination will be insisted upon, both in piano and in musical composition. A piano recital is required upon completion of the course and the performance of an original composition in one of the larger forms.

No. M.M. degree was granted until 1913, but it is interesting to note that Dean Penny paved the way for the future plan of graduate work in the School of Music.

From 1899 to 1903, when Dean Penny left Kansas University, the courses in the Department of Music were not essentially changed.

Musical Programs

Dean Penny continued Mr. MacDonald's policy of organizing a number of concerts and recitals during each year. From the time of his arrival he set out to work for funds for an organ, and to this end he planned out many extra musical entertainments, the proceeds of which went to the organ fund.

The first concert by the School of Music, under Dean Penny's administration, took place January 20, 1891.

Program

1. Schubert ..... Overture
   The Orchestra
2. Mozart ..... Concerto in A major for Piano and Orchestra
   Miss Jennie Weller
3. Curschman ..... The Flower Greeting
   Brahms-Fidelin ..... Italian Barcarolle
   Ladies Choral Club
4. Chopin ..... Fantasie Impromptu op. 66
   Miss Ida Burr
5. Saint-Saens .. Valse from Faust (arr. for Pianoforte)
   Miss Mary Burr
6. DeBeriot ..... First Concerto for Violin, op. 16
   Mr. Louis Buch
7. Seeling ..... Loreley op. 2
   Miss Nellie Franklin
8. Gounod ..... Danse des Bacchantes (Duo for Pianoforte)
   Miss Lillie Lyster, Mr. A.J. Krehbiel
9. Bishop ..... Should He Upbraid
   Miss Minnie Campbell, soprano

10. Leschetizsky ..... Valse Chromatique
Mr. Roy Hair

11. Weber .... Concertstueck for Piano and Orchestra
Mr. G.B. Penny

12. Rubinstein ..... Since First I Met Thee
Miss Myrtle Moore, soprano

13. Rubinstein ..... Valse Caprice in Eb
Miss Daisy Orton

14. Gaul ..... Great and Marvelous are Thy Works
Chorus from "The Holy City"
Handel and Haydn Society

The first concert, under Dean Penny's direction, of the Handel and Haydn Society took place in March 1891. Gaul's "The Holy City" was given at the Congregational Church. One of the most important appearances of this Society, took place in December, 1891, when Handel's "Messiah" was presented. The Weekly University Courier, December 11, 1891, said:

> The performance of Handel's great oratorio, "The Messiah", at Christmas, is an annual event in all large cities in this country and in England. It is seldom heard, however, in smaller cities, owing to the difficulty of the work, and a lack of sufficient number of voices necessary for its proper rendering. Prof. Penny and the School of Music certainly deserve much credit for so large an undertaking. The chorus numbers seventy voices, nearly all university students. Three of the soloists are students in the School of Music. The celebrated organist, Mr. Frank P. Fisk of Kansas City, is the accompanist.

The spring of 1891 must have been a very busy one

for Dean Penny in the matter of directing musical ventures. Besides organizing the regular programs of the School of Music in which both faculty and students participated, he supervised the production of several light operas. Not much had been done in this field before.

In the early part of May, 1891, "Trial by Jury" was given. May 28, 1891, the School of Music gave the music to Shakespeare's "A Midsummer Night's Dream" by Felix Mendelssohn. According to the program, "the music was rendered in duet form upon five pianofortes with a ladies' chorus, scenery, and dialogue."

Less than two weeks after this program, the School of Music presented Balfe's "Bohemian Girl." The orchestra, consisting of two violins, one 'cello, one double-bass, one cornet, one flute, one bassoon, one clarinet and a piano, accompanied. There were eleven principals, a ladies' chorus of thirty-one members, and a men's chorus numbering eighteen.

The University Lecture Course, which under Dean MacDonald had been composed chiefly of outside lecturers with a few musical numbers, was continued under Dean

Penny with more musical programs added. These programs were given by such groups as the Lotus Glee Club, Imperial Quartet, Mendelssohn Quintet Club, and Ariel Quartet, and by such outstanding musicians as Chevalier de Kontski and Musin. There were at least two or three such entertainments given each year, along with the regular lectures of the course.

The program sung by the University Men's Glee Club on its first annual tour in 1892 follows:

PART I

1. Estudiantina ..... Lacome
   Glee and Banjo Clubs
2. Czardis ..... Saunders
   Banjo Club
3. Tom, Tom the Piper's Son ..... Kendall
   Glee Club
4. Biondina ..... Savioni
   Banjo Club
5. Quartet with Chorus .....(Selected)
6. Banjo Trio .....(Selected)
7. Matin Bells ..... Chorus with Yodel
   Mr. Dan Grew and Glee Club

PART II

1. Nursery Rhymes ..... Farmer
   Glee and Banjo Clubs
2. Spanish Gallopade ..... Pirani
   Banjo Club

3. a. Beware ..... Decker
   b. They Kissed, I Saw Them Do It..Hawley
   Banjo Club

4. Minimi ..... Pirani
   Banjo Club

5. Silver Moon ..... Solo with Yodel
   Dan Grew

6. Reverie
   Mandolin Quartet

7. a. Arion Waltz ..... Vogel
   b. Medley of K.U. Songs ..... Penny
   Glee and Banjo Clubs

Student recitals were given fortnightly in these early years. A typical program for one of these was given October 25, 1900.

Program

Brahms ..... Two Hungarian Dances
(Duet for Piano)
Miss Greissinger and Miss Wiedemann

Bach ..... Chromatic Fantasie and Fugue
Mr. Henry

James Whitcomb Riley .....An Old Sweetheart of Mine
Reading - Miss Gertrude Becker

Hababier ..... a. Scherzino
b. Toccata
Miss Sinnott

Hawley ..... Because I Love You Dear
Miss Van Cleef, soprano

Seeling ..... a. Spring Song
b. Dance of the Gnomes
Miss Sellards

Reinecke ..... Ballade in A
Miss Cooke

Anon ..... Ikey
Reading - Miss May Cain

Moszkowski ..... Italie (Piano Duet)
Miss Wiedemann and Miss Greissinger

The practice of presenting an annual concert at Christmas and at commencement time, as first begun by Mr. MacDonald, was continued by Dean Penny. These programs were usually made up of numbers rendered by both students and faculty. One such program, which is typical of these concerts, occurred before Christmas vacation, December 17, 1895.

Program

PART I

Czinbulk ..... University Overture
The Orchestra

Wely ..... Symphony for Two Pianos:
Andante and Tarantelle
Miss Whitaker and Miss McCheyne

Bizet ..... Toreador's Song from "Carmen"
Mr. Farrell

Mason ..... Spring Song
Miss Reeder

Wellings ..... Cuban Love Song
Miss Innes, mezzo-soprano

Schubert-Tausig ..... Marche Militaire
Miss Lichtenwalter

Concone..... Judith
Miss Drake, mezzo-soprano

Delibes ..... Glide On Softly My Light Sleigh
Misses Spaulding, Starr, Nicholson, Drake, Innes and Orton

Liszt ..... Hungarian Fantasie
Mr. Preyer
Orchestral Accompaniment:
Piano - Miss Lichtenwalter
Violins- Miss Bowersock and Mr. Farrell
Flute - Mr. Blake
Cornet - Mr.Schreiner
Organ - Mr. Penny

Musical Organizations

Men's Glee Club

One of the most important musical groups organized under Dean Penny was the University Men's Glee Club, formed in September 1890. According to the Weekly University Courier,

> Prof. Penny has taken hold of this matter with an earnestness and confidence which inspires the students, and there is no estimating the good that will be accomplished. The University has always had good musical talent and only needed an enterprising, enthusiastic man like Prof. Penny to call it out.

One of the first appearances of the Glee Club took place in December, 1890, at Eudora, and is picturesquely described in the Courier,

> The Glee Club went to Eudora last Saturday night to give a concert. The trip was made in wagons and a glorious trip it was. The program opened with "Upidee", the words having been written for the occasion. The beauty of the

> thing didn't seem to dawn on the natives. They grinned a little, someone clapped once but soon recovered his self-control. Several pieces were received with the same composure, notwithstanding the frantic efforts of the University boys and girls who went along to work up some enthusiasm without disclosing their purpose. Finally, when the boys "shot that nigger through the liver" so serenely, there was a decided commotion, and when an amusing variation was worked out on the last part of the verse, the audience went "clean off". After that they were ours completely.

According to an article in the Graduate Magazine, volume 29, the Glee Club was not a brilliant success the first year due to the fact that the idea that a glee club could be used for anything other than a theatrical company or minstrel aggregation could not be discarded. In 1891 the Glee Club and Banjo Club was organized as one group and the first annual tour was planned for the spring vacation. Cities visited were Topeka, Manhattan, Junction City, Abilene, Salina, McPherson, Hutchinson, Newton, and Peabody. Governor Robinson advanced $500 for the tour, and concerts were arranged and sponsored by local organizations in the cities visited, with the Club receiving a certain percentage of receipts. There were twelve members in the Club and they wore caps and gowns. John Rush, the manager, got a railroad fare of

one cent a mile on this trip and, with possibly two exceptions, the jumps were made from town to town in day coaches. One member of the Club remarked that in those days they were always awaiting late trains and on one occasion they had to help dig one out of a snow drift.

The second tour during the Christmas holidays of 1893 was more ambitious, extending from Kansas City to Denver, and covering a distance of 2200 miles. Concerts were given in twenty-seven cities. The gowns and motar boards were discarded in favor of dress suits. The club paid all expenses and had a surplus of $300. According to the Weekly University Courier February 1894,

> The Glee Club boys realized $25 a piece out of the trip. Those belonging to both Glee and Banjo Clubs received a double share.

From 1895 to 1897 no Glee Club or Banjo Club existed, due partly to lack of interest, hard times and faculty disapproval. The latter was because of the conduct of some of the members on the trips. In 1897 the Glee Club and Mandolin Club (instead of Banjo Club) was reorganized and since that time, the University Men's Glee Club has

been one of the most active musical organizations at the University. The Mandolin Club died out some years ago.

The Ladies' Choral Club

The Ladies' Choral Club, composed of about thirty voices, was organized by Dean Penny in 1890. Its appearances were few and its importance was that it comprised a part of the University Choir.

The University Choir

The University Choir (in 1891 called University Chorus) was also organized by Dean Penny in 1890. It was made up of the Ladies' Choral Society and the University Glee Club. It met weekly for the study of choral music, and took part in chapel exercises.

The Handel and Haydn Society

The Handel and Haydn Society was revived in 1890 with Dean Penny as director, and presented such works as Gaul's "The Holy City" and Handel's "Messiah". This Society evidently later became the Oratorio Society, because the Catalogue of 1895-96 announced that the Oratorio Society consisted of students and Lawrence singers who met weekly for the study of such oratorios

as "The Messiah", "The Creation", "The Redemption", and "Elijah".

The University Band

The Students' Journal October 27, 1892, gives an account of the formation of a Band at Kansas University,

> A meeting was held recently for the purpose of arranging a students' band. A goodly number was present and a temporary organization effected of which George O. Foster [present Registrar at the University] was elected president. A band is needed badly. Last Monday when the football team was met, it was necessary to raise a collection to hire the Haskell Band. We want a band of and for the University.

The second year the band was called the Rock Chalk Band and was an improvement over the first organization. Uniforms were wanted, but the boys had to be content with "24 crimson yachting caps" which were purchased for them.

The band of these early years depended solely on student effort and student leadership. It was formed each year chiefly for the purpose of playing at athletic events. It was not until 1907 that a professional band director was appointed and that the band became one of the active musical organizations.

Chapter IV

CHARLES SANFORD SKILTON
1903-1915

Charles Sanford Skilton, Dean of the Fine Arts School at Kansas University from 1903 to 1915, was born at Northampton, Massachusetts, in 1868. He received his A.B. degree from Yale University in 1889, studied with Borgiel and Boise in Berlin for two years, and later with Buck, Shelley, and Miss Kate Chittenden in New York City. He was director of music at Salem, North Carolina Academy and College for three years, and was at the New Jersey State Normal School for six years. After serving as Dean of the Fine Arts School at Kansas University for twelve years, he was made Professor of Organ, Theory, and Musical History, and has been connected with the school ever since.

Professor Skilton is a member of several national and international musical organizations, including the American Guild of Organists, of which he was the first Dean of the Kansas chapter formed in 1915.

Kansas University has indeed been fortunate in having on its faculty such an outstanding musical personality as

Professor Skilton. He is known, both here and abroad, not only for his ability as an organist and teacher, but also as one of the leading American composers, and an authority on Indian music.

Among a few of his important compositions are: Music to "Electra," Sonata for Violin and Piano which in 1897 won first prize in the Music Teachers' National Association, Theme and Variations for piano, Two Indian Dances for string quartet and orchestra, Fantasy for organ, a cantata, "The Witches Daughter," Suites "Primeval" and "East and West" for orchestra, "Ticonderoga," a cantata for male voices, "Kalopin," an opera, which received the David Bispham Medal in 1930, and "The Guardian Angel," an oratorio, the performance of which was the climax to the Music Week Festival and Skilton Jubilee in 1928. The latter celebration honored Professor Skilton for twenty-five years of musical service at Kansas University. Professor Skilton did a large part of his composing at the MacDowell Colony, where he has been a guest for several summers. His compositions have been performed by symphony orchestras and musical organizations all over the country, and have been broadcast over the Columbia

and N.B.C. networks. In 1933 Professor Skilton was honored at Syracuse University with the Doctor of Music degree.

According to the Kansas University Weekly, November 17, 1903, "With the coming of Dean Skilton and Mr. Hubach (voice instructor), there has been a great revival of attention to musical interests at the university."

Besides his heavy program of teaching and executive duties, Professor Skilton played on a number of concerts and recitals, was organist for seven years at the Congregational Church, gave many lectures on musical topics, both in Lawrence and in other cities, worked and appeared on programs in connection with the Kansas State Music Teachers' Association of which he was president for two years, and directed the University Orchestra and Festival Chorus.

Of the many valuable contributions Dean Skilton made to the Fine Arts School and the University, the organizing of the May Music Festival in 1904, was one of the outstanding. Lawrence had never before had a music festival and the response to the series of fine programs was very enthusiastic. The Lawrence World, April 26, 1910, said

after the conclusion of the festival:

> The large audience which filled the gymnasium at the three concerts just closed, shows conclusively the valuable work done by Dean Skilton of the Fine Arts School, whose untiring efforts have made it possible for Lawrence to hear each year some of the best musicians in the country. The fact that he has brought the Festival to the point where it is a success financially, is secondary in value to the development of the sense which enables the public to better appreciate good music.

Until Dean Skilton's arrival, the orchestra had been chiefly a student group, composed of a varied assortment of instruments, with strings predominating. Professor Skilton took charge and arranged most of the music himself to fit the instrumentation. Several faculty members, including Professor Hood who played the flute, and John Ise who played the viola, were called upon to become members. The orchestra gave regular concerts each year, accompanied various musical groups, and appeared on Baccalaureate and Commencement programs, playing such numbers as Gounod's "Roman March," Mozart's "Don Juan Overture", and Schubert's "Military March." The orchestra, under Professor Skilton's leadership, paved the way for the future Symphony Orchestra at Kansas University.

The band, like the orchestra, had depended chiefly on student effort for a number of years. A professional

band leader was appointed in 1907, uniforms were obtained, and the band became a permanent musical organization.

In this same year, Professor Skilton began his class in Music Appreciation which is today one of his most popular. Membership in the class had to be limited due to the fact that, on several occasions, as many as eighty students signed for it.

Two important musical groups were organized during these years and are today active in the musical life at the University. These were Xi chapter of Mu Phi Epsilon, honorary musical organization for women, and Xi chapter of Phi Mu Alpha, honorary musical organization for men.

Dean Skilton built up the enrollment in the Fine Arts School to between 160 and 200 students. From 1908 to 1912 it reached over 200. Faculty members numbered between 10 and 15. The courses of study as outlined by Dean Penny remained approximately the same. In 1906 a four-year course in Violoncello, and in 1912 a two-year course in School Music, were added. The latter course was designed for those wishing to teach music in the public schools. Whereas in previous years such work

apparently followed no specific plan, this new course was definitely outlined for each year in the catalogue, and included eight hours of work in the School of Education.

The presentation of operas under the auspices of the Fine Arts School was another important contribution to the University's musical life. Dean Penny had supervised the production of two or three such entertainments during his early years as Dean, but later, these had ceased. Professor Skilton renewed this tradition and under his leadership, the following Gilbert and Sullivan operas were presented: "Pirates of Penzance," the proceeds of which were sent to the relief of Edward MacDowell, "Patience," "The Mikado," "Princess Ida," and "Yoeman of the Guard."

One or two other innovations should be mentioned in connection with Professor Skilton's work as Dean. One was the practice of having Vesper services at the University, which at first were given monthly, but which later became weekly events. A vesper chorus under the direction of Professor Hubach added a great deal to these services, and faculty members as well as students frequently took part in the programs.

Another innovation was made in 1914 when the School of Fine Arts gave its first banquet in the gymnasium, with Dean Skilton presiding as toastmaster. More than one hundred guests, including teachers, alumni, and students were served at this initial banquet which marked the beginning of an annual event in the Fine Arts School.

Although he has achieved widespread fame, Professor Skilton has remained kindly, generous, and modest, and has never ceased to love his teaching and his students. He gives freely of his time, often inviting groups of young people to his home to play music and to see his interesting collections of Indian musical instruments, photographs, manuscripts, and musical souvenirs. His classes are made more vital through his unlimited store of musical anecdotes and personal experiences. No student who has ever had contact with Professor Skilton can help but feel the influence of his personality, and count himself fortunate that he has had the opportunity to be one of his pupils.

Faculty

As far as salaries were concerned, the School of

Fine Arts was both a state and a private institution. A few of the teachers received a partial salary from the state, plus what they got from student fees, while the others depended entirely on student fees for their salaries. For this reason, faculty members carried very heavy teaching loads, there being no limit as to the number of hours they could teach. These conditions existed until 1916, when salaries in the Fine Arts School were thenceforth paid by the state, and student fees, like those of other departments, were turned into the treasury. Teaching loads were reduced to approximately twenty hours.

Professor Preyer taught the advanced piano students and some of the theory. He played a great deal and he and Professor Skilton appeared several times in two-piano numbers. On such occasions Professor Skilton remarked that he was inclined to "slow up" while Professor Preyer was inclined to "speed up." Professor Preyer took part in nearly all of the faculty recitals, appeared frequently on Christmas and Commencement programs, played at many of the vesper services, gave complete programs for the Concert Series on several occasions, played his

Concertstueck with the Kansas City Symphony and other orchestras, gave many programs outside of Lawrence, and was soloist at least four times with the Minneapolis or the Chicago Symphony Orchestras at the May Music Festival.

Another active member of the faculty was Professor C.E. Hubach who was appointed Professor of Voice in 1903. After his graduation from the New England Conservatory, he had taught for six years in Boston, and was also musical director of the Harvard Street Baptist Church. Before coming to the University, he taught for two years in Kansas City, where he directed the choir at the Second Presbyterian Church and where he also conducted the Nordica Club. Professor Hubach had a pleasing tenor voice and his ability was highly praised by musical leaders in Kansas City. He gave up a large part of his singing in his last few years at the University in order to devote more time to his heavy teaching program. In 1914 he accepted a position at Redlands, California.

Besides directing the Men's and Women's Glee Clubs, Professor Hubach's most outstanding contribution in this line was the conducting of the Vesper Chorus which sang on the vesper services. This group, composed of

some 40 to 75 singers, contributed to these services by rendering such choral works as the "Sanctus" from the "Mass to Saint Cecilia" by Gounod.

Professor Hubach was followed by Professor W.B. Downing who was appointed Professor of Voice in 1914. He came to the University from Ottumwa, Iowa, where he had conducted his own school for two years. Previously, he was a member of the Fine Arts faculty of Drake University, having graduated from that school. He had studied under Frank D. Webster, Chicago voice teacher, Watkins Mills of London, an authority on oratorio, and Gene de Reszke and Oscar Seagle of Paris. Professor Downing was a baritone who had had ten years of singing before the public.

Professor Downing reorganized the Choral Society which was named the Lawrence Choral Union and which, although it did not accomplish a great deal, carried on the tradition of a choral society in Lawrence, and paved the way for future contributions in this direction. Professor Downing left in 1933.

Mrs. Blanche Lyons taught voice at the University from 1903 to 1912. She sang on many programs of the

day and was one of the soloists several times at the May Music Festival. Mrs. Lyons was an excellent voice builder. She was bright, energetic, had an engaging personality, and was very popular with the students. When her salary was reduced during a period of depression, she went west where she was engaged as soloist with the Henry Ohlmeyer Band on an extensive tour.

Other voice teachers included Miss Augusta Flinton from 1906 to 1910; Miss L. Marie Hubbell from 1908 to 1909; Miss Oliva Olsson from 1912 to 1913, Miss Cora Reynolds from 1913 to 1919, and Joseph Farrell from 1913 to about 1920.

Besides Professor Preyer, the piano department had a number of capable teachers as well as able performers who played frequently on recitals and appeared as soloists at the Music Festivals. These included Miss Harriet Greissinger from 1903 to 1921; Miss Maude Cooke from 1903 to 1913; Miss Maude Miller from 1903 to 1920; Miss Julia Righter from 1903 to 1910; Miss Louise Wiedemann from 1903 to 1912; Miss Anna Sweeney from 1909 to 1929; and Miss Pearl Emley from 1913 to 1919.

In these earlier years of the Fine Arts School, the

Violin Department did not have great importance, there being only a few students enrolled. For this reason there was not a full-time instructor, and it was customary to have a teacher come over from Kansas City one or two days each week. This plan continued until about 1917 when a full-time instructor was obtained.

Mr. Ralph Wylie, who taught from 1904 to 1905, was a remarkable technician. He had a formidable personality and used severe discipline with his students. He organized concerts of chamber music at the Presbyterian church but these were not continued regularly after his departure.

Mr. Wort Morse, who died recently, also came over from Kansas City and taught from 1909 to 1915. He was an earnest worker and a good musician. He had studied in Germany and had been a pupil of César Thomson.

Other violin structors were Miss Jean Bowersock from 1903 to 1904; and Miss Helen Phipps from 1905 to 1909. Both of these young women were able violinists and played on many programs, as well as with the orchestra.

The most important violoncello teacher of this time was Mr. Appy who came from Kansas City to give his lessons. He was said to be a "master of his instrument".

After Mr. Appy, Mr. William Dalton, who had studied at the Boston Conservatory, was appointed in 1914 and remained until 1919.

In 1907 Mr. J. C. McCanles was appointed director of the University Band, the first professional leader that this organization had ever had. He was a pupil of Professor A.F. Weldon of Chicago, leader of the famous Weldon Band. Mr. McCanles was not on the rolls of the School of Fine Arts and his salary came from the band's share of the student enterprise ticket. This ticket was adopted for the support of such organizations as the Glee Clubs, Debating Club, and Athletic Association. Students were not required to buy the ticket but by paying $2, they were admitted to various university entertainments sponsored by these groups. Mr. McCanles did a great deal toward building up the band into a stronger organization.

Equipment

North College continued to be the headquarters of the School of Fine Arts during Dean Skilton's administration. The building contained four rooms downstairs. The two front rooms were used for piano and voice in-

struction, Professor Preyer occupying the northeast one, and Professor Hubach, the northwest. Miss Greissinger taught piano in one of the back rooms and the remaining one was a small reading room. The second floor was occupied by Professor Skilton where he had his own piano on the platform of the assembly hall.

In classes, students sat in a circle around the stove during winter months; windows rattled so hard at times that it was difficult to hear. In severe weather, it was not uncommon to adjourn classes to the instructors' homes due to the fact that, with its small stoves, the building could not be sufficiently heated.

The growth of the Music Department and the addition of a preparatory department to take care of the younger pupils of some of the teachers, necessitated the acquisition of more room. In 1904 studios were rented downtown in the Dick Drug Company, located where the present Crown Drug Company stands, at Eighth and Massachusetts. A musical was rendered by the faculty of the School of Fine Arts in the new quarters to celebrate their opening. Afterwards, the studios were thrown open for public inspection. The program was attended by nearly 250 people,

including many prominent musicians. The purpose of the new studios was to form a center of musical interest downtown and to be the headquarters for teaching the preparatory students, who, after they had attained a certain proficiency, were registered as special music students in the University. The Dick building was used until about 1915.

In the Regents Reports for June 1908, Chancellor Strong spoke of the need for new quarters for the School of Fine Arts:

> The School of Fine Arts is now provided for in the old North College which building has entirely outlived its usefulness and is becoming disreputable and unsafe. It is becoming more and more impossible to satisfy the young women of Kansas and their parents, that the University provides decent quarters for students of music and the other fine arts. Either good quarters should be supplied, or the school should be discontinued. I don't believe anyone would think for a moment of removing from University life the powerful cultural and refining influence that comes through the study and application of the fine arts. This school has, through a period of 31 years, so interwoven itself with the life of the university that it cannot now be torn out, if one should wish to do so. Musical training and painting are as necessary and legitimate lines of liberal culture as mathematics or languages.

The Chancellor went on to suggest that the School of Fine Arts could be provided for in the first wing of the new building for the College, finished in 1911. This building

is now known as Frank Strong Hall.

Again in later reports, the Chancellor stated that "North College can no longer with safety be used beyond the close of the current year (1916). Some relief must be had at once or the department must be closed or moved to rented quarters."

Editorials and comments appeared frequently in the newspapers of the time condemning the pitiful quarters of the Fine Arts School and urging that new ones be provided. One sarcastic comment appeared in the Kansan February 9, 1915:

> On a high hill southwest of the business part of Lawrence, stands an old ramshackle square building built of stone and mortar. It is plastered on the outside, at least it once was, for there are yet patches of it remaining. Great cracks cut through the walls and rickety wooden steps lead to the entrance. Inside, the walls are covered with many coats of paint in an attempt to hide the holes and patches. From the lower hall, one passes up more rickety steps to the upper floor where there is a small auditorium and classroom. This is Kansas University's School of Fine Arts.

It was not until the spring of 1917, however, that the Fine Arts School was moved from North College to temporary quarters in a large frame building at 1406 Tennessee Street.

According to catalogues from 1903 to 1912, the pianos used by the Fine Arts Department included six concert grands. In 1912 seven new Knabe pianos were ordered to replace those in use since the first years of the Music Department. There were one or two upright pianos and a piano with pedal attachments for organ practice. Practice pianos were not available at the school.

The three-manual organ, bought in 1897 and placed in Fraser Hall, was the only organ owned by the University. According to Professor Skilton, this instrument was not at all dependable and it was considered surprising if a person got through a program without something happening. Professor Skilton used to sit up in front when a student played on it in order to be on hand if anything happened. The majority of the senior organ recitals were given in the various churches of Lawrence. The debt of $600 on the organ was not fully paid off until 1906, when the $300 profit from the Music Festival, plus an additional $300 was, by action of the Board of Regents, turned over to the University Endowment Association for this purpose.

In 1909 a new piece of equipment was purchased. It was a Victor Gramophone with several hundred records, and was used in a Music Appreciation Course being tried out as an experiment in the University Training School, as well as for regular class work in the Fine Arts School.

During these years, 1903-1915, there was a small fund for purchasing orchestral instruments but evidently only a few were obtained because by 1920, the school owned only 13 violins and some "miscellaneous" orchestral instruments.

According to the Regents Reports, books and music were purchased for the library in amounts ranging from $69.60, the lowest figure, to $387.23, the highest. No information was given as to the titles of such purchases.

Courses of Study

Courses of study in 1903-04, as in the previous few years, included four-year Artists' and Collegiate courses in piano, organ, violin, and voice, leading to the B.M. degree; the Two-Year Collegiate Course, leading to a diploma; and a Normal Course in Public School Music and Sight Singing, leading to a Teacher's Certificate.

Admission requirements to the Fine Arts School were eight units of high school work, to include three units of English, two and one-half units of mathematics, one unit of history, and the remaining units from the languages, biological or physical sciences. Additional requirements for piano students included the ability to play major and minor scales, arpeggi and selections, or their equivalents, from Loeschhorn, op. 66, Bach's Easy Preludes, Heller, op. 47, and Mozart's "Sonata in A major". Violin students were to be able to play selections, or their equivalents, from the Wichtt School, Book I, and from Kayser's Thirty Six Studies, Book I.

In 1908, entrance requirements were raised to twelve units, the additional units to include three of language, and one of physical science. At about this time, or shortly after, entrance requirements for voice students required fifteen units, the extra ones to include languages.

There were no outstanding changes in the curricula of the various courses of study during Dean Skilton's administration, with the possible exception that three years of History of Music replaced the one and one-half

years of History of Fine Arts.

In 1906, a four-year course in Violoncello was added to the catalogue. Organ students began their organ study in the Sophomore year, after having completed the work of the Freshman year in piano.

From 1908 to 1912, the Normal Course in Public School Music and Sight Singing was dropped from the catalogue. In the latter year a new course called School Music was introduced, leading to a Teachers' Certificate. This was the first time that courses in this field were supplemented by courses in the School of Education, in which eight hours were required.

Course in School Music
(Later called Music Supervisor's Course)

First Year

First Term	Second Term
Teaching of Music in Elementary Schools - - - -	
Sight Singing - - - - - - - - - - - - - - - - -	
Ear Training - - - - - - - - - - - - - - - - -	
Harmony -	
History of Music - - - - - - - - - - - - - - -	
Choral Practice - - - - - - - - - - - - - - - -	
Electives to be taken in School of Education -	
Lessons in Piano or Voice - - - - - - - - - - -	

Second Year

First Term	Second Term
Form & Analysis - - -	Teaching of Music in H.S. and Practice Teaching
Sight Singing -	
Ear Training -	
Harmony -	
History of Music - - - - - - - -	Instrumentation
Choral Practice - - - - - - - - - - - - - - - - - -	
Electives in School of Education - - - - - - - - -	
Lessons in Piano or Voice	

In 1914-15, a new course was offered, called Three-Year Teacher's Certificate Course. According to the catalogue, "it was designed to prepare students of piano, voice, and violin to receive the Teacher's Certificate of the State Music Teachers' Association, which is generally accepted by superintendents as a qualification for teaching music in the high school."

Musical Programs

One of the most important musical events during the first year that Professor Skilton was Dean, was the May Music Festival. According to him, the festival was brought to a reality when he was called to the Chancellor's office to talk with the manager of a "scratch" orchestra from Chicago who wanted to play a concert at K.U. Professor Skilton had organized a choral society which was working on a few separate numbers. It was proposed to

combine the chorus and orchestra and make a festival out of it. A committee was appointed, tickets were sold, and three programs were held at Dyche Museum. The first concert took place on Friday evening, May 27, 1904. The following soloists and musical groups participated:

Mrs. Eleanor Kirkham, contralto
Mr. Lewis R. Blackburn, violinist
Miss Maud Rush, pianist
The University Glee Club, C.E. Hubach, director
The University Orchestra, C.S. Skilton, director
The Haskell Indian Band, Dennison Wheelock, director
Miss Harriet Greissinger, accompanist

Program

Schlepegrell ..... "Seraphine" Overture
U. Orchestra

Elgar ..... Sea Pictures
Mrs. Kirkham

College Song ..... Two Roses
Plantation Song ..... Kentucky Babe
Glee Club

Beethoven ..... Concerto in C minor
(First Movement)
Miss Rush and U. Orchestra

Ganz ..... What is Love
Wickede ..... Shadows
Beach ..... June
Mrs. Kirkham

Kansas University Songs ..... The Crimson and the Blue
Rock Chalk Song
Kansas Land
Glee Club

National Airs
Haskell Indian Band

The second concert took place on Saturday afternoon, May 28, 1904. The Chicago Symphony Orchestra under the direction of Adolph Rosenbecker, and three soloists: Mrs. Eleanor Kirkham, contralto; Mr. Holmes Cowper, tenor; and Mr. Franz Wagner, violoncello, all took part.

Program

Sullivan ..... Overture "Di Ballo"
Orchestra

Saint-Saens ..... Concerto for Violoncello
Mr. Wagner

Goring-Thomas ..... Now is the Hour of Soft Enchantment
Mr. Cowper

Raff ..... Symphony "Im Walde" (Largo; Allegro)
Orchestra

Saint-Saens ..... Oh Love of Thy Might
Mrs. Kirkham

Jensen ..... Murmuring Zephyrs
Mr. Cowper

Wagner ..... Ride of the Valkyries
Orchestra

The climax of the Festival was the program on Saturday night in which the following soloists and musical organizations took part: the Festival Chorus under the direction of Dean Skilton, the Chicago Symphony Orchestra under the direction of Adolph Rosenbecker, Mrs. Genevieve Clark Wilson, soprano, Mrs.

Blanche Lyons, soprano, Mr. Arthur Beresford, bass, and Mr. Carl A. Preyer, pianist.

Program

Wagner ..... Prelude to "Lohengrin"
Orchestra

Handel ..... Honor and Arms
Mr. Beresford (from "Samson")

Rubinstein ..... Concerto in D minor
(First Movement)
Mr. Preyer

Mendelssohn ..... The Forty Second Psalm
Chorus and Orchestra
Solo by Mrs. Lyons
Quintet - Mrs.Lyons, Messrs. Hubach, Eby, McElhinny and Sherer

Gounod ..... Aria from "The Queen of Sheba"
Mrs. Wilson

Stanford ..... Irish Rhapsody
Orchestra

Bruch ..... Fair Ellen
Chorus and Orchestra
Solos by Mrs. Wilson and Mr. Beresford

Succeeding May Music Festivals were planned out similar to this first one, that is, the first concert on Friday evening usually was made up of numbers given by local musical groups and faculty members, the second program featured a symphony orchestra such as the Chicago or Minneapolis Symphony, with a concerto movement played by one of the faculty members, and the last con-

cert on Saturday night featured the symphony orchestra and Festival Chorus of about one hundred voices under the direction of Dean Skilton, in a program which included the presentation of some choral work. Professor Skilton said that the third May Music Festival was especially successful. The Innes Band played and the Festival Chorus with the University Orchestra presented "Der Freischütz" in concert form. The program was exceptionally well received.

From 1905 to 1909, the festivals were given at the Fraternal Aid Union Hall which is the present location of the Standard Life Association building. In 1909 the festival was held at Robinson Gymnasium. Outstanding artists appearing on the programs between 1909 and 1913 included Richard Czerwonky, violinist; Arthur Middleton, bass; Cornelius VanVliet, 'cellist; Harold Henry, pianist; who had graduated from the Fine Arts School in 1901; David Bispham, a member of the Metropolitan Opera Company, and others.

Instead of the regular Lecture Course which existed during Dean Penny's administration and which included three or four musical numbers, Dean Skilton inaugurated

in 1904 a recital course of eight attractions, one series of four programs presented in the fall and the remaining four after Christmas. Artists and musical groups appearing on those program included Alfred Calzin, French pianist; Marion Green, baritone; Mary Wood Chase, Chicago pianist; Silvio Scionti, pianist; Mary Hallock, pianist; the Zoellner String Quartet; Paul Gruppe Holland, 'cellist; and Madame Liza Lehmann and Quartet of English Singers. A rather amusing incident, still recalled by Professor Skilton, was of the occasion of his entertaining Madame Lehman in his home, where she refused to relinquish her pocketbook, keeping it in her lap all during the dinner.

Another rather amusing incident occurred when Mary Hallock presented a piano recital in Fraser Hall. She was playing the Schumann G minor Sonata and just as she was ready to begin the Rondo, the pedal dropped off the piano. Professors Preyer and Blake dashed to the rescue, and while Miss Hallock waited at the piano, both men lay on their backs under the instrument working on the broken pedal. In a short time it was repaired and the program was resumed.

Professor Skilton said that the recital course did not draw very well. Unless the artists appearing on the programs had big names and established reputations, they did not attract large crowds. On one occasion even Albert Spalding, noted violinist, received only about $35 out of a concert given on a commission basis. This was probably the reason that in 1914 the Music Festival and the Concert Course were combined into one series consisting of seven outstanding attractions: the United States Marine Band, Madam Johanna Gladzki, soprano; Albert Spalding, violinist; Myrtle Elvyn, pianist; the Zoellner String Quartet; and two concerts by the Minneapolis Symphony Orchestra.

Although faculty members were kept very busy with their teaching, they nevertheless played frequently on programs. A typical faculty recital was presented November 19, 1911.

Program

Organ - Toccata and Fugue in D minor ..... Bach
Prof. Skilton

Violin - Concerto ..... Tartini
(Cadenza by C. Thomson)
Prof. Morse

Piano - Venetian Scenes ..... Pirani
(with organ accompaniment)
a. In San Marco
b. Carnival
Prof. Preyer

Songs - Impatience ..... Schubert
To Be Sung on the Water ..... Schubert
Prof. Hubach

Trio - Romance (from Symphony in D minor). Schumann
Prof. Morse, violin
Prof. Dalton, 'cello
Prof. Skilton, organ

Voice - Aria "Seguidilla" from "Carmen" .. Bizet
Mrs. Lyons

Organ - Toccata ..... Mailly
Prof. Skilton

Professor Skilton began the practice of having Vesper services at the university. These services were generally made up of an address, prayers, hymns, responses, and selections by the Vesper chorus. Occasionally, all musical services were given. One of these occurred before Christmas in 1912.

Program

Nocturne in F major ..... Chopin
Prof. Preyer

Anthem - Arise, Shine ..... Marstin
Chorus

Trio for Ladies - Christmas ..... Buck
Brightest and Best ..... Buck
Chorus and Quartet

There were Shepherds ..... Foote
Chorus

Duet for Piano & Organ - Adagio from First Concerto
..... Beethoven
Prof. Preyer and Prof. Skilton

The first concert by the University Orchestra under the direction of Dean Skilton, took place on February 19, 1904. This was an important occasion because it marked the first appearance of the orchestra in a program of its own, under an experienced conductor.

Program

Strauss ..... "On to the Battlefield" March

Bach ..... Air on G string for Violin
Miss Bowersock and Stringed Orchestra

Brahms ..... Two Hungarian Dances

Haydn .... Recitative and Aria from "The Creation"
Solo - Mrs. Lyons

Schlepegrell ..... "Seraphine" Overture

Schumann ..... The Voice of Love
Duo for Flute and Cornet
Mr. Hood and Mr. Ward
accompanied by the
Stringed Orchestra

Strauss ..... "Merry War" March

In June 1904, Mr. Frank J. Jehlik, assisted by Mr. J. A. Farrell, bass, and Miss Elizabeth Boright, 'cellist, gave the first graduating recital in violin at the University.

Program

Handel ..... Sonata in A major
Keler-Bela ..... Hungarian Idyl

Secchi ..... Lungi dal caro bene
Tschaikowsky ..... Don Juan's Serenade
Mr. Farrell

Mendelssohn ..... Violon Concerto
Andante
Allegro

Chadwick ..... In My Beloved's Eyes
Storace ..... The Pretty Creature
Mr. Farrell

Bohm ..... Cavatina
Pierne ..... Serenade
Wieniawski ..... Kujawiak Mazurka

White ..... King Charles
Mr. Farrell

Haydn ..... Trio in G major
Andante
Gypsy Rondo

Musical Organizations

University Orchestra

One of the most active musical organizations during Dean Skilton's administration, was the University Orchestra under his direction, composed of both faculty members and student, and numbering from 25 to 35 players. In 1903-04 it consisted of four first violins, five second violins, one viola, one 'cello, one double-bass, one

flute, two clarinets, two cornets, one French horn, and one trombone.

The orchestra appeared in one or two concerts each year, took part in several of the May Music Festivals, and played on Baccalaureate and Commencement programs.

In 1909 were added two new instruments: an oboe and a bassoon. The Clef, a musical magazine published in Kansas City, in speaking of musical organizations over the state said,

> The most important of the orchestras is probably Dean Skilton's at the state university. It has been organized eleven years and gives standard works each season.

Other favorable comments appeared in publications, including the New York Musical Courier.

Glee Club

The Glee Club was composed of from 12 to 20 men, although there were usually about 40 or 50 who tried out in the fall. The reason for the small number was that only about a dozen men were taken on the tours, and although more were selected in the fall, they dropped out, one by one, when they found that they would not get to make the trip.

The annual tours taken by the glee club were im-

portant events, and most of the interest in the club was centered on them. The trips usually lasted a week and many towns in Kansas and Missouri were visited. The programs for the tours were made up of two parts. The first part, for which the boys wore full dress suits, consisted of numbers of a more serious nature, for example, in 1906, a sacred cantata, "The Nun of Nidaros" was given. The second part, for which the boys wore "college" clothes, was made up of songs and impersonations, all in an informal vein. Occasionally a minstrel show or a short musical skit was given.

In 1912 the Glee Club made one of the most extensive tours of its history - a tour through the western states to the Pacific Coast, covering about 6,000 miles. The trip lasted two weeks and was made in a private car. All twelve boys, under Professor Hubach's supervision, reported that it was a most successful journey.

In this same year, a new policy was inaugurated in connection with the Glee Club manager. Heretofore, this place was quite a lucrative one, and many enterprising young men made enough to pay their year's expenses at the University. From 1912 on, the position

became purely honorary.

In 1913, and again in 1914, the Glee Club gave a joint concert with the Washburn College Glee Club.

Mandolin Club

For five years, 1903 to 1908, the Mandolin Club was a very active organization in musical circles at the University, even appearing more frequently than the Glee Club. It was composed of 10 or 12 members who elected their own leader from the group. Like the Glee Club, there was usually a large number who tried out in the fall and often as many as 20 or 25 selected, but only about 12 were chosen to make the trips. At least one, and often two, annual trips were made, chiefly in Kansas and Missouri, although in 1906 an extensive trip of 1300 miles was made. According to the Kansan, "Expenses of this trip were stood by manager McReynolds who came out behind financially."

In the Club of 1909, Jerome Beatty, now a noted author, played drums and traps.

The Mandolin Club seems to have been more popular than the Glee Club for a time. Its concerts were well attended; in 1908 a crowd of 1,000 was present. This

was about the last appearance of the Club because the faculty decreed that the organization should have a faculty leader, and no steps were taken in this direction.

The Band

A band had existed for several years at the University, but it could scarcely be called a musical organization since its chief duty was to provide music for the various athletic activities. It was organized each year and a student director was appointed.

In 1907, Mr. J. C. McCanles was appointed director and from this time on, the band began to emerge as an organization which could perform music, other than the usual pep songs. There were 36 members in 1907 and new uniforms were obtained. Membership remained at about 40 players, although in one year there were as many as 70 tried out.

The band gave at least one, and often two, concerts each year and in 1911 the custom of having an occasional out-door band concert was begun. Programs were made up of both classic and semi-classic numbers and included such compositions as Weber's "Oberon Overture", selec-

tions from Victor Herbert's "Naughty Marietta", and Gounod's Ballet Music from "Faust."

Girls' Glee Club

The Girls' Glee Club did not emerge as an active organization until about 1912, although it was listed in the Catalogue as early as 1903. According to the Kansan, February 23, 1905,

> The Girls' Glee Club organized recently is making creditable progress. Girls are taking a great interest in the organization and are trying hard to emulate the successful work of the boys' club. At present, 16 members, most of them taking work in the voice department, are under Prof. Hubach's direction. This is the only girls' glee club in this part of the U.S. Two songs, "Cradle Song" by Zerlet, and "Danube Waltzes" by Strauss, are being studied.

Until 1912, the Girls' Glee Club was not very active, although on an occasional program there would be a number rendered by a "Ladies Chorus." In 1912, according to the Kansan, "the women started a club all their own" composed of 22 members. They planned their programs as the boys did, in having the first part formal, and the second part informal. Their concert in 1915 included such numbers as Griswald's "What the Chimney Sang," "Pilgrims' Chorus" from Wagner's

"Tannhauser," and Neidlinger's "The Maiden and the Birds."

Vesper Chorus

The Vesper Chorus was in existence from about 1905 to 1914 and was under the direction of Professor Hubach. It numbered between 40 and 75 voices and presented such works as Handel's "Messiah," a scene from Gounod's "Redemption," "Sanctus" from Gounod's "Mass to Saint Cecilia", Gaul's "The Holy City," Stainer's"The Crucifixion" and others.

The Festival Chorus

The Festival Chorus was another active choral group from 1904 to 1909. It was under the direction of Dean Skilton and numbered about 100 voices. It was organized for the purpose of presenting choral works with the orchestra at one of the concerts of the May Music Festival. Many fine numbers were presented by this group including Mendelssohn's "The Forty Second Psalm," Bruch's "Fair Ellen," Sullivan's cantata "The Golden Legend," Weber's "Der Freischütz," scenes from Wagner's "Parsifal," and Gounod's "Faust." Beginning in 1909, the chorus did not appear at the Music Festivals any more due to

the inconvenience of seating the group in the balcony at Robinson Gymnasium.

Mu Phi Epsilon

Xi chapter of Mu Phi Epsilon, national honorary musical sorority, was established at the University in April, 1911. Professor Skilton has remarked that this chapter was called the "Cyclone Chapter" due to the fact that installation was held at the Eldridge House during a terrific storm which blew off the roof. Charter members were: Ethel Hess, Cara Reynolds, Creole Ford, Josephine McCammon, and Esther Shaw.

Phi Mu Alpha

Xi chapter of Phi Mu Alpha, honorary musical fraternity for men, was installed at the University in May, 1914. Charter members were: Professor C.S. Skilton, Professor C.A. Preyer, Professor C.E. Hubach, Mr. J.C. McCanles, Robert Barnes, R.G. Haines, Karl E. Krueger, now conductor of the Kansas City Philharmonic Orchestra, H.B. McCurdy, Fletcher Haskins, W.W. Borders, J.W. Martin, and Myron Johnson.

Chapter V

HAROLD L. BUTLER
1915-1923

Harold L. Butler was elected Dean of the Fine Arts School at Kansas University in 1915. He had an A.B. degree and a degree in law from Valparaiso University, Valparaiso, Indiana, and had done graduate work there as well. His musical education was received in Chicago, where he was graduated from the Gottschalk Lyric School and where he studied under Karleton Hackett, in New York, where he was a pupil of Mr. James Savage, and in Paris and Milan. Mr. Butler held several important solo positions: at the Church of the Holy Communion in New York, at Holy Trinity Church in Paris, and with the Castle Square Opera Company. While with the latter company, he sang the principal bass roles in approximately fourteen grand operas and six light operas. For four years he was director of the music department at Valparaiso University, and for eleven years he was head of the department of voice at Syracuse University, Syracuse, New York, where, after leaving Kansas University in 1923, he became Dean of the Fine Arts School.

Mr. Butler is a member of the Music Teachers' National Association, of which he was president from 1926 to 1928, National Association of Presidents of State Music Teachers' Associations, and National Association of Schools of Music, of which he was president from 1928 to 1931.

According to those who knew him, Dean Butler was a fine musician and singer and had a thorough knowledge of literature. He was energetic and aggressive, and was always alert to protect what he thought were the rights of the Fine Arts School. His law training provided excellent background for the speeches and arguments he put forth for his school, both at faculty meetings, and before the state legislature. Naturally, he made enemies but he was always respected for his firm stand.

Immediately after his arrival, he began to urge that a new Fine Arts building be provided. To this end, he made appearances before the legislature and other groups, and while he was not successful in obtaining a separate building for his department, he did see to it that the best location in the new Administration build-

ing (Frank Strong Hall) was secured as headquarters for the Fine Arts School.

For several years before Dean Butler came to the University, the Kansas State Music Teachers' Association had been run largely by a clique from Wichita, both the president and the secretary of the association being Wichita people. Through Dean Butler's efforts, this condition was remedied so that the organization became more truly representative of the entire state. At the time of his departure in 1923, he was vice-president of the association.

Dean Butler was active not only in the Kansas State Music Teachers' Association, but also in the Kansas Association of Music Schools, which included the denominational and five state schools. Its main purpose was the standardizing of courses of study leading to the bachelor's degree in all music schools of the state. Dean Butler was president of this organization for several years.

Enrollment increased in the Fine Arts department during the eight years of his administration from 184 students in 1915, to 623 in 1922, 314 of these being in

the music school. The teaching personnel also was increased from eleven faculty members in 1915, to twenty in 1922.

The large increase in enrollment was due to untiring efforts on the part of Dean and Mrs. Butler, who was a reader, in working with the Extension Division of the University. During their stay at the University, they gave over three hundred programs and informal lectures in towns all over Kansas, emphasizing the function of music in education, and the development and appreciation of art. Professor Preyer remarked that Dean Butler used to make a thorough study of the various counties in Kansas not represented in his department, and then made it a point to visit these localities.

In line with the increased enrollment and faculty, equipment was built up to include ten concert grand pianos, over thirty uprights, a three-manual pipe organ and a two-manual Reuter practice organ.

Other notable contributions made by Dean Butler to the musical life of the University, included the establishment of the out-door community sings in the summer of 1916 which were directed both by himself and by

Professor Downing, the placing of faculty members on a salary from the state in 1916, the planning of courses of study in the department on the basis of 120 semester hours in 1916, the election of regular officers and representatives in the Fine Arts School in 1919, the institution of the first harp instruction at the University, the engaging of the noted voice teacher, Dudley Buck, and the piano teachers, Iliff Garrison, and Louis Saar, to conduct Master Classes in voice and piano at the University summer session (the first of these being held in 1921), and the inauguration of the first Fine Arts Day in 1922. The latter event has become an annual tradition to which all members in the school look forward eagerly. The first Fine Arts Day included a special Convocation in the morning at which the guest speaker was Peter C. Lutkin, special art exhibits and a recital in the afternoon, and a banquet at seven o'clock in the evening.

Dean Butler should be given a great deal of credit for his splendid work in connection with the Fine Arts School because it was he who laid the groundwork for the School's being recognized as an integral part of the

University.

Faculty

Professor Preyer retained his position as head of the piano department and continued to appear frequently on recitals, both as soloist, and in ensemble groups. He and Professor Kendrie, violinist, played together several times, and in January, 1921, they gave the first program of piano and violin sonatas which had been given in many years at the University. The numbers played were Beethoven's "Sonata in A major, op. 47," Grieg's "Sonata in G major, op. 13, No. 2," and two movements from Franck's "Sonata in A major."

Professor Preyer had a number of outstanding associates in the piano department. Gustave Soderlund who had studied in Stockholm, Sweden, and had been Director of Music at Valparaiso, Chile, taught in the Fine Arts School from 1919 to 1927. Professor Iliff Garrison, pianist, and for a time Dean of Music at Hardin College, Mexico, Missouri, was engaged in the summer of 1921 to conduct a Master Class in piano and that fall was appointed to the faculty. Professor Garrison and Profes-

sor Geltch, violinist, played together frequently, on one occasion presenting three violin concerti: the Mozart A major, the Bruch G major and the Vieuxtemps D minor. Professor Garrison was on the faculty from 1921 to 1924.

Other piano teachers were Miss Harriet Greissinger who taught from 1903 to 1921, Miss Anna Sweeney, who frequently accompanied Dean and Mrs. Butler on their concert tours, taught from 1909 to 1929, Miss Maude Miller from 1903 to 1920, Miss Pearl Emley, who also frequently accompanied the Butlers, taught from 1913 to 1919, Gordon L. Cram from 1917 to 1920, Miss Mabel Leffler from 1921 to 1922, Miss Creola Ford from 1920 to 1921, and Miss Fannie Mae Ross from 1922 to 1927.

The voice department also had a strong corps of teachers, headed by Dean Butler and Professor Downing. Besides teaching voice and public school music and making frequent recital appearances, Professor Downing directed the Men's and Women's Glee Clubs and the University Chorus for two or three years.

Professor Joseph A. Farrell who taught violin and voice when Mr. Penny was dean, and was on the voice faculty during Dean Skilton's administration, continued teaching

until about 1920. He also directed the Men's Glee Club for one year. Miss Cara Reynolds taught voice from 1913 to 1919, Miss Evelyn Olcott taught from 1916 to 1920, Miss Lila S. Wellington, who was the first woman to direct the Women's Glee Club, was on the faculty from 1919 to 1920, Charles V. Kettering taught voice and sight-singing from 1919 to 1921, Miss Rena Lazelle, a pupil of Mme. Varese of Chicago and Ross David of New York, taught voice from 1920 to 1923, and directed the Women's Glee Club from 1920 to 1922, Miss Edna Haseltine, who had been with the Chicago Grand Opera Company, was a faculty member from 1920 to 1921, Elwin Smith, a pupil of Richard Hageman and David Bispham, taught from 1920 to 1921, Miss Marcelle Privat from 1921 to 1923. Miss Agnes Husband taught voice from 1921 to 1935 and directed the Women's Glee Club from 1922 to 1935, Professor Waller Whitlock took Professor Downing's place when the latter was on a leave of absence in 1922, and Miss Louise Miller taught voice from 1922 to 1926.

Members of the voice faculty were in demand not only for concerts at the University, but also for programs outside of university circles. On one occasion Miss Rena

Lazelle was engaged to sing with the St. Louis Symphony under the direction of Rudolph Ganz, and on another occasion Miss Louise Miller was engaged to sing at the National Music Festival in Buffalo, New York.

Until 1917, Professor Wort Morse was the one violin teacher on the faculty.

In that year the first full-time violin instructor was appointed, Mr. Frank Kendrie, who remained on the faculty until 1921. Professor Kendrie was a graduate of Bowdoin College and had his Master's degree from Harvard. He had had extended experience as a soloist, teacher, and conductor, and had played with the St. Louis Symphony for two years. He was a fine teacher and an able musician, although he never played without his notes. It was he who began to build up the violin department and to put "new life" into the orchestra. He resigned to accept a position at Iowa University.

Mr. William Dalton remained on the faculty as 'cello teacher until 1919.

Professor Kendrie was followed by Professor Edward F. Kurtz, for eight years conductor of the Symphony Orchestra of seventy pieces at New Castle, Pennsylvania.

Professor Kurtz was an able violinist and also a composer. He was head of the department until 1924.

Professor Waldemar Geltch was appointed to the violin faculty in 1922, and after Professor Kurtz left, he was promoted to head that department, a position which he still holds. Professor Geltch studied under such eminent masters as Listemann, Musin, and Auer and had a large repertoire at his command, having concertized in nearly every state in the Union. For eleven years he had charge of the violin department at Wisconsin University, and had also taught at the Nashville Conservatory and the Chicago Lyric School. Professor Geltch has been one of the leading musical figures at K.U. and his appearances as soloist, and in such ensemble groups as the University String Quartet, have contributed a great deal to the musical life of the school.

Professor Skilton, upon his retirement as Dean, became Professor of Organ, History of Music, and Theory in 1915. Besides teaching and playing recitals, he was active as a lecturer and composer. He made several trips to such cities as St. Louis and Cincinnati where certain of his compositions were to be performed, and in 1918 he

lectured in a number of Eastern colleges including Wellesley, Vassar, Oberlin, and Williams.

Mr. J. C. McCanles resigned as director of the band in 1919 and was succeeded by Severien Z. Herb, a former member of the Innes Band. Mr. Herb remained until 1921 when Mr. McCanles was again appointed director.

Another prominent faculty member of this time was Professor Arthur Nevin, brother of the well-known composer, Ethelbert. Professor Nevin was listed in the Catalogue as "Professor of Choral Music, Ensemble, and Music Extension," a position he held from 1915 to 1917. Professor Nevin's greatest contribution was in connection with the Extension Division of the University, in establishing choral societies and other musical organizations in various Kansas communities. In 1916 he organized choral unions in 25 or 30 towns, which he planned to visit once in three weeks. Professor Nevin conducted the Choral Union in Lawrence which appeared in concerts each year. In 1917 he was called by the government to take charge of music in the National Army Cantonments. In 1918 he came back to the University, but remained only two years due to insufficient call throughout the

state for community music.

In 1919 Mrs. Mara Moreland Peck, pupil of the noted harpist, Carlos Salzedo, was engaged to teach harp at the University. Mrs. Peck was the first teacher of harp to appear on the faculty list of the Fine Arts School.

Miss Minerva Hall was appointed instructor in public school music at K.U. in 1918. Arrangements had been made with the Board of Education in Lawrence whereby the person occupying this position should be also Supervisor of Music in the Lawrence schools. Miss Hall remained on the faculty until 1922 when she resigned to accept a position in California. She was succeeded by Miss Mabel Barnhart who had studied at Illinois Wesleyan College, the University of Illinois, and the Institute of Musical Art in New York City, and had had several years' teaching experience in Indiana, Illinois, and California. Miss Barnhart is still associated with the public school music department and during her years here, has contributed a great deal to the musical education of the children of Lawrence.

Equipment

North College, although it was in disreputable condition, was the headquarters of the School of Music until the spring of 1917. Faculty members were very crowded for teaching space - often as many as three teachers used one studio. Dean Butler had no studio of his own and did his teaching at home. Large classes could not be accommodated even in the recital hall upstairs.

Although both Chancellor Strong and Dean Butler vigorously urged the provision of other quarters, nothing was done until North College actually was declared unsafe by the state architect. This occurred in January, 1917, after Professor Skilton had dismissed classes when a high wind shook the old building. The previous year, classes had been dismissed on two occasions when the wind blew so hard that several bricks fell from the walls and chimneys. Finally, steps were taken to abandon the building which, for twenty-six years, had been the home of the School of Music.

The new headquarters were located at 1406 Tennessee. The building was a frame structure - a former residence

consisting of nine rooms. Although it was more substantial than North College had been, it did not provide enough room for a department which had an enrollment of 226 and a faculty of 13 or 14. An editorial in the Kansan at this time said,

> Crowded into a residence designed originally to house a family of nine, the Fine Arts School at K.U. is in a deplorable condition. Two grand pianos occupy the kitchen of the house, two pianos, an upright and a grand, are crowded into each tiny bedroom. Classes of from 12 to 20 are held in dens and parlors with scarcely enough room for 10, and the head of the violin department has his "studio" in the attic. Thin partitions fail to dim sounds of violins, pianos, and voices all going at once, and trying not to be bothered too much by sounds from without.

Dean Butler caused quite a furor in the spring of 1917 by sending pamphlets out over the state announcing that in the fall the School of Music would occupy quarters in the new Administration building. Immediately a cry went up among the faculty of the college stating that the Fine Arts School should be housed in Fraser Hall, and advancing all kinds of reasons why it should not be located in the new building.

According to Professor Preyer, Dean Butler had been instrumental in getting a large appropriation for a Fine Arts building which he was later persuaded to turn over

toward the finishing of the Administration building, with the understanding that the School of Music should be located here. Therefore, he had no intention of having his department "pushed" off into Fraser Hall.

Despite opposition, he continued his fight, and in the summer of 1919, the School of Music was moved to the central portion of the new Administration building. Rumor has it that this move was made at night in order to insure no interference. By the next day, all ten grand pianos, library books and supplies, and other equipment were safely in their places. The Fine Arts School had moved in "bag and baggage," and has been there ever since.

According to the Kansan, the basement and main floors of the central section were to be used for studios and classrooms, of which there were fifteen. On the second floor, ten practice rooms were to be ready by fall, and later on ten or eleven more were to be made ready.

The new quarters, while an improvement over former headquarters of the Music School, were at that time, and are today, only temporary. Board partitions have

been used and there has been little attempt to soundproof the walls.

Dean Butler continued to urge that a separate building, costing approximately $250,000, be provided for the Fine Arts School because there was still insufficient room.

In 1915-16 the School owned seven Knabe grand pianos and one upright. In the succeeding five or six years, three Chickering grands, three Chickering uprights, eleven Haines Bros. uprights, one Story and Clark upright, and about a dozen other upright pianos were purchased.

In April 1917, the three-manual pipe organ owned by the University was rewired. A new organ was purchased in the fall of 1921 and installed in the central portion of the Administration building for a practice instrument. It was a Reuter two-manual electric organ, with nine stops, twelve couplers, and 567 pipes, and although small, it was said to be very complete.

Several band and orchestral instruments were bought, and by 1920, the band furnished such instruments as trombones, altos, flute, piccolo, bass drum, and clari-

nets, while, according to the Regents Reports, the orchestra owned thirteen violins and some "miscellaneous" instruments.

Some additions were made to the record collection owned by the School of Music and used particularly in connection with the Extension work being done by the University in sending out sets of records, accompanied by typewritten information, to various towns. By 1920 the number of records had been increased to nearly five hundred. At about this time a large portion of the records were stolen, and it was decided to discontinue this type of Extension service.

The music library contained a large collection of vocal and orchestral scores of operas, oratorios and cantatas, biography, musical history and criticisms, symphonies and overtures, chamber music, ensemble music, piano and organ music. According to the Catalogue, these collections were annually increased.

Courses of Study

During Dean Butler's administration from 1915 to 1923, there were four-year courses in piano, voice,

violin, organ, and composition, leading to the Bachelor of Music degree.

There were also four-year Artists' courses in these fields leading, from 1917 to 1939, to an Artists' Certificate and not to the B.M. degree as had been the case in previous years; thus, the chief distinction now between the Artists' courses and the regular ones, was that courses in the college were not required in the former.

Other courses of study which existed during this period were three-year courses in piano, voice, violin, organ and composition leading to a Teacher's Certificate and covering the first three years of the regular four-year course, and a two-year course in public school music leading to a Teacher's Certificate.

The requirements for admission into the Fine Arts School were twelve units of high school work for students in piano, violin, and organ, and fifteen units for students in voice. In 1917 fifteen units were required for all students. Besides these requirements, the student was expected to have completed the preparatory work in his major field of study.

In 1916-17, for the first time, all courses in the School of Music were placed on the basis of 120 semester hours of study. The course in piano was as follows:

Piano

Freshman

First Term	Hours	Second Term	Hours
Piano	5		5
Technic	1		1
Ear Training & Sight Singing	1		1
Harmony	2		2
Rhetoric	3		2
Physical Education			
Recitals	1		1
Ensemble	1		1

Sophomore

First Term	Hours	Second Term	Hours
Piano	5		5
Technic	1		1
Harmony	2		2
English	2		3
History of Music	1		1
Recitals	1		1
Optional	1½ to 5		1½ to 5

Junior

First Term	Hours	Second Term	Hours
Piano	6		6
Counterpoint	1		1
Composition	1		1
History of Music	2		2
English	2 or 3		2 or 3
Recitals	1		1
Ensemble	1		1
Optional	1½ to 5		1½ to 5
		Acoustics	1
		Thesis	1

Senior

First Term	Hours	Second Term	Hours
Piano	7		8
Canon & Fugue	1	Instrumentation	1
Recitals	1		1
Ensemble	1		1
Thesis	1		1
Composition	1		1
Optionals	1½ to 5		1½ to 5
		Teaching Materials	1

The organ course was approximately the same, with the addition of one term of Church Music.. The violin course also was about the same as the piano course, with the substitution of work in the orchestra for piano technic. In the voice course, six hours of Italian and six hours of German were required, thus raising the language requirements in this course which formerly required only one term of Italian. Voice students also were required to take work in chorus in place of the ensemble courses in the piano work.

The public school music course remained about the same as it had been during Dean Skilton's administration, with the additional requirement of three hours of General Psychology.

In 1917-18 the only essential change in the piano course was the reduction of the ensemble requirement from eight hours to four, two of which were to be piano

ensemble, and the remaining two, string ensemble.

The language requirements for voice students were raised in this year but by 1919 had settled to six hours of Italian, six of German, and six of French.

The most important change made in 1918-19 was the increasing of History of Music credit from six to eight hours. During Dean Skilton's administration four hours were required, then for two or three years six hours were required and now in 1918, eight hours.

Another important development this year was made in the public school music work, namely, arrangements were made with the Board of Education in Lawrence whereby the instructor in public school music at the University was to be supervisor of music in the Lawrence schools, and provisions were made for students to do practice teaching in the school system. The public school music course was as follows:

First Year

First Term	Hours	Second Term	Hours
Public School Music I	3	Public School Music II	3
Harmony	3	Observation in Lawrence schools	1
History of Music	2		2
		Harmony	3
Sight Singing & Ear Training	1		1
Chorus	1		1

Recitals	1		1
Hygiene	1	Physical Educ.	
Electives		Elementary Educ.	3
		Electives	

Second Year

First Term	Hours	Second Term	Hours
Public School Music (Jr. & Sr. H.S.)	2	Public School Music (Sr. H.S.)	2
Practice Teaching	1		1
Harmony	2		2
History of Music	2		2
Sight Singing & Ear Training	1		1
Conducting	1		
Instrumentation	1		1
Chorus	1		1
Recitals	1		1
General Psychology	3	Methods of Teach.	3
Physical Education			
Electives			

In 1919-20, the English requirements in the various curricula were reduced from fifteen to ten hours. A full year of Instrumentation was required rather than one term in the senior year, and students not taking the course in Composition during their junior year, were required to take Form and Analysis in their senior year.

For the first time harp instruction was added in this year.

In 1920-21, the Catalogue announced two graduate courses in the School of Music: Instrumentation, six hours and Composition, six hours. At this same time,

students were allowed to offer credit in Composition, Organ, Voice and Violin toward the M.A. degree with a major in music. However, this course was not fully worked out as a degree course until 1933.

One or two further small changes were made in the various curricula, but by 1922-23, the essential requirements were: Musical Theory (including Harmony, Composition, Counterpoint, Canon and Fugue, and Instrumentation), twenty hours, History of Music, eight hours, Sight Singing and Ear Training, two hours, Ensemble, four hours, Recitals, eight hours, and English, ten hours.

Violin students were still required to take orchestra, and voice students, chorus or glee club, and eighteen hours of language.

The Public School Music Course added two hours of Supervisor's Violin, the first course in which this type of instruction was given in connection with the public school music work.

Musical Programs

The Concert Course of six or eight outstanding attractions, as begun by Professor Skilton in 1914, was

continued by Dean Butler, and included such artists and musical organizations as Mme. Frances Alda, Harold Bauer, Oscar Seagle, Martinelli, Frieda Hempel, at whose concert in October, 1919, it was necessary for the first time to seat part of the audience on the stage, Percy Grainger, Jacques Thibaud, Zoellner String Quartet, Flonzaley String Quartet, the Minneapolis Symphony Orchestra and many others. The concerts were all given in Robinson Gymnasium.

During the World War years there was less interest in the Concert Course, and some attractions had to be cancelled due to the small demand for tickets. In 1917 Albert Spalding had to cancel his engagement when he was called by the War Department because of his ability to speak five languages.

The Choral Union under the direction of Professor Arthur Nevin was composed of between one hundred and two hundred university students and townspeople. It presented several large choral works and also appeared in smaller choral numbers at the "Pop" concerts. The idea of these concerts was to popularize the best in music at the low admission fee of 25¢. One such program

took place on December 15, 1915.

Program

The Day Closes ..... Sullivan
Chorus

Trio for Piano, Violin and 'Cello ..... Gade
Miss Linn, piano; Miss Hopkins, violin;
Mr. Dalton, 'cello

Ave Verum ..... Mozart
Chorus

Intermission

Recitative and Aria from the "Messiah" .. Handel
Mr. Farrell

God is Our Strength and Hope ..... Stanford
Chorus
Soloist, Professor Downing

These "pop" concerts were very well attended, 900 people having been in the audience at the first one in 1915.

In May 1920, there occurred a new type of program at the University; a joint concert presented by the two Glee Clubs, Band, and Orchestra, in which 172 performers participated.

Program

Festival Overture ..... Nicolai
Serenade ..... Tschaikowsky
Coronation March from "Le Prophet" ..... Meyerbeer
Orchestra

Across Fields to Anne .....Clough-Leighter
Greeting to the Gypsies ..... Thomas Facer
Summer ..... Chaminade
Women's Glee Club

The Sword of Gerrara ..... Bullard
Drink to Me Only With Thine Eyes ..... Old English
The Musical Trust ..... Hadley
Hunting Song from "King Arthur" ..... Bullard
Men's Glee Club

Overture "Poet and Peasant" ..... Von Suppe
Grand Fantasia "Albion" ..... Charles Baetens
Band

Baal Scene from "Elijah" ..... Mendelssohn
Women's Glee Club, Men's Glee Club and
Orchestra
Soloist, Dean Butler

Several joint concerts of various musical organizations were presented in succeeding years and were usually very well attended. Such programs offered more variety than those given by single organizations.

In February 1922, another interesting program was presented at the University Club: a chamber music recital. Very little had been done in this field due to a lack of violin and 'cello material. Here, for the first time, appeared the University String Quartet which had been organized about two months previous.

Program

1. Piano and Violin Sonata, Op. 30, No. 4 ... Beethoven
Prof. Skilton, piano
Prof. Kurtz, violin

2. Group of Scotch Folk Songs ..... Beethoven
Rena Lazelle
accompanied by
Prof. Kurtz, violin
Philip Readio, 'cello
Prof. Skilton, piano

3. String Quartet in D minor ..... Beethoven
University String Quartet
Prof. Kurtz, 1st violin
Conrad McGrew, 2nd violin
Altyn Elliot, viola
Philip Readio, 'cello

The annual Christmas and Commencement concerts given by the Fine Arts School were continued. It is interesting to note that students, rather than faculty, were chiefly represented on these programs, whereas in former years more faculty members than students took part. Another interesting feature of these programs was the inclusion of several ensemble numbers as contrasted to the earlier programs made up chiefly of solo numbers. The commencement concert in 1917 was as follows:

Ensemble: Trio in F ..... Gade
Violin, Katharine Barber
Violoncello, William B.Dalton
Piano, Temple Gruver

Voice: Salue Regina .....Dudley Buck
Edna Davis
Piano and Organ Accompaniment

Piano: Etudes ..... Chopin
Op. 25, No. 11
Op. 10, No. 10
Op. 25, No. 9
Philip Stevens

Violin: Legende ..... Wieniawski
Ednah Hopkins

Organ: Funeral March and Seraph's Song ....Guilmant
Helen Pendleton

Voice: Recitative and Aria from "Orpheus"..Gluck
Ruby Whitcroft

Ensemble: Sonata for Violin and Piano .....Grieg
Second Movement
Violin, Ednah Hopkins
Piano, Mary Preyer

Voice: Aria from "Samson and Delilah".....St. Saens
Clara Scheurer

Piano: March Militaire ..... Schubert-Tausig
Ailene Wilson

Ensemble: Trio ..... Margaret Hobert
Violin, Clarence Messick
Harp, Dorothy Bell
Organ, Thelma Wharton

Organ: Toccata .....Dubois
Thelma Wharton

Piano: Spanish Rhapsody ..... Liszt-Busoni
Lois Libbey
Second Piano, Prof. Preyer

Ensemble: Sextet from "Lucia" .....Donizetti
Prof. Downing
Arlo S. Holmes
Edna Davis
Gola Coffelt
Willard Anderson

A typical graduating recital was that of Edwin Schreiber, assisted by Earl Miller, on April 24, 1923:

Program

Sonata in F# minor, Op. 11 ..... Schumann
Three Etudes from Opus 10 ..... Chopin
A♭ major
F minor
C minor
Polonaise in A♭ major ..... Chopin

Pilgrim's Song ..... Tschaikowsky
The Muleteer of Tarragona ..... Henrion
Mr. Miller

Doctor Gradus ad Parnassum ..... Debussy
Reverie ..... Debussy
Magic Fire Scene from "Die Valkyrie" .... Wagner-Brassin

Hungarian Rhapsody No. 12 ..... Liszt

Musical Organizations

Men's Glee Club

The Men's Glee Club, composed of from 25 to 40 members, was directed by Professor Downing, although Professor Kendrie and Dean Butler each had charge of it for a time. It gave one or two concerts each year, singing such numbers as Buck's "When the Heart is Young," Verdi's "Misereri," "Drink to Me Only With Thine Eyes," Giovanni's "A Night in Venice," and Bach-Gounod's "Meditation."

The extensive trips of over a thousand miles formerly taken by the Club were discontinued.

Several short tours were taken in Kansas towns, and in 1918, the club gave seven programs in a three-day stand at Camp Funston. In 1922 a six-day trip was made by twenty-six members who reported that one number they sang, "In Flanders Fields" by Spence, in honor of the men and women of the University who had lost their lives in the Great War, made the greatest impression.

Women's Glee Club

The Women's Glee Club composed of from 40 to 60 voices was directed by Professor Downing until 1919 when Lela S. Wellington, newly appointed voice instructor, becamse the director. Since that time the Women's Glee Club has had a woman director from the voice faculty.

The Club appeared once or twice yearly, generally in a program of varied numbers such as "Greetings to Spring," by Strauss, "The Nightingale," - Kentucky Mountain Folk Song, "Music, When Soft Voices Die," by Dickinson and many others. One year Charles Vincent's operetta, "Spanish Gypsies" was presented.

In November 1920, twenty-three members or one-half of the Women's Glee Club made a tour of one week over the state and gave seven concerts. The remaining half

of the Club made a similar trip in January. This was the most extensive tour that had ever been made by the Women's Glee Club. It is interesting to note that the director, Miss Rena Lazelle, did not accompany the group since "the club had been trained to sing without direction."

In 1921, Miss Agnes Husband became director, and the personnel of the club was enlarged to include a violinist, 'cellist, flutist, reader and a number of pianists, thus making possible a greater variety in its programs.

The University Band

The Band, with the exception of one year when there were seventy players, had a membership of from 40 to 50 and was directed by Mr. J.C. McCanles. It played for all athletic events and gave one or two concerts each year which included such compositions as War March from the opera "Rienze" by Wagner, Overture to the opera "Oberon" by Weber, Overture to the opera "Italian in Algiers" by Rossini, and "Military Symphony" by Haydn.

The University Orchestra

This organization had a membership of from 25 to

50 players, one year there being 61. For two or three years it was under the direction of Professor Wort P. Morse, but in 1917 Professor Kendrie became director, and the organization developed into one of the most active and efficient of the musical groups.

It was employed for all dramatic club plays, baccalaureate services, and many other functions, for which the members received pay. A fee of $2.50 was charged each member when he joined, and if no rehearsals were "cut", the money was refunded at the end of the year.

Besides playing accompaniments for concerti and appearing in joint concert with other musical groups, the orchestra gave at least one or two yearly programs. It presented such numbers as Beethoven's "Symphony in C major, op. 21,No. 1," Schubert's "Symphony in B minor," Tschaikowsky's "Romance in F," Mendelssohn's War March from "Athalia," and Mendelssohn's "Fingal's Cave Overture."

Choral Union

The Choral Union of from 100 to 200 members was directed by Professor Arthur Nevin from 1915 to 1917. Later it was called the University Chorus, and for one

year, the Lawrence K.U. Community Chorus under the direction of Professor Downing.

Under Professor Nevin, the Choral Union was quite active and presented such works as Gounod's "Redemption" and Dubois's "The Seven Last Words of Christ," besides appearing in shorter choral numbers at the "Pop" concerts.

From about 1920 to 1923 no choral organization was listed in the catalogues. There was probably a small chorus of some kind, because this type of work was required in both the voice and the public school music courses.

Mu Phi Epsilon

This honorary musical sorority was composed of leading women students in the School of Music. Monthly programs were given at the chapter house before the chapter and invited guests, and each spring a public program, made up of both solo and ensemble numbers, was given.

Phi Mu Alpha

Xi chapter of Phi Mu Alpha was founded at the University in 1914 and had a large membership. However,

interest gradually died out and the chapter became inactive. According to the Kansan, "Mr. McCanles and the K.U. Band reorganized the group in 1916, and the chapter grew steadily." A chapter house at 940 Indiana was procured in 1919.

In 1920 the Phi Mus organized a 35-piece orchestra to give a series of concerts in several Kansas towns.

Dudley Buck, the eminent voice teacher, was initiated into Xi chapter at the time of one of his engagements to conduct a Master Class in voice during the summer session.

MacDowell Fraternity

The first meeting for organization of the MacDowell fraternity at K.U., took place January 14, 1920. Professor Arthur Nevin was largely responsible in making the plans for such a group, and it was suggested that the university chapter be known as the Nevin chapter.

The organization at Kansas University was the first one in the country and it was planned to extend the society to include chapters in all large universities and conservatories.

The purpose of the society, which is still active at the University, is the fostering and promotion of

interest in the creative arts. Active members of Quill Club, literary fraternity, Mu Phi Epsilon and Phi Mu Alpha, musical fraternities, and Delta Phi Delta, art fraternity, were invited to become charter members.

The society sponsored several recitals by Mrs. Edward MacDowell, and other noted musicians.

Chapter VI

DONALD M. SWARTHOUT
1923 -

Donald M. Swarthout, present Dean of the Fine Arts School at the University of Kansas, was appointed to this position in 1923.

He received his musical education at the Balatka Musical College in Chicago, at the Royal Conservatory in Leipzig, from which he was graduated in 1911, and with Isidor Phillip in Paris, spending some five years in European study.

He was Associate Director of Music at Oxford College, Oxford, Illinois, from 1906 to 1910, at the Illinois Woman's College, Jacksonville, Illinois, from 1911 to 1914, and at James Millikin University, Decatur, Illinois, from 1914 to 1923. At the latter school he achieved notable success, especially in choral work, having been camp song leader of the S.A.T.C. unit at Millikin University during the World War, and also having organized and conducted the Decatur Music Festival and Oratorio Choir, the latter, an organization which attracted widespread attention.

Dean Swarthout has always been active in numerous

outstanding musical organizations. He was, for six years, a member of the curriculum committee of the National Association of Schools of Music, the Music Teachers' National Association, of which he was secretary from 1923 to 1930 and again in 1933 (an office he still holds), as well as president in 1931 and 1932, the Music Supervisors' National Association, American Guild of Organists, Kansas State Music Teachers' Association, of which he was president in 1926 and 1927, Phi Mu Alpha, and Pi Kappa Lambda, of which he was president-general from 1934 to 1937.

In 1932 he was honored by Illinois Wesleyan College with the Doctor of Music degree, and in 1933, received the same honor from Southwestern College, Winfield, Kansas.

One of the first important steps taken by Dean Swarthout after his arrival in 1923, was the organization of the Lawrence Choral Union which he directed until 1929, when a severe throat ailment forced him to give up the work. The Choral Union achieved an outstanding reputation in performing some of the finest works in choral literature.

Another choral group formed at this time under his leadership, was the choir at the Presbyterian Church in Lawrence. This group, composed chiefly of University students, and later known as the Westminster A Cappella Choir, has performed a dual role in that it has taken part not only in services at the church, but also in many musical programs at the university. It has given a number of concerts out of town, including several appearances with the Kansas City Philharmonic Orchestra. The Kansas City Times, March 26, 1933, said:

> Dean Swarthout's choir resembles an organ in that it excels in the completeness of the director's control. . . . . It is an extremely malleable and sensitive organization almost incredibly responsive to the director's guiding hand.

Two important instrumental groups were organized in 1923 by Dean Swarthout: the University String Trio, and the University String Quartet, in both of which he played the 'cello. These two groups have had a distinctive part on musical programs in performing some of the finer selections in the field of chamber music.

One of the most notable contributions made by Mr. Swarthout during his first year as Dean, was the in-

auguration of a Music Week Festival, which marks the climax of each year's musical events, and which includes programs given by leading concert artists and musical organizations, as well as by local groups. In 1929, Dean Swarthout, recognizing that young American artists should be given more encouragement and recognition, began the practice of engaging at least one young American singer, violinist, or pianist, or outstanding promise, to give a program during Music Week. Some of these artists who have appeared at the University are: Beatrice Belkin, soprano, who graduated from the Fine Arts School in 1924, William Harms, pianist, Sylvia Lent, violinist, Dalies Frantz, pianist, Rosalyn Tureck, pianist, and Evelyn Swarthout, pianist, daughter of Dean Swarthout, who graduated from the Fine Arts School in 1932, and who has studied and appeared in concerts both in Europe and America.

The All-Musical Vespers and the Christmas Vespers established in 1923, have been important additions to the musical life of the University and of Lawrence. The programs, planned by Dean Swarthout, have emphasized ensemble music and have brought out many beautiful numbers

in this often neglected field.

Through the influence of the Dean, Kappa chapter of Pi Kappa Lambda was installed at the University on December 9, 1927. This is an honorary fraternity, to which are elected representatives, chosen from the highest 25% in scholastic standing, musical performance, and leadership, of each year's graduating class in the School of Music.

Enrollment in the School of Music during the past seventeen years has averaged between 350 and 400 students yearly. Faculty members have numbered between 23 to 25 full-time teachers, and from two to four part-time teachers.

The organization of the Midwestern Music Festival in the spring of 1935, and the Midwestern Summer Music Camp in 1936, was made possible through the efforts of Dean Swarthout and Mr. Russell Wiley, director of the University Band. The Midwestern Music Festival, held in connection with the Music Week Festival, takes place each spring for three days at the University and attracts about 3,000 young musicians. Contests are held in band, orchestra, ensemble groups, and solo instruments. The

climax of the event is a program given by a massed band of 500 or more players. Eminent guest conductors and musicians, including such men as A. Austin Harding, Edwin Franco Goldman, Herbert L. Clark, Karl Krueger, and Dr. Frank Simon, take part in the festival.

The Midwestern Summer Music Camp is held for a six weeks' period each summer at the University. It is patterned after the famous camp at Interlochen, Michigan, and attracts about 200 students and music supervisors. Training is given in band and orchestra under noted conductors, as well as private lessons in voice and instruments. A typical week's program for the camp includes two hours of band work daily, two hours of orchestra work daily, classes in elementary theory and ensemble, classes in band and orchestral methods for supervisors, and concerts each week by the band and orchestra.

Dean Swarthout has been efficient and thorough in the revision and strengthening of old courses of study in the Fine Arts School, and the inauguration of new ones to meet the needs of the present music student.

In 1925, a four-year course in Public School Music was established, replacing the old two-year and three-

year certificate courses, and in 1931, this course was supplemented by a four-year course designed especially for supervisors of instrumental music.

In 1934, for the first time, a four-year course in harp was added to the curricula.

Several new degrees have been introduced within the past ten or twelve years, including the B.M.E. in 1929, the A.B. with a major in music, in 1930, the M.S. in Education, with a major in public school music, in 1933, and the M.M.E. in 1935.

During the seventeen years that Dean Swarthout has been associated with the University, he has achieved for himself, and for the Fine Arts School, a widespread and enviable reputation. He has always been far-sighted in adopting new courses, planning programs, and organizing projects to meet the most recent trends in the field of music and music education. Under his excellent leadership, and the leadership of those who will succeed him, the Fine Arts School should attain even greater achievement in the years to come.

Faculty

Professor Carl A. Preyer retained his position as

head of the piano department until his retirement in 1939, when Dean Swarthout became head. Besides teaching and composing, Professor Preyer continued to appear on a number of programs, including a recital of his own compositions before the Lawrence Music Club in December 1926, with Professor Geltch in the performance of his Violin and Piano Sonata in A major in January, 1933, and on a program given by the Fine Arts faculty members at the Kansas State Music Teachers' Association in 1938.

Professor Iliff Garrison remained on the piano faculty until 1924. He was followed by Professor Howard C. Taylor, a graduate of Syracuse University, who studied under Joseffy, E. Robert Schmitz, and Ernest Hutcheson. Professor Taylor, who is still a member of the faculty, has played frequently on recitals, directed the Men's Glee Club for two years, and was, for a time, president of the Kansas State Music Teachers' Association.

In 1930 Mr. Roy Underwood was appointed to teach piano at the University. He remained until 1934, when he resigned to accept a position as Director of Music at Ward-Belmont College, Nashville, Tennessee. This year he accepted the position of Director of Music at

Michigan State College.

Mr. Underwood was succeeded by Mr. Jan Chiapusso, who studied at the Conservatory in Cologne, as well as in Paris and Berlin. He was head of the piano department at Bush Conservatory in Chicago for ten years, and was also associated with Chicago University. Mr. Chiapusso, who is still on the faculty, has given many recitals, both at the University and on concert tours here and abroad, and has appeared as soloist with the Kansas City Philharmonic Orchestra.

Two other active members in the piano department are Miss Ruth Orcutt and Miss Allie Merle Conger, who were both brought to the University by Dean Swarthout in 1928. Miss Orcutt was a pupil of Alexander Raab, Rudolph Ganz, and Percy Grainger while Miss Conger studied under Liebling, Lambert, Hutcheson, and Pattison. Both of these young women have been very busy as teachers and as performers. In the latter capacity, their appearances in two-piano numbers have been especially noteworthy.

Other teachers who have been active in the piano department are Miss Fannie Mae Ross who taught from

1922 to 1927, Miss Anna Sweeney from 1909 to 1929, Mr. Stewart Dickson from 1925 to 1926, Miss Ella Bear from 1926 to 1928, Miss Mary Cameron from 1927 to 1928, Mr. George Daggitt, a present member of the faculty, appointed in 1939, Mr. Lee Greene, who also taught organ and theory from 1926 to 1930, and Mr. G. Criss Simpson, present faculty member, appointed in 1930, who also teaches organ and theory.

The voice department was headed by Professor W.B. Downing from 1914 to 1933, when Miss Agnes Husband, a member of the voice faculty, and, at that time, Dean of Women at the University, became head. Miss Husband retained her position until her marriage to Professor Waldemar Geltch in 1935, when she was succeeded by Mr. Joseph Wilkins, present head of the department.

Mr. Wilkins is a graduate of Cornell University in mechanical engineering, but was very active during his college days in the musical programs at the University. He studied in Milan under noted voice teachers and sang operatic roles in Italy and France, and for four years, leading tenor roles in light opera production in the United States with the Schubert Light Opera Company.

Besides his teaching and frequent recital appearances, Mr. Wilkins has had charge of the Men's Glee Club.

Miss Irene Peabody, former graduate of the Fine Arts School and a present member of the voice faculty, was brought to the University in 1924. She studied in Chicago and taught at the Mississippi Woman's College, Miss Peabody has been an active participant in programs at the University and outside of Lawrence, and has successfully directed the Women's Glee Club for a number of years.

Mrs. Alice Moncrieff, another member of the voice department, was appointed in 1926. Mrs. Moncrieff received her training under leading teachers in New York, and was soloist for seven years at one of the largest churches there. She toured as soloist with several large orchestras, among them, the Russian Symphony, and was active as soloist in a number of music festivals in the East. Since coming to the University, she has been in demand in Lawrence and other cities for contralto roles, especially in the field of oratorio.

Miss Meribah Moore became a member of the voice faculty in 1927. She studied under Herbert Witherspoon

and Julian Walker, and was soloist at several leading churches in New York City. Miss Moore has been active in musical events at the University, taking part in such programs as the all-musical vespers, Christmas Vespers, and faculty recitals, as well as programs at the conventions of the Kansas State Music Teachers' Association. She has frequently been engaged as soloist in oratorio productions in the Midwest.

Mr. Eugene Christy was a member of the voice faculty from 1925 to 1930 and directed the Men's Glee Club for one year. He was followed by Mr. William Pilcher who taught voice and directed the Men's Glee Club from 1930 to 1933.

Others who have been on the voice faculty include Professor Waller Whitlock from 1922 to 1925, Miss Louise Miller from 1922 to 1926, Miss Minna Dorn from 1924 to 1926, Mrs. Corine Jennings from 1923 to 1924, Miss Katheryne Sutherlin from 1926 to 1927, and Miss Faye Crowell from 1927 to 1928.

Professor Skilton has been head of the organ department since 1915, during which time he has been active as an organist, teacher, lecturer and composer. In 1929,

he began his series of lectures on musical subjects over the University's broadcasting station and ever since, has presented at least one talk weekly for six months of each school year. Professor Skilton rarely uses a manuscript for these talks, preferring to speak extemporaneously from his apparently unlimited store of knowledge.

Mr. Laurel Everette Anderson has been a prominent member of the organ and theory department since 1927. He has his M.M. degree in both organ and theory from Oberlin Conservatory, and studied organ under Bonnet and Vierne, and composition under Lamparra, in Paris. While in Paris he was organist and choir director at the American church. Mr. Anderson has presented a large share of the vesper organ recitals at the University, besides participating in many other programs as soloist and in ensemble numbers.

Besides Mr. Lee Greene and Mr. G. Criss Simpson, who have been,mentioned in connection with the piano department, the organ faculty has had Mr. Gustave Soderlund, who taught organ and theory from 1923 to 1927.

Professor Edward F. Kurtz resigned as head of the violin department in 1924 and his place was taken by Professor Waldemar Geltch, present head of the department. Professor Geltch has been an active member of the University String Quartet and Trio, and has appeared as soloist with the University Symphony Orchestra. He has also accompanied the Women's Glee Club as soloist on several of its tours.

Professor Karl Kuersteiner has been on the violin faculty and has had charge of the University Symphony Orchestra since 1925. Mr. Kuersteiner was a student at the Ithaca Conservatory of Music and was concertmaster with the Ithaca Symphony Orchestra. He also studied under Cesar Thomson, the great Belgian violinist. Mr. Kuersteiner has been a member of the University String Quartet and has taken part in programs of the Kansas State Music Teachers' Association, of which he was president in 1939 and 1940.

Other teachers who have taught violin at the University during Dean Swarthout's administration, are Mr. Karl Andrist, who also had charge of the orchestra, from 1924 to 1925, and Miss Olga Eitner from 1938 to

1940.

Miss Mabel Barnhart who has been connected with the public school music department since 1922, was head of the department until 1936, when the increased enrollment and demand for graduate work in that field necessitated the appointment of another person.

Dr. Otto Miessner became chairman of the public school music department, a position which he still retains. Dr. Miessner, who holds honorary Doctor's degrees from the Chicago Musical College and the Cincinnati College of Music (now the Cincinnati Conservatory of Music), is a recognized authority in the field of music education. He is a composer of note and is co-author of several well-known song series used in the present day public school systems, including the "Music Hour," "Progressive" and "Music Maker,". He has invented several helpful aids in the teaching of music and music appreciation, several of which are the Melody Bells which measure melodic relations, the Rhythophone, which sounds rhythms, and the Phonoscope, an attachment to a Victrola, which aids in describing themes, motifs, solos, instruments playing and the headlines of the s tory behind the

music.

Another member of the faculty in the public school music department is Mr. E. Thayer Gaston, who was appointed in 1939.

Mr. Russell Wiley has been a prominent member of the faculty since 1934, when he was appointed director of the University Band to succeed Mr. J.C. McCanles. Mr. Wiley, who was highly recommended by such bandmasters as Edwin F. Goldman and A. Austin Harding, came from Phillips University, Enid, Oklahoma, where in four years he had achieved an outstanding reputation in building up the band there from ten to fifty pieces. Through Mr. Wiley's efforts, the present University band, enrolling 112 members in 1939, has become one of the leading college bands in the Midwest. One of his most important contributions has been the supervision of the Midwestern Music Festival and the Midwestern Summer Music Camp.

Other members of the music faculty during Dean Swarthout's administration include Miss Helen Marcell who taught Sight Singing and Ear Training from 1926 to 1929, Miss Frances Robinson who taught Supervisors' Violin from 1927 to 1928, Mr. Conrad McGrew, member of

the University String Quartet, who taught Sight Singing and Ear Training and Orchestral Instruments from 1929 to 1930 and from 1931 to 1933, Mr. Luther Leavengood who taught Sight Singing and Ear Training and Orchestral Instruments from 1929 to 1930, Mrs. Mora Moreland Peck who taught harp from 1919 to 1927, Mr. Frank Cunkle who taught theory from 1937 to 1938, and Mr. Raymond Stuhl, appointed in 1935, who at present teaches 'cello and Sight Singing and Ear Training, and who plays in the University String Quartet.

Equipment

Dean Swarthout has urged regularly, in his reports to the Regents, that a $250,000 Fine Arts building be provided. As yet, such a building has not been acquired, and the headquarters of the Fine Arts School remain in the central portion of Frank Strong Hall.

The Dean also urged the erection of a University Auditorium in which large choral and instrumental groups could perform, and which would adequately provide for the crowds attending certain programs at the University. This building, known as Hoch Auditorium, was completed and ready for use in the fall of 1927.

One of the first large pieces of equipment obtained after Dean Swarthout came, was an Austin four-manual concert organ with seventy-seven stops. This was purchased in 1925 from the Newman theater in Kansas City where it had received good care. The organ which was considered an excellent buy, was completely rebuilt and placed temporarily in Fraser Hall until the completion of the auditorium and then was moved to its new location, where it now stands. A recital dedicating the new instrument was given in April, 1926, by Charles M. Courboin, former organist at the Antwerp Cathedral.

A new Reuter two-manual practice organ was installed in one of the practice rooms at Frank Strong Hall in 1929, making two such instruments now owned by the University.

Within a few years after Mr. Swarthout became dean, all practice pianos were either replaced or rebuilt and several new grands were bought. Later on, a second replacement was made. All piano studios are now equipped with Steinway grands, and other studios contain Mason and Hamlin or Knabe grands. The present number of pianos owned by the School includes twenty-one grands

and four uprights for teaching, and twenty-two uprights for practice.

When Dean Swarthout first came to the University, the school owned about twenty or thirty stringed instruments and several orchestral and band instruments. Each year additions have been made until at present the following instruments are owned by the Fine Arts School: fifty-four stringed, twenty-eight woodwind, thirty-one brass, and thirteen percussion.

A combination radio-phonograph was obtained in 1936, which with the phonograph already owned by the school, made two such instruments for classroom use.

Musical scores, books and references on music and musicians, and Victrola records, have been added each year to the music library. The following approximate figures show the increase in such equipment over a period of five years, or from 1934 to 1939:

	Year of 1934	Year of 1939
Books and references on Music and Musicians	1248	1908
Musical Scores	1650	2500
Victrola Records	973	2010

Courses of Study

Courses of study in 1923-24 included four-year curricula in piano, voice, violin, organ, and composition, leading to the B.M. degree, four-year courses in piano, voice, violin and organ, omitting work in the college, and leading to an Artists' Certificate, three-year certificate courses in piano, voice, violin and organ, covering the first three years of the regular courses and adding "Teaching Materials," and a two-year course in public school music leading to a Special Certificate.

In 1925 a four-year course in public school music was established, leading at first to the B.M. degree, and since 1929, to the B.M.E. degree. The course as first outlined follows:

Freshman

First Term	Hours	Second Term	Hours
P.S.M. I (Music Appreciation in Grades 1,2, & 3	1	P.S.M. II Grades 4,5, & 6	1
Harmony (2 hrs. or Rudiments of Music	1		2
Rhetoric	3		2
Sight Singing & Ear Training	1		1
Conducting	1		1
Chorus	1		1

Public Speaking	2		2
Piano	2		2
Voice	1½		1½
Recitals			
Physical Education			

Sophomore

First Term	Hours	Second Term	Hours
P.S.M. Methods Grades 1,2, & 3	3	Grades 4,5,& 6	3
Harmony	2		2
English	2		3
Sight Singing & Ear Training	1		1
History of Music	2		2
Chorus	1		1
General Psychology	3		
Piano	2		2
Voice	1½		1½
Recitals			

Junior

First Term	Hours	Second Term	Hours
P.S.M. Methods Junior High	2	Senior High	2
History of Music	2		2
Instrumentation	1		1
Form & Analysis	1		1
Fundamentals (Educ.)	5		4
Chorus	1		1
Practice Teaching	1		1
Recitals			
Elective			

Senior

First Term	Hours	Second Term	Hours
Counterpoint	2		2
Elements of Sociology	3		3
Chorus	1		1

Education	3	3
Recitals		
Elective		

In 1926 a four-year course in Violoncello leading to the B.M. degree, and in 1934 a four-year course in harp leading to the B.M., were added to the catalogue. In 1939, the four-year Artists' Certificate courses were discontinued due to preference for the degree courses on the part of students. With this exception, the undergraduate courses of study in the School of Music since 1934 have been four-year courses in piano, voice, violin, violoncello, organ, harp, and composition, leading to the B.M. degree, a four-year course in public school music leading to the B.M.E. degree, and three-year certificate courses in these fields of music leading to a Teachers' Certificate.

Until 1928, the courses in applied music followed essentially the same plan as outlined by Dean Butler in 1921, with the exception that the language requirement for voice students was raised from six hours each of French and German to ten hours each of these languages. The six hours of Italian remained the same.

In 1928, the following requirements were added in

the applied music courses:

1. Three hours of Keyboard Harmony.
2. Eight, rather than four, hours of Sight Singing and Ear Training.
3. Ten hours of either French or German.
4. Four hours, rather than two, of either Junior Composition or Form and Analysis.

In 1932 the course in Instrumentation was extended from two to four hours.

In 1935 four hours of Teaching Materials were added to the piano and violin courses, while in voice, Vocal Pedagogy and Advanced Repertoire of two hours each (later combined into one two-hour course) were added. Double Counterpoint and Canon and Canon & Fugue were each increased from one to two-hour courses in 1937.

The four-year course in public school music as outlined in the Catalogue for 1925 remained about the same with the addition of three hours of Theory and Parctice of Modern Drama in 1926, until 1929, when the following changes were made:

1. Six hours of Orchestral Instruments required, rather than two hours of Supervisors' Violin.
2. Twelve, rather than fifteen, hours of Education required.

3. No Counterpoint required.

4. Ten hours of either French or German required.

One more hour of Practice Teaching was added in 1930, making a total of three, rather than two, hours required.

In 1931, a four-year course in public school music designed especially for supervisors of instrumental music, was added to the Catalogue. The chief difference between this and the general public school music course was that six hours of study on the violin or some other instrument, and eight hours of band or orchestra, were required.

In 1932 two hours of study on a woodwind instrument and two hours of study on a brass instrument were added as a requirement.

In 1937 several changes were made in the public school music course:

1. Eleven hours of Band, Orchestra and Choral Clinic were required, rather than the six hours of Orchestral Instruments.

2. Sight Singing and Ear Training, covering four semesters, was reduced in credit from four to two hours.

3. Fifteen, rather than ten, hours of English were required.

4. History of Music was reduced in credit from

eight to six hours.

5. Four hours, rather than three, of Practice Teaching were required.

6. The ten-hour foreign language requirement was discontinued.

Dean Swarthout, in cooperation with administrative faculty members of other schools, worked out several new degrees in the School of Music. The A.B. degree with a major in music was added in 1930, the M.S. in Education with a major in public school music also was introduced in 1930, the M.A. with a major in music was added in 1933, and the M.M.E. in 1935.

Musical Programs

About one hundred or more musical programs are presented each year under the auspices of the Fine Arts School. These include faculty recitals, students' recitals, band, orchestra and glee club programs, all-musical vespers, organ vespers, programs by visiting artists, and musical groups, and Concert Course numbers.

The most outstanding series of musical programs at the University occur each spring during Music Week. This series, in 1929, was significant because it marked the first appearance of a young American artist at the Uni-

versity, it marked the last appearance, for many years, of the Minneapolis Symphony under Verbrugghen, which had given concerts nearly every year since about 1909, and it marked the last appearance of the Lawrence Choral Union under the direction of Dean Swarthout. The program of the most important events for the entire week follows:

Sunday, April 28 - Union services of churches and sacred concert with special music by Lawrence Choral Union, University Symphony Orchestra and organ. Numbers sung by the Choral Union were:

Inflammatus from "Stabat Mater"...Rossini
Miss Moore, Soloist
Hallalujah Chorus from "Messiah"..Handel
O Holy Lord (8 parts) .....Dett

Monday, April 29 - Band Concert from 7:00 p.m. to 8 p.m. Choral Concert by 350 Lawrence school children under the direction of Miss Mabel Barnhart.

Tuesday, April 30 - Verdi's "Manzoni Requiem" Lawrence Choral Union, University Symphony Orchestra and organ; Soloists - Marie Montana, Dorma Lee, Donald McKee, and Eugene Dressler.

Wednesday, May 1 - Two concerts by Minneapolis Symphony Orchestra under the direction of Henri Verbrugghen.

Thursday, May 2 - Fine Arts Day.
Lorado Taft, guest speaker at Convocation.
Special recital and art exhibits.
Banquet.

Concert by Beatrice Belkin, young American soprano, and Harry Farbman, young American violinist.

Friday, May 3 - Joint concert by Men's and Women's Glee Clubs.

Saturday, May 4 - Program by the Orchestra and Chorus of Haskell Institute.

During his seventeen years as Dean, Mr. Swarthout has brought to the University on the concert course series or as added attractions, the world's leading concert artists, string quartets, trios, choruses, orchestras, ballets, and opera companies.

Some of the artists who have appeared are Josef Hofmann, Richard Crooks, Lawrence Tibbett, Myra Hess, Amelita Gall-Curci, Rosa Ponselle, Marian Anderson, John Charles Thomas, Fritz Kreisler, Albert Spalding, Lily Pons, Nathan Milstein, John McCormack, Sergei Rachmaninoff, Pablo Casals, Ignace Paderewski, Vladamir Horowitz, and Marcel Dupre.

Some of the outstanding musical organizations which have appeared are the Vienna Boys' Choir, the Don Cossack Chorus, the Hall Johnson Negro Choir, the London String Quartet, the Roth String Quartet, the Ballet Russe, Trudi Schoop's Comic Ballet, the Shankar Dancers and

Musicians, the Kansas City Philharmonic Orchestra, the Manhattan Opera Company, and the San Carlo Opera Company.

The first concert given by the University Band under the direction of Mr. Wiley, was a benefit program for the purpose of raising money for new uniforms and equipment. It was given in November 1934, and was attended by 3500 people. Both Mr. Wiley and the Band were given a tremendous ovation.

Program

Finale from Fourth Symphony ..... Tschaikowsky

Estrellita ..... Ponce

Napoli ..... Bellstedt-Simon
Cornet solo with Band accompaniment

Triumphal March from Sigurd Jalsafar Suite. Grieg

Group of Three Marches ..... Goldman

King Carneval ..... B. Kigl
Baritone solo with Band accompaniment

Vienna Folk Songs ..... arranged by Lake

Old Kentucky Home ..... Variations

Overture "Oberon" ..... von Weber

The All-Musical Vesper programs have been among the most popular at the University. It has been Dean

Swarthout's policy never to repeat a number which has been given on a previous program. The fiftieth All-Musical Vespers was given in March, 1936.

Program

Organ: Toccata in C ..... Bartlett
Professor Skilton

Ensemble: Hymnus in Twelve Parts ..... Klengel
Choir of twenty-nine 'cellos directed by Mr. Stuhl

Voice: Recitative - To All Men Good Hath Done..Bach
Aria - In Love My Savior Is Dying
(St. Matthew's Passion)
Marie Wilkins, soprano
accompanied by
Mr. Anderson, organ and Russell Howland, fulte obbligato

String Quartet: Largo Assai ..... Haydn
(From Quartet in G minor, No. 30)
University String Quartet

Chorus: Psalm 150 ..... Franck-Gaines
Night ..... Beethoven-Ebel
Women's Glee Club

Ensemble: Sextet, Op. 6 ..... Thiulle
Finale, Vivace
University Woodwind Quintet
Piano - Mary Jane Bruce

Overture to "Ruy Blas" ..... Mendelssohn
University Symphony Orchestra

The Commencement recital each year is presented by members of the senior class who have given graduating

recitals. The one given in June 1932, is typical of one of these programs.

Program

Organ: Toccata and Fugue in D minor ..... Bach
William Howie

Piano: Capriccio in F# minor ..... Bortkiewicz
Caroline Rob House

Piano: Paraphrase on Sleeping Beauty Waltz. Tschaikowsky-Pabst
Dorothy Moore

Voice: Air - But Who May Abide from "Messiah"..Handel
Robert Milton

Piano: Cantique d'Amour ..... Liszt
Lucile Gabel

Violin: Guitarre ..... Moskowski-Sarsati
Helen Stockwell

Piano: Reflets dans l'eau ..... Debussy
Martha Mae Baugh

Piano: Marche Militaire ..... Schubert-Tausig
Katherine Kaull

Voice: Pace, Pace Mio Dio ..... Verdi
(From "La Forza del Destino")
Agnes Smith

Piano: Polonaise in E major ..... Liszt
Ruth Spindler

Voice: Aria - Depuis le Jour from "Louise". Charpentier
Enterprise Knox

Piano: Hungarian Rhapsody, No. 12 ..... Liszt
Evelyn Swarthout

Organ: Symphonie I ..... Vierne
Finale - Allegro
Gavin Doughty

One of the most beautiful, as well as inspiring

programs of the year at the University is the Christmas Vespers which features instrumental and vocal ensembles, tableaux arranged by the Art Department, and a vesper chorus of some seventy-five to one hundred voices under the direction of Dean Swarthout. These programs attract people from many miles around, some driving as far as one hundred fifty or two hundred miles to attend. Since 1936, it has been necessary to present the vespers twice in order to accommodate the large crowds. The program in 1938, which was given for about 6,000 persons, follows:

Christmas Carols from balcony of Hoch Auditorium before the program by Brass Quartet

Organ: Hasten Shepherds ..... Busser
Mr.Anderson

Candlelighting:

Ensemble: Ave Maria ..... Bach-Gounod
Waldemar Geltch, violin
Raymond Stuhl, cello
Rita Gunsaullus, cello
Mervyn Anderson,harp
Laurel Anderson, organ

Processional: O Come All Ye Faithful ..... Anon
Vesper Choir

Chorus: The Angels Sing ..... Tschesnokow
Vesper Choir

Tableau: The Legend of Saint Lucia

Brass Quartet: Fantasy on Christmas Hymns
Louis Maser, 1st trumpet
Leo Horacek, 2nd trumpet
Eugene Crabb, 3rd trumpet
Eugene Whetstone, 4th trumpet

Chorus: I Heard the Bells on Christmas Day ... N. Cain
Vesper Choir

Tableau: "And Mary arose and went into the hill country . . . into the house of Zacharias and saluted Elizabeth."
Luke 1:39-40

Ensemble: Pastorale from "Christmas Concerto". Corelli
Violin solos: Karl Kuersteiner
Olga Eitner
'Cello solo: Raymond Stuhl
accompanied by
Edna Givens, first violin
Paul Stoner, second violin
Carroll Nickels, viola
Rita Gunsaullus, 'cello
Ruth Orcutt, piano

Chorus: Hark Now O Shepherds ..... Moravian
Vesper Choir (arr. by Luvaas)

Tableau: "There were shepherds abiding in the fields."

Vocal Solo: In a Manger Lowly ..... Daniels
Miss Peabody
accompanied by
organ with violin
obbligato

Chorus: Lullaby on Christmas Eve ..... Christiansen
Vesper Choir
Miss Moore, soprano solo

Tableau: "Because there was no room for them in the inn."

Recessional: Hark, the Herald Angels Sing..Mendelssohn
Vesper Choir

Organ: Improvisation
Mr. Anderson

Musical Organizations

University Symphony Orchestra

The University Symphony Orchestra was composed of about fifty members until 1936, when membership increased to seventy-five, and has since remained at that approximate figure. It was directed by Professor Kurtz from 1921 to 1924, by Karl Andrist from 1924 to 1925, and since then, has been under the leadership of Mr. Karl Kuersteiner. Until 1930 it was occasionally supplemented by several players from Kansas City at its concerts or when it accompanied the Lawrence Choral Union in the presentation of the "Messiah" and other large choral works.

Some of the numbers which have been played by the orchestra on its concerts are Mozart's "Symphony in G minor," Beethoven's "Eroica Symphony," Franck's "Symphony in D minor," Mendelssohn's "Italian Symphony", Dvorak's "New World Symphony," Tschaikowsky's "Nutcracker Suite" and Rimsky-Korsakoff's "Scheherazade."

In 1935 a new feature was introduced on the orches-

tra's program: the presentation of "Carnival of Animals" by St. Saens, interpreted by members of the Tau Sigma dancing sorority. This custom was continued in 1936 and 1937 with the presentation of the "First Peer Gynt Suite" by Grieg, and "Mississippi Suite" by Grofé.

Little Symphony Orchestra

The Little Symphony Orchestra, composed of approximately twenty-five members, was organized in 1926 and existed until 1938. It was formed for the purpose of training members for the University Symphony Orchestra and was directed for a number of years by Mr. Kuersteiner. Mr. Stuhl had charge of it in 1936 and Dr. Miessner in 1937 when the work was replaced with the orchestra clinic.

University Band

The University Band composed of from eighty to one hundred or more players, was under the leadership of Mr. J. C. McCanles until 1934 when Mr. Russell Wiley was appointed director. That fall, several new instruments were purchased, as well as new uniforms. These uniforms, of marine blue with crimson breast plates and double leather belts, were cut on the style of those worn by the West Point cadets.

The band gives two annual concerts at which times it has played such outstanding numbers as Rossini's "William Tell Overture," Weber's "Oberon Overture," Moussorgsky's "Coronation Scene" from "Boris Godonow," Liszt's "Second Hungarian Rhapsody" and Tschaikowsky's "1812 Overture."

Besides its concert appearances at the University the band has made a number of tours of the state, has participated in the Midwestern Music Festival, and has played at athletic functions.

In 1938, it made one of the longest trips of its history, when it accompanied the Kansas University football team to Washington, D.C. where a game was played with George Washington University. The band won enthusiastic applause for its music and its marching maneuvers, and was acclaimed by Washington critics as the best collegiate band which had ever performed in Griffith stadium.

Men's Glee Club

The Men's Glee Club, composed of about fifty members, was directed from 1923 to 1929 by Professor Thomas A. Larremore, member of the Law School faculty; from 1929

to 1930 by Mr. Eugene Christy; from 1930 to 1933 by Mr. William Pilcher; from 1933 to 1935 by Professor H.C. Taylor; and since 1935 by Mr. Joseph Wilkins.

One of the high spots in the history of the Men's Glee Club was the winning of third place in the National Men's Glee Club contest held at Carnegie Hall in New York City in the spring of 1926. The numbers sung in the contest were "The Lamp in the West" by Parker, "John Peel" by Mark Andrews, and the college song, "I'm a Jayhawk." Fifteen clubs from all over the United States participated, and first and second places were won respectively by Wesleyan College in Connecticut and Princeton University. There were thirty-four members in the K.U. Club, including Mr. Larremore, director, and Ray Lawrenson, accompanist. After the contest the boys visited points of interest in the East including Washington, D.C., where they were received at the White House by President Coolidge.

Ten years later at commencement time in 1936, there was a reunion of the famous 1926 glee club. All but two of the originalmembers returned, and some of them travelled a great distance in order to attend. Harold

Needham came from Walla Walla, Washington; Vernon Noah from Birmingham, Alabama; and Mr. Larremore from Stamford, Connecticut.

The Men's Glee Club has been a very active organization in musical events at the University. It gives an annual concert, takes part in some of the musical vespers, and makes an annual spring tour. A few of the numbers it has sung in past concerts are: "The Long Day Closes," by Sullivan; "Song of the Viking," by Chadwick; "Land Sighting," by Grieg; "Songs My Mother Taught Me," by Dvorak; and "Feasting I Watch" by Elgar.

In 1938 the Men's and Women's Glee Clubs combined in the presentation of "Blossom Time" under the direction of Mr. and Mrs. Wilkins, assisted by Miss Peabody. Mr. and Mrs. Wilkins took the leading roles, which they had sung many times before, and a cast of nearly one hundred took part.

Women's Glee Club

The Women's Glee Club, composed of between fifty and sixty members, was directed by Miss Agnes Husband until 1935, and since then has been under the leadership of Miss Irene Peabody.

It presents an annual concert, takes part in some of the musical vespers, and makes an annual spring tour. On its programs are to be found such worthwhile numbers as: "The Snow," by Elgar; "Listen to the Lambs," by Dett-Harris; "The Cross" by Harriet Ware; "Mists" by Respighi; "Nursery Rhymes" by Curran-Dies; and "The Unknown" by Huhn.

Lawrence Choral Union

The Lawrence Choral Union, composed of about five hundred voices, including university students, faculty members, and townspeople, was under the direction of Dean Swarthout from 1923 to 1929.

It was the most active choral group in Lawrence, since the days of the old Handel and Haydn Society. Each year during Music Week, it presented the "Messiah" by Handel and one other great oratorio or cantata, some of which were: the "Manzoni Requiem" by Verdi; "Land of Our Hearts" by Chadwick; "Hiawatha's Wedding Feast" and "The Death of Minnehaha" by Coleridge-Taylor; "King Olaf" by Elgar, and "The Guardian Angel" by Skilton.

The Choral Union, under the direction of Dr. Miessner, was revived for one year (1938) for the

presentation of Dr. Edgar Stillman Kelley's "Pilgrim's Progress," with soloists, a children's chorus, and the University Symphony Orchestra. Dr. and Mrs. Kelley were present for the performance.

University String Quartet

The University String Quartet, composed of faculty members in the School of Music, has taken part in nearly all musical programs at the University in which ensemble music has been featured. It has also made concert tours and has appeared on programs of the Kansas State Music Teachers' Association. It has performed movements from such quartets as the Haydn F major, Beethoven G major, Schubert D minor, Borodin Second Quartet, Gretchaninoff op. 2, and Smetana E minor.

University String Trio

The University String Trio, also composed of faculty members in the School of Music, has been active in programs at the University and has performed some of the finest numbers in the field of trios.

Mu Phi Epsilon

Mu Phi Epsilon has presented annually a vesper program in December or January and a program in the spring.

The latter event, usually given in connection with Music Week, has taken several interesting forms: a costume recital in which the performers are dressed in costumes representing the periods of the composers, the sponsoring of the Bushong marionettes in Gilbert and Sullivan's "Pinafore," and the presentation of the opera "Hansel and Gretel" by Humperdinck.

Phi Mu Alpha

Phi Mu Alpha has given each spring a program of all American compositions. These programs, made up of solo and ensemble numbers, have been of value in bringing forth both new and old American compositions. Some of the composers who have been represented are Campbell-Tipton, O'Hara, Neidlinger, Burleigh, Preyer, Skilton, Huss, and Hanson.

MacDowell

MacDowell fraternity meets semi-monthly and has sponsored two or three recitals by Mrs. Edward MacDowell, as well as presenting, periodically, special exhibits and programs.

Pi Kappa Lambda

Kappa chapter of Pi Kappa Lambda, honorary scholastic

fraternity in the School of Music, was established at the University December 9, 1927. Charter members were Dean Swarthout, Professor Preyer, Professor Skilton, Miss Anna Sweeney, Professor Downing, Professor Geltch, Professor Taylor, Mr. J.C. McCanles, Professor Kuersteiner, Miss Ella Bear, Mr. Lee Greene, and Miss Mabel Barnhart. Pi Kappa Lambda has been of great value as a stimulus for high scholarship in the School of Music.

With the conclusion of this history of the Fine Arts School at the University of Kansas, covering over seventy-five years, it is earnestly hoped that in future years, those in authority will see to it that additions are made to this record in order to keep it up to date.

BIBLIOGRAPHY

Clippings and Programs

Items about Kansas University faculty members, Vols. 1, 2, 3.

Kansas University - Items in its history.

Preyer Book.

Programs and Clippings of the University of Kansas Department of Music, 1873 to 1886
1876 to 1889
1887 to 1914

Programs and Clippings in the University of Kansas Fine Arts Office, 1923 to 1939.

Skilton Book.

Snow Scrap Book.

University of Kansas School of Music Programs, 1904 to 1922.

Conferences

Alumni Office — John C. Manning
Carl A. Preyer — Laurel E. Anderson
Charles S. Skilton — Mrs. Harriet MacDonald
W. Otto Miessner

Newspapers

Daily Kansan Tribune, November 1873, December 1873.

Kansas City Star, March 26, 1933, May 2, 1936.

Kansas Collegiate, December 1875 to June 1879.

Kansas Review, November 1879 to May 1881.

Kansas University Weekly, September 1890 to January 1904.

Lawrence Journal World, August 7, 1925, November 11, 1925, April 1927, October 8, 1927, April 28, 1928, September 19, 1930.

Lawrence World, April 26, 1910.

Students' Journal, November 1892 to September 1893.

Kansan, September 1904 to August 1939.

Standard of Reform, March 1875.

University Courier, August 1883 to September 1898.

University Times, May 1888 to May 1889.

Periodicals

Atlantic Monthly, January 1929.

Publications

Who's Who in America, 1922-1923; 1938-39.

Reports

Report of the University of Kansas School of Fine Arts to the National Association of Schools of Music, 1938-39.

University of Kansas Publications

Catalogues, 1886 to 1940.

Graduate Magazine, Vols. 1, 3, 4, 5, 6, 8, 10, 11, 13, 19, 24, 29, and 34.

News Bulletins, 1899 to 1939.

Regents' Reports, 1868 to 1938.