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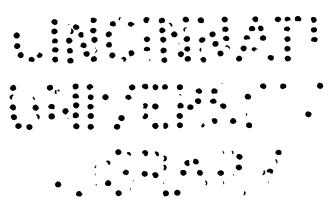
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AN HISTORICAL STUDY OF THE ORIGIN AND DEVELOPMENT OF THE CINCINNATI CONSERVATORY OF MUSIC

A dissertation submitted to

The Graduate Faculty of the Teachers College
of the University of Cincinnati

in partial fulfillment of the
requirements for the degree of



DOCTOR OF EDUCATION

1943

by

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TABLE OF CONTENTS

		Page
LIST OF TABLES		xii
LIST OF FIGURES		xiii
Chapter		
I.	INTRODUCTION	1
	The Problem	1
	The Purposes of the Study	1
	Basic Themes of the Study	1
	Need for the Study	2
	Related Literature	3
	Method of Approach	4
	Sources of Data	5
	Organization of the Study	6
II.	NATIONAL AND LOCAL BACKGROUNDS	7
	Introduction	7
	American Music	7
	The colonial period	8
	American music development	10
	Westward expansion	12
	Cincinnati Background	13
	National backgrounds of Cincinnati residents	14
	Industrial Cincinnati	15
	Social life	18
	Civic problems	22
	Education in Cincinnati	23
	Outstanding Personalities	27
	German Influences	28
	Music in Cincinnati	31
	Music in the frontier town	31
	Musical societies	33
	The Appolonian Society	35
	Classical music societies	36
	Visiting artists	40
	Early music schools	42
	Public school music	44
	Music schools after 1850	46
	Popular instruments	49
	Instrument manufacture	49
	The May Festival	52
	English societies	54
	German societies	55
	Saengerfests	57
	Festival programs	58
	The Cincinnati Symphony Orchestra	61
	Conductors	64
	Summary	65

TABLE OF CONTENTS (Cont'd)

Chapter		Page
III.	CLARA BAUR, FOUNDER OF THE CINCINNATI CONSERVATORY OF MUSIC	68
	Introduction	68
	Ancestry and Background	69
	Musical training and early activities in the United States	71
	European musical training	72
	Founding of the Cincinnati Conservatory of Music	73
	Early development of the Conservatory	75
	Administration	76
	A permanent home for the school	77
	A Day in the Life of Clara Baur	80
	Evening duties	81
	The Personality of Miss Baur	83
	Religious ideals	87
	Philanthropy	89
	Miss Baur as a teacher	92
	Relationship with school personnel and the public	94
	The End of Miss Baur's Life	98
	Judgments of Miss Baur by her contemporaries	98
	Summary	100
IV.	EARLY GROWTH AND EXPANSION	101
	Introduction	101
	The Beginning: Seventh and College Streets	102
	Early policies	104
	Civic cooperation	105
	Development of the curriculum and faculty	107
	Early programming	108
	The First Separate Establishment: Eighth and Vine Streets	110
	The development of music in Cincinnati	112
	The establishment of other music schools	114
	Financial difficulties	116
	Developments in the Conservatory	117
	The First Expansion: Move to Broadway	118
	Curriculum changes	121
	Public presentations	121
	Educational relationships	125
	The Second Expansion: Fourth and Lawrence Streets	126
	New Quarters	127
	Growth of the curriculum and the faculty	130

TABLE OF CONTENTS (Cont'd)

Chapter		Page
IV.		
	Public programs	130
	Visiting artists	132
	Community relationships	133
	Development from 1890 to 1900	134
	The social pattern	137
	A typical year of the period	139
	Plans for further expansion	142
	Summary	143
V.	THE CONSERVATORY AS A NATIONAL INSTITUTION	146
	Introduction	146
	Permanent Location	147
	Purchase of the estate	148
	Description of the Mount Auburn estate	149
	The Shillito mansion	150
	Additional buildings	156
	In the new home	158
	Development of physical plant and equipment	159
	Administrative Development	162
	Business administration under Clara Baur	162
	Business administration of Bertha Baur	165
	Selection and organization of the faculty	169
	The Second Director, Bertha Baur	173
	Apprenticeship	175
	Personality	176
	Social life and friends	178
	Conservatory social activities	179
	Administration of the Conservatory	181
	Tributes to Bertha Baur	181
	Death of Miss Baur	183
	Development of Institutional Status	184
	Incorporation of the Conservatory	184
	Accreditation to grant degrees	187
	Affiliation with the University of Cincinnati	190
	Development as a Center of Culture	196
	Faculty	196
	Chamber music	199
	Concert tours	200
	Student recitals and concerts	202
	Social interests	203
	Founding of the National Association of Schools of Music	206
	Summary	208

TABLE OF CONTENTS (Cont'd)

Chapter		Page
VI.	REORGANIZATION AND DEVELOPMENT UNDER THE AUSPICES OF THE INSTITUTE OF FINE ARTS	210
	Introduction	210
	Need for the Reorganization	210
	Affiliation with the Cincinnati Institute of Fine Arts	211
	The Cincinnati Institute of Fine Arts	211
	The incorporation of the Conservatory in 1930	213
	The affiliation	215
	Code of regulations of the Cincinnati Conservatory of Music	217
	The board of trustees	219
	Administrative Changes After 1930	221
	New administration	221
	Developments in financial policy	222
	Alterations and additions to the physical plant.	225
	Capital improvements	226
	Present equipment	228
	Faculty changes	229
	Musical Activities as a Center of Culture	231
	Conservatory Madrigal Singers	232
	Feast of Carols	233
	Radio Broadcasting	234
	Afternoon musicales and teas	235
	Seventieth Anniversary Celebration	236
	Summary	240
VII.	CURRICULUM	242
	Introduction	242
	Aims	242
	Early aims	242
	Interpretations of aims	243
	Present aims	244
	Characteristics	245
	Consistency of plan	245
	Flexibility to varying needs	245
	Testing of outcomes	246
	Coordination with the community	246
	Revisions of the curriculum	246
	Administrative Aspects of the Curriculum	247
	Entrance requirements	247
	Evening classes	249
	Extension courses	249
	Summer sessions	250
	Examinations	251
	Early curriculum	251

TABLE OF CONTENTS (Cont'd)

Chapter		Page
VII.		
	Basic programs	251
	Requirements for testimonials, certificates, and diplomas	253
	Curriculum from 1900 to 1922	254
	Added requirements	254
	Programs leading to certificates and diplomas	255
	Curriculum from 1922 to 1943	256
	Expansion for certification and affiliation	256
	New degree programs	256
	Public school music degrees	258
	Summary	259
VIII.	THE DEVELOPMENT OF FIELDS OF INSTRUCTION	261
	Introduction	261
	Vocal Department	261
	Early vocal methods	261
	Early vocal materials	262
	Expansion of the vocal department	263
	Choral organizations	264
	Operatic instruction	268
	Operatic presentations	270
	Piano Department	271
	Early piano instruction	271
	Development of the piano department	271
	Growth after 1900	272
	Development since 1916	274
	Organ department	275
	Instrumental Department	276
	Early instrumental instruction	276
	Development after 1900	276
	The Conservatory Orchestra	278
	Other instrumental ensembles	281
	Department of band instruction	282
	Department of Theory	283
	Early theory instruction	283
	Expansion after 1911	285
	Musicology	286
	Teacher Training	287
	Normal department	287
	Public school music teaching	288
	Expansion after 1922	289
	Instrumental training	290
	Reorganization of 1932-1933	291

TABLE OF CONTENTS (Cont'd)

Chapter		Page
VIII.		
	Special departments	291
	Languages and literature	291
	Drama and elocution	293
	Physical education	295
	Ballet and dancing	295
	Juvenile training	297
	Instruction of the blind	298
	Radio technique	299
	Piano tuning	299
	Summary	300
IX.	FACULTY	302
	Introduction	302
	General Characteristics	302
	Artists	302
	Teachers	303
	Balance between departments	303
	Backgrounds	304
	Degrees	304
	Social Qualities	305
	Basis of Selection and Appointment	305
	Early Development of Staff	306
	Caroline Rive	307
	Michael Brand	307
	Henry Andres	308
	Other members of early faculty	309
	Increase of staff	309
	Jacob Bloom	310
	Other additions	311
	Influence of a rival institution	311
	New policy of Clara Baur	311
	George Magrath	312
	Expansion of staff after 1884	313
	Outstanding artists	313
	Faculty Members of the Twentieth Century to the Present Time (1943)	314
	Development after 1900	314
	Additions to the faculty	315
	Faculty of 1916	315
	New faculty members after 1916	316
	Faculty after the reorganization of 1930	317
	Present staff	317
	Teachers of long service	318
	Composers on the Conservatory staff	319
	Present composers	321

TABLE OF CONTENTS (Cont'd)

Chapter		Page
IX.		
	Six Faculty Personalities	322
	Frederic Shailer Evans	323
	Theodor Bohlmann	327
	Pier Adolfo Tirindelli	331
	Edgar Stillman-Kelley	335
	Dan Beddoe	338
	John A. Hoffmann	340
	Summary	343
X.	FINANCE	345
	Introduction	345
	The First Period (1867-1902)	345
	Financial records	346
	Early conditions	347
	Difficulties	348
	Financial improvements	349
	The Period from 1902 to 1930	353
	Prosperity	353
	Financial changes from 1916 to 1920	354
	Incorporation in 1920	355
	Finances from 1920 to 1930	356
	Administration under the Cincinnati Institute of Fine Arts	359
	Management and financial status	359
	Trends from 1916 to 1942	362
	Special Aspects of Conservatory Finance	362
	Unusual problems	362
	Advertising	363
	Scholarships	365
	Summary	368
XI.	STUDENT LIFE AND ORGANIZATIONS	370
	Introduction	370
	Student Conduct	370
	Atmosphere	371
	Deportment	371
	Daily routine	373
	Religious activities	373
	Social Life of Students	374
	Recreations	374
	Southern students	377
	Present social activities	378
	Extra-curricular music activities	378
	Activities in time of war	379

TABLE OF CONTENTS (Cont'd)

Chapter		Page
XI.		
	Relationship of Students with the Faculty	380
	Student Employment	380
	Organizations	382
	Student Council	382
	Class organizations	383
	Composers' Guild	383
	Fraternal organizations	383
	Alumni Association	385
	Annual Activities	388
	Publications	388
	Traditions	388
	Presentations	389
	Summary	389
XII.	THE INFLUENCE OF THE CINCINNATI CONSERVATORY OF MUSIC	391
	Introduction	391
	Influence in Cincinnati	391
	Cincinnati as a musical city	391
	Influence of the Conservatory	392
	Conservatory activities in Cincinnati	395
	Merger proposed	397
	Influence in the United States	397
	Reputation of the Conservatory	397
	National activities	400
	Reputation abroad	402
	Summary	404
XIII.	SUMMARY	405
	General aspects of the development of the Conservatory	405
	Contribution of the founder	405
	Administration of Bertha Baur	406
	Early development	406
	The period of expansion	407
	Administrative problems and reorganization	408
	Curricular development	409
	Faculty	410
	Student life	410
	Influence of the Conservatory	411

TABLE OF CONTENTS (Cont'd)

Chapter		Page
BIBLIOGRAPHY		413
APPENDIX		422
1.	Programs of Representative Concerts Presented by the Cincinnati Conservatory of Music During the Season 1895-1896	423
2.	Calendar of Faculty, Ensemble and Orchestra Concerts for the Season 1913-1914	426
3.	Articles of Incorporation of Cincinnati Conservatory of Music	430
4.	Table 2. Number of Diplomas Conferred Annually by the Cincinnati Conservatory of Music, 1886, 1890-1924	432
5.	Table 3. Number of Diplomas and Degrees Conferred Annually by the Cincinnati Conservatory of Music, 1925-1942	433
6.	Table 4. Major Fields of Diplomas Conferred Annually by the Cincinnati Conservatory of Music, 1886, 1890-1924	434
7.	Table 5. Major Fields of Diplomas Conferred Annually by the Cincinnati Conservatory of Music, 1925-1942	435
8.	Table 6. Number of Diplomas and Degrees Conferred During Certain Periods from 1886 to 1942 by the Cincinnati Conservatory of Music	436

LIST OF TABLES

Table		Page
1.	Tuition Fees of the Cincinnati Conservatory of Music for the Year 1885-1886	350
2.	Number of Diplomas Conferred Annually by the Cincinnati Conservatory of Music, 1886, 1890-1924	432
3.	Number of Diplomas and Degrees Conferred Annually by the Cincinnati Conservatory of Music, 1925-1942	433
4.	Major Fields of Diplomas Conferred Annually by the Cincinnati Conservatory of Music, 1886, 1890-1924	434
5.	Major Fields of Diplomas Conferred Annually by the Cincinnati Conservatory of Music, 1925-1942	435
6.	Number of Diplomas and Degrees Conferred During Certain Periods from 1886 to 1942 by the Cincinnati Conservatory of Music	436

LIST OF FIGURES

Figure		Page
1.	Lines of Development of Choral Music in Cincinnati	60
2.	Photograph of Clara Baur, Founder and Director of the Cincinnati Conservatory of Music, Taken about 1870	68a
3.	Photograph of Artist's Conception of the One Room Studio of the Cincinnati Conservatory of Music, on Seventh and College Streets, 1867-1876.	103
4.	Photograph of the Location of the Cincinnati Conservatory of Music, on Eighth and Vine Streets, 1876-1884	111
5.	Photograph of the Location of the Cincinnati Conservatory of Music, on Broadway, 1884-1888	120
6.	Photograph of the Location of the Cincinnati Conservatory of Music, on Fourth and Lawrence Streets, 1888-1902	128
7.	Photograph of the Shillito Home, in Mount Auburn, Taken about 1901	152
8.	Photograph of the Entrance Hall of the Administration Building of the Conservatory, Taken in 1937	154
9.	Photograph of the Administration Building and Additions of the Conservatory, Taken in 1937	160
10.	Chart of the Conservatory Campus and Buildings, Drawn in 1931	163
11.	Photograph of Bertha Baur, Second Director of the Cincinnati Conservatory of Music, Taken in 1925 on the Conservatory Campus	174
12.	Photograph of the Cincinnati Conservatory of Music from the Air, Taken in 1931	228a
13.	Photograph of the Feast of Carols of the Conservatory Chorus, Taken in 1940 in the Hall of Mirrors, Netherland Plaza Hotel, Cincinnati	266
14.	Photograph of the Conservatory Madrigal Singers, Taken in 1940 in the Drawing Room of the Conservatory	267
15.	Photograph of the Conservatory Symphony Orchestra, Taken in the Conservatory Concert Hall in 1940	280
16.	Photograph of the Conservatory Concert Band, Taken in the Conservatory Concert Hall in 1940	284
17.	Chart of the Years of Service of Some Faculty Members of the Cincinnati Conservatory of Music	320

Figure | Page

18. Photograph of Frederic Shailer Evans, Member of the Conservatory Faculty, Taken about 1895 ... 324
19. Photograph of Theodor Bohlmann, Member of the Conservatory Faculty, Taken about 1904 328
20. Photograph of Pier Adolfo Tirindelli, Member of the Conservatory Faculty, Taken about 1895 ... 332
21. Photograph of Edgar Stillman-Kelley, Member of the Conservatory Faculty, Taken about 1935 ... 336
22. Photograph of Dan Beddoe, Member of the Conservatory Faculty, Taken about 1930 339
23. Photograph of John A. Hoffmann, Member of the Conservatory Faculty, Taken about 1934 341
24. Total Gross Income and Total Net Gain from All Departments of the Cincinnati Conservatory of Music, for Various Years from 1916 to 1942 ... 357
25. Distribution by Percent of the Tuition Dollar in Allocation for Salaries of Teachers and Net Gain at the Cincinnati Conservatory of Music, for Various Years from 1916 to 1942. 358
26. Photograph of Conservatory Students Participating in a Game of Clock-Golf, Taken about 1910 on the Conservatory Campus 377
27. Photograph of Frederic Shailer Evans and Conservatory Students, Taken in 1896 381
28. Photograph of the Clara Baur Memorial Fountain on the Conservatory Campus, Taken about 1914 386

CHAPTER I

INTRODUCTION

The Problem

The problem of the present study is to trace the origin and development of the Cincinnati Conservatory of Music. The study includes an examination of those factors in the life of Cincinnati which have influenced the founding and growth of the Conservatory.

The Purposes of the Study

The purposes of this study are: (1) to trace the origin of the Cincinnati Conservatory of Music as an institution; (2) to discover the factors which have influenced the development of the institution; (3) to examine the relationships between the Conservatory and the musicians and students connected with it; (4) to disclose the influence of the Cincinnati Conservatory on the growth of music in Cincinnati and in the United States.

Basic Themes of the Study

The basic motif of the history of the Cincinnati Conservatory of Music is the development of the school as a center of musical culture. The study should trace the growth of the

Conservatory from a one-room studio into an institution that has served as a focal point for the dissemination of influences which have affected the musical life of Cincinnati and of the United States.

A recurring theme of interest in the history of the Cincinnati Conservatory of Music is the development of a proprietary establishment into a public-owned institution. The study should reveal the transition of the school from a privately-owned, unendowed enterprise, operated for personal profit, to its present status as an institution owned, controlled, and financed by a civic organization, not for profit.

The study should also disclose the changing emphases in the curriculum, from the primary aim of developing skilled musicians to the broader objectives of public education. One indication of this evolution in educational objectives is the affiliation of the Conservatory with the University of Cincinnati.

Another change that should be revealed in the study is the emergence of the establishment from a small boarding school with strict religious observances and social patterns into a complex institution of wide social and academic freedom.

Need for the Study

No comprehensive historical study of the origin and development of the Cincinnati Conservatory of Music is at present

available. Such a study should be of value to students of the history of music and to students of the history of Cincinnati. The status of Cincinnati as a musical center is closely involved with the development and influence of the Conservatory. The Cincinnati Conservatory is one of the oldest independent schools in America devoted exclusively to music and the allied arts. It is a pioneer institution of its type in the United States.

An institutional history probably should not be undertaken until the institution has had a fairly long period of growth. The Conservatory is now seventy-six years old. On the other hand, the writing of history depends upon the availability of sources. The Conservatory has a rich supply of primary source material. In addition, a number of persons are still living who were intimately associated with the institution in its early days, and who are able to contribute materially to the study.

Related Literature

There are no detailed historical studies of the Cincinnati Conservatory of Music. Histories of music in the United States provide some information on the Cincinnati Conservatory. The published histories of Cincinnati include some material concerning the Conservatory.

In addition to historical material directly concerning the Conservatory, helpful suggestions have been received from the study of the histories of other institutions. Among the

most valuable have been studies by Albert Mock,[1] W. H. Spalding,[2] and F. A. McGinnis.[3]

Method of Approach

The historical method of research is fundamental to this study. This method is a synthesis involving documentation, valid selection of material, and interpretation. In this case it required a detailed study of the facts concerning the origin of the Cincinnati Conservatory of Music, an examination of the factors connected with the development of the institution, and an investigation of the influence of the Conservatory on music in Cincinnati and the United States.

The results of these studies have been analyzed and arranged in an historical presentation of the facts vitally concerned with the development of the Cincinnati Conservatory of Music, and its influence in the history of music in Cincinnati and the United States.

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1 Albert Mock, "The Private Academy Movement in Indiana from 1850 to 1900." Unpublished Doctor's dissertation, University of Cincinnati, 1933. Pp. 165.

2 W. H. Spalding, Music at Harvard. New York: Coward-McCann, Inc. 1935. Pp. 304.

3 F. A. McGinnis, "A History of Wilberforce University." Unpublished Doctor's dissertation, University of Cincinnati, 1940. Pp. 328.

Sources of Data

The data for the development of this study have been gathered largely from primary sources such as:

(1) Conservatory ledgers and journals, from 1890 to 1943.

(2) Register of pupils and graduates, from 1890 to 1943.

(3) Teachers' records, from 1900 to 1943.

(4) Programs of performances, from 1866 to 1943.

(5) Minutes of the Board of Directors of the Cincinnati Conservatory of Music, 1920-1921.

(6) Minutes of the Board of Trustees of the Cincinnati Conservatory of Music, 1931-1943.

(7) Annual announcements and bulletins of the Conservatory, from 1883 to 1943.

(8) Conservatory publications.

(9) Correspondence of faculty and other associates of the Conservatory.

(10) Interviews with alumni, faculty members, and other persons connected with the Conservatory.

(11) Historical files of the Conservatory.

(12) Manuscripts in the personal notebook of Clara Baur.

Such secondary sources have been used as magazine and newspaper articles concerning the Conservatory, and works on music history and Cincinnati history which deal with the Conservatory and provide general background.

Organization of the Study

This study has been developed in two general sections. The first part (Chapters I-VI) consists of a chronological history of the Conservatory. The second section (Chapters VII-XIII) deals with various phases of the growth of the school.

Chapter I is a statement of the problem. Chapter II provides the historical background necessary to an understanding approach to the history of the Conservatory. Chapter III delineates the life of Clara Baur, the founder and central figure of the school. Chapters IV, V, and VI reveal the chronological development of the growth of the Conservatory in three periods, consisting of (1) the early growth and expansion; (2) the mature period of service and recognition; and (3) the present status of civic administration.

Chapters VII, VIII, IX, X, and XI are devoted to such important phases as curriculum, development of fields of instruction, faculty, finance, and student life and organizations. Chapter XII considers the influence of the Conservatory on music in Cincinnati and the United States. Chapter XIII summarizes the results of the study.

CHAPTER II
NATIONAL AND LOCAL BACKGROUNDS

Introduction

This chapter sketches national and local backgrounds for the history of the Cincinnati Conservatory of Music. Three major topics are treated. (1) An historical sketch of early music in the United States indicates the place of the conservatory type of school in the musical expansion of the nation. (2) The environment in which the Cincinnati Conservatory of Music was founded may be seen in an overview of the geographical, racial, social, industrial, and educational factors which affected the evolution of Cincinnati. (3) The history of music in Cincinnati, with emphasis upon the growth of schools for music training and the establishment of the outstanding music organizations of the city, reveals some of the forces which have influenced the development of the Conservatory.

American Music

Music development in the United States has always been closely related to European musical thought. American music history is the story of the gradual adaptation of the ideals and principles of European music to local conditions. The early music of America was almost entirely a reflection of the music of the homelands of

the colonists. In the colonial era America depended upon England for its musical culture. Later waves of European migration to the United States brought strong musical influences from Western Europe. American musical life retained the continental pattern during the increase of interest in music which accompanied the industrial era. The role of American music became that of assimilating the conflicting traditions of musical Europe and disseminating the integrated material into the intensive activity of the new world environment.

The colonial period.-- The disapproval of secular art by the dominant religious group in New England delayed the development of musical culture in northern United States. The Puritans prohibited by church ordinance all secular music. Singing was permitted only as a part of the service in divine worship. The use of musical instruments was forbidden. The colonial Puritans did tolerate the singing of psalms, and the first sign of musical activity is the publication, in 1640, [1] of the Bay Psalm Book. By 1720 several books on instruction in singing had been published. The first recorded public concert in America was in 1731 in Boston. [2]

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[1] John Tasker Howard, Our American Music, p. 6. New York: Thomas Crowell Company, 1931.

[2] John Tasker Howard, Our American Music, p. 6. New York: Thomas Crowell Company, 1931.

In the colonial South there were no religious restrictions on the use of music. A strong musical culture developed, based on the cavalier music traditions of England. Training in vocal and instrumental music was necessary in an education of refinement. To play the flute was the mark of the gentleman. It was a period of household economy and industry, and music, with the other arts, was practiced in the home. The first recorded opera performance in America was in 1735 at Charleston, South Carolina.[3] In 1736 Charleston was the second American city to have a recorded concert. The music played in the South was that of the European background of the colonists. There was apparently no attempt to expand the art into an American culture.

In the late eighteenth century singing schools to improve the singing of the religious services became popular. These gradually added to their repertoire the choruses of Handel and Haydn. Outstanding organizations were the St. Cecelia Society, the first musical society in America, founded in 1762 at Charleston, South Carolina,[4] and the Stoughton Musical Society of Stoughton, Massachusetts, founded in 1786. The traditional Bach festival

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[3] John Tasker Howard, Our American Music, p. 6. New York: Thomas Crowell Company, 1931.

[4] Howard D. McKinney and W. R. Anderson, Music in History, p. 867. New York: American Book Company, 1940.

at Bethlehem, Pennsylvania, was begun in 1742.[5] The "Beggar's Opera" was performed in New York in 1750. Instrumental music became more popular, and in 1769 Josiah Flagg began the manufacture of spinets and harpsichords in Boston, where he was a leader in organizing concerts.[6]

American composers of the late eighteenth century produced few works and these were in imitation of the European tradition. Francis Hopkinson wrote the first known song by a native American, in 1759. Two of the better known early composers were James Lyon and William Billings.[7]

American music development.-- After the Revolutionary War, broader musical influences from the continent reached America. At the time of the French Revolution, many foreign musicians came to this country. Most of these artists were English, some were French, and a few were German, and Italian. Their European training and background deeply influenced American musical thought.

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5 John Tasker Howard, Our American Music, p. 24. New York: Thomas Crowell Company, 1931.

6 Theodore M. Finney, A History of Music, p. 593. New York: Harcourt, Brace and Company, 1935.

7 The Music of George Washington's Time, p. 5. Washington, D. C.: United States George Washington Bicentennial Commission.

Stress was placed on the importance of the opera, as in Europe. Opera had been performed in New Orleans since 1801. In 1808 a building for the opera was erected there.[8] Soon many small towns had the traditional "opera house." In 1842, through the leadership of Ureli Hill, the New York Philharmonic Society was founded.[9]

A prominent aspect of American musical development during the middle of the nineteenth century was the increase of interest in musical study. Many music teachers came from abroad and were eagerly received by pupils here. By 1840 American students had begun to go to Europe, especially to Leipzig, for music training. Music teaching was recognized as a profession. Composers began to write in an effort to create an American school, although they still felt European training to be necessary.

After the Civil War, efforts to model American music after Continental standards became even more pronounced than before, and were emphasized by world-wide forces. The industrial age overwhelmed the crafts of the home. Music and the other arts

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[8] Theodore M. Finney, A History of Music, p. 594. New York: Harcourt, Brace and Company, 1935.

[9] John Tasker Howard, Our American Music, p. 159. New York: Thomas Crowell Company, 1931.

felt the pressures of the new economy. Art was a symbol of wealth. Music was patronized by the war rich and became a fashionable grace.[10] Music festivals grew in popularity. Leopold Damrosch and Theodore Thomas introduced to America the orchestral art of Europe. Growing interest in music was followed by the establishment of collections and libraries of music.

Westward expansion.-- The westward expansion of the American frontier carried the developing musical culture of the east to the middle west. With remarkable rapidity some of the inland cities became centers of musical performance and training.[11]

An outstanding characteristic of the growth of music in the midwest after the Civil War was the establishment of conservatories. In the United States conservatories were modeled after the European type, although they were private institutions for the most part, while those of Europe were state or national institutions. A list of the conservatories founded in the years following the war shows the extent to which music training had spread in the middle west. The Oberlin Conservatory of Music was established in 1865 at Oberlin, Ohio. In 1867, conservatories were established in Boston, Chicago, and Cincinnati. In that year the Oberlin Conservatory became a department of Oberlin College. In the following four years two

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[10] George S. Counts, The Social Foundations of Education, p. 367. New York: Charles Scribner's Sons, 1934.

[11] John Tasker Howard, op. cit., p. 280.

more Ohio conservatories, Dana Musical Institute at Warren, and the Cleveland Conservatory of Music, were founded. During the next decade, many new American musical institutions were established.[12]

Cincinnati Background

From its beginnings Cincinnati has been of importance and influence in the development of American industrial and cultural forces. It is located on important routes for trade and travel. From a frontier town, it became a cross road at which the emerging currents on the American scene intermingled and diffused into the north, south, and west. Placed on one of the great natural inland highways of North America, the Ohio River, it was accessible to travelers, immigrants, and raw materials, which in turn made the city one of the world's great manufacturing centers.

Cincinnati is situated on the Mason and Dixon line, an important political boundary. The location has enabled the city to develop a fusing of northern and southern culture, which has made it noted for its southern hospitality and northern industrial efficiency.

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[12] W. S. B. Matthews, A Hundred Years of Music in America, pp. 453-510. Chicago: G. L. Howe, 1889.

National backgrounds of Cincinnati residents.— By 1800 the Northwest Territory had been successively ruled by the Indians, French, English, and Americans. The first citizens of Cincinnati were chiefly Americans of British descent. Most of them had fought in the Revolutionary War. The frontier town, then known as Losantiville, was settled by pioneers of English stock, who gave the locality its early culture. In 1800 the population of Cincinnati was 750. In 1820 the population of 9,602 was a mixture of many nationalities. To the British settlers from England, Scotland, Ireland, and Wales had been added Europeans from France, Germany, Holland, Switzerland, and Italy.[13]

A steady growth of population occurred in each decade until the period from 1840 to 1850, when there was an increase from 46,338 to 115,438.[14] This large influx was predominantly of liberty-loving Germans who were fleeing from European political conditions. The second largest group was from Ireland. Because of their economy and industry the Germans had taken the place of the Irish as the principal laboring group of Cincinnati.[15] The

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13 Charles Cist, Sketches and Statistics of Cincinnati in 1851, p. 45. Cincinnati: Wm. H. Moore and Co., 1851.

14 Ibid., p. 45.

15 William A. Mabry, "Ante-bellum Cincinnati and Its Southern Trade," American Studies in Honor of William Kenneth Boyd, p. 73. Durham, North Carolina: Duke University Press, 1940.

population of Cincinnati in the decade from 1840 to 1850 was forty-six per cent foreign born. Of the total population, twenty-eight per cent were of German birth, sixteen per cent British, and two per cent of various other nationalities. [16]

Industrial Cincinnati.— Within a half century Cincinnati developed from a small village in Indian country to a great industrial metropolis. As early as 1791 Reuben Reed was making bricks in the town. At the same time Thomas Goudy was operating a mill. The turn of the century witnessed the building of brick and stone structures in place of log cabins. A new jail and flogging post were erected on South Main Street. Enterprising citizens began a ferry boat schedule across the river to Kentucky and a system of carting water to the village homes. At this time a group of mechanics from New Jersey and other Middle Atlantic states came to Cincinnati. Soon the "Kentucky ark" was floating cargoes of manufactured articles and agricultural produce from the warehouses of the city as far as New Orleans. [17]

Cincinnati's foundries and machine shops were important to the southwest. The factory system may be dated from 1814 with

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16 Charles Cist, op. cit., p. 48.

17 William A. Mabry, op. cit., pp. 61-62.
Charles Cist, op. cit., p. 102.

the completion of the "Steam Mill."[18] At that time there were dozens of small establishments which fabricated a wide variety of wares. Early concerns of R. Hodgson, Anthony Harkness, James Goodlow, J. H. Pearce, and G. W. Coffin made everything from bells to minute machine parts.

The advent of the steam boat increased the importance of Cincinnati, making it a center of distribution to the Mississippi valley from the east, as well as from Ohio factories and farms. So great was Cincinnati's export of hogs that the city became known as "Porkopolis."[19] By 1835 Cincinnati was selling more hard liquor than any town in the west, and Cist called it the whiskey mart of the world in 1851. In that year twenty-one breweries were in operation, employing 172 hands.[20]

Cincinnati established a regular exposition of mechanical and industrial achievements. The first exposition in the United States was the fair of the Ohio Mechanical Institute in 1838.[21]

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[18] Daniel Drake, Natural and Statistical View or Picture of Cincinnati and the Miami Country, pp. 137-138. Cincinnati: Looker and Wallace, 1815.

[19] Rufus King, Picturesque Cincinnati, p. 161. Cincinnati: The John Shillito Company, 1883.

[20] Charles Cist, op. cit., pp. 170, 180, 252.

[21] Official Souvenir Cincinnati Municipal and Industrial Exposition, p. 207. Cincinnati: Cincinnati Music Hall Association, 1935.

The demonstration took place in the Bazaar building known as "Trollope's Folly," under the auspices of the Chamber of Commerce, the Board of Trade, and the Mechanical Institute. The expositions have been a stimulant to industry and art and continue to be a part of the city's development.

In the middle of the nineteenth century Cincinnati was a publishing center. In 1840 books valued at $250,000 were published in the city. Most of them were school textbooks.[22] By 1851 the city had twelve regular publishing houses, which did over a million dollars worth of business.[23] In 1859, $200,000 worth of music publications were issued.[24]

During the 1840's, Cincinnati felt so secure with river and canal transportation, and short railroad lines to points in Ohio, that it overlooked the future development of commerce in the south and southeast not reached by the Mississippi. This error was corrected in 1880 by the building of the Cincinnati Southern Railroad, but it was too late to regain the former pre-eminence of Cincinnati's position as the greatest inland city in the United

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22 Charles Cist, Cincinnati in 1841, p. 262. Cincinnati: E. Morgan and Company, 1841.

23 Charles Cist, Sketches and Statistics of Cincinnati in 1851, p. 232, Cincinnati: Wm. H. Moore and Co., 1851.

24 Charles Cist, Sketches and Statistics of Cincinnati in 1859, p. 343. No publisher listed.

States.[25]

The relative importance of certain occupations in Cincinnati in the year 1851 may be judged from the statistics of that year. There were listed 7864 laborers, 2318 carpenters, 1676 tailors, 1569 boot and shoe makers, and 1550 traders. Also supplying the needs of the city were 189 barkeepers and 5 milkmen. Members of professional occupations included 146 teachers, 82 musicians, 25 artists, and 11 professors. The city also boasted of 1 author, 1 town crier, 1 bishop, and 1 surgeon. The enumeration included 11 gentlemen and 1 loafer.[26]

Social life.— Before 1800 the frontier community of Losantiville divided its energy between protecting the citizens from the native Indians and cultivating the necessary food supplies. The rifle was always near the hand. It was against the law to go to church without a gun. The center of the town was the fort, which frequently sent out raiding parties against the Indian villages.[27]

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[25] William A. Mabry, "Ante-bellum Cincinnati and its Southern Trade," American Studies in Honor of William Kenneth Boyd, pp. 83-85. Durham, North Carolina: Duke University Press, 1940.

[26] Charles Cist, Sketches and Statistics of Cincinnati in 1851, pp. 49-51. Cincinnati: Wm. H. Moore and Co., 1851.

[27] Charles Cist, Sketches and Statistics of Cincinnati in 1859, pp. 9-158.

The evolution of the fort town into a busy city was accomplished by the forces which were products of the era, of the nation as a whole, and of the resources of the particular locality. The development involved military, political, industrial, and social changes.

In 1830 Cincinnati had become a colorful mid-western city. Three or four languages could be heard daily on the streets. Men in high beaver hats and little girls in pantalettes were part of the typical scene. Four horse stages dashed down the streets between the slower trade wagons.

The social life of the city was active. Dances for all occasions were a social necessity. Schools of instruction in dancing had been flourishing since before 1800.[28] As an alternate for the Virginia Reel, whist was played in quiet corners at parties. The summer recreations were strawberry picnics and excursions on the river. "Trollope's Bazaar" was an attempt to combine business and pleasure, with its "sights," music, and wine.[29]

In this period Cincinnati was already known for its artists in oil and sculpture. Hiram Powers had won fame as a

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[28] Western Spy, Vol. I. No. 28 (December 3, 1799), p. 4.

[29] Frances Goodman Harrison, A Sketch, p. 5. Cincinnati: Pounsford Stationery Co., 1911.

CINCINNATI UNIVERSITY

sculptor. James Beard was much in demand for the painting of portraits. Thomas Buckhannon Reed was a painter, recognized in America and Europe. Other Cincinnati painters, especially of portraits, were popular. [30]

The theatre was a popular entertainment center. Favorite dramas were Shakespearean plays and the standard English plays of the period. The city was an opportune stopping place for dramatic troupes traveling from Pittsburg to New Orleans.

As early as 1801 O'Keefe's "Poor Soldier," a comic play, had been presented, with music interludes, in Cincinnati. [31] "She Stoops to Conquer" was given at the Cincinnati Theatre in the same year. [32] Before the city was incorporated the young people of the town had their own playhouse, to the disapproval of the religious minded citizens of the community. [33] Soon the

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30 Charles Cist, Sketches and Statistics of Cincinnati in 1859, pp. 200-205.

31 Western Spy, Vol. III, No. 115 (October 10, 1801), 3.

32 Western Spy, Vol. III, No. 123 (December 5, 1801), 3.

33 Daniel Drake, Natural and Statistical View or Picture of Cincinnati and the Miami Country, p. 167. Cincinnati: Looker and Wallace, 1815.

city had professional talent playing in conventional theatres. At least one hundred and forty Shakespearean performances were given in the city during the first two decades of the nineteenth century.[34] Over the Cincinnati stages came the theatrical personages of the time.

Not all the footlights were on the river bank. A great era of show boat activity began in 1833. Cincinnati was an important port for all the floating playhouses. The following decades brought tragedy and delight in melodrama, minstrel performances, and tap dancing on the show boats of the Ohio River.

Cincinnati of 1830 was noted by world travelers for its beauty. The city was built in the bottom plateau, circled by the river on the south and wooded hills on the north. The beautiful drives through the thick vegetation which grew in profusion on the banks of the Ohio River were a frequent pleasure for the townspeople and a highlight for the visitor. The panoramic view of the city from the surrounding hills was a course of civic pride.[35]

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[34] Clara de Chambrun, Cincinnati: Story of the Queen City, p. 236. New York: Charles Scribner's Sons, 1939.

[35] H. A. Ratterman, "An Essay," p. 18. Read before the Literary Club, in Cincinnati, November 9, 1879. Unpublished.

Civic problems.-- Cincinnati was confronted with the social and economic problems of the river front. The transient boatmen often needed food, clothing, and shelter from charitable sources. Dismantled hulls of old steam boats floated next to the public landing.[36] Boats stowed with pork and other food commodities added to the unwholesome conditions of the wharfs.[37] The sanitary arrangements of the city can be surmised from the reports of the cholera epidemics which ravaged the city in 1832 and 1834. Another epidemic of cholera in 1849 caused 4,832 deaths and the departure of many of the population.[38]

The geographical location, and the commercial and cultural associations of Cincinnati placed the city in a difficult position during the Civil War. The prevailing abolitionist sentiment of the citizens was tempered by political and economic ties with the South. In the decade preceding the War, slavery debate was not as heated in the locality as it was in most other border sections.

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36 R. M. Heistand, "A Social History of Cincinnati's Eastern Basin Area," pp. 46-49. Unpublished Master's thesis, University of Cincinnati, 1938.

37 William A. Mabry, "Ante-bellum Cincinnati and its Southern Trade," American Studies in Honor of William Kenneth Boyd, pp. 69-73. Durham, North Carolina: Duke University Press, 1940.

38 Charles Cist, Sketches and Statistics of Cincinnati in 1851, p. 45. Cincinnati: Wm. H. Moore and Co., 1851.

There was apparently a tolerance for the attitudes of both pro-slavery and abolitionist partisans among most of the people of the city.

When the war did come, Cincinnati was in direct danger. The industrial wealth of the city would have been an important gain for either army. In some instances, neighbors living on the same side of Cincinnati streets sent sons to fight on opposing sides of the civil conflict.[39] The city as a whole, however, was loyal to the Union. Militia companies were organized to protect the city from the attempted border raids of Southern guerillas. The city's industries were busy with Union army contracts. As the town was in the line of march to battle, it was often filled with troops.

After the war, Cincinnati soon cast aside enmities and repaired its political and commercial bonds with the South. Efforts were made to recapture the southern markets. The Cincinnati Southern Railroad was built at municipal expense to reach the rebuilding southern cities.[40]

Education in Cincinnati.-- The development of education in Cincinnati was affected by the social and political evolution of

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39 Clara de Chambrun, Cincinnati: Story of the Queen City, pp. 214-215. New York: Charles Scribner's Sons, 1939.

40 William A. Mabry, op. cit., p. 85.

the United States. At first, the private teachers taught for a few families, then developed the private school. The church followed with more substantial support to establish academies and seminaries. Last came the public school, free for all citizens, but not without a bitter struggle for its growth.

Cincinnati is perhaps outstanding for its early recognition of the need for education for women, and the development of schools for that purpose. Boarding schools for girls were emphasized to such an extent that they attracted students from other towns and states. While Cincinnati was still a part of the Northwest Territory in 1802, the village could boast of a private school for girls. At that time, schools for boys were rare, and housed in log cabins, but a school for girls was operated in Cincinnati by a Mrs. Williams.[41] Later, Cincinnati Wesleyan College, an institution for the higher education of women, founded in 1845, received the first charter in the world for granting diplomas to women.[42]

The desire for education was expressed early in the history of the city. The first teachers in Cincinnati were two veterans of the Revolutionary War, John Riley and Francis Dunlevy. Their log

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[41] Charles Cist, Sketches and Statistics of Cincinnati in 1851, p. 192. Cincinnati: Wm. H. Moore and Co., 1851.

[42] W. S. B. Matthews, A Hundred Years of Music in America, p. 511. Chicago: G. L. Howe, 1889.

cabin school was organized in 1790. Two years later a more ambitious educational project was sponsored by the Presbyterian church. The plan was to provide education for all children, including the poor. The head of each family was to contribute two shillings six pence for the upkeep of the school system. The plan failed because the townspeople were unwilling to contribute and to cooperate. From 1790 until 1813, educational progress was slow. There were only three or four schools in the district in 1812, with forty pupils each. [43]

A greater interest in education was indicated after 1813. A semi-public school on the Lancastrian plan gave impetus to educational development in 1814. [44] The school adopted the name of the Lancaster Seminary in 1815. Tuition for attendance at the school was eight dollars for the year. [45]

The decade of 1820 to 1830 was important for the founding of numerous private schools, academies, and institutions. Many of

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[43] Lewis A. Leonard, Greater Cincinnati and Its People, Vol. I, pp. 343-346. Cincinnati: Lewis Historical Publishing Company, 1927.

[44] Daniel Drake, Natural and Statistical View or Picture of Cincinnati and the Miami Country, pp. 154-157. Cincinnati: Looker and Wallace, 1815.

[45] Lewis Leonard, Greater Cincinnati and Its People, Vol. I, p. 346. Cincinnati: Lewis Historical Publishing Company, 1927.

them were for women. Some of the schools had music departments.[46] The first Catholic school in Cincinnati was established in 1821.[47] The school year 1830-31 marks the beginning of the Cincinnati public school system.[48] The issue was much debated at the time, as a free school was regarded by many as a charity or pauper school. The verbal battles of the adults were reflected by the actions of the children who fought about the controversy with sticks, stones, and mud from the streets.[49]

Many private colleges and seminaries spring from the period of 1830 to 1850.[50] They enriched the city with higher education in classical and industrial knowledge. Schools of

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46 Benjamin Drake and Edward Mansfield, Cincinnati in 1826, pp. 42-43, Cincinnati: Benjamin Drake and Edward Mansfield, 1827.

47 Lewis Leonard, op. cit., p. 348.

48 Charles Cist, Sketches and Statistics of Cincinnati in 1851, p. 53. Cincinnati: Wm. H. Moore and Co., 1851.

49 Lewis Leonard, op. cit., p. 344.

50 F. W. Brown, Cincinnati and Vicinity, p. 159. Cincinnati: C. Krebhiel and Co. No date listed.

1850 designated by type were:[51]

Private schools	50
Public schools.	19
Parochial schools	13
Theological seminaries. . .	5
Medical colleges	4
Mercantile colleges	4
Colleges	3
Colored schools	3
Law school	1

During that year the population was 115,438. There were 35,004 children of school age. Of these 12,240 were enrolled in the public schools, with 5,557 in daily attendance. The total number of students enrolled in schools was 20,737, with 357 teachers, in 102 schools.[52]

Outstanding personalities.-- A city is as great as its people. The pioneers who created Cincinnati were men and women of strength and ability. Some prominent settlers of the early city were John Cleves Symmes, who surveyed and drew the first town plan and became a leading citizen; Governor Arthur St. Clair, who gave the town its name and was important in civic duties; General William Lytle, Indian fighter and wealthy land owner; and Judge Jacob Burnet, lawyer and politician. Others were Daniel Drake,

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[51] Charles Cist, Sketches and Statistics of Cincinnati in 1851, p. 62. Cincinnati: Wm. H. Moore and Co., 1851.

[52] Ibid., pp. 57, 62.

historian, writer, and organizer of the Cincinnati Medical School; Lyman Beecher, preacher and teacher; Nicholas Longworth, lawyer, politician, and wealthy farmer; and Daniel Gano, court clerk and civic leader. The successors of these pioneers have spread their talents far beyond the limits of the city and have served the nation in many capacities.

German influences.-- The close similarity of the climate of the Ohio valley to that of Middle Europe influenced the immigration of peoples from that region of the continent to settle in Cincinnati. They brought their culture and agriculture, to make the city famous for its wines, beers, and music.

Cincinnati became enthusiastic about the culture of grapes. Many of the hills surrounding the city were covered with producing vines by 1850. For a number of years Nicholas Longworth, prominent citizen of the town, experimented with various types of grape plants in his vineyard, which is now Eden Park. In 1859, there were, within a radius of twenty miles of the city, 2000 vineyards which averaged 200 gallons of wine per acre.[53] At that time the plague of phylloxera was attacking the vines. No remedy was found to combat effectively the blight which destroyed most of the plants. Poor crops in the following years definitely ruined the industry. Many of the growers moved to other parts of the country. Others established themselves in the beer industries of Cincinnati.

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[53] Charles Cist, Sketches and Statistics of Cincinnati in 1859, pp. 361-362. No publisher listed.

"Over the Rhine" is a source of rich tradition in the culture of Cincinnati. It was that part of the city in the elbow of the Canal as it turned east from Plum Street. The population of the section was almost completely German around 1860. The district became known for its many types of variety shows and beer gardens. Most stores and shops were open seven days a week, and many saloons twenty-four hours a day. Sunday was the special day for gaiety, excitement, fellowship, the theatre, and beer. Because of the numerous amusements and the Sunday revelry Cincinnati became known as the "Paris of America."[54]

Dramatic performances in German were a specialty feature. The presentations were begun in the 1840's by a German schoolmaster. Later they flourished with professional groups and actors from Germany.[55]

Heuck's Opera House on Vine and Thirteenth Streets was rated as one of the best houses of amusement. It maintained a dramatic company, whose performances were chiefly of the comic

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54 Rufus King, Picturesque Cincinnati, pp. 154, 208-209. Cincinnati: The John Shillito Company, 1883.

55 Clara de Chambrun, Cincinnati: Story of the Queen City, p. 255. New York: Charles Scribner's Sons, 1939.

type. Beer, wine, liquor, and cigars accompanied the programs. Each chair was fitted with a bracket on which to rest glasses. The Vine Street entrance was through a beer saloon. Admission was from fifteen cents to fifty cents.[56]

Many German groups in Cincinnati made efforts to perpetuate the culture and customs of the homeland. From 1840 until 1918 the teaching of the German language in the elementary public schools was prescribed by ordinance. There was a larger proportion of German teachers in the schools than in any other American city.[57] Several newspapers were published in German. Numerous societies, singing clubs, and building associations fostered the continuance of the German traditions and patterns of thought. One such organization, the Cincinnati Turnverein, a society of five hundred members, owned a three story building where exercises and military drill were held every night.[58]

Visible evidences of the German influence in Cincinnati may be found in buildings in many sections of the city. German taste in architecture is seen in the style of numerous residential,

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56 Rufus King, op. cit., p. 93.

57 Lewis Leonard, op. cit., p. 356.

58 Rufus King, op. cit., p. 216.

business, and civic structures. The popularity of stained glass windows in private homes is a German feature. A product of German art is one of the outstanding ornaments of Cincinnati. The Tyler-Davidson Fountain in Fountain Square was designed by von Kreling, of Nuremberg, and cast by von Muller, of the Royal Bronze Foundry of Bavaria.[59]

Music in Cincinnati

Music in the Frontier Town.-- The early music in Cincinnati was performed by the military band, an organization which was a part of the army that protected the settlers from the Indians. An announcement of the Fourth of July celebration at Fort Washington, in 1799, states:

> Captain Smith's company of militia accompanied by martial music, made the woods resound.[60]

Two years later on the Fourth of July a band presented a program of:

> The President's March, French Grenadiers' March, George Washington's March, Yankee Doodle, Guardian Angels, Rural Felicity, Soldiers' Joy, Reveille, Anacreon im Heaven, Madam You Know My Trade is War, Fair American, Love in a Village, Goodnight be wi' you a', Flowers of Edinburgh.[61]

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[59] Rufus King, op. cit., p. 217.

[60] Western Spy, Vol. I, No. 7 (July 9, 1799), 3.

[61] Western Spy, Vol. II, No. 102 (July 8, 1801), 3.

It is interesting to note that the number "Anacreon in Heaven" is the melody which is now the national anthem of the United States.

The band at the fort was also used for purposes more social than the military gatherings. General Wilkinson, commandant at the fort, kept a barge on which he held pleasure parties, and, according to newspaper accounts

> Accompanied them with the harmonies of Gluck and Haydn, and the reports of the champagne bottles transported the guests from the wilds of the Northwestern Territory into the Lucullian feasts of the European aristocracy.[62]

One of the first musicians in Losantiville was a Scotch violinist, Thomas Kennedy, who came to the village in the spring of 1789. Another Scotchman, John Melish, describes a visit to the town in September, 1811.[63]

> Before we had finished our breakfast, Mr. Kennedy drew a fiddle from a box, and struck up the tune of 'Rothemurchie's Rant'. He played in the true Highland style, and I could not stop to finish my breakfast, but started up and danced Shantrews. The old man was delighted, and favored us with a great many Scottish airs.

By 1800, interest in music warranted the establishment of singing schools in the growing village. On December 17, 1800, the newspaper announcement was made:

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62 H. A. Ratterman, "An Essay," p. 2. Read before the Literary Club, in Cincinnati, on November 9, 1879. Unpublished.

63 Ibid., p. 2.

Those ladies and gentlemen who feel themselves disposed to organize a singing school, will please meet at the Court House tomorrow at candlelight, as it is proposed to have singing. Those who have books will please bring them. [64]

Another advertisement was placed in 1801 by Levi M'Lean, a butcher, jailer, poundkeeper, constable, and singing master. He offered:

Subscriptions for singing lessons $1 for thirteen nights, or $2 per quarter. Subscribers will please bring their own firewood and candles. [65]

Musical societies.-- Participation in musical groups is an important factor in the cultural development of Cincinnati. Early evidence of this characteristic is demonstrated by the organization of amateur musical societies. By 1815 a brass band of citizens had been organized under the name of "The Harmonical Society." In that year the group published a newspaper notice:

At a meeting held in Mr. Burt's Tavern, it was unanimously resolved that the society meet at the same place each Saturday evening by order of Secretary Danby. [66]

The annual ball and concert of the society was held on December 16, 1819, in a large brick house on Front Street, once

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64 Western Spy, Vol. II, No. 76 (December 17, 1800), 3.

65 Western Spy, Vol. III, No. 119 (November 7, 1801), 4. Charles Cist, Cincinnati in 1841, p. 163. Cincinnati: E. Morgan and Company, 1841.

66 Liberty Hall, Vol. XI, No. 546 (April 8, 1815), 3.

occupied by General Harrison. The program consisted chiefly of patriotic numbers.[67] Notices of theatrical performances often refer to the Harmonical Society as furnishing music during intermission.

That there were other musical organizations in existence is indicated by a newspaper advertisement of April 8, 1815, in which the proposal was made for the publication by subscription of a collection of music, entitled The Western Harmonist, by John McCormick. The announcement states:

> The author, having been many years in the contemplation of this work, flatters himself that he will be able to furnish the different societies with the most useful tunes and anthems.[68]

There must have been some demand for the publication of another new music book called The Columbian Harmonist, by Timothy Flint, printed in 1816 at the Liberty Hall office.[69] The Liberty Hall newspaper advertised in 1819 that it had the type to print vocal music.[70]

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67 F. E. Tunison, Presto, From the Singing School to the May Festival, p. 10. Cincinnati: E. H. Beasley and Company, 1888.

68 Liberty Hall, Vol. XI, No. 546 (April 8, 1815), 1.

69 Lewis Leonard, op. cit., p. 319.

70 Liberty Hall, Vol. I, No. 55 (September 14, 1819), 1.

In 1816, the "St. Cecilia" Society was important in musical circles.[71] The stated purpose of the group was "to attune the soul to social sympathy and unite in harmonious concord" the various families in whose homes the rehearsals were held.[72]

The Apollonian Society.-- The Apollonian Society was one of the best known of the music groups in existence before 1819. The central supporter of the group was Frederick Amelung, whose home on Sycamore Street was the scene of much musical activity. Rehearsals of the Society were held in the Main Street home of a baker, George Juppenlatz. More festive meetings took place at the "Apollonian Summer Garden" in Deer Creek, run by a Captain Kothe, and a Mr. Ott, a Swiss Doctor of Philosophy. The Society was social and somewhat Bohemian in its gatherings. An instrumental group performed with the singers.

The Apollonian Society was reorganized in a more formal manner in 1824 for the purpose of the "cultivation of vocal and instrumental music." There were forty members, some of whom were well known for interests other than that of music. Among them were Martin Baum, builder of the present Taft museum; M. Menessier,

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71 H. A. Ratterman, op. cit., p. 2.

72 H. Ray Staater, "An Outline of the History of Music in Cincinnati," Sharps and Flats, Vol. V, No. 2 (March, 1914), 24.

a past member of the French Parliament, and owner of a pastry shop on Main Street; Albert von Stein, builder of Cincinnati's first water works; Philabert Ratel, French instrumentalist, dancing master, and director of the Haydn Society, and George Charters, piano manufacturer and music merchant. [73]

Classical music societies.-- The development of a type of music organization with broad musical aims is noted in the year that Cincinnati became a city. In 1819, the Episcopal Singing Society was founded, with Luman Watson, a watchmaker as president. The directors were Cooke, Blake, and Mason. Arthur St. Clair, Jr., and Jacob Baymiller offered a house and lot for the use of the society. Christ Church, then on Sixth Street, was used for the important meetings of the group. [74]

In the same year, the Haydn Society was "composed of singers selected from different societies of the city." [75] The group gave its first concert on May 25, 1819, in the Episcopal Church for the benefit of the organ fund. The program, including "Marvelous Work," by Haydn, and Handel's "Hail Judea," was well received by the audience. [76]

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[73] H. A. Ratterman, op. cit., p. 3.

[74] The Cincinnati Directory of 1819, p. 43. Cincinnati: Oliver Farnsworth, 1819.

[75] Ibid., p. 44.

[76] Liberty Hall, Vol. I, No. 23 (May 25, 1819), 3.

The Haydn Society produced for the first time west of the Alleghenies parts of the "Creation." On March 23, 1820, a concert was given in the Cincinnati Hotel Ballroom with a Mr. Garner as vocal soloist and S. Foster Ratel leader of the orchestra.[77] The Society sang Handel's "Hallelujah Chorus" on a program in the Presbyterian Church, on December 20, 1821.[78] In 1822 a program containing Handel's "He Gave Them Hailstones for Rain," the "Hallelujah" from the "Messiah," and Mozart's "Saffron Tints of Morn," was presented in the Christ Church by the Haydn Society, with Whittaker and Dorfeuille playing the new organ.[79]

The director of the Haydn Society was Philabert Ratel, a French musician who played violin, piano, clarinet, and flute. He was also a dancing instructor of cotillions, gavottes, and minuets, the dances of the day. Ratel was conductor of both choral and instrumental groups and was a participant in the musical activities of the period.[80]

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[77] The Cincinnati Advertiser, Vol. II, No. 92 (March 23, 1820), 3.

[78] The Cincinnati Advertiser, Vol. I, No. 36 (December 18, 1821), 3.

[79] F. E. Tunison, op. cit., p. 14.

[80] F. E. Tunison, op. cit., p. 14.

The growing popularity of music societies and concerts was the public manifestation of the musicality of the people that was also expressed at that time in much music participation in the home. The community of the early nineteenth century lacked the commercial amusements of a later day. The social needs of many cultural groups were met through musical activities. At private musicales the works of the best composers were often played for select audiences. Performances were instrumental and vocal, solo and quartet.

Amateur societies were popular with those who desired a wider participation and larger audiences. Members of the societies were not professional musicians, but were men and women who turned to music from their work to find pleasure in artistic and social cooperation.

Participation in music performances became more widespread as the city expanded. Three organizations united on July 19, 1821, to present a concert including Handel's "Comfort Ye My People" and "Hallelujah," directed by Charles Fox. Among the other societies at that time were the New Jerusalem Singing Society, founded in 1822, and the Euterpian Society, which presented a concert at the Cincinnati Hotel in 1823.[81]

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[81] F. E. Tunison, op. cit., p. 17

Benefit programs were popular incentives for concerts. In 1824, the Euterpian Society received $339.00 at a concert presented for the aid of the Greeks, who were fighting Turkey. At the program General Harrison made an address, and a special ode written for the concert was sung. [82] In 1832, a chorus presented a concert in the Second Presbyterian Church for the benefit of sufferers from the flood. On the program were Handel's "Lift Up Your Heads" and the "Hallelujah," and Haydn's "The Heavens are Telling," "Achieved Is the Glorious Work," and "Rolling in Foaming Billows." [83]

The programs presented by the early musical groups were of such quality that one impressed Harriet Martineau, on her visit to Cincinnati in 1835. She wrote:

> The concert was held in a large, plain room, where a quiet and well-mannered audience was collected. One of the best performers was an elderly man clothed in gray homespun, completely absorbed in the enjoyment of his violin.... There were about twenty-five instrumental performers and six to seven vocalists besides a long row of chorus. It was a most promising beginning, and the thought came across me how far we were from the regions of the Old World - how lately this place had been a canebrake echoing to the growls and bellows of wild beasts. And here was the spirit of Mozart, swaying and inspiring the silent crowd as if they were in the chapel of Salzburg. [84]

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82 Leonie C. Frank, Musical Life in Early Cincinnati, p. 10, Cincinnati: The Ruter Press, 1932.

83 F. E. Tunison, op. cit., p. 19.

84 F. E. Tunison, op. cit., p. 23.

The forming of so many amateur organizations to study and present music at a time when Cincinnati was beginning to develop as a city presaged an interest in music which has been an integral part of the city's growth. The programs of the concerts presented by the organizations give evidence of the training, ability, and level of appreciation of the music lovers of that period. The preference for Handel, Haydn, and Mozart demonstrates an artistic growth since the program of 1801, with its "Rustic Felicity."

Visiting artists.-- The musical life of Cincinnati was enhanced by visiting artists from other parts of the world. An early visitor who created much interest in her art was a Mrs. Knight, singer of opera. In 1828 she appeared in Rickerstaff's "Love in a Village." A critic termed her the "sweetest little warbler of sweet sounds I have ever heard." Public appreciation of Mrs. Knight was again displayed in 1829 when she was given a benefit concert, at which the overture of "Tancredi" was played.[85]

Joseph Tosso made his first appearance in Cincinnati as a guest artist on the programs presented in celebration of the visit of Lafayette in 1825. Tosso was a young Mexican violinist who was on concert tour after completing his study in Italy and at the Paris Conservatory. His orchestral conducting at the Lafayette

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85 F. E. Tunison, op. cit., pp. 24-25.

celebration was so popular with the audiences of Cincinnati that he remained to make the city his home. His numerous activities in Cincinnati were stimulating to its artistic growth. He contributed to the expansion of musical experience in Cincinnati as director and soloist of the Musical Fund Society Orchestra, professor at the Female Academy of Music and proprietor of a shop for the manufacture and importation of musical instruments.[86]

Stephen Foster made his home in Cincinnati during the years 1846 to 1850. Here he gathered much of the background material for his songs of Negro life. He composed some of his most popular melodies while working as a bookkeeper in a Cincinnati steamboat commission firm.[87]

Cincinnati attracted Jenny Lind when she was making her American tour. The European soprano sang at Pike's Opera House in 1851. Her concert was received with great enthusiasm. Although the seats sold for sixteen dollars, the house was filled. In 1859 she returned to present a program at the National Theatre on Sycamore Street.[88]

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86 F. E. Tunison, op. cit., pp. 21-26
H. A. Ratterman, op. cit., p. 3

87 Raymond Walters, Youth's Golden Gleam, pp. 1, 51, 160. Princeton: Princeton University Press, 1936.

88 Program of concert, April 21, 1851.
Times Star, Vol. 101, No. 100, (April 25, 1940), "Fine Arts Section," p.2.

Early music schools.-- The seriousness of Cincinnati's interest in music is evidenced by the establishment of schools for training in the art. The singing schools of 1800 were largely chorus rehearsals led by the singing master. The schools that were organized some fifteen years later offered lessons in the various branches of musical learning. They were the beginning of professional music instruction in Cincinnati. These small centers of music study formed a background from which, at a later day, would develop music institutions of national recognition. These early centers of music study were the small tributaries from which grew the later streams of music training that nourished the cultural life of the city.

A musical academy was established by James Hoffman in 1815, at Mrs. Hopkins', on Main Street. This advertisement appeared December 18:

> For teaching in a scientific and comprehensive manner, a scholar thirteen tunes, at least, in eighteen lessons, or no compensation will be required, on any of the following instruments: clarinet, trumpet, french horn, bugle horn, oboe, grand oboe, trombone, fife, German flute, octave flute, flaggotto, serpent, flageolet, sacbut, hurdy gurdy, violin, violoncello, bass drum, cymbals, etc. and etc. Military bands taught accurately and expeditiously, on correct scale, on any of the above instruments with appropriate music. [89]

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[89] Liberty Hall, Vol. XII, No. 582 (December 18, 1815), 1.

Music was taught by private instructors and in the academies. On January 5, 1815, Mrs. Lee advertised that music is taught at her Female Academy on Main Street.[90] In 1820 Mrs. Matthews opened a school for teaching young ladies vocal music, announcing that the voices would be accompanied by two or more instruments.[91] Mrs. Grace's Female Academy offered music training in 1822.[92] In May, 1833, Henry Walsh, "Professor of Music from the city of Dublin," came to Cincinnati.[93]

In 1834, the Eclectic Academy of Music was founded by two well-known musicians of the day, Timothy B. Mason and William Colburn. It was the first music school to receive a charter from the Ohio Legislature. The object of the institution as set forth in the charter was "to promote knowledge and correct taste in music, especially such as are adapted to moral and religious purposes." Victor Williams, a musician from Sweden, came to the Academy in 1840, and is listed as the "instrumental professor."[94]

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[90] Liberty Hall, Vol. XI, No. 532 (January 5, 1815), 2.

[91] Cincinnati-Advertiser, Vol. II, No. 89 (February 29, 1820), 1.

[92] Cincinnati-Advertiser, Vol. II, No. 67 (July 23, 1822), 4.

[93] F. E. Tunison, op. cit., p. 28.

[94] Charles Cist, Cincinnati in 1841, p. 136. Cincinnati: E. Morgan and Company, 1841.

Williams was of great influence in the musical life of the period. He stimulated much musical activity. The first performance of complete oratorio in Cincinnati was due to his efforts. He presented Haydn's symphonies in complete form with his orchestra at the Eclectic Academy. He is especially important in the music history of Cincinnati because of his promotion of music in the public schools. [95]

Public school music.-- Public school music in the United States began largely with the efforts of Lowell Mason in Boston in 1838. [96] Cincinnati followed soon after. Birge has written that:

> In the promotion of public education in the West, Ohio took a leading part, and the influence of Cincinnati in this region became very similar to that of Boston in the East. [97]

That there was interest in music in the schools at an early date is indicated by an article in the record of the Western Academician and Journal of Education and Science, for 1837 and 1838, containing a report on vocal music by T. B. Mason and C. Beecher. [98]

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[95] H. A. Ratterman, op. cit., pp. 4, 5.

[96] Edward Birge, History of Public School Music in the United States, p. 57. Philadelphia: Oliver Ditson Company, 1937.

[97] Ibid., p. 63.

[98] T. B. Mason and C. Beecher, "Report on Vocal Music," The Western Academician and Journal of Education and Science, No. 2801 (1837-38), 631. Cincinnati: James R. Allbach.

Cincinnati's public school music program has been outstanding for its leadership. In 1845, William C. Colburn was appointed the first music teacher for the public schools in Cincinnati. From 1848 to 1879, Charles Aiken, a well-known figure in public school music education, was superintendent of music. Luther Whiting Mason taught music in the primary grades in 1859, and so made Cincinnati the first school in the country to introduce primary music. Mason compiled a music methodology and published it as the National Music Course, which received national recognition and became a model for such a course. Charles Aiken edited the Cincinnati Music Readers, for elementary schools, and the High School Choralist and the Choralist Companion, for high schools. Thus Cincinnati became outstanding for promoting music methods, for until the time of Luther Mason, school music books had been of a general nature, such as Sunday School and singing school books.[99]

The school system of Cincinnati has continued to expand its music curriculum. Public school music superintendents following Charles Aiken have been C. J. Junkerman, 1879-1900; and Dr. Walter Aiken, 1900-1930. Dr. Ernest G. Hesser was director of music from 1930-1936. Dr. Frank C. Biddle, the present director of music, has served since 1936. Under the guidance of these

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[99] Reba Robertson, "Musical History of Cincinnati," pp.8-11. Unpublished Master's thesis, Cincinnati Conservatory of Music, 1941.

men, music in the schools has grown from the early singing classes to music instruction of wide variety. Modern methods of integration and creative stimulation are used to increase the value of music study in the grades. The high schools offer courses in theory, and in many fields of instrumental and vocal music. Student participation in public concerts is an emphasized feature of Cincinnati's public school music training.

Music schools after 1850.-- The growth of music in the public schools was accompanied by the founding of broader institutions for musical training. Most of the music schools were private ventures. Some of the private schools of the city included music departments in the curriculum. Among these were the Wesleyan Female College, Herron's Seminary, Glendale Female College, where Caroline Rive was principal of the music department, and the Mount Auburn Young Ladies Institute. In addition there were many private teachers of music. [100]

The two music institutions which have been the most important in the cultural life of Cincinnati, and which continue to function, are the Cincinnati Conservatory of Music, founded in 1867 by Clara Baur, and the College of Music, which opened in October, 1878, with Theodore Thomas as director. Among the other

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100 Charles Cist, Sketches and Statistics of Cincinnati in 1859, pp. 178-179.

music schools after 1850 were the Ohio Conservatory of Music, the Academy of Music, the Berold-Seiler Music Studio on Seventh and Race Streets, the Auditorium School of Music, the Oscar Ehrgott Vocal School, the Walnut Hills Conservatory of Music, and the Clifton School of Music.

Some of the music schools were well known during their existence. The Cincinnati Normal Academy of Music on Vine Street was operating in 1867, with Charles Hess as principal. One of the largest music institutions was the Metropolitan College of Music on Auburn Avenue. It was moved to Fourth Avenue in 1913. W. S. Sterling was dean of the school. Sidney Durst, later a teacher at the College of Music, was a member of the faculty. In 1895 there were also the Cincinnati Music School, at 62 Pike Building, and the New Music School of Cincinnati, on Ninth and Walnut Streets.

Two music schools were established by women who had previously been staff members of the Cincinnati Conservatory of Music. In 1878, the Cincinnati Music Institute was directed by Hattie Evans, a former member of the faculty at the Conservatory. Dora Nelson had been secretary of the Conservatory before September, 1878, when she founded a College of Music, which became well known through the middle West.

Undoubtedly all of the music schools in Cincinnati before 1900 made contributions to the cultural life of the city during their existence. The failure of most of them to continue to the

present day was probably due to the numerous forces which usually operate against such institutions. In some instances the fluctuation of business cycles brought financial disaster to those schools with insufficient capital. It may have been that the death of the founder or of the central personality caused the closing of some schools. The loss of support from the group on which a school depended for influence and maintenance may have weakened a few schools. Perhaps the chief cause of the failure of most of the schools was the competition they were offered by the two larger institutions, the Cincinnati Conservatory and the College of Music.

The Conservatory of Music and the College of Music had more factors in their favor than did the other schools. The Conservatory had built up an international reputation and a renowned faculty. In addition, the school had astute business guidance. The College was financially and professionally secure by reason of its heavy endowments, its connections with the May Festival Association, and its outstanding teaching staff. Both schools made special efforts to attract students from out of town. Their classes contained a large proportion of pupils from the south and the west. The strengths of these two schools enabled them to survive the events and forces which brought failure to many other schools of the city during the latter years of the nineteenth century.

Popular instruments.-- The popularity of types of musical instruments seems to vary with social changes and the preferences of dominant racial groups. Instruments in vogue for a frontier people must necessarily be easily transported, simple in mechanism, and interesting for solo playing. The instruments best fitting those conditions in early Cincinnati were the flute, the violin, and the fife. To meet the social demands of later decades emphasis was placed on instruments used for accompaniment or ensemble. Conditions of life in an established city made possible the use of the heavier instruments such as the organ and piano.

With the influx of southern European immigrants to Cincinnati, stringed instruments were used more widely. Chamber music instruments became more important. Other stringed instruments popular in the latter half of the nineteenth century were the banjo, the guitar, and the mandolin. Variations on these were the bandurrias, the rondolettes, the mandolas, the mandolettes, and the bangerines. These have been largely supplanted by the instruments now used widely in school bands and orchestras.

Instrument manufacture.-- Cincinnati has been a center for the manufacture of the larger music instruments. The conditions which made possible the industrial development of the city also aided the manufacture of certain types of musical instruments.

Pianos and organs have been built in Cincinnati since early in the nineteenth century.

That the city, while still small in population, attracted instrument makers, demonstrates the musical interest of the community. Adam Hurdus, preacher and merchant, is recorded as the first musical instrument maker in Cincinnati. The organ he built in 1810 was used for more than seventy years.[101] George Charters advertised musical instruments for sale in 1818. He sold flutes, clarinets, fifes, and pianoforte strings. The first piano made in Cincinnati is said to have been built in his wood turning shop. It took him a year to construct the instrument.[102]

An increased demand for pianos and organs is indicated by the operation of more builders in 1825. In addition to the establishment of Charters, were the shops of Aaron Golden and Francis Garrish. In 1828, the firm of Steele and Clarke was established for the manufacture of pianos.[103]

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101 H. A. Ratterman, op. cit., p. 4.

102 The Cincinnati Directory of 1819, p. 109. Cincinnati: Oliver Farnsworth, 1819.
Liberty Hall, Vol. XIV, No. 741 (November 10, 1818), 3.
Federal Writers Project, They Built A City, p. 368. Cincinnati: The Cincinnati Post, 1939.

103 H. A. Ratterman, op. cit., p. 4.

Retail stores selling music supplies indicate a growing music interest in the city. John Imhoff's shop, "At the Sign of the Violin," was opened at Main and Fourth Streets in 1826. Imhoff was the first general dealer in sheet music and instruments.[104] The firm of Williamson and Strong in 1828 offered for sale,

> New piano music, flute duetts, by Rossini and Berbigier, brilliant tone piano octaves, best quality piano octaves, best quality French and Italian violins, guitars, violin cases, flutes, slevens, drums, etc.[105]

Tosso and Douglas conducted a shop for the making and importing of instruments in 1839.[106] By 1840 instrument shops had increased to seven, employing eighteen workers, and doing $25,000 worth of business.[107]

Melodeons, or melopeans, and reed organs were the instruments most in demand. Cincinnati had three factories for producing these in 1851. Two piano shops with fifteen workers had been established by this time. One organ factory employed fifteen workers. The Murch and White workshop, on Fifth Street near Vine, in 1851 advertised its melodeon pianos, "which are better than pianos for slow plaintive music," and its "boudoir pianos."[108]

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[104] H. A. Ratterman, op. cit., p. 4.

[105] F. E. Tunison, op. cit., p. 24.

[106] H. A. Ratterman, op. cit., p. 4.

[107] Charles Cist, Sketches and Statistics of Cincinnati in 1851, p. 260.

[108] Charles Cist, Sketches and Statistics of Cincinnati in 1851, pp. 221, 222.

The Baldwin piano factory began in 1862, and continues to be an outstanding manufacturer of pianos known over the entire nation.[109]

During the decade of 1860-1870, Marie Dietrich McFee, a pupil of Clara Baur, lived in a building where organs were made. Her father was an organ builder. She was able to look down from the family living quarters to the workshop below and watch the builders at work on the scaffolding and at the benches. She relates that the completion of an instrument demanded a celebration that took place around kegs of beer in the shop. It was also the occasion for testing the instrument by various organists of the city. Mrs. McFee states that her mother could recognize, by the style and the type of music being played, which of the town musicians was at the console.[110]

The May Festival.-- Cincinnati's May Festival is one of the major regular musical events in the nation. The biennial concerts offer a week of programs of the recognized finest choral music, performed by the best representative talent of the country. The performances attract audiences from many states. The presentation of the Festival is a city-wide function, and engages the cooperation of many groups.

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109 Federal Writers Project, They Built a City, p. 370. Cincinnati: Cincinnati Post, 1939.

110 Interview between the writer and Mrs. Marie Dietrich McFee, at Cincinnati, April 11, 1942.

The festival idea was brought to the United States by its British settlers. The Welsh Eisteddfod had been popular since the seventh century. Welsh immigrants in eastern United States, especially in Pennsylvania, introduced the music gathering to this country.[111] Cincinnati's population contained a greater proportion of settlers from Wales than did any other locality in America. The musical abilities and traditions of the Welsh must be considered of importance in the musical development of Cincinnati.[112]

The history of the growth of the May Festival is a review of the music history of Cincinnati. The beginning of the Festival is found in the first recorded choral gathering in the city, that of the ladies and gentlemen who met at the Courthouse on December 18, 1800, to have singing. Such singing groups expanded into musical societies, which presented programs that are still considered of high quality. Some of the organizations were of church choirs, or were devoted to the performance of sacred music. They appear to have been chiefly composed of men

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[111] Report of the National Research Council of Music Education, "The Music Competition Festival," p. 267. Journal of Proceedings of the Music Supervisors National Conference, 1930. Ithaca, New York: Music Supervisors National Conference, 1930.

[112] Clara de Chambrun, op. cit., p. 259.

persons of English and French descent. Other groups, such as the Welsh and the Swiss, formed musical societies to study and present standard choruses and oratorios.

English societies.-- Intimations of the May Festival, with its oratorios sung by the combined music groups of the city, are seen early in the musical development of Cincinnati. The first concert of festival character is that of July 18, 1821, when three societies united to present two numbers by Handel. The first performance of complete oratorio in the city was given about 1840 by the Sacred Music Society, led by Victor Williams. His orchestra from the Electic Academy accompanied the chorus. The "Creation," Handel's "Messiah" and "Judas Maccabeus," and Mozart's "Twelfth Mass" were given by the society.[113]

The genealogy of the May Festival may be traced more clearly after 1840. In 1844, the Handel and Haydn Society, of seventy-five members, was founded by Timothy Mason. It became in 1849 the Morris Chapel Singing Society, directed by Elisha Locke. This group presented the "Creation" in the 1851-52 season, with Mme. Caroline Rive as one of the soloists. These two societies were succeeded in 1864 by the Harmonic Society of Cincinnati, with two hundred and fifty members. It was directed by Carl Barus.

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[113] H. A. Ratterman, op. cit., pp. 4, 5.

The Harmonic Society became one of the finest choral organizations in the history of Cincinnati. It was one of the two large organizations which formed the nucleus of the first May Festival Chorus in 1873. The career of the Society ended in 1880, when it sold its large library to the May Festival Association. [114]

Another step in the direction of the Festival was the cooperation of the Cecilia Society, founded by Louis Ritter in 1856, and the Philharmonic Society orchestra. The two organizations presented a program of Mozart, Beethoven, and Mendelssohn on June 5, 1857, under the direction of Ritter. Other programs of the chorus and orchestra include complete symphonies and oratorios. [115]

German societies.-- The Orpheus Society was the other organization which became a central part of the May Festival Chorus. This group was the result of another influence in the music life of the city. The German influence on the music of Cincinnati has been distinctive. The unique contributions of the German chorus have been the male chorus, the a capella choir, and the social music club. The German music societies were formed for the purpose of retaining the culture and folk songs

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114 F. E. Tunison, op. cit., p. 34.

115 F. E. Tunison, op. cit., pp. 43, 51.

of the fatherland. They were festive in nature, and often accompanied singing with drinking.[116]

The first recorded German society was organized in 1838. The group sat around a table at the "Tavern of the Rising Sun." At each place was a book and a quart of beer, in the illumination of two large lard-oil lamps. Among its members were General Augustus Moor, Christian Lange, Godfrey A. Frank, Frederick Gerstacker, author and world traveler.[117]

Later German music societies were the Liedertafel, founded in 1843 under the direction of G. Scheidler; the Gesang- und Bildungs-verein, deutscher Arbeiter, of 1846, directed by Henry Daum and Xavier Vincent; and the Germania, which was organized in 1852. A Swiss society, the Schweizer-verein, founded in 1848 under the direction of Emmanuel Hinnen, consolidated in 1850 with the Nordische Saengerbund, of 1848, a German male double quartette.[118]

The Liedertafel, the Saengerbund, and the Germania united in 1857 to form the Maennerchor. In 1860, Carl Barus

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116 H. A. Ratterman, op. cit., p. 3.
F. E. Tunison, op. cit., pp. 35, 36, 40.

117 H. A. Ratterman, op. cit., p. 3.

118 H. A. Ratterman, op. cit., pp. 5, 6.

directed the organization in a performance of the opera, "Czar and Zimmerman." A portion of the group did not favor the presentation of opera. Barus and those interested in operatic performance left the Maennerchor to organize the Orpheus Society in 1864, which was disbanded in 1885.[119]

Saengerfests.-- Festivals of German singing groups had been sponsored by the German societies. In 1848 the Liedertafel and Arbeiter-verein, and the Schweizer-verein invited a number of singing groups from other cities to Cincinnati to join in the singing of the old German songs and to partake of social fellowship. The groups from Cincinnati, Louisville, and Madison, Indiana, united again in 1849 to hold their first "Saengerfest." A drinking celebration took place at the Longworth vineyard on Sunday afternoon, June 3, 1849. A concert was presented at Armory Hall, at which were sung part songs by German choral composers. The project was patterned after the German Saengerfests, which had originated in Bavaria four years earlier, to celebrate the blossoming of the grapes.[120]

In 1850 the second Saengerfest was held in Louisville.

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[119] F. E. Tunison, op. cit., p. 39.

[120] Cincinnati Gazette, Vol. XXII, No. 6785 (June 5, 1849), 2.

H. A. Ratterman, op. cit., p. 7.
F. E. Tunison, op. cit., p. 40-42.

Societies from Detroit, Cleveland, Columbus, Saint Louis, Lafayette, Hamilton, and Newport were added to the participating groups in 1851, making a chorus of two hundred and forty-seven. A military band from the garrison at Newport provided instrumental music for the occasion. A Saengerfest with almost 2000 singers was held in 1867. Two years later a Saengerfest was presented under the direction of Theodore Thomas. The performance of Beethoven's Ninth Symphony made a great impression upon the musical audiences of the city.[121]

Festival programs.-- In 1871, Maria Longworth Storer proposed a plan for a large musical festival to Theodore Thomas, suggesting that he be conductor of it. Plans for the project were made by Mrs. Storer and Thomas. In the office of Storer, Goodman, and Storer, on September 27, 1872, a group met to prepare for the first May Festival in 1873. An executive committee of George Ward Nichols, president, Carl Adae, Bellamy Storer, George Pendleton, George Jones, Daniel Peireon, John Shillito, and John Church was appointed to carry out the plans.[122]

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121 Leone Frank, op. cit., p. 23.

122 Leone Frank, op. cit., pp. 23, 24.

The May Festival Chorus was organized from the numerous singing societies of Cincinnati and other cities. (Figure 1) The largest part of the chorus was made up of the Harmonic Society and the Orpheus Society. Members from thirty-four of the English, German, Welsh, Swiss, and other societies of the city and nearby cities, made the total number of singers about 1083. An orchestra of one hundred and eight players accompanied the chorus. A special organ for the occasion was built by Koehnken and Grimm.[123]

The first May Festival program, presented in May, 1873, was such a success that a similar program was given in 1875. Theodore Thomas, director of the festivals, commented that the early programs were of a high standard. Since 1878 the Festival has been held in Music Hall, an auditorium built especially for the Festival by Reuben Springer.[124]

The success of the May Festival has continued. The event is now one of the cultural traditions of Cincinnati. Every two years oratorios and other large choral works are presented by the musical organizations of the city. Some of the singing groups which collaborate to form the chorus are the Orpheus Club, organized in 1893, the University of Cincinnati Chorus, Glee Clubs from the

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[123] Leone Frank, op. cit., p. 24.

[124] Leone Frank, op. cit., p. 24.

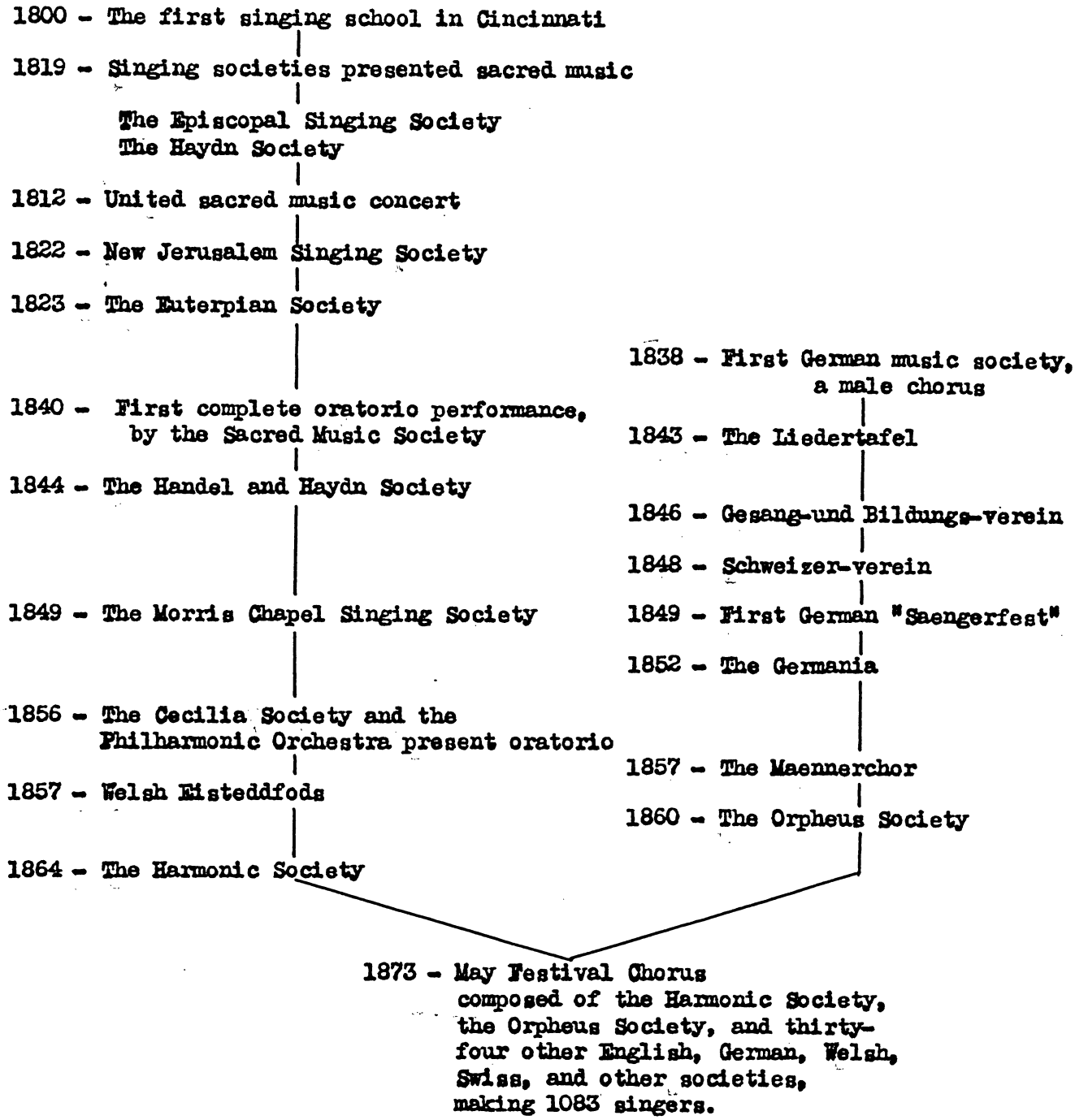


Figure 1. Lines of Development of Choral Music in Cincinnati.

College of Music and the Conservatory of Music, the Mothersingers, and church choirs of the city. The public schools have participated in the Festival by training a chorus of several hundred children. The Symphony orchestra first played for the May Festival in 1906. It has played in each Festival since 1914.

The Cincinnati Symphony Orchestra.-- The best known musical achievement of Cincinnati is its Symphony Orchestra. It is considered one of the major symphony orchestras of the world. It has become outstanding because of the fine leadership of world famous conductors, the influence and financial support of civic leaders, the generous response of the music public of Cincinnati, and the high quality of musical standards which have been maintained.

The first record of musical performance in Cincinnati is that of an instrumental group. The military band attached to Fort Washington played a program in 1799, at a Fourth of July celebration. The first amateur brass band of the town was the Harmonical Society, organized in 1814. This group presented concerts and provided music for intermissions at theatrical performances.

The first civic orchestra mentioned in musical annals of the city was the Musical Fund Orchestra Society, organized April 29, 1835 by leading citizens for the purpose of "the cultivation of musical taste by the encouragement and improvement of

professional and amateur talent." The Society appointed Joseph Tosso first director of the orchestra. The organization presented occasional concerts until after 1840.[125]

During the eighteen forties interest in instrumental music can be observed. There were musical gatherings in clubs and homes. One such group was the chamber music society that met in the homes of Scheidler and Louis Rehfuss. About 1840, Victor Williams organized a student orchestra at the Eclectic Academy. Professionals played with the group, which was skillful enough to present complete Haydn symphonies and to accompany oratorio.[126]

In 1856, the Philharmonic Society, an orchestra of professional musicians, was organized by Louis Ritter. This group played programs consisting of symphonies by Beethoven and Mozart, and of other standard orchestral numbers. The orchestra collaborated with the Cecilia Society to present oratorios and other classical choral numbers. The Philharmonic Society failed after three seasons. The efforts of Henry Andres in 1865 to assemble another such organization was unsuccessful.[127]

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[125] Charles Cist, Cincinnati in 1841, p. 137. Cincinnati: E. Morgan and Company, 1841.

[126] F. E. Tunison, op. cit., pp. 30-33.

[127] F. E. Tunison, op. cit., pp. 43, 51, 56.

The orchestra which can most nearly be considered the beginning of the present Symphony was the Cincinnati Orchestra, started in 1872. George Brand, a violinist, and Louis Ballenburg organized a group of forty players to form what they hoped would be a permanent orchestra. The first concert, presented December 17, 1872, at Pike's Opera House, was well received. George Brand was the director. After his resignation, the orchestra was conducted by Michael Brand, an important musical figure of the period. In 1884, the group was reorganized as the Philharmonic Orchestra. Conductors were Michael Brand, John Brockhoven, and Henry Schradieck. The organization became the nucleus of the permanent Symphony Orchestra formed in 1895. [128]

The financial support of the Cincinnati Symphony Orchestra has been drawn from many sources in the city. In 1893, the Ladies' Music Club appointed a board for the sponsoring of a symphony orchestra. Each member of the company bought a one hundred dollar subscription. Pledges were solicited to raise $10,000 as a guarantee fund. Wealthy patrons of the orchestra have contributed funds and willed income from estates to the organization. The orchestra is now supported by the Institute of Fine Arts, orginated

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128 Program, Cincinnati Orchestra Concert, December 17, 1872. F. E. Tunison, op. cit., pp. 57-59.

by Mr. and Mrs. Charles Taft in 1929, and the activities of the Woman's Committee, formed in 1936.[129]

Conductors.-- The high standards of musical performance of the Cincinnati Symphony Orchestra have been achieved in part through the quality of the leadership of the group. The conductors have been men of international eminence. The differences in their national backgrounds has made for a rich blending of the world's finest music traditions.

The conductors of Cincinnati's early orchestras, though residents of the city, were of various nationalities. The director of the first known civic orchestra was of Mexican birth and received his training in Italy and France. The next orchestra was conducted by Victor Williams who was born in Stockholm, Sweden. The conductorship of the orchestra cannot be traced clearly during its period of frequent reorganization. Among the orchestral leaders after 1850 were Henry Andres, a Frenchman, Louis Ritter, of German background, and George and Michael Brand, of German descent.

The permanent orchestra has been led by men who were outstanding musicians in other cities and countries. Conductors since 1895 have been Frank van der Stucken, a Texan, 1895-1907;

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129 Reba Robertson, "Musical History of Cincinnati," p. 40. Unpublished Master's thesis, Cincinnati Conservatory of Music, 1941.

Leopold Stokowski, from England, 1909-1912; Dr. Ernest Kunwald, a German, 1912-1917; Eugene Ysaye, a Belgian violinist, 1918-1922; and Fritz Reiner, from Hungary, 1922-1931. Eugene Goosens, an Englishman, came to lead the symphony in 1931, and is the present conductor.

The Symphony has become an essential feature in the cultural life of Cincinnati. During the forty-five years of nearly annual performance the Symphony has increased its regular program from ten pairs of concerts each season to the present twenty pairs. Other types of concerts presented during the season are the Popular, the Young Peoples', the College Students', and Special concerts. Annually the orchestra goes on tour, playing concerts in cities of nearby states. Each season the orchestra presents outstanding guest artists on its programs.

Summary

Early music in Cincinnati reflected the same European influences which were dominant in the eastern part of the United States. During the post-Revolutionary period, English traditions formed the accepted cultural patterns. These were later modified by the mixed [illegible] stream of American settlers and foreign immigrants moving west on the Ohio River. The passing American scene was portrayed in Cincinnati's development. The art, drama, and

songs of the nation passed through Cincinnati as the western frontier was expanded.

Cincinnati's position on the nation's greatest inland waterway made the city the gateway to the west and the provider for the south. Cincinnati of 1850 had experienced four decades of swift industrial expansion. The manufacturing enterprises of the city were paralleled in their growth by the development of musical activities. Culture, finance, and population developed together, each dependent upon the other. The financial strength of the city contributed in increasing degree to greater projects for the arts. The growing population provided more support for art, and intensified cultural ambitions. With the prosperity of the city and the accumulation of wealth came a greater desire to stimulate the development of culture.

The large expansion of central European immigration during the latter half of the nineteenth century formed cultural characteristics which were to make Cincinnati outstanding among American cities. To the early English singing societies were added the male chorus and the a cappela choir. Foreign musicians from southern Europe became numerous in the local instrumental ensembles. Additional schools of music and music instructors in educational institutions gave the art a wider dissemination with higher standards, to affect not only the locality, but the

Mississippi valley.

In less than a century Cincinnati developed from an Indian hunting ground into a city with great industrial resources and cultural contributions to give to the nation. The flowering of the musical culture of Cincinnati is demonstrated in the establishment of the Cincinnati Conservatory of Music and the College of Music, the building of Music Hall, the organization of the May Festival, the growth of the Cincinnati Symphony Orchestra, and the services of the Institute of Fine Arts.

CHAPTER III

CLARA BAUR, FOUNDER OF THE CINCINNATI CONSERVATORY OF MUSIC

Introduction

The Cincinnati Conservatory of Music is the realization of an unselfish ambition in the heart of a woman. Clara Baur (Figure 2) devoted her life in a service of love for the cultural advancement of Cincinnati, her adopted home. The Conservatory was her idea. She planned its form of organization and placed its standards. As the chief executive of the school, she had the responsibility of selecting the faculty for all departments, and of making all financial and administrative decisions. Her position at the head of the vocal department of the school demonstrates her unusual caliber as a teacher.

This chapter deals with the life of Clara Baur. Five major topics are treated. They are the ancestry and background of Clara Baur, the founding of the Cincinnati Conservatory of Music, a day in the life of Clara Baur, the personality of Miss Baur, and the end of her life.



Figure 2.-- Photograph of Clara Baur, Founder and Director of the Cincinnati Conservatory of Music, Taken about 1870.

Ancestry and Background

Clara Baur was a descendant of a family of educators and theologians. A direct ancestor of hers was one of the first clergymen to ally themselves with Martin Luther and the Reformation. A more recent forebear was Ferdinand Christian Baur, who founded the first chair of theology in Europe, at Tubingen. His textbooks are still in use in theological schools. One branch of her family was French. Count Gratiere Bertrand, French general under Napoleon, was her great uncle.[1]

Clara Baur's mother was Frederika Finke, born in 1808 in the kingdom of Wurtemberg, in the Black Forest region of what is now Germany. Frederika married George Baur, a Lutheran minister, and they made their home in Bartholemew, Wurtemberg. The couple had two sons, Theodore and Emil, and two daughters, Augusta and Clara. Frederika died on December 9, 1835, at the birth of Clara, in Bartholemew. Clara's father later remarried and had two sons by a second wife.

The Rev. George Baur did not send his children to school but trained them in the influence of the home and the church. Their entire early education was received under his tutelage. Although Clara Baur had little formal academic schooling, she was

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[1] Information received from Wanda Baur (Mrs. Chalmers Clifton), sister of Bertha Baur, November 13, 1941.

considered well educated by her associates. In her childhood, her father kept four students of the diplomatic schools in his home. They were young men preparing for the civil service and for the courts of princes of southern Germany. Their study added to the intellectual environment in which Clara's girlhood was spent. [2]

When Clara was very young, her two brothers, Theodore and Emil, went to America. In 1848, Theodore came to Cincinnati and worked with the banking concern of Espy, Heidelbach, and Company, where he was the originator of foreign departments in Cincinnati banks. [3] Emil came the following year to stay in Cincinnati until he moved to Michigan in 1850. Meanwhile, Clara had been studying piano at Stuttgart, capitol of Wurtemberg. The brothers wrote to Clara urging her to join them, and she arrived in 1849 to act as their housekeeper in the old Nelson homestead on Milton Street. [4] It has not been commonly known to Miss Baur's later associates that she spent eighteen years in Cincinnati prior to the establishment of the Conservatory. Most printed

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[2] Interview between the writer and George Baur, nephew of Clara Baur, at Cincinnati, February 14, 1942.

[3] Cincinnati Post, Vol. 55, No. 137, (June 9, 1908), 4. Cincinnati Times Star, Vol. 71, No. 306, (December 23, 1908), 4.

[4] Cincinnati Commercial, Vol. XXVI, No. 191 (March 15, 1866). Interview between the writer and George Baur, nephew of Clara Baur, at Cincinnati, February 14, 1942.

materials and interviews with friends of Miss Baur refer to 1867 as the date of her first arrival in the city.

Musical training and early activities in the United States.-- Young Miss Baur found in Cincinnati a number of musical people and soon made friends with some of the artists. At that time, Mme. Caroline Rive, a dramatic soprano who was considered one of the outstanding vocal teachers in America, was in Cincinnati. Clara became her pupil and so began her first vocal studies. The major interest in her musical study was always the technique of teaching voice rather than preparation for performing. She was not a performer and never sang in concert. [5]

Clara taught piano and voice during the eighteen years she kept house for her brother. Marie Dietrich McFee was a student of Miss Baur in 1863. She states that Clara Baur came to her home one day each week to teach piano and voice. After the lesson, Miss Baur remained to eat dinner with the family. Clara often arranged to teach three pupils at one lesson. Each student received instruction for twenty minutes, while the other two pupils listened. [6]

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[5] Interview between the writer and George Baur, nephew of Clara Baur, at Cincinnati, February 23, 1942.

[6] Interview between the writer and Marie Dietrich McFee, at Cincinnati, April 11, 1942.

An account is given in the Cincinnati Commercial of a concert Clara Baur presented with her pupils in 1866:

> The vocal and instrumental concert given on Tuesday evening the 13th, at Mozart Hall by Miss Baur and some of her pupils, complimentary to the English Lutheran Chapel, was a success. Miss Baur may well be proud of her pupils. The tenorist deserves much credit, and the amateur instrumental quartet finished the complete success. [7]

There were a number of independent teachers of music in Cincinnati who were effective in widening the musical life of the city, but their teaching could reach only a few. Miss Baur was impressed with the need for a school that would wield a larger influence than private teachers were able to do. She resolved to prepare herself to establish a school of the European Conservatory type. With that ambition she returned to Europe in 1867 to study.

European musical training.-- The Stuttgart Conservatory was well known among the European music institutions, and Miss Baur chose to study the methods used there. Dr. Feist was director of the Stuttgart Conservatory and offered Miss Baur every courtesy. She studied piano with Dr. Sigmund Lebert and Dr. Louis Stark. In order to learn the outstanding methods of voice production, she went to Paris and studied voice culture with Mme. Winter Weber, one of the prima donnas of the Grand Opera in Paris.

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[7] Cincinnati Commercial, Vol. XXVI, No. 191 (March 15, 1866), 4.

She also made a special study of the bel canto of the Italian school under Mme. Maroncelli, an opera singer.[8]

Founding of the Cincinnati Conservatory of Music

With such a background of training in European music methods, Clara Baur returned to Cincinnati to establish in December of 1867 one of the first American conservatories.[9] Her ambition was to build a center of learning for music in the middle west.

Col. J. H. Mapleson, the impresario from London, had high regard for the abilities of Miss Baur, and urged her to start a school in New York City, where a musical venture would have fine possibilities for success. However, she considered Cincinnati's need for a school more important, and judged that Cincinnati would be accessible from the south, the west, and the north. She planned a boarding school so that pupils who lived far from musical opportunities could attend.

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[8] Typed manuscript in Clara Baur's personal clipping book, p. 2.

Interview between the writer and George Baur, nephew of Clara Baur, at Cincinnati, February 23, 1942.

[9] Cincinnati Commercial, Vol. XXVIII, No. 106 (December 9, 1867).

Lewis Leonard, Greater Cincinnati and Its People, p. 329. New York: Lewis Historical Publishing Company, Inc., 1927.

Miss Baur went to Miss Clara Nourse, directress of a fashionable school for girls, with her plan to begin a conservatory in affiliation with that school. She asked to rent a room in connection with the school in order to found a conservatory of music. Miss Nourse was much amused, and ridiculed the idea. However, impressed by Miss Baur's persistence, Miss Nourse consented to allow her to use one of the rooms of the school. Forty-five years later Miss Nourse told the story of the beginning of the Conservatory and said she regretted her scorn for Miss Baur's aims.[10]

Miss Baur fitted the room as a studio with a piano, and began teaching lessons in voice training. She continued to give lessons in the homes of students who required such an arrangement. She soon sought the aid of competent instructors in the various departments she wished to develop, but she was the head of the institution from the beginning. At first she taught voice, piano, and organ. As her faculty increased she relinquished her piano and organ classes, but she always remained head of the vocal department.

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10 Cincinnati Times Star, Vol. 89, No. 118 (May 18, 1927), 6. Article by Nina Pugh Smith, music editor.

Early development of the Conservatory.-- Clara Baur hoped to encourage popular appreciation of the finer European music. She especially favored chamber music. Soon after starting the Conservatory she began presenting faculty concerts and chamber music ensembles. The concert-going public of Cincinnati did not enjoy the type of classic program she offered, and so for some time she had small audiences at her concerts. She then conceived the plan of offering the recitals as benefit concerts for local musicians and organizations. With charity as a motive, people attended the concerts. Soon a number of them began to understand and appreciate classical music for the string instruments.[11] The extent of the success of her efforts is expressed in the comment of a local newspaper concerning a Conservatory concert, "A large audience made up of the very creme de la creme of society enjoyed the concert and made College Hall more populous than a bee hive."[12]

When Clara Baur founded her conservatory, she had no capital or endowment to finance the institution. She encountered

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[11] Manuscripts in historical files of Cincinnati Conservatory of Music.
Information received from Wanda Baur (Mrs. Chalmers Clifton), sister of Bertha Baur, November 13, 1941.

[12] The Graphic, (May 16, 1885).

many difficulties in her efforts, but it is said that she never doubted her ultimate success. Associates of that period say that the early years were filled with problems. Miss Baur said in later years, "I cannot speak of the past, it is too full of agony." [13]

Her early discouragements served only to spur her on to greater efforts. She won the respect of some of Cincinnati's substantial families, who sent their children to her for study. Some even enrolled for their own musical development. In time she gained the confidence of friends, who aided her with financial gifts to be used in scholarships for worthy students.

Administration.-- In the first years, Miss Baur executed all the major duties of managing the Conservatory. She determined the policies of the school, selected staff and faculty members, solicited and interviewed prospective students, kept the account books, and taught in three departments. An important part of her work was making the necessary social, artistic, and financial associations for the institution. [14] However, she soon came to delegate many responsibilities to qualified assistants. Directors,

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13 Paper by Emma Roedter in memory of Clara Baur, read at Ohio State Federation of Music Clubs, December, 1913.

14 Interview between the writer and George Baur, nephew of Clara Baur, at Cincinnati, February 14, 1942.

secretaries, and heads of teaching departments were appointed to fill some of the growing offices of the Conservatory.

Miss Baur's niece, Bertha Baur, came to the school in 1878 and Miss Baur assigned to her the clerical work.[15] Gradually Bertha assumed more of the administrative functions. After 1902, Clara Baur was nominally head of the voice department and teacher of voice. She continued, however, in point of fact to direct the policies and plans of the school until her death.

The Conservatory increased in enrollment and faculty under Clara Baur's management. Its growth necessitated three changes of location, in 1876, 1884, and 1888. Each move resulted in more spacious quarters for operation of the institution.

A permanent home for the school.-- The continued expansion of the Conservatory reveals the purposiveness and devotion of Miss Baur's efforts. She was constantly seeking a better environment in which to surround her students with beauty and dignity. Her aim was to offer her students comfortable, home-like living quarters, with an atmosphere of broad culture conducive to the pursuit of artistic development. Clara Baur felt a need to be close to nature and wished to find a place where her students

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15 Interview between the writer and George Baur, nephew of Clara Baur, at Cincinnati, February 23, 1942.

would be inspired by natural beauties and relax in an environment of trees, flowers, and spacious lawns.

Miss Baur found in the Shillito place in Mt. Auburn the location she had been seeking. Intimates of Clara Baur relate the story that, while she was seeking a permanent home for the Conservatory, she had a dream in which she saw a house which she later discovered to be the Shillito mansion. In the vision, she said, she saw a hand pointing from the sky toward the hilltop on which the house is situated. When she awoke she told Bertha Baur that she was going to buy the place she had visioned. [16]

Clara Baur was opposed by her family and business advisers in her project to move there, but she remained adamant in her plans. Another story, similar to the first, is that when she was confronted with the difficulties of arranging the expansion, she knelt in prayer. When she rose she picked up a scrap of paper from the floor and found written on it, "I will build thee a house." She took this as a portent of success and determined to move to the new location and to dedicate the school to God. [17]

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16 Interview between the writer and Dr. and Mrs. Edgar Stillman-Kelley, members of the Cincinnati Conservatory of Music faculty, at Oxford, Ohio, August, 1941.

17 Cincinnati Enquirer, Vol. XCIV, No. 13 (April 22, 1934) Section 3, p. 2.

The Shillito heirs had great respect for the memory of their father. They had refused to sell the estate, though offered large sums of money for it. However, they held Miss Baur in such high esteem that they considered it would be an honor to the family to have her use the home as a music center.[18]

The intensity of her emotional feeling regarding the new home for her conservatory is revealed in a remark to a friend. When the Rev. Frank Nelson asked her to say a few words at the laying of the cornerstone of the conservatory concert hall, in 1901, she said, "I know that I have the best breathing system in the world for my pupils, but if I ever get out there to speak I won't have any breathing system at all." But she spoke so inspiringly at the ceremony that people passing on the street stopped to listen and men reverently removed their hats.[19]

The move to the Mt. Auburn estate in 1902 was the culmination of her dreams and plans. The next year in the following interview she related the story of the happiest day in her life.

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[18] Interview between the writer and Frederic Shailer Evans, member of the Cincinnati Conservatory faculty, at Cincinnati, October 29, 1941.

[19] Cincinnati Commercial Tribune, Vol. XXXV, No. 50 (August 3, 1930), 3.

"The supremely happy day of my life," said Miss Clara Baur, "was the day, two years ago, when the cornerstone of the permanent home of the Cincinnati Conservatory of Music was laid and the building dedicated to the study of music in the name of the Triune God. You see," she said, as she settled back in her chair, "it realized the hopes of a lifetime. And I dreamed a dream, and the dream has come true. I remember the day just as well - the happiest day of my life. In the early morning it rained a little and I was fearful that the weather was to be bad. But when the stone was laid the sun was shining brightly. I remember the people coming, all friends, and I remember the words of the Rev. Mr. Nelson of Christ Church. He wore his surplice in honor of the day. As the people passed on the streets I looked up and saw that they stood with uncovered heads. There are not many that live to see their dreams come true; there are not many that work and see the work come out as they have planned. But it was so with me, that as I dreamed, the hopes of all my life came true one bright, bright, day." [20]

A Day in the Life of Clara Baur

A description of a typical day in the life of Clara Baur, in 1892, may reveal the routine of her work at the institution to which had then devoted twenty-five of her forty-five years of service.

After breakfast in the dormitory dining room, Miss Baur read passages from the Bible to the girls assembled there. She then went to her room to make the plans for the day. At that time she conferred with her niece, Bertha Baur, regarding any special events or policies. Next, she prepared her daily teaching schedule. Every minute was to be filled. She listed the

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20 Cincinnati Times Star, Vol. 66, No. 307 (December 24, 1903), 7.

students for their lessons that day and sent a messenger to notify them of the schedule.

Clara Baur had her own teaching technique for vocal instruction. She never sang for demonstration to her students, even in private lessons, but used the piano for illustrative purposes. If a student failed to appear for a lesson, she did not waste that time, but sent for another student who needed an extra lesson. A free lesson or scholarship lesson was called a "love lesson."

At noon Miss Baur took special breathing exercises, to which she attributed her fine physical condition. After lunch she resumed her private teaching.

At four o'clock she rang the large bell used to announce meals. This called the students to assemble for solfeggio class. She placed great emphasis upon solfeggio as a foundation for a musical education.

At the evening meal, she often had as her guest some outstanding artist. Many such were frequent visitors to the Conservatory. After dinner, the students gathered in the drawing room, where, on Wednesday evenings, they were led by Miss Baur in the regular prayer meeting.

Evening duties.-- Later, Clara Baur went to her room to continue her day's work. Each evening she carefully checked music publications, programs, and catalogues, in search of new

teaching materials.[21] A project requiring constant revision was the manuscript of her textbook on vocal methods.[22] She often wrote for publication material dealing with religious subjects.[23] An absorbing task was the collection of material about the Conservatory for her scrap books.

During the evening, many problems of administration required the attention of Miss Baur. The conduct of the young lady students was one of her most important considerations. The students were required to attend divine services regularly on Sunday morning. The rules and regulations which referred to the conscientious employment of time by students, and to their correct deportment within and without the schoolroom, were enforced.

At the close of her busy day, not the least of Clara Baur's disturbances were the soft strains of barbershop harmony, which often floated on warm spring breezes toward the windows of the girls' dormitory. In such a manner the gay young blades of

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21 Interview between the writer and Wanda Baur (Mrs. Chalmers Clifton), sister of Bertha Baur, at Cincinnati, April 29, 1942.

22 Manuscripts and letters of Clara Baur.

23 Lutheran World. (February 10, 1899; February 16, 1899).

the nineties tendered their respect to the charm and loveliness of the young ladies of the Conservatory. When Clara Baur heard the dulcet music of serenading on the evening air, she rose from her work to deal judiciously with the situation.[24]

The Personality of Miss Baur

Clara Baur was a woman of great charm and grace. She was small, only five feet, two inches tall, and had attractive auburn hair and clear blue eyes. During her early years in Cincinnati she wore her hair in braids, as was the fashion. Friends describe her as being gentle and sweet of disposition. She was studious and read and spoke French, English, German, and Italian. Her tastes were simple and she took pleasure in her work and church activities rather than in elaborate social life. Her accomplishments kept her young in spirit. She endeavored to conceal her age because she said she wanted to remain young with her students.

Miss Baur was a strict disciplinarian with herself as well as with others. It is said of her that she did not unbend

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[24] Interview between the writer and Louis Saverne, member of Cincinnati Conservatory of Music faculty, at Cincinnati, May 22, 1942.

or lose her poise at any time. She maintained her reserve on all occasions. She could apologize graciously for errors without self-consciousness. [25]

In her position she was called upon to make formal and informal speeches. Although she disliked appearing in public, she wrote and delivered the speeches which were a part of her duties. It is said that she spoke English with a German accent. Occasions on which she addressed the public or the student body of the school included commencements, the annual Tree Day, formal banquets, and other important events in the life of the Conservatory.

Miss Baur was enthusiastic and tireless in her work. At one time she was regularly teaching 124 lessons each week. [26] She was constantly revising and adding to her vocal method so that she might publish the best result of her training and experience in order to give to others her knowledge and understanding of vocal teaching.

Clara Baur had a great deal of determination and courage, and usually was not swayed from her beliefs and projects by the

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25 Interview between the writer and George Baur, nephew of Clara Baur, at Cincinnati, March 7, 1942.

26 Written manuscript in personal clipping book of Clara Baur.

opinions or criticism of others. She was not afraid to propose innovations which she felt to be valuable, even though they were not of the accepted traditions of the time. Examples of her foresight are her pioneering establishment of a residence department for pupils, [27] a summer music school, [28] and a placement bureau for graduates. [29]

Those who worked with Miss Baur report that she had great executive and business ability, and cite as evidence of her astuteness the fact that when she died the Conservatory was financially sound and had no debts. From the inception of the school she had kept books carefully and had them audited yearly. [30] A comment of a man who knew her is that she was thrifty and had "frugal ideas as well as liberal mindedness." [31] Clara Baur was

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[27] Lewis Leonard, Greater Cincinnati and Its People, p. 329. New York: Lewis Historical Publishing Company, Inc., 1927.

[28] David A. Roberton, "Summer Schools," Encyclopedia Britannica, Vol. 21, p. 557. Fourteenth Edition. J. L. Garvin, Editor in Chief. New York: Encyclopedia Britannica Inc., 1929. Roberton indicates that the earliest program of summer study in the United States was held at Harvard University in 1869. It may be noted that the Cincinnati Conservatory of Music began its summer school program one year earlier.

[29] Interview between the writer and Wanda Baur (Mrs. Chalmers Clifton), sister of Bertha Baur, at Cincinnati February 22, 1942.

[30] Interview between the writer and George Baur, nephew of Clara Baur, at Cincinnati, March 21, 1942.

[31] Chic Magazine, (March 23, 1901). Clipping in Clara Baur's scrapbook.

respected for her integrity of character. Her associates say that she never broke a promise. She maintained a scrupulous honesty in her financial administration.

Miss Baur was grateful for kindness and generosity, but she was not interested in any honors paid to her personally unless she felt that the ideals for which she stood were being recognized. She appreciated worth in others and it is reported that she was never heard to speak ill of any person or school. She often said, "There is plenty of room for all and I have been richly blessed and am glad to hear that others are enjoying a like measure of success." [32]

She was interested in all people, from children she met around the campus to great artists of fame and position. She was never too busy to take time to talk with anyone who sought her. She had many friends but no intimates. [33] An early friend was her teacher, Mme. Caroline Rive. Other associates were Henry Andres and Michael Brand, local artists and teachers. Mary Gallagher and Mrs. Frederick Burckhardt were two of her closest personal associates. She valued their friendship so highly that

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[32] Cincinnati Commercial Tribune, Vol. XVII, No. 189 (December 19, 1912), 2.

[33] Interview between the writer and George Baur, nephew of Clara Baur, at Cincinnati, March 7, 1942.

she deposited their autographs in the cornerstone of the Conservatory building in Mount Auburn. [34]

It was the desire of Clara Baur to bring happiness to all those she could reach and she felt that music was the best means of doing this. Once, when a pupil of hers was to sing on a program, she said, "My dear, if there be one person in the audience who appreciates that song it is worth singing for that one person." [35] She often said to her pupils, "You must feel what you sing." [36]

Religious ideals.-- A part of Miss Baur's belief was that the cultivation of aesthetic refinement and the grace of God were the two necessities for the development of the individual. [37] She taught that art is the handmaiden of religion. She was always deeply devoted to her religious ideals, and constantly stood for the good in art and in life. Rabbi Isaac M. Wise wrote of her, "Miss Baur's writings show that she is a good woman, and a pious one, ... much of a mystic and a dreamer in the realm of religion." [38]

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[34] Musical Courier, (August 28, 1901).

[35] Cincinnati Commercial Tribune, Vol. XVII, No. 189 (December 19, 1912), 2.

[36] Sharps and Flats, Vol. IV, No. 2 (March 1913).

[37] Sharps and Flats, Vol. IV, No. 2 (March 1913), 6.

[38] The American Israelite, (March 2, 1899. Leo Wise and Company, Publisher & Proprietor, N. W. Corner 5th and Race, Cincinnati.

Her faith sustained her in her determinations. She dedicated her work and her school to God and believed that much of the success of her plans was due to the grace of His will. The year before she died she said in a speech, "By faith in God the Cincinnati Conservatory was planted as 'a grain of mustard seed' growing continuously, by His grace, until it shall be like a great tree with more and more outspreading branches, that bear blessed fruit for life and eternity." [39]

She wrote a series of articles of scriptural interpretation for the Lutheran World. [40] She read and meditated upon the Bible daily. A newspaper comment was, "There is, perhaps, no closer student of the Scriptures among Cincinnati women than Miss Clara Baur." [41]

Her religious faith was active in her works. She supported many missions. The Lutheran church considered her a loyal member with a liberal outlook on religious dogmas. [42] An

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39 Copy of Clara Baur's speech on Tree Day, April 1, 1911.

40 Lutheran World, (February 10, 1899; February 16, 1899). Clippings in scrap book of Clara Baur.

41 Cincinnati Commercial Tribune, Vol. VI, No. 18 (July 2, 1901), 6.

42 The Lutheran Church Magazine, (August 12, 1915). Article by Rev. E. P. Wagner.

interest which permeated Clara Baur's life was her devotion to Christian missions. She believed that every effort should be made to encourage and sustain missionary activities. Through her leadership a strong missionary society was established at the Conservatory. When she spoke to gatherings of students, she used every opportunity to urge their cooperation with missionary service. The purpose of her work was for a spiritual ideal even more than for a great music school. [43]

Philanthropy.-- Benevolence was one of Miss Baur's outstanding characteristics. Most of her philanthropic acts were done quietly and without the knowledge of the public. An acquaintance wrote of her as follows:

> Miss Baur had aided numerous persons to help themselves, and while the Conservatory does not give out public scholarships, she considers it more delicate to arrange those matters in strict confidence between herself and the beneficiary. [44]

It is said that no one ever appealed to her in vain for help or guidance.

Miss Baur did not accept any salary for her services, but used from the income of the school only that amount necessary

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43 Sharps and Flats, Vol. IV, No 2 (March, 1913).

44 Letter from Mary F. Whitfield to San Diego, California Club, dated February 16, 1903.

for her modest living expenses, so that the remainder was returned to the school for securing finer teachers or for scholarships for students. She aided any students who were worthy and needy. A newspaper statement is that she educated a number of talented students free, and in several instances supplied the funds for foreign travel and study.[45] Her aim was to find outstanding students and develop their talents rather than to bring music to the general level of the ordinary student. Even after the Conservatory had gained solid prestige and reliable income, she continued to offer performances and concerts for the benefit of individuals and organizations. She especially aided charitable groups and church organizations.

The Rev. Frank H. Nelson, Rector of Christ Episcopal Church, wrote of her,

> Miss Baur, while not a member of Christ Church, was one of its warm friends always....for Christ Church she was ever ready to do anything in her power, and very constantly she helped us, lending us music and musicians again and again to enrich our services and to help us in our work.[46]

She was eager to stimulate the development of all forms

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45 Cincinnati Times Star, Vol. 65, No. 309 (December 26, 1902), 4.

46 Year Book of Christ Episcopal Church, 1913. Article by Rev. Frank Nelson.

of good music in the city and fostered any movement to that end. She guaranteed a position as violin teacher to the concert meister of the Cincinnati Symphony Orchestra and endeavored to use on her faculty as many of the orchestra members as possible. In this way she aided the orchestra to continue its existence with capable artists.[47] On many occasions she donated the services of members of her faculty as soloists for the symphony concerts. The Board or Directors of the orchestra expressed their appreciation of her many favors to the organization.[48] In 1908 she guaranteed to pay a part of any deficit that might be incurred by the orchestra series.[49] She subscribed $1,000 to be paid annually to the Symphony for five years beginning in 1910.[50] Comments of contemporaries were that "every genuine musician found in her either a generous patroness or a no less generous

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47 Cincinnati Times Star, (October 16, 1895), 1. Cincinnati Commercial Gazette, Vol. LII (November 6, 1895), 2. Cincinnati Commercial Tribune, (November 24, 1904).

48 Letter from the Board of Directors of the Cincinnati Symphony Orchestra to Miss Baur, dated December 24, 1908.

49 Letter from Symphony Orchestra Association to Miss Baur, dated March 7, 1908.

50 Contract signed by Clara Baur, dated May 7, 1909. Marked paid in full May 1, 1914.

and honorable rival." [51]

Miss Baur as a teacher.-- Miss Baur planned her curriculum to offer a well-rounded musical, intellectual, and physical education to her students. From the beginning of her school she had insisted that each student follow a professional course of music study. She emphasized a broad historical and theoretical background in addition to training for performance. [52] She was concerned with the general well-being of the pupils and devised her voice training method with care so that it would preserve and stimulate the health of the vocal organs and the whole body. Students were required to participate in athletic activities.

She received recognition of her ability as a teacher from authorities. Mme. Therese Tietjens, an outstanding singer in the Royal Opera in London, listened to one of Miss Baur's pupils sing and praised the method, the tone quality, and the interpretation as perfect. [53]

Miss Baur felt strongly that good deportment, refinement

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51 Cincinnati Commercial Tribune, Vol. IX, No. 162 (November 24, 1904), 3.

52 Cincinnati Enquirer, Vol. LXX, No. 306 (November 2, 1913), Section 3, p. 3.

53 Musical Courier, (December 25, 1895). Clipping in the files of the Cincinnati Conservatory of Music.

of etiquette, and high literary attainments were necessary to the best development of force and beauty in the art of music. To this end she emphasized the teaching of social graces, elocution, English, German, French, and Italian literature and languages. [54] Miss Baur thought of a conservatory faculty as a circle, with the student in the center. Each teacher made his contribution to the student from a different point, and in its entirety the completed circle made for a wholeness and completeness in the musical education of the pupils.

Students said that she stressed the learning of courtesy and grace as well as of music. One student says that Miss Baur insisted upon correct posture at all times. [55] She is quoted as often saying to her pupils: "Young ladies! Young ladies! Princess pitch and fairy footsteps." [56]

A newspaper article concerning her teaching objectives states:

> Miss Baur's aim is two fold: To fit young people, as circumstances dictate, for a professional career or for a social position, in which through their high culture in the art of music they may wield a more potent influence for good. [57]

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[54] Typed manuscript in Clara Baur's personal note book.

[55] Cincinnati Times Star, Vol. 98, No. 83 (April 7, 1937), 5.

[56] Alumni Association Notes, June 11, 1925.

[57] Cincinnati Times Star, Vol. 65, No. 309 (December 26, 1902), 2.

She hoped to give her students a form of education and a design for living that would satisfy the scope of their talents and fill their leisure hours with worthwhile pleasure.

Clara Baur guarded her position as the outstanding teacher of the vocal department. She was devoted to her teaching and, after 1878, refused to employ any artist in the department to whose work her own would be compared. It was her policy to use only her former students as her vocal assistants. She was urged by Bertha Baur to strengthen the vocal department by hiring well-known artists, but she was determined to retain the administration of the school and her position as head of the vocal department.

In Clara Baur's later years the problem was of great concern to her. She finally acceded to Bertha Baur's demands for an European vocal teacher. The conflict saddened her last days. Only a few days after the decision was made, while Bertha Baur was in New York employing the new teacher, Clara Baur died.[58]

Relationship with school personnel and the public.--Miss Baur's relationship with her students was close, friendly, and understanding. She refused to attend concerts of her pupils for fear that her presence might cause stage fright in timid

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58 Interview between the writer and George Baur, nephew of Clara Baur, at Cincinnati, February 23, 1942.

students, but she stood outside the stage door with a critical ear planning for the future training of the performer. [59]

Many of her students expressed affection for her. Letters from them indicate that they were grateful for her kindnesses and friendship even after they were away from school. A newspaper article tells of the appreciation students show for her "tenderness and motherly care." [60]

She manifested a personal interest in the lives and ideals of her students. She fostered parties and evening "spreads" to make the boarding students feel happy and at home. Students were encouraged to bring their problems to her and she was eager to talk with them.

A letter illustrates Clara Baur's genuine interest in her students. A young lady wrote:

I was a student at the Cincinnati Conservatory of Music in 1904. My most treasured memory is of a morning soon after my arrival, a horribly home-sick girl wanting nothing in the world but to board a train back to Texas. Several girls had come in to cheer me, when the door opened and a tiny little old lady in black, with a 'button' of red hair on top of her head, came in smiling. She asked if I were the new girl -- I admitted it tearfully, but said I wanted to go home - I was sick. She patted

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59 Cincinnati Enquirer, Vol. LIV, No. 192 (July 11, 1897), 18.

60 Cincinnati Times Star, Vol. 65, No. 309 (December 26, 1902), 2.

me on the shoulder and said that she would see about it. I thought she was the housekeeper, but the look of awe on the faces of the girls soon undeceived me. They told me my visitor was Miss Clara Baur. Soon after, a servant brought a bottle of Miss Baur's favorite remedy - with instructions that I take it at once, an original but effective cure for homesickness in my case at least. [61]

Members of her faculty say that she was warm-hearted and sympathetic. She seldom took time for a vacation, but she urged her faculty members to rest and travel or to go away for study during vacation periods. [62] She was open minded and flexible regarding methods of teaching and allowed outstanding musicians to use their individual systems, while supervising the whole organization for general unity of outcomes. She had active perception and intuition which were unusually keen in selecting outstanding musicians for her faculty and she possessed a unique ability for securing the cooperation and best efforts of her faculty. Most of her faculty were devoted to her and gave their best efforts to assist her in carrying out the policies of the school.

She had many friends among the great artists of the day. Tietjens, Rubinstein, Gadski, Calve, Lina Cavalieri, Julie Rive-King, Charles Wakefield Cadman, Kreisler, Theodore Thomas, and

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[61] Unpublished historical bulletin, written by Dr. Dan Gibson, member of Cincinnati Conservatory of Music faculty, 1937.

[62] Sharps and Flats, Vol. IV, No. 4 (June, 1913).

Caruso visited her when they were near. She and Mrs. Edward McDowell visited and corresponded with each other.[63] Letters from Schumann-Heink and Olga and Leopold Stokowski indicate their friendship for Miss Baur.[64] The music critics, Krehbiel[65] and Liebling[66] were friends of Miss Baur and held her in esteem for her professional work and personal influence. Her life bridged the years from the days when Stephen Foster and Jenny Lind were in Cincinnati to the modern era of artists such as Schumann-Heink and Stokowski.

She gave her assistance freely to the worthy musical organizations of the city. She was a patron of the better performing groups and urged her faculty members to help them. One of her last projects was the organization of the Cincinnati McDowell Club.[67]

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[63] Letters from Mrs. Edward McDowell to Clara Baur, dated August 23, 1910, and January 3, 1911. Letters from Clara Baur to Mrs. McDowell, dated April 3, 1911.

[64] Letters to Clara Baur from Schumann-Heink, and Olga and Leopold Stokowski, 1911.

[65] Cincinnati Enquirer, Vol. XCIV, No. 13 (April 22, 1934), Section 3, p. 2.

[66] Musical Observer, (November 1916). Clipping in the files of the Cincinnati Conservatory of Music.

[67] Manuscript by Clara Baur, in her personal note book.

The End of Miss Baur's Life

Miss Baur died of heart failure on Tuesday, December 18, 1912, at the age of 77 years. On the previous Sunday she had attended the Lutheran Church as usual. On Monday she had conducted sixteen classes in music and sat until 10 o'clock that evening working on a text book for voice culture, soon to have been published. She was buried in Spring Grove Cemetery, Cincinnati.[68]

After her death many poems and eulogies were written in appreciation of her personality and her achievements. Mrs. John Hoffman, who for many years has devoted her service to the Conservatory and was a close friend of Miss Baur, wrote as the summation of her life, "She was distinguished for the example she set of the art of living."[69]

Judgments of Miss Baur by Her Contemporaries.-- The esteem in which Miss Baur is held is revealed in comments of critics and in letters from students expressing recognition of her influence. As early as 1887 a newspaper article said of

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[68] Cincinnati Commercial Tribune, Vol. XVII, No. 189 (December 19, 1912), 2.
Cincinnati Enquirer, Vol. LXIX, No. 354 (December 19, 1912), 5.

[69] Official Bulletin of the Cincinnati Conservatory of Music, Vol. III, No. 6 (December, 1934), 1.

her, "Miss Baur's reputation extends throughout the United States."[70] A music critic of the day, J. S. Van Cleve, wrote of Miss Baur, in 1902, "She is unquestionably one of the remarkable and distinguished women of the nation."[71] Miss Baur received the recognition of having her biography appear in the 1908 issue of "Who's Who in America."[72]

Summary

Clara Baur was born in Germany in 1835, and received her early musical training there. She came to Cincinnati in 1849. For eighteen years she studied and taught music in the city. After further study in Europe, Clara Baur established the Cincinnati Conservatory of Music in 1867. She was the director of the Conservatory and head of the vocal department until her death in 1912.

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70 The Illustrated News (August 21, 1887). Clipping in Scrapbook of Clara Baur.

71 Letter from J. S. Van Cleve to Bertha Baur, dated July 18, 1902.

72 Who's Who in America, p. 114. Chicago: A. N. Marquis and Co., 1908.

The accomplishments of Clara Baur demonstrate the power of her personality, which was a unique combination of religious idealism, warm personal interest in her students, financial sagacity, and administrative abilities. An intensity of spirit and tenacity to the standard of high ideals is evident in her life. She had the courage to act in accordance with her beliefs, and an enthusiasm for teaching that continued to the last day of her life. Those who knew her well speak of the courtesy, the refinement, and the high standard of conduct that made her unforgettable, both as a teacher and as a friend. A strong Christian philosophy of life gave faith to her ambition to establish the good in music as she saw it paralleled in life.

During the life of Clara Baur, she was honored as an outstanding music educator. The city of Cincinnati owes, in no small measure, gratitude to her efforts for its position of cultural eminence. Through the widespread musical activities of her students, she played a significant role in the cultural development of her adopted land.

CHAPTER IV

EARLY GROWTH AND EXPANSION

Introduction

This chapter deals with the founding of the Cincinnati Conservatory of Music, the early growth of the school, and its expansion during the last two decades of the nineteenth century. Four main divisions are treated. They are: (1) the beginning of the Conservatory, on Seventh and College Streets, in 1867; (2) the first separate establishment, on Eighth and Vine Streets, in 1876; (3) the first expansion, with the move to Broadway, in 1884; and (4) the second expansion, with the move to Fourth and Lawrence Streets, in 1888.

The basic features of the organization and administration of the Conservatory are revealed by the developments in its history during its first thirty-five years. During this time the Cincinnati Conservatory of Music was maintained as a proprietary institution, yet was dominated by the philanthropic, religious, and cultural interests of its founder.

The Beginning: Seventh and College Streets

The Cincinnati Conservatory of Music had its beginning in 1867 with the founding of Miss Clara Baur's Conservatory of Music.[1] It was established in a one room studio in Miss Nourse's School for Young Ladies, at 87 West Seventh Street. (Figure 3). Classes were open in December, 1867,[2] with a faculty of four members. Clara Baur and Caroline Rive were teachers of voice.[3] Michael Brand was instructor of the string department. Henry Andres was the piano teacher.[4]

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1 Cincinnati Commercial, Vol. XXVIII, No. 106 (December 9, 1867), 8.

2 Cincinnati Commercial, Vol. XXVIII, No. 106 (December 9, 1867), 8.

3 Information received from Wanda Baur (Mrs. Chalmers Clifton) sister of Bertha Baur, November 13, 1941.

4 Interview between the writer and George Baur, nephew of Clara Baur, at Cincinnati, March 8, 1942.

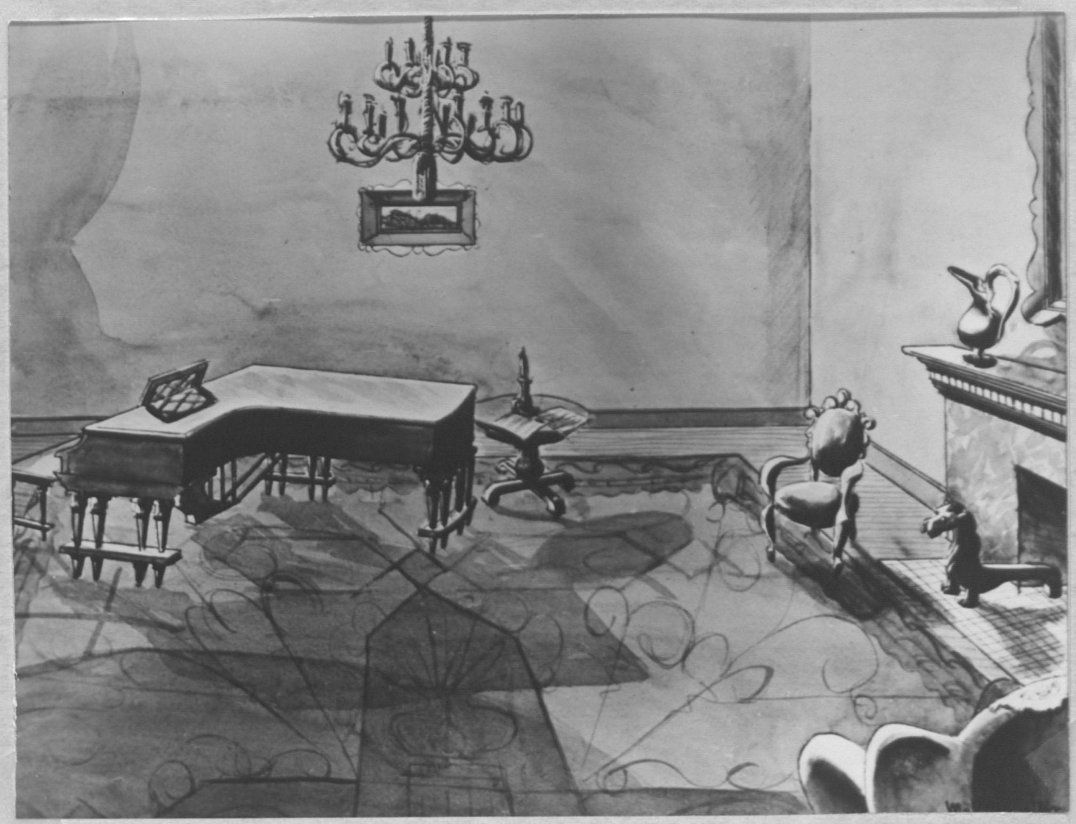


Figure 3.-- Photograph of Artist's Conception of the One Room Studio of the Cincinnati Conservatory of Music, on Seventh and College Streets, 1867-1876.

Andres was well known in the musical circles of Cincinnati. Because of his wide acquaintance and prestige, Miss Baur appointed him director of the musical activities of the school. [5] The faculty was composed of the outstanding combination of teachers and performers available in the city at that time.

Early policies.-- An important feature which was emphasized from the inception of the institution was the residence department. Arrangements were made during the first year to house and board pupils from out of the city. [6] This policy was unique at that time in America, but was a common practice in European music conservatories, including the Stuttgart Conservatory, where Clara Baur had studied. The residence plan has continued as a chief pattern of the school life, enabling women, and later, men, from other localities to attend the Conservatory.

An atmosphere of homelike quality was created in the school, where guidance and a sound philosophy of life built on Christian ideals were valued equally with academic knowledge and artistic performance. Miss Baur and the teaching staff maintained

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5 Cincinnati Commercial, Vol. XXVIII, No. 106 (December 9, 1867), 8.

6 Cincinnati Commercial, Vol. XXVIII, No. 106 (December 9, 1867), 8.

an interest in the personality, attitudes, and capabilities of each student. This personal interest extended to a responsibility for the placement of the graduates of the school in teaching and professional positions.[7]

From the beginning the school fostered a policy of stimulating continuity of effort. In order to prevent loss of interest and technique by pupils during the usual vacation period, a summer school session was inaugurated at the end of the first season, 1868,[8] and was continued each summer. This policy has been continuous to the present. Each summer the Conservatory offers courses for its regular students and for teachers who are employed during the winter season.

Civic cooperation.-- A powerful influence on the direction of the growth of the Conservatory is the policy Clara Baur maintained from the beginning of cooperating directly with the community. The effect of her policy can be seen in the relationships of the Conservatory with religious organizations, civic welfare plans, and social groups. Benefit performances

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[7] Information received from Wanda Baur (Mrs. Chalmers Clifton), February 22, 1942.

[8] Cincinnati Commercial, Vol. XXIX, No. 20 (September 21, 1868), 7.

by Conservatory personnel were given frequently for various groups and individuals. In its relationship with Cincinnati, the school was intended to be of service to the city, and to heighten the artistic activity of its cultural life. Clara Baur was aware of the social importance of musical affairs and emphasized social consciousness in the relations of the school with the public.

On the other hand, the cooperation which the Conservatory has received from civic and business interests in Cincinnati has been beneficial to the growth of the school. In the first month that the school was open, music stores in town distributed the Conservatory circular of terms.[9] For many years music merchants allowed Miss Baur to use their studios, organs, and pianos for her teaching. They frequently opened their halls for the presentation of the school's programs. In 1868, classes were held in the building of the Chickering Institute, on George Street, as well as in the Conservatory studios, for the convenience of city students.[10]

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[9] Cincinnati Commercial, Vol. XXVIII, No. 106 (December 9, 1867), 8.

[10] Cincinnati Commercial, Vol. XXIX, No. 20 (September 21, 1868), 7.

A move on the part of the school to identify itself with the city was the designation in 1869 of the institution as the Cincinnati Conservatory of Music.[11] For the two preceding years the school had been known as Miss Clara Baur's Conservatory of Music.

Development of curriculum and faculty.-- The Conservatory gave early evidence of its policy of a constantly expanding program. Advertisements for the opening of the fall session in the second year, 1868, indicate the rapid development of the school. The departments were enlarged in teaching fields and in faculty. The instrumental department consisted of seven teachers, who provided instruction in piano, violin, and flute. The vocal department was composed of three faculty members. A theoretical department with two instructors had been added. In order to reach a student body of varying needs, classes were taught in both the afternoon and evening.[12] By the fall of 1869, the developing curriculum of the school had expanded to include language courses in Italian, French, and German.[13]

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[11] Cincinnati Commercial, Vol. XXX, No. 3 (September 3, 1869), 7.

[12] Cincinnati Commercial, Vol. XXIX, No. 20 (September 2, 1868), 7.

[13] Cincinnati Commercial, Vol. XXX, No. 17 (September 17, 1869), 5.

The faculty was further enlarged in 1871, when W. W. Gilchrist came from Philadelphia to teach voice, theory, and composition. In that year Henry Andres, who had been designated as the director of the school since 1867, was appointed director of the piano department.[14] Thereafter, Clara Baur was termed the Directress of the Conservatory. An European artist was added to the Conservatory personnel in 1873 when Jacob Bloom came from the Stuttgart Conservatory to head the violin department.[15]

Early programing.-- The Conservatory has always offered programs to the public, with the aims of presenting evidence of results in the school's teaching, and of serving the needs of the city's audiences. The purpose was to increase the musicality of the performers as well as to raise the level of appreciation of the listeners. The quality of the programs had improved continually and has always enhanced the prestige of the school. Spring concerts have been an annual feature since 1869.[16]

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[14] Cincinnati Commercial, Vol. XXXII, No. 14 (September 15, 1871), 5.
Information received from Wanda Baur (Mrs. Chalmers Clifton), November 13, 1941.

[15] Cincinnati Commercial, Vol. XXXIV, No. 15 (September 18, 1873), 3.

[16] Cincinnati Commercial, Vol. XXXI, No. 273 (June 1, 1871), 2.

An example of the school's policy of public appeal is the system of public examinations instituted to enable students to present their accomplishments before the judgment of the audiences. The public examinations were a part of the school's program from the early years. This feature is now continued in the graduate recitals of the Conservatory students.

The development of the musical standards of the school is reflected in the musical material presented on the programs. A newspaper in 1873 refers to a concert given by Miss Baur's pupils as "one of the best ever given by musical students in this city." [17] Programs of 1875 list compositions by Chopin, Donizetti, Liszt, Thomas, Spindler, Randegger, Arditi, and Weber.

Since the early years of its growth, the Conservatory has attracted visiting artists. Clara Baur sponsored the appearance in Cincinnati of many outstanding performers of the day, when her students were not yet prepared to offer the most difficult music in concert. The Conservatory administration has continued to present programs and series of concerts featuring well known artists.

Performers who came to Cincinnati under other auspices have also been interested in the Conservatory. As early as 1872,

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17 Cincinnati Commercial, Vol. XXXIII, No. 270 (May 30, 1873).

Anton Rubinstein had visited the school. He stated that he was much impressed with its standard of teaching.[18]

The First Separate Establishment: Eighth and Vine Streets

The location of the Conservatory was moved from Miss Nourse's School to the corner of Eighth and Vine Streets in 1876.[19] (Figure 4). This is the first site on which the Conservatory had a separate existence as a school. The eight years during which the school remained there were marked by the rapid growth of musical interest in Cincinnati. A number of schools for music training were established in the city during these years. Major developments within the Conservatory at this period included the provision of a dormitory for students, the appearance of financial difficulties, and the securing of new faculty members with European training.

The building to which the Conservatory moved was situated at the east end of Garfield Place. This location was surrounded

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[18] Cincinnati Times Star, Vol. 57, No. 279 (November 21, 1894). Letter from Mrs. D. C. Ogden, Texas, 1873.

[19] Cincinnati Commercial, Vol. 34, No. 353 (August 31, 1876), 5.



Figure 4.-- Photograph of the Location of the Cincinnati Conservatory of Music, on Eighth and Vine Streets, 1867-1884.

by commercial activity and city traffic. Much amusement must have been caused in the neighborhood on warm days by the mingled sounds of practice tones from the vocal and instrumental departments, emanating from the open windows of the school. The street noises of horse-drawn street cars and commercial vehicles may have been equally disturbing to the students. However, the location was central with reference to theaters and churches, both important for young musicians.

The Conservatory building was a four-story brick structure (Figure 4). The name of the school was painted in large letters on a sign which extended the entire length of the building between the second and third stories. The ground floor was used by merchants. The school occupied the upper three stories, which provided about thirty rooms.[20] This space made possible a supervised dormitory for girls whose homes were outside Cincinnati. This feature attracted a large number of students to the new location.

The development of music in Cincinnati.-- The decade beginning with 1860 had been one of work and preparation for the musical triumphs of the seventies. These years held the promise of the May Festival, the Symphony Orchestra, the College of Music,

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[20] Interview between the writer and George Baur, nephew of Clara Baur, at Cincinnati, March 8, 1942.

and the building of Music Hall, all of which reflected a deepened consciousness of the social and cultural importance of music to the city. The Cincinnati Orchestra was organized in 1872. The May Festival was established in 1873 with great success. New instrumentalists and vocal artists came to Cincinnati for the occasion. Important musical contacts were made, which would bear fruit in later decades. Music Hall was erected in 1878. Cincinnati was becoming known in the musical world for the seriousness of its musical ideals.

Clara Baur had always supported the cultural development of the city. She used the facilities of her institution to help advance other musical projects. Plans for the Symphony Orchestra had her cooperation and contributions. The May Festival programs received her encouragement and the services of students from her school.

The establishment of other music schools.-- The founding of several rival music training institutions in the city had a serious effect upon the welfare of the Conservatory.[21] In 1878, the May Festival Association established the College of Music of Cincinnati. A threat to the progress of the Conservatory at once

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21 Interview between the writer and Frederic Shailer Evans, member of Cincinnati Conservatory of Music, at Cincinnati, October 29, 1941.

arose in the inevitable competition for students. The College was supported by the Festival Association and had heavy endowments. Some of the outstanding Conservatory teachers went to teach at the College of Music.[22] Other teachers left to take positions where they felt more secure than at the Conservatory.[23] H. G. Andres, who had been the director of the school, and was head of the instrumental department, transferred his teaching to the Cincinnati Music Institute.[24] This school was directed by Hattie Evans,[25] who was a former staff member at the Cincinnati Conservatory.[26] Another move which impaired the quality of the teaching staff was the acceptance by Jacob Bloom of a position with the College of Music.[27] Bloom returned to the Conservatory later.

[22] Program for the opening of the College of Music at Cincinnati, October 14, 1878.

[23] Interview between the writer and Frederic Shailer Evans, member of Cincinnati Conservatory of Music at Cincinnati, October 29, 1941.
Sunday Illustrated News, (August 21, 1887). Clipping in scrap book of Clara Baur.

[24] Cincinnati Commercial, VOL. XXVIII, No. 363 (September 10, 1878).

[25] Cincinnati Commercial, Vol. XXVIII, No. 363 (September 10, 1878).

[26] Program, March 11, 1875, Y. M. C. A. Hall.

[27] W. S. B. Matthews, A Hundred Years of Music in America, p. 509. Chicago: G. L. Howe, 1889.

Dora Nelson, who had been Secretary of the Conservatory from 1874 to 1876,[28] founded in September, 1878, a Cincinnati College of Music, a school which gained wide recognition.[29] This institution should not be confused with the College of Music of Cincinnati, which was founded in October of the same year and bore almost an identical title.

Financial difficulties.-- This depletion of personnel existed for several years and led to financial difficulties for the Conservatory. Recognized musicians were reluctant to take positions as teachers at the school. The loss of a number of the leading faculty members weakened the instruction and lessened the attraction of the school for students. The enrollment had substantially decreased. The school was seriously in debt when John Trevor, of the John Church Music Company, came to Miss Baur's assistance. His financial support saved the institution from bankruptcy.[30]

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[28] Cincinnati Commercial, Vol. XXXIV, No. 358 (September 5, 1874), 5.
Cincinnati Commercial, Vol. XXIV, No. 353 (August 31, 1876), 5.

[29] Cincinnati Commercial, Vol. XXIX, No. 349, (September 7, 1879), 5.
Lewis Leonard, Greater Cincinnati and Its People, p. 322. Cincinnati: Lewis Historical Publishing Company, Inc., 1927.

[30] Interview between the writer and George Baur, nephew of Clara Baur, at Cincinnati, March 8, 1942.

Developments in the Conservatory.-- The school began once more to expand. E. E. Davis, lecturer and writer on music theory, was manager of the Conservatory in 1881.[31] At that time, Saturday afternoon musicales with students and faculty members on the programs were a regular feature. Although they were a school function, they attracted the interest of the public. Concerts were presented at the end of the school year to display the proficiency gained by the pupils during the year. Certificates were granted to those students judged competent to teach.[32]

During this period an effort was made to provide musical opportunities to serve the demands of groups of all ages and needs. The Cincinnati Conservatory of Music Society for ladies and gentlemen had been organized for adults,[33] while a kindergarten music school offered instruction to children.[34] A branch building was maintained at 139 West Eighth Street to accommodate students from the western section of the city.[35]

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[31] Church's Musical Visitor, Vol. 77, No. 3 (December, 1881), 75.

[32] Ibid., p. 75.

[33] Cincinnati Commercial, Vol. XXXCII, No. 353 (September 1, 1877), 5.

[34] Cincinnati Commercial, Vol. XLI, No. 353 (September 13, 1881), 5.

[35] Cincinnati Commercial, Vol. XLIII, No. 349 (September 22, 1883), 5.

As a result of the exodus of important faculty members in 1878, it became a policy of Miss Baur to emphasize the importation of European trained artists for the teaching positions of the school.[36] A valuable member was added to the faculty on March 16, 1883, when George Magrath came to the Conservatory.[37] He had studied in Stuttgart, and used the piano system taught there. Magrath was a pianist of reputation, whose many concerts in connection with the school added prestige to the Conservatory.

The First Expansion: Move to Broadway

A small pox epidemic threatened the existence of the Conservatory in 1884.[38] The epidemic followed the devastating flood of January, 1884. A number of students were stricken and the remainder of the boarding students returned to their homes.

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[36] Interview between the writer and Frederic Shailer Evans, at Cincinnati, October 29, 1941.
Interview between the writer and George Baur, at Cincinnati, February 23, 1942.

[37] Cincinnati Enquirer, Vol. XLI, No. 76 (March 17, 1883), 4.

[38] Interview between the writer and Frederic Shailer Evans, at Cincinnati, October 29, 1941.
Sunday Illustrated News, (August 21, 1887). Clipping in scrap book of Clara Baur.

The city students were afraid to attend classes. The institution was again faced with the prospect of dissolution.

Miss Baur met the threatened closing of the school with a decisive step toward greater development.[39] A site at 140 Broadway was chosen for the school's expansion (Figure 5). Across the street was the Scottish Rite Temple, which was used for concerts, and recitals.[40]

Some of the activities of the institution had been expanded to become regular features in the pattern of life in the school. A noteworthy tradition continued to be the weekly recital presented by the pupils. Its purpose was to "create that life and vitality in the institution, which stimulate both teacher and pupil to increased exertion."[41] The summer school also had become well established. It was maintained for the

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39 Interview between the writer and Frederick Shailer Evans, at Cincinnati, October 29, 1941.

40 Lewis Leonard, Greater Cincinnati and Its People, p. 329. Cincinnati: Lewis Historical Publishing Company, Inc., 1927.

41 Eighteenth Annual Circular of the Cincinnati Conservatory of Music, p. 3. Cincinnati: Cincinnati Conservatory of Music, 1885.



Figure 5.-- Photograph of the Location of the Cincinnati Conservatory of Music, on Broadway, 1884-1888.

special benefit of teachers who aspired to a higher state of competency, and for city pupils whose duties during the school year did not allow them sufficient time for practice. [42]

Curriculum changes.-- The annual catalog of 1885 shows a faculty of twenty-three. Instruction was given in classes of two or three students. It was the policy of the school to teach small classes with much time for individual pupils. All students who applied for admission were required to present satisfactory recommendations.

The branches of music taught were vocal, instrumental, theory, elocution, and languages. There were three departments, preparatory, normal and artists. Juvenile classes were offered for children. Soloists were prepared for special kinds of musical duties. Certificates were granted to students who studied for the teaching field, and diplomas were given to graduates in the artists' department. Evening classes were continued throughout the year. [43]

Public presentations.-- The music prepared by the Conservatory for public presentation was on three rather distinct

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42 Eighteenth Annual Circular of the Cincinnati Conservatory of Music, p. 3. Cincinnati: Cincinnati Conservatory of Music, 1885.

43 Ibid., p. 3.

levels. In ascending order of quality, there were student recitals at the Conservatory, student recitals in a public hall, and artist concerts by members of the faculty.

Student recitals held at the Conservatory on Saturday afternoon formed an integral part of the school's program. They were intended to enlarge the musical experience of the students, and to give them greater professional poise and confidence. The first results of music apprenticeship showed their early development of the concert stage at this point.

Some of the student programs of 1885 list the following elementary material:

Winter Hath Not a Bloom	Reinecke
A Shepherd's Song	D'Ourville
Friends	Lohr
The Mill	Jensen
Mazurka	Scharwenka
Rondo	Lichner

An advance in the standard of music for performance in the concert hall is evident from the programs. The students performing were from the advanced classes. Some were ready to leave the school to organize their own teaching studios. Others were planning travel to Europe for graduate study.

A program of 1885, [44] in which the participants were

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[44] Program, June 30, 1885, College Hall, Walnut Street, Cincinnati.

vocal students of Clara Baur and piano pupils of George Magrath, consisted in part of the following numbers:

Nocturne	Chopin
Polonaise, op. 26 C# minor	Chopin
Rhapsodie Hongroise	Liszt
Casta Diva (Norma)	Bellini
Adelaide	Beethoven
Leise, Leise, fromme Weise (Der Freischutz)	Weber
Quis est homo	Rossini

A program of 1886[45] included:

Variation in Eb major	Mozart
Concerto in A major (first movement)	Mozart
Concerto, op. 58 in G minor (first movement)	Moscheles
The Wanderer	Schubert
Ballade, op. 23 in G minor	Chopin

Often the concerts presented students and teachers together. Sometimes elaborate concerts were given at night and designated as "soirees musicales." Some of the programs were printed on pastel silks and tied with tassels. They were decorated with drawings of elegantly attired feminine figures.

A program presented in 1881 has historical interest,

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45 Program, February 11, 1886, College Hall, Walnut Street, Cincinnati.

in that it connects the Conservatory with the earlier musical development of the city. In this program, Joseph Tosso participated, together with Conservatory pupils. [46] He had been active in Cincinnati since 1825. He was a leader in music education and in civic musical societies.

Many programs record the performance of pupils and faculty in concerts at other cities. Other important concertizing assignments for these performers included benefit programs, church services, and collaboration with other private and public schools.

The highest level of performance was found in the programs of the faculty. These artists performed singly and in ensemble. George Magrath was outstanding for his performing ability and his repertoire, composed of the most representative piano works of the masters. A program he presented in 1884 lists works of Bach, Beethoven, Schumann, Chopin, Raff, and Rubinstein. [47] Other solo artists were Jacob Bloom, Michael Brand, and Henry Nast.

A rich musical contribution to the city's music programs

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[46] Program, November 15, 1881. Armory Hall, Cincinnati.

[47] Program, November 26, 1884, Smith and Nixon's Hall, Cincinnati.

was made by the Conservatory artist ensemble. This was a string quartet, composed of Jacob Bloom, first violin, Louis Weigand, second violin, Fred Stuempel, viola, and Michael Brand, violoncello. Clara Baur planned a regular chamber music concert series for this group. Each year they presented four programs.

The music selected by the ensemble in 1886 [48] included:

Mozart string quartet in B flat
Schubert quartet, op. 125
Widor quintet, op. 7, D minor
Haydn quartet, B flat
Schumann quintet, op. 44, E flat
Rheinberger quartet, op. 38, E flat

The large number of programs presented by the Conservatory met with wide public approval. Newspaper notices were favorable. Public interest expanded so that audiences filled the concert halls. The Conservatory facilities became inadequate to provide seating for the increasing attendance. Auditoriums which were used for Conservatory concerts included the Scottish Rite Cathedral, Armory Hall, College Hall, Smith and Nixon's Hall, Sanitarium Hall, and the Opera House.

Educational relationships.-- The Conservatory had affiliations with the music departments of two educational institutions in the city. In 1885, it held the directorship of the

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[48] Chamber concert programs for 1886, in Conservatory historical files.

musical department of Cincinnati Wesleyan College.[49] Wesleyan was a thriving school for girls, with a good reputation. It was emphasized at Wesleyan College that students desiring an academic education could also enjoy the advantages of musical study with the Conservatory. At that time, Clara Baur also had charge of the music department of the Mount Auburn Institute, another school for girls.[50]

The Second Expansion: Fourth and Lawrence Streets

The development of the Conservatory during the last decade of the nineteenth century reflects the accumulated industrial prosperity and the ambitious cultural advancement of Cincinnati. The financial security of the school became well established during those years. The institution gained an extended reputation and heightened social prestige. It was a time of expansion, activity, and an earnest seeking for the fulfillment of artistic ideals. The Conservatory's creative aims and ambitions demanded larger quarters, a greater faculty,

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49 Eighteenth Annual Circular of the Cincinnati Conservatory of Music, p. 3. Cincinnati: Cincinnati Conservatory of Music, 1885.

50 The Mercantile and Financial Times, New York, 1885. Clipping in scrap book of Clara Baur.

and wider public contacts. This period produced the stimulation which impelled the school into the golden age of the next century.

New quarters.-- The increasing enrollment of students and the enlargement of the teaching program required more spacious quarters for the operation of the school. The number of students enrolled had overflowed the capacities of the building on Broadway, and many out-of-town students had been refused admission. [51]

The Conservatory building on Fourth and Lawrence Streets was completed in June, 1888, [52] and the school organization was moved there (Figure 6). The new home of the school had been the Washington MacLean residence. It was built in 1814 and was then the home of General William Lytle. It was purchased for the Conservatory by Fred Burckhardt in 1887. During that year a four-story addition of fifty rooms was built on Fourth Street, doubling the capacity of the building. [53] This was more space than the Conservatory had ever had.

The MacLean home was described as a mansion, a handsome

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51 Illustrated News, (July 3, 1887). Clipping in scrap book of Clara Baur.

52 Cincinnati Enquirer, Vol. XLI, No. 168 (June 16, 1888), 8.

53 Commercial Gazette, Vol. XLVII, No. 358 (September 29, 1888), 16.



Figure 6.-- Photograph of the Location of the Cincinnati Conservatory of Music, on Fourth and Lawrence Streets, 1888-1902.

edifice, located in what was then the most aristocratic residential section of the city.[54] It was a large structure of four stories, and was considered to be well lighted and ventilated. Especially important for the purposes of the Conservatory was the large drawing room which could be used for a recital hall. It was formed by opening the folding doors between two long parlors on the left of the entrance hallway. The drawing room with its bay windows between two fireplaces of the long north wall had been the scene of historic gatherings. Celebrities of the day had been entertained there. Among them were President Lincoln, President Grant, Thackeray, and Charles Dickens.[55]

On the right of the hallway was the business and administration office. Upstairs, over the office, was the room where Clara Baur taught vocal lessons. Miss Baur's studio was decorated as a personal apartment. The rooms on the upper floors were used as studios by teachers and as sleeping rooms for the boarding pupils.[56]

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54 Louisville Commercial, (February 11, 1897). Clipping in scrap book of Clara Baur.

55 Cincinnati Tribune, Vol. II, No. 318 (November 18, 1894), 3.

56 Mercantile and Financial Times, June, 1888. Clipping in scrap book of Clara Baur.

Growth of the curriculum and the faculty.-- During the first year in the new home, four separate departments were listed in descriptions of the school. These were: the preparatory department for beginners; the normal department for developing teachers; the artists' section, offering preparation for the concert stage and for solo work in church positions; and the select course for students in Cincinnati who were able to give only part time to their music study. [57]

An indication of the artistic expansion of the school at that time is found in the caliber of the faculty members. Frederic Shailer Evans was added to the piano faculty in 1889. [58] Theodor Bohlmann was appointed teacher in the piano department in 1890. [59] Both men were recognized pianists and teachers, and both became important in the development of the school.

Public programs.-- During the school year of 1888-1889, the Conservatory presented at least thirty recitals and concerts.

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57 Commercial Gazette, Vol. XLVII, No. 358 (September 29, 1888), 13.

58 Interview between the writer and Frederic Shailer Evans, at Cincinnati, October 29, 1941.

59 Commercial Gazette, Vol. L, No. 63 (December 3, 1890), 4.

Especially important were the programs of the ensembles, such as the Men's Chorus, conducted by George Magrath, and the artists' chamber series.[60] Faculty and student concerts outside of Cincinnati were numerous. All contracts signed by faculty members contained a clause stipulating that concert tours must be made in neighboring states.[61]

Public concerts as final examinations for students had become the established and recognized policy of the school. They presented an opportunity for parents of the students and for the general public to evaluate the results of the teaching given by the school. Newspaper critics, in commenting on the concerts, sometimes recommended outstanding performers for study abroad or for professional positions. They also made comparisons between the students at the Conservatory and those at other music schools of the city.

The public examinations were of great importance to the students. The psychological culmination of the year's training, they were stressed by teachers as providing the highest musical goal of the season. The performers often felt the tension

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60 Programs of concerts and tickets of admission.

61 Programs of concerts and statement by George Baur, March 24, 1942.

produced by the social and professional importance of the occasion. At one concert, an outstanding piano student, Susan Monarch, was so overcome by nervous strain that she fainted on the platform.[62]

An impressive custom was inaugurated at the Fourth and Lawrence location. A boys' chorus was used to present a Christmas carol program, which was so well received that it was repeated each year.[63] The annual presentation became the present Feast of Carols. This traditional concert is now sung by an ensemble of mixed voices.

Visiting artists.-- A highlight of the year 1890 was the visit of the Boston Symphony Orchestra to Cincinnati. A colorful contemporary news item describes a Conservatory reception on the occasion:[64]

> Miss Clara Baur gave a most delightful reception yesterday from 2 to 5 o'clock, in honor of the artists of the Boston Symphony Orchestra, Madame Steinbach-Jahns, Herr Arthur Nikisch, Herr Anton Hekking, Herr Franz Kneisel. A crowd of pretty girl pupils of the Conservatory, their faces beaming with pleasure, formed an animated background for the receiving line. Miss Baur received in a handsome black velvet gown, with decoration of duchesse lace....The presentations were made by Mr. Magrath, who made a most gracious master of ceremonies.... Madam Steinbach-Jahns speaks no English, but the company was deterred by no limitations of language in doing honors to the artiste.

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[62] Cincinnati Enquirer, Vol. LIV, No. 175 (June 24, 1897), 6.

[63] Conservatory Chimes, Vol. I, No. 2 (January, 1927), 2.

[64] Commercial Gazette, Vol. XLIX, No. 218 (May 8, 1890), 8.

Community relationships.-- A move which brought the Conservatory into closer cooperation with the people of Cincinnati was the unsolicited offer of Clara Baur to make a place for the concertmeister of the proposed Cincinnati Symphony Orchestra of 1895.[65] When the project was being discussed in 1894, Miss Baur went to New York to offer Henry Schradieck the positions of concertmeister of the Symphony and violin teacher at the Conservatory. Schradieck refused the offer.[66] The plan became an actuality in 1895, when Josef Marien became the first concertmeister of the Orchestra and a teacher of violin and ensemble at the Conservatory.[67]

Other examples of cooperation by the Conservatory with civic groups are found in some of the programs presented. In November, 1894, the public school system of Cincinnati presented a week of public concerts, in which the Conservatory ensembles and soloists participated.[68] In the spring of 1895, the Conservatory sponsored a concert for the benefit of the destitute farmers of Colorado.[69]

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[65] Cincinnati Times Star, Vol. 57, No. 243 (October, 1894).

[66] Commercial Gazette, Vol. LIII, No number listed, (November 11, 1894), 4.

[67] Commercial Gazette, Vol. LII, No number listed, (November 6, 1895), 2.

[68] Program, November 26, to December 9, 1894.

[69] Cincinnati Tribune, Vol. III, No. 97 (April 10, 1895), 4.

Development from 1890 to 1900.-- Rapid progress was made by the Conservatory from 1890 to 1900. The enrollment was greatly increased during that period. Every state was represented in the enrollment of 1894. In 1895, eight hundred pupils were listed in the school catalogue. Over forty recitals were presented that year, with more than five hundred numbers performed. The commencement of 1895 listed sixty-one students who received diplomas or certificates.[70]

By the end of the decade the commencement examination recitals had been extended to a period of two weeks. The concerts had grown so large and were so well attended that they could not be presented in the rooms of the Conservatory. The hiring of outside auditoriums in which to give the most important student concerts of the season was felt to detract from the sense of continuity with the training provided by the school. The need for a Conservatory concert hall became evident, and plans for such a hall were discussed.

The teaching program of the school in 1895 covered a wide range. Music played at the student recitals varied from the elementary music offered by young children to full sonatas

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[70] Cincinnati Tribune, Vol. III, No. 154 (June 6, 1895), 3.

and concertos performed by the adult pupils. Eight of the advanced graduates were furthering their musical education in Europe.[71] The placement bureau was successful in securing positions for the graduates of the school.

Some of the positions held by Conservatory graduates during this period may be listed:

Frances Shuford, Head of the Music Department, Bell Haven College, Jackson, Tennessee.

Stella Charles, Head of the Music Department, Converse College, Spartanburg, South Carolina.

Clara Bancroft, Head of the Music Department, College of Shelbyville, Shelbyville, Kentucky.

Agnes Dodson, Music faculty of the Female Institute, Wrightsville, Georgia.

Daisy McLane, Music Faculty of Womans College, Marshall, Texas.

Jennie Rather, Director of Music Department, St. Catherine's School, Bolivar, Tennessee.

Edgar Cawley, Director of the Indianapolis Conservatory of Music, Indianapolis, Indiana.

Lucille Pollard, Music faculty, Cornell College, Mt. Vernon, Iowa.

Louise Hughes, Music faculty, Baylor Female College, Belton, Texas.

Gretchen McCurdy Gallager, Chautauqua artist.

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71 Cincinnati Enquirer, Vol. LII, No. 68 (March 9, 1895).

The importance of the positions filled by musicians trained at the Conservatory demonstrates the quality of their education and the status of the Conservatory as a music institution. Some indication of the extent of the influence of the Conservatory may be gathered from the wide geographical distribution of the positions of students from the school.

Some of the members of the faculty were obtaining recognition for the Conservatory by their compositions. Theodor Bohlmann won the approval of musicians throughout the country by his editions of the piano studies of Heller.[72] Outstanding in the latter part of the period were the creative works of Tirindelli. The music catalogue of Carlo Schmidl, of Trieste, Italy, listed eighteen of his published works.[73] In 1900, the Cincinnati Symphony Orchestra gave Tirindelli's violin concerto in G minor its first performance. The composer was soloist for the occasion.[74]

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72 Cincinnati Music Journal, (March, 1901). Clipping in scrap book of Clara Baur.

73 Catalogue of music publications, C. Schmidl, and C., Trieste, Italy. No date found in scrap book of Clara Baur.

74 Program, Cincinnati Symphony Orchestra, February 23, 24, 1900, Music Hall.

In 1896, fees were paid for courses, not for credits. Free supplementary music instruction was offered with the regular course. The free advantages included classes in harmony, theory, sight singing, and chorus, and attendance at lectures, recitals, and concerts. [75]

There were many public performances during the period. The pupils presented weekly concerts. Miss Baur brought outstanding soloists and ensembles to the Conservatory for artist programs each season. The choral groups in the school presented concerts of standard numbers. A program of public performances presented during the season 1895-1896 is included in Appendix 1.

The faculty programs increased steadily in number and quality. In 1898, Bohlmann and Tirindelli began the Ten Sonata Series, presenting Beethoven's sonatas. The following year, they organized the International Piano and Violin Recitals. These became a major contribution to the musical life of the city. A later development from this cooperation resulted in a partnership known as the Bohlmann-Tirindelli Concert Company. This musical team toured many parts of the United States. [76]

The social pattern.-- A party at the Conservatory in October, 1900, is revealing in the picture it gives of the social

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[75] Thirtieth Annual Catalogue of the Cincinnati Conservatory of Music, p. 19. Cincinnati: Cincinnati Conservatory of Music, 1896.

[76] Programs in scrap book of Clara Baur.

customs of the period. The decorations were ornate. The drawing room was filled with "stately palms, exotics, and flowers in profusion." The two bay windows were covered with American flags. The gathering was brilliant with "joyous intermingling without classroom conventionality." About two hundred people were present.

The appearance and dress of the women was of importance. The receiving line, with Clara Baur at the head, was described in detail. Bertha Baur "looked very much the grande lady in white lace." All the girls in the receiving line were dressed in white. They were described variously as being "a beautiful daughter of Mobile," "a Blue-grass girl," "a gifted Colorado girl," "a winsome maid from Indian Territory," "a graceful damselette," "an Evansville beauty," "a Dixie girlette," and "a coy and charming society budlet."

The European social influence is indicated in the choice of foods served. Among the buffet dishes were "salade delicieuse" and "sandwiches Viennese." The menu was served in the "salle a manger." Emphasis was placed on the social prestige of the Conservatory and of its students. [77]

That the Conservatory was more than an academic institution is demonstrated by the attitudes of its residents. Some of

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[77] Chic, (October 27, 1900). Clipping in scrap book of Clara Baur.
Cincinnati Enquirer, Vol. LVII, No. 275 (October 21, 1900), 3.

the students and the faculty considered the school so much their home that they had their weddings there. The wedding of Georgia Meyers, a student, was an elaborate affair, with the ceremony conducted before the bay window of the large drawing room. Two members of the faculty, Georg Kreuger and Theodor Bohlmann, married students of the Conservatory.

A typical year of this period at the Conservatory.-- A typical year at the Conservatory in the last decade of the century would present a well-planned program. The official opening of the fall term of the school was in the first week of September. However, students were permitted to enter at any time. Young ladies were met at the station or the wharf and escorted to the Conservatory on the street car or in a buggy. Entrance examinations were given to new students and appropriate teachers were recommended.

Faculty artists usually presented during the early months the first school programs. A lecture series on general musicality was offered by guest speakers. One of the best known was John Van Cleve, a Cincinnati music critic. Appreciation and history lectures, illustrated by keyboard playing and vocal numbers, began in October. Theodor Bohlmann was one of the most frequent lecturers and performers. H. E. Krehbiel, music critic of the New York Times, lectured on "The Piano and its Precursors" on some of his visits to the Conservatory.

Visiting artists were brought by the Conservatory to provide the chief musical highlights of the season. String quartets were especially favored. Among those brought to the city were the Bendix String Quartet, the Detroit Philharmonic Club, and the Philharmonic Quartet.

The organizations of the school began to prepare concert materials in the fall. In November, the men's chorus, led by Clara Baur, rehearsed on Tuesday afternoons or evenings. The orchestra, conducted by Pier Tirindelli, selected standard program material for study. Less classical was the music played in rehearsals of the Mandolin Club.

Thanksgiving dinner was a special feature of the social life of the school. The Conservatory took much pride in its holiday feast. A typical menu, printed in French, offered blue points, dindon roti a l'americaine, pommes de terre a la creme, petits pois francais, olives, celeri, huitres, sorbet aux oranges, salade de poulet a la mayonnaise, tourte d'emince, cidre nouveau, fromage et biscuits secs, glaces au tutti frutti, gateaux, fruits, raisins, noix, and cafe.[78] Toasts and recitations of poetry accompanied the dinner. Students dressed formally to give the occasion added social atmosphere.

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78 Menu, Thanksgiving Dinner, Cincinnati Conservatory of Music, November 29, 1894.

From Thanksgiving to Christmas, music appropriate to the season was prepared, culminating in the Feast of Carols. This program was presented just before the students left for the holiday season.

The new year began with important social functions. There was usually a dance for the students. Quadrilles, lancers, polkas, reels, and waltzes were the dances offered.

At the same time, the most serious study of the year was undertaken. The quality of recital material was improved. Plans were made for the public examinations to be held at the end of the year.

During the spring months the glee clubs gave their programs. A combination concert of both choruses ended their activities for the season. The public examinations followed the chorus concert. These programs filled two weeks. All the students participated in them. The music played ranged from the most elementary to standard concertos. Each teacher demonstrated the abilities of his pupils, in combination with those of other departments, in programs intended to make interesting entertainment.

Commencement week was full of activities. Parties and an annual boating picnic on the Ohio River preceded the graduation exercises.

Summer school began immediately after the closing of the regular session. Substitute teachers took the place of faculty

members who left on vacation. Lecture series and recitals were scheduled from the first week of classes. Musical advantages in Cincinnati, such as the park concerts, were stressed for summer school students.

Throughout the school year there were benefit concerts by Conservatory faculty and students, and concerts by visiting artists. Parties and teas provided social relaxation for the students. Sometimes a wedding of a student or faculty member, or even of a teacher to one of his students, became an occasion of special excitement. Barnstorming tours of the faculty and advanced students brought new ideas from other cities and schools back to the Conservatory.

Plans for further expansion.-- During the late years of the century the Conservatory continued to expand its policy of cooperation with various organizations in the city. It aided and sponsored public lectures, programs for other schools, and church functions. The school's value to the city increased as the school grew stronger in student body, faculty, and professional reputation.

The catalog of 1896-1897 listed eight hundred and fifty-eight registered students. Of these, only fifty-three were male pupils. The increased enrollment resulted in crowding of the school quarters. Clara Baur made plans with her real estate agent,

Leopold Burckhardt, to add to the Conservatory buildings. The new building was to be a large, ornamental structure, with a large hall for recitals, and an amphitheater for opera productions. [79] An imposing tower was to top the entire Conservatory plant. Architects' plans were drawn for these ambitious additions, but they were never built. The location was too crowded to permit the possibilities of expansion that Clara Baur foresaw for the school. She began to seek a permanent home for the Conservatory, one that would provide the environment necessary for the culmination of her aims for the school.

Summary

The Cincinnati Conservatory of Music was established and administered for many years by Clara Baur, the owner and director of the school. She determined the policies and standards upon which the school was organized. Her authority was final in all phases of the administration of the school.

The early years of the Conservatory were filled with great uncertainty and with rich rewards. Outstanding in the administration of the school was the policy of Clara Baur or meeting each new crisis with a plan for greater expansion. Many times the school was tested, but from each struggle it gained new strength

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[79] Cincinnati Tribune, Vol. III, No. 189 (July 20, 1895), 3.

to go forward to a more secure position. Each advancement demanded more equipment, finer teachers, and higher musical standards.

The four major periods in the development of the Conservatory from 1867 to 1900 are marked by moves of location of the school. The Conservatory was founded in 1867 in Miss Nourse's School for Young Ladies, on Seventh and College Streets. It was moved to its first separate establishment, on Eighth and Vine Streets, in 1876. The move to Broadway, in 1884, was the first expansion of the Conservatory. The second expansion was provided for in the move to the McLean home, on Fourth and Lawrence Streets, in 1888.

By the close of the nineteenth century, the school was firmly established on tested policies and principles which had been woven into a pattern that was recognized as outstanding by music leaders in all parts of the country. The important features of the policies of the school which were established in the early years were:

1. The securing of the finest faculty available.
2. A performing artist faculty.
3. Importation of European-trained teachers.
4. A residence department for young women.
5. Emphasis on a homelike atmosphere in the school.
6. Personal interest in each student.
7. A placement bureau for graduates.

8. Summer school sessions for regular students and for teachers employed during the winter term.
9. A flexible curriculum, based on the European conservatory pattern.
10. A consistent method of teaching in all departments.
11. Frequent public concerts, with stress on program quality.
12. Public examinations.
13. Bringing outside artists to Cincinnati.
14. Active cooperation with the musical life of Cincinnati.
15. Awareness of the social aspects of music.

The closing years of the nineteenth century were filled with expectations of greater triumphs to be experienced in the twentieth century. Plans for larger quarters were discussed. The expansion of departments and faculty was planned. More students and greater recognition in the music world were expected. The financial condition of the school was more sound than it had ever been. The new century held the hope of a golden age.

CHAPTER V

THE CONSERVATORY AS AN ESTABLISHED NATIONAL INSTITUTION

Introduction

This chapter deals with the development of the Cincinnati Conservatory of Music during the period from 1902 to 1930. Five major topics are discussed. They are: (1) the move of the Conservatory to its permanent location in Mount Auburn in 1902 in order to provide facilities for the further expansion of the school; (2) the administrative development of the school under Clara Baur and Bertha Baur; (3) the life of Bertha Baur, the director of the Conservatory from 1912 to 1930; (4) the development of the institutional status of the Conservatory through the incorporation of the school, its accreditation to grant degrees, and its affiliation with the University of Cincinnati; and (5) the development of the Conservatory as a center of culture.

During the first three decades of the twentieth century the prestige of the Cincinnati Conservatory of Music was increased to such an extent that it earned a national reputation as a center of music culture. A factor in the develop-

ment of the Conservatory during this period was the fact that the responsibility of the administration of the school continued to be in the hands of a central authority.

Permanent Location

The Conservatory had grown to such proportions by 1900 that it required larger and more appropriate quarters. The size of the faculty and enrollment of students had steadily increased. The musical standards and achievements of the institution had been expanded beyond the limitations of its former facilities. The ambitions of the founder of the Conservatory were near realization. More spacious grounds were needed to permit the fulfillment of her aims. The home-like environment desired by Clara Baur for her students would be more easily found in a location at a distance from the business section of Cincinnati. A residential section of prestige would lend added social value to the school. The institution would be more secure in a building owned by the administrators of the Conservatory.

Clara Baur's ideas reflected the trend of real

estate expansion in Cincinnati. With the development of transportation facilities people had moved to the suburbs to escape the inconveniences of living in the middle of the growing city. Miss Baur foresaw the continued development of the residential districts and the encroachment of business houses upon the best areas of past years. It was her plan to establish the Conservatory in a location which would provide the advantages she considered necessary for the continued success of the school.

The purchase of the estate.— Clara Baur considered several sites for the new location of the Conservatory. She decided upon the Shillito estate because of its beautiful building, its park-like surroundings, and its accessibility to the city. Miss Baur's bankers and family advised her not to move out upon the hilltops. They anticipated a decrease in enrollment if the school were so far removed from the center of Cincinnati.[1]

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[1] Interview between the writer and George Baur, nephew of Clara Baur, at Cincinnati, February 23, 1942.

The Shillito property was purchased by Clara Baur in February, 1901.[2] The sale was made by Ebersole and Company, a real estate firm. The Shillito house had been vacant for nine years before Miss Baur's purchase of it. For sentimental family reasons, the owners, Gordon Shillito and Mrs. Mary Shillito Rogers, did not wish to sell it. They had stipulated that only discriminating persons should be allowed to live in it. Their admiration for Miss Baur and her work prompted them to sell the property to her for less than their original price.

Description of the Mount Auburn estate.-- Many persons have been impressed with the beauty of the suburb of Mount Auburn. When Dickens visited Cincinnati, he wrote that he was charmed with the appearance of the town and its adjoining suburb, Mount Auburn, from which the city, lying in an ampitheatre of hills, forms a picture of remarkable beauty and is seen to advantage.[3] In 1901, a number of the prominent families of Cincinnati had built imposing homes in Mount Auburn. At that time it was considered the most desirable residential section of the city.

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2 Cincinnati Commercial Tribune, Vol. V, No. 249 (February 18, 1901), 10.

3 Charles Dickens, Pictures from Italy and American Notes, p. 197. New York: Hurd and Houghton, 1868.

The Shillito home was located in a park estate on a slight summit overlooking the valley. The building was surrounded by spacious grassy lawns marked with beds of flowers. The estate contained forest trees and rare shrubbery and was crossed by gravelled drives. It was surrounded by a stone wall finished with molded coping. The location enabled the students of the Conservatory to enjoy a healthful country life. It was twelve minutes by street car ride from Cincinnati, a fact making the advantages of the musical organizations and business establishments of the city easily accessible. A convenient combination of country and city life was provided for the students. The aristocratic surroundings, with the atmosphere of a private estate, were well suited to the aspirations of the administrators of the school. The environment offered opportunities and facilities for the fuller expansion of the institution.

The Shillito mansion.-- Truman B. Handy, a wealthy speculator, contracted for a residence to be built at the corner of Oak Street and Highland Avenue in November, 1865. [4] The cost of the structure was to be $250,000. The lot, comprising five acres, had been landscaped by a Mr. Strauch, Superintendent of Spring Grove Cemetery. James W. McLaughlin was the architect. The

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[4] Clipping in scrap book of the Cincinnati Conservatory of Music.

residence was designed in the style of the Elizabethan Renaissance. Mr. Handy underwent severe financial reverses and was never able to occupy the building. John Shillito bought the estate and moved into the house when it was completed at the end of 1866. [5]

The atmosphere of the Conservatory is colored by the architecture and ornamentation of the main building, which was the Shillito home (Figure 7). When the residence was arranged to fit the needs of the Conservatory, the plans were found to be easily adapted to the purposes of the school. The house was not altered to a great extent. The richness of design, and the rare imported woods and marbles of the building lent the atmosphere of aristocracy and expense that was desirable for a fashionable home of culture.

A description of the Shillito mansion as it was in 1870 [6] reveals that the building is today only slightly changed since that time. The building was constructed of blue limestone. Trimmings of free stone on the windows, doorways and angles relieve the coldness of the limestone. The entrance, which is from a stone porch, is ornamented and faced by tooled stone work.

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5 Sidney D. Maxwell, Suburbs of Cincinnati: Sketches, Historical and Descriptive, p. 106. Cincinnati: George E. Stevens and Co., 1870.

6 Ibid., pp. 106-109.



Figure 7.-- Photograph of the Shillito Home, in Mount Auburn, Taken about 1901.

The hall running east and west through the building is the first room entered from the porch (Figure 8). The walls are panelled with walnut wainscoting. On the south wall is an English-type fireplace for burning wood, six feet wide. Over it, resting on the wrought black walnut mantel, are three carved human figures, which have been described in many reports of the Conservatory buildings. The carvings are of maple on a black walnut background. The figures represent Peace, with a dove; Plenty, with the traditional horn; and Harmony, holding a lyre. The ceiling of the hall is frescoed, surrounded by a heavy black walnut cornice. Black and white marble tiling make the floor. On the left is the staircase of black and white walnut, with fretted panelled balustrading.

In the southwest corner of the building is the reception room, connected with the drawing room on the east by large double doors. The walls and ceilings of both rooms are frescoed in color. The mantel in the reception room is of red Lisbon and black Irish marbles. In the drawing room the mantel is of white Italian marble. Statues of Summer and Winter support the mantel, which is surmounted by a French mirror extending to the ceiling. The floor is inlaid with oak and walnut. The woodwork of all the rooms on the first floor is of oak and mahogany. All the glass in the house was originally of French plate, with two panes in each window. For thirty years the reception room was used as a studio by Frederic

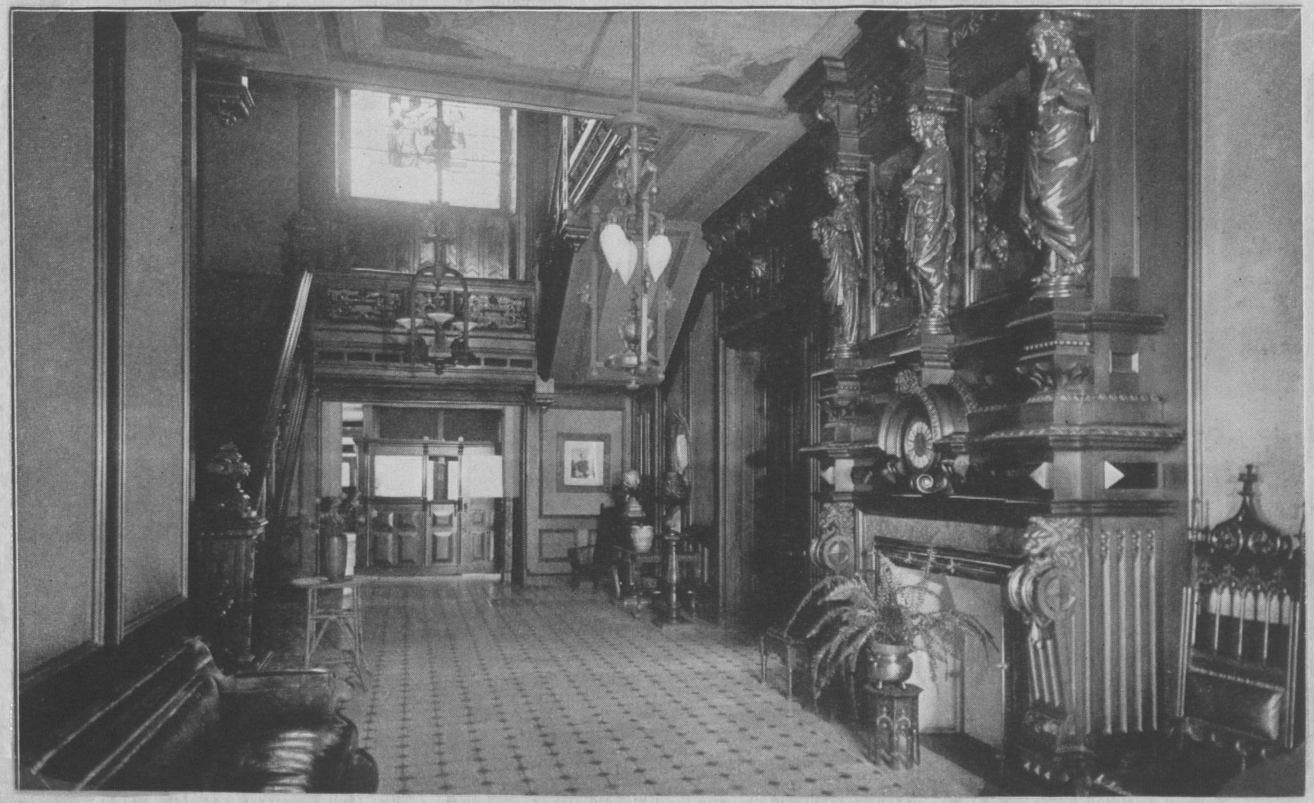


Figure 8.-- Photograph of the Entrance Hall of the Administration Building of the Conservatory, Taken in 1937.

Shailer Evans. It was tastefully furnished by Evans. The east room remained the drawing room of the Conservatory. Visitors to the school were proudly shown the two rooms. Both rooms are now used as drawing rooms.

In the northwest corner of the building is the library, which is finished with ebony ornaments on black walnut wainscoting. The carving about the mantel was done by Henry L. Fry, a London artist who did much work in this country. His study of Shakespeare is reflected in the busts of Shakespearean characters which ornament the library.[7] Other literary figures are also represented. The ceiling is frescoed in black walnut panels. Hexagonal blocks of oak and black walnut compose the marquetry of the floor.

The room on the north of the hall was used as a dining room by the Shillito family. When the Conservatory first occupied the building, the dining room was transformed into an organ room. It is panelled and contains a large bay window. It is now used as the registration room.

There were four bed chambers on the second floor. The attic was large enough to provide five rooms for students. The rooms on the second floor are now used as teaching studios.

The main building stands today much as it did at the time of the Conservatory purchase, with the addition of modern electric and heating equipment.

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[7] Sharps and Flats, Vol. VI, No. 3 (December, 1939), 3.

Additional buildings.-- Two new buildings were added to the plant of the Conservatory in 1901. The cornerstone of the new buildings were laid on August 17, 1901.[8] The ceremony was a solemn occasion with the reading of psalms and prayers by the Rev. Frank Nelson, rector of Christ Episcopal Church. Clara Baur dedicated the Conservatory "to the praise of God and the study of music." Members of the Baur family and their friends, and the faculty and students of the Conservatory were present at the ceremony.

A building five stories in height, containing twelve rooms on each floor, was added at the west of the Shillito house.[9] The lower floor is used for recitation rooms, studios, and offices. The upper floors contain the dormitory for girls, accommodating one hundred and eighty-five students. The teaching studios and the living apartments are separated from each other by hollow tile partitions carried on steel beams, in order to secure the minimum transmission of sound. The floors of the rooms were so constructed that no beam or flooring board was continuous under any adjoining

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8 Program for laying of the cornerstone of the Cincinnati Conservatory of Music buildings, August 17, 1901.
Cincinnati Commercial Tribune, Vol. VI, No. 65 (August 18, 1901), 13.

9 Written manuscript by Samuel Hannaford, architect in charge of alterations to the Shillito house for the Cincinnati Conservatory of Music, dated July 22, 1902.

rooms. The student rooms contain two closets each. One is fitted for clothing. The other is used for washing and contains a bowl with hot and cold water fixtures of nickle plated brass. On the upper floor a light, well ventilated space was fitted out as an infirmary.

An auditorium was constructed on the east of the main building. A separate entrance was provided, at the corner of Oak and Burnet Streets. The building contained a stage and adjoining anterooms, and a gallery above the main auditorium. The windows are of stained glass, showing medallions of Bach, Beethoven, Mozart, Handel, and Palestrina. Beneath the concert hall is a large dining room and a kitchen. The basement rooms are largely above ground, due to the contour of the land.

It was of advantage to the Conservatory to have a hall for concert purposes alone. It had been Clara Baur's plan to build a concert hall large enough to seat 1800. Her plans were opposed by Bertha Baur, who insisted upon a smaller auditorium. The hall was built to seat 640.

A gymnasium and laundry are housed in a building facing Burnet Avenue, at the rear of the Shillito house. The building was formerly the carriage house of the Shillito house. It was remodelled in 1901 to serve the needs of the Conservatory.[10] A

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[10] Report of Samuel Hannaford and Sons, Architects, on the Cincinnati Conservatory of Music for June 29, 1901.

power plant and boiler room were added to the Conservatory buildings.

The new buildings were constructed for permanency. Fireproof qualities and sanitary arrangements were also taken into consideration. The three main buildings were connected by corridors. The corridor floors were built of "armoured concrete." No wood was used. The surface of the floors was finished with "Venetian Mosaic" and was intended to be fire and sound proof. The rooms were arranged to give the advantages of air and light to the teaching studios and to the living quarters of the students. Every room was provided with hot and cold water, and with gas and electricity. The entire school was heated by steam. The elevator in the main building, and the two large pipe organs were run by electricity. The three main buildings remain today as they were in 1902, with very few changes.

In the new home.-- The move to the new establishment was so well organized that not a lesson was missed.[11] Equipment was removed from the old school buildings with such careful planning that the actual transportation of the personnel was possible during a single morning (February 1, 1902). The students and faculty had breakfast in the building on Fourth and Lawrence Streets and ate their lunch in the new Conservatory home in Mount Auburn. The

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[11] Interview between the writer and Frederic Shailer Evans, member of the faculty of the Cincinnati Conservatory of Music, at Cincinnati, October 29, 1941.

first lesson in the new building was taught by Frances Shuford, of the piano faculty, to Edna Mulhauser. [12]

In the new building the school had an enrollment of 1000. Students were from every state in the west and the south and some were from the northwest. The faculty consisted of a staff of thirty. Some of the teachers were among the most highly paid artists in the United States. Many of them had earned a national reputation. At the end of the first year in the new home, twenty-six spring concerts were presented by the graduates of 1902. [13]

Development of physical plant and equipment.-- The growth of the Conservatory has necessitated further additions to the plant and equipment. The expansion of housing facilities was required to meet the needs of the increased enrollment. In 1910, a second addition was erected, joined to the south wing of the school [14] (Figure 9). It was constructed of brick, in the Jacobean style. The opening of the building in the fall term of 1911 added sixty new rooms to the Conservatory. The structure contained nine studios for teachers, an office, thirty rooms for

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[12] Typed manuscript in personal clipping book of Clara Baur.

[13] Programs of annual series of student concerts, June, 1902.

[14] Sharps and Flats, Vol. II, No. 2 (February, 1911), 18.



Figure 9.-- Photograph of the Administration Building and Additions of the Conservatory, Taken in 1937.

students, seven single rooms, an apartment of three rooms and bath, three lounging rooms, a trunk room, a harmony room, and servants' rooms. The dormitory rooms on the second, third, and fourth floors were arranged in suites of two rooms and a bath. Drinking fountains were placed in the corridor of each floor. The staircase was built of fireproof material.

In April, 1917, a residence of eighteen rooms was purchased for $25,000 from the Durrell estate.[15] The building was located on property adjoining the Conservatory grounds. After its purchase by the Conservatory, the Durrell house was known as South Hall, and was used by Bertha Baur as her residence.

Further demands upon the Conservatory for dormitory rooms and space to house expanding departments led the school to acquire in 1921 the Miller estate, situated across Highland Avenue facing the Conservatory grounds.[16] The purchase consisted of two gray stone buildings. They are now Auburn Hall, the men's dormitory, and Opera Hall, a building for opera, ballet, and drama classes. In 1922, a second Durrell house, adjoining South Hall, was purchased to provide for further expansion.[17] This property

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15 Cincinnati Times Star, Vol. 79, No. 108 (May 5, 1917).

16 Music Digest, (September 5, 1921). Clipping in scrap book of Clara Baur.

17 Announcement of the Cincinnati Conservatory of Music, 1922-1923, p. 8. Cincinnati: Cincinnati Conservatory of Music, 1922.

was destroyed by fire in 1932, and was not rebuilt.[18] The old power plant and boiler room were replaced in 1931 with modern and more efficient equipment.[19]

The Conservatory campus at present (1943) comprises ten acres, with six buildings (Figure 10). The buildings are equipped with materials suited to the purposes for which they are used. The administration building, the teaching studios, and the dormitory rooms are furnished in a homelike manner. The dormitory rooms contain a bed for each occupant, a chest of drawers, a desk and chairs, and a piano. The kitchen and the laundry are well equipped to care for the needs of the school.

Administrative Development

Business administration under Clara Baur.-- During the lifetime of Clara Baur, the administration of the financial responsibilities of the Conservatory was carried out by her, with the assistance of Bertha Baur. Under Clara's guidance the institution had prospered in the last decade of the nineteenth century. When Miss Baur decided to purchase a permanent home for the school, she

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18 "Minutes of the Board of Trustees of the Cincinnati Conservatory of Music, Cincinnati, Ohio, February 15, 1932," p. 29.

19 "Minutes of the Board of Trustees of the Cincinnati Conservatory of Music, Cincinnati, Ohio, January 15, 1931," p. 9.

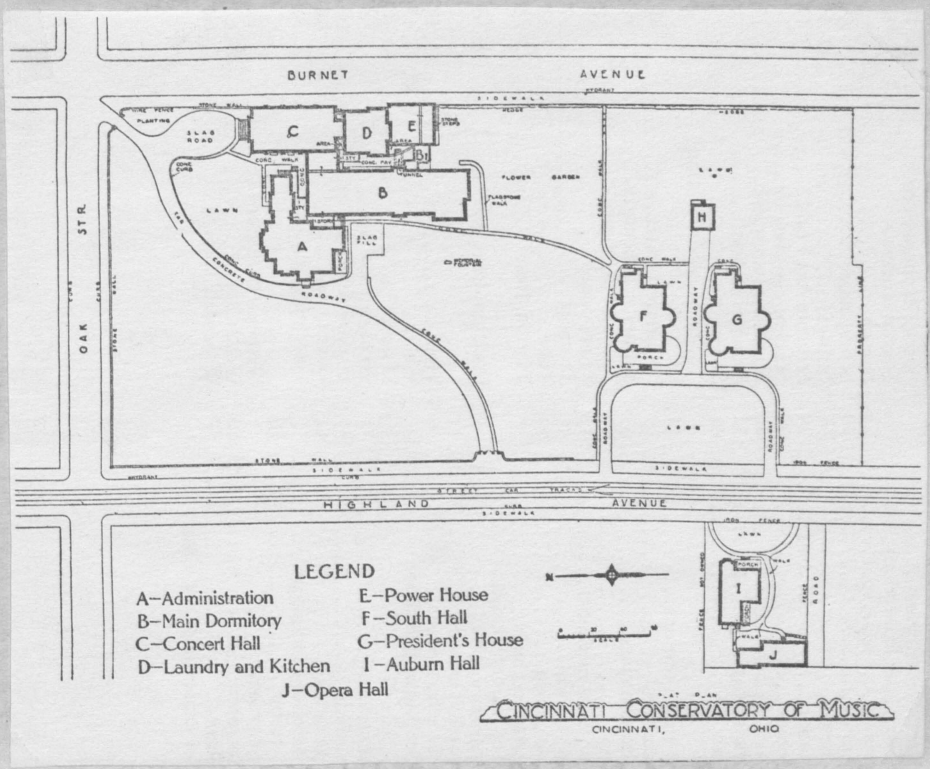


Figure 10.-- Chart of the Conservatory Campus and Buildings, Drawn in 1931.

had a cash balance in banking establishments and owned $50,000 worth of bonds. She was able to pay for the Shillito estate outright. Funds to make alterations and additions in 1902 were borrowed from the First National Bank, on Miss Baur's personal notes. The notes were paid off by annual installments over a period of years.[20]

Clara Baur employed a clerical staff to relieve her of some of the accounting duties attendant upon her administration of the Conservatory. Her nephew, George Baur, was the head bookkeeper of the business office after 1892. Clerical help in the office was used in keeping the records of the school. A public accountant was employed to check the bookkeeping accounts once each year.

The Conservatory was a private institution, owned and operated by Clara and Bertha Baur, and as such its financial affairs and methods were the concern solely of the owners. The major financial transactions of the Conservatory were handled privately by Clara and Bertha Baur. The business office had little knowledge of the actual financial arrangements that were made by the two women. Such books as were kept dealt with the enrollment of students, and with general or unimportant items such as small purchases of supplies. The allocations of large sums were rarely recorded.[21]

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20 Interview between the writer and George Baur, nephew of Clara Baur, at Cincinnati, February 14, 1942.

21 Interview between the writer and George Baur, nephew of Clara Baur, at Cincinnati, February 14, 1942.

Business administration of Bertha Baur.-- Bertha Baur assumed the administration of the Conservatory at the death of Clara Baur in 1912. At that time, the school was free from debt and had a cash balance in the bank.[22] Bertha Baur continued the past policy of making most of the business transactions off the records. George Baur was appointed secretary of the institution. While his bookkeeping methods were meticulous, most of the items which they recorded were not of major importance in the financial development of the school.

Under the administration of Bertha Baur, several factors contributed to the financial problems of the Conservatory. The growing enrollment necessitated expansion of the housing facilities of the school. In order to increase the reputation of the school, European artists were employed at high salaries. The introduction of new departments added to the expenditures of the Conservatory. The granting of large scholarships to secure the attendance of talented students was a burden upon the school treasury. The competition offered by state-supported institutions which presented public school music teacher training programs had an adverse affect upon the financial security of the Conservatory.

The expansion of the plant of the Conservatory placed heavy demands upon the resources of the school's finances. In 1917,

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[22] Interview between the writer and Frederic Shailer Evans, member of the faculty of the Cincinnati Conservatory of Music, at Cincinnati, October 29, 1941.

in 1921, and in 1922, as has been noted, additions were made to the property of the Conservatory, at considerable expense. It has also been mentioned that a loss by fire was incurred in 1932.

The policy of paying large salaries to secure the services of European artists with well known musical reputations probably had the most effect upon the financial condition of the Conservatory. At least one member of the faculty was paid a yearly salary of $10,000. The classes of the artist teachers included only the most talented pupils of the school. Tuitions from these limited groups did not cover more than a small part of the teacher's salary.[23]

New departments which were introduced in order to attract more students required an initial investment that exceeded the immediate return in tuition fees. An example of such an inauguration is the addition of the opera department. Provisions for housing the sections of the department and for supplying necessary equipment were expensive. Instructors in the operatic field were among the most highly paid of music teachers. The number of students enrolling for the study of opera did not provide enough funds to repay the cost of the department.

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[23] Letters and interviews.

Competition for students of talent and prestige was strong among music schools. In order to secure the player of an instrument needed to complete the balance of the orchestra, or a type of voice not well represented in the vocal department, some students were given private lessons without cost. The teachers were compensated from the treasury of the school. The growing tendency of other music schools to offer scholarships to talented students added to the administrative problems of the Conservatory. Students from prominent families who would add prestige to the roster of Conservatory pupils were granted scholarships, in order to insure their attendance at the school.

A factor in the loss of revenues from tuition was the competition of state-supported schools. The music departments of schools in many states presented instruction under capable teachers, and tended to attract the talented students of the area. The growing importance of public school music was displacing the emphasis upon the development of concert technique in music training. Institutions with endowments and state funds offered music teacher training programs at less expensive rates than the Conservatory could afford, in view of its highly paid artist staff and its lack of endowment. Girls from wealthy families, who in former years had been placed only in private schools of the Conservatory type, were beginning to attend colleges and universities. Music was

regarded no longer as a social grace, but as a vocation.

The sources of income for the Conservatory were insufficient to meet the demands for expenditures. Tuition fees did not even cover faculty salaries. Because the school was a privately-owned institution, it could not successfully solicit endowments. Many of the large expenses of the maintenance of the Conservatory were met by the contributions of friends of Bertha Baur. The salaries of some of the expensive artist teachers were assured by wealthy patrons of the school. Scholarships in the opera department were established by several of Miss Baur's friends, in order to attract talented students and to advertise the new department.[24] The continued necessity for the securing of contributions to help defray expenses made the administration of the school insecure.

In order to place the Conservatory upon a more substantial basis than that of personal generosity, the school was incorporated by several patrons in 1920. After the incorporation of the Conservatory, public accountants were employed to report upon the records of the institution. Bertha Baur continued to manage the business administration of the school. George Baur remained the financial secretary. In 1922, Burnet Tuthill was employed as general manager of the Conservatory, [25] but without all the responsibilities which the title may seem to imply. He served in this position until 1929.

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[24] Letters from patrons of the Cincinnati Conservatory of Music.

[25] Cincinnati Enquirer, Vol. LXXIX, No. 194 (July 13, 1922), 9.

Among his duties were the placement of advertising and the preparation of material designed for newspaper and magazine publicity. He gave instruction in choral training at the Conservatory, and conducted the Girls' Glee Club of the University of Cincinnati.

Selection and organization of the faculty.-- The selection and organization of the faculty was a central factor in the development of the administration of the Conservatory. A faculty of international reputation, with emphasis upon concert artists of renown, made the Conservatory the important musical center that it became. That the school was able to secure the services of such artists indicates the professional position of the school in the international music world. The long tenure of many of the outstanding artists indicates that the administration of the school was satisfactory, and that their work received appreciation. Financial policies were honest and reliable. The administration of the school was controlled by a central authority, a condition which was conducive to consistency of policy and cooperation in action.

Clara Baur administered the organization of her faculty as if it were a household. All of the staff were considered members of her family. She insisted upon unity within the group. Any teacher whose characteristics were such that he would not be a welcome guest in her home was dismissed from the school.

Faculty meetings for the discussion of administration or policy were not held. Occasionally friendly faculty dinners in the nature of a family gathering took place. The occasion was

primarily a social affair rather than a business meeting. Much of the actual administration was facilitated apparently by means of discussions between Miss Baur and each faculty member concerned as problems arose. Each department knew only its own plans and very little about the plans of other departments.

Through her administrative policy, Miss Baur secured and maintained a notable faculty. The environment in which faculty members worked was conducive to professional growth and personal happiness. The reputation of the school added prestige to members of its staff. Increasing numbers of students with talent made teaching worth while. Necessary equipment was well supplied. Concert ability received appreciation in Cincinnati and the surrounding vicinity. Valuable social and musical contacts were possible through associations the Conservatory had with prominent citizens and artists. Faculty members were granted freedom in assuming teaching responsibilities in other institutions.

The securing of the finest professional talent available was a fundamental policy that Clara Baur instituted in the Conservatory at its founding. Much of the success of the school depended upon this factor. When talent was not available in the United States, the cities of Europe were searched for the necessary artists. The Conservatory has always had European trained teachers on its staff.

The bringing of European artists to the Conservatory created an atmosphere of musical culture which was of great importance to the school. Europe was the home of the composers of western music.

It had the outstanding orchestras, conservatories, opera houses, teachers and the musical traditions. The addition of European artists to the Conservatory staff gave the students opportunities to learn those finer subtleties of artistic expression which are not acquired in the class room, but only through the concert stage, and in contact with artists of interpretative ability. Such faculty members produced an environment of musicality which made a lasting impression upon the young musicians.

Faculty contracts were signed for a three year period.[26] The contract was sometimes modified for teachers who became homesick for their past European contacts. They were allowed leaves of absence to return to Europe to study, teach, or play concerts. Others were released for infractions of regulations or failure to fulfill their duties. The pressure of the contract was sometimes brought to bear upon teachers to prevent their leaving before the completion of the three year term. A feature in early contracts was the requirement for concert tours.[27]

A device for the evaluation of the teaching skill of new faculty members was successfully used for many years after 1900.

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26 Interview between the writer and George Baur, nephew of Clara Baur, at Cincinnati, February 14, 1942.

27 Interview between the writer and Frederic Shailer Evans, member of the faculty of the Cincinnati Conservatory of Music, at Cincinnati, October 29, 1941.

A student was given a half scholarship to study six months with every new teacher of piano that came to the faculty. The progress in learning and the personal reactions of that young woman were noted and the value of the teacher judged thereby.[28]

Another check upon teaching outcomes was made at the Saturday afternoon recitals. Bertha Baur sat in the front row of the audience with paper and pencil. She carefully checked upon a chart the progressing ability of each performer. Unsatisfactory work was reported to the teacher responsible and an explanation was required.

The selection of faculty seems to have been made under three general classifications. The divisions tended to produce a balance to satisfy teaching requirements and concert responsibilities. There was always at least one outstanding artist on the staff, who was publicized for his performing capacities. For each of these artists, there were several faculty members of lesser concert brilliance who filled a more consistent teaching program. A third group were the teaching assistants. Many of them became full fledged members of the faculty after graduation and further study.

In the early years Clara Baur set definite teaching styles and standards of progress to be followed by the teachers of each department. All teaching material was graded as to difficulty and the student was guided through a definite plan of study.

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[28] Interview between the writer and Ida Ulmer Jenner, member of the Faculty of the Cincinnati Conservatory of Music, at Cincinnati, January 23, 1943.

Clara Baur believed that this unity of style and gradation of set materials made for a clearer means of obtaining teaching skill and progressive learning in music. At the end of the nineteenth century, the methods were made more flexible. Standards of graded materials for varying levels of technique are still maintained.

The artistic ideals of Clara Baur were paralleled by her business acumen. The popular instruments of each era were always given consideration in selecting qualified teachers. Practical considerations and a flexible regard for the needs of the time are reflected in the administration of Bertha Baur. She introduced departments to correspond with timely developments.

The Second Director, Bertha Baur

Bertha Baur was the second director to guide the destinies of the Cincinnati Conservatory of Music (Figure 11). She was well trained for the position of head of the institution. She had served thirty-four years of apprenticeship as a co-worker with the founder. During that time she had been secretary of the school and the associate director.

After the death of Clara Baur in 1912, Bertha Baur became the director of the Conservatory. She was responsible for the policies of the following years. She never taught in any capacity, but devoted her entire efforts to the management of the school.

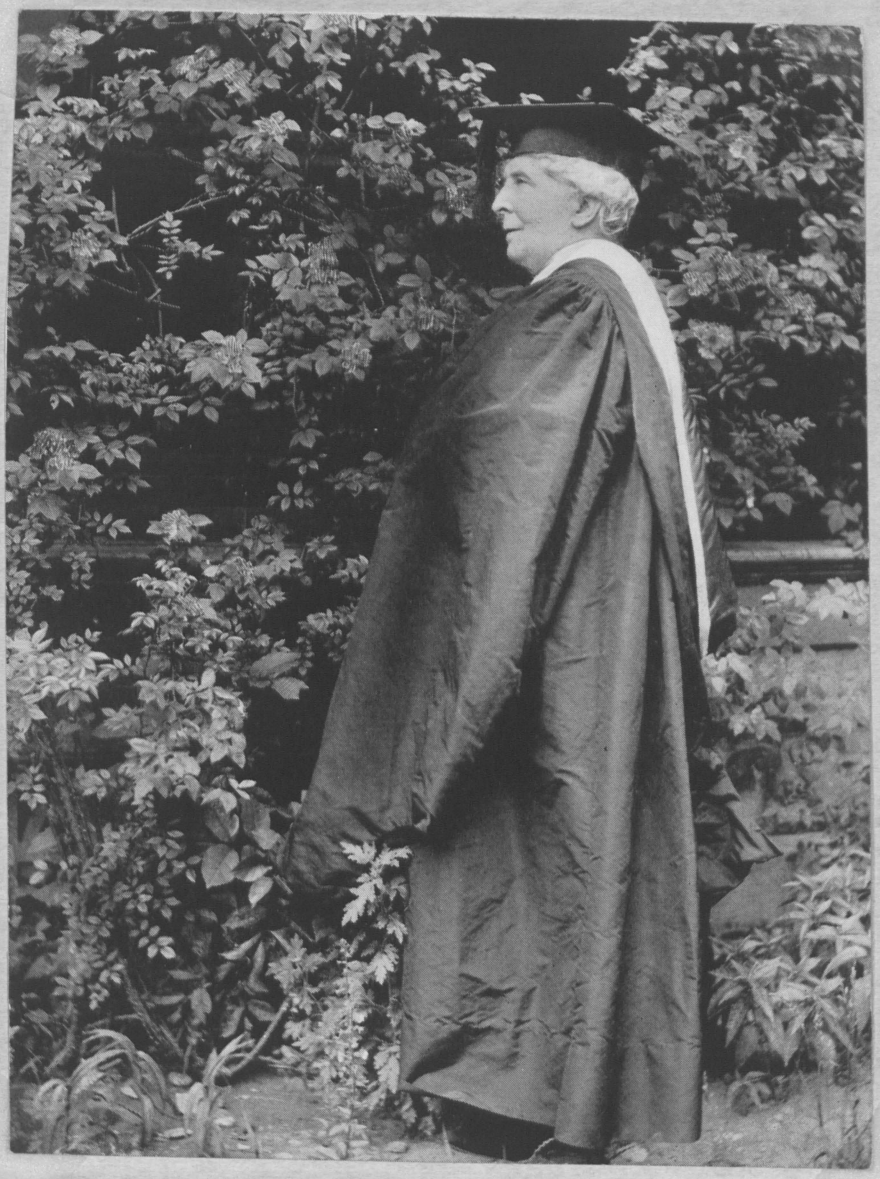


Figure 11.-- Photograph of Bertha Baur, Second Director of the Conservatory, Taken in 1925 on the Conservatory Campus.

Apprenticeship.-- Bertha Baur was the daughter of Emil Baur and Bertha Herzer Baur. Emil Baur was the brother of Clara Baur. Bertha was born July 17, 1858, in Ann Arbor, Michigan. She attended the University of Michigan, where her father was professor of pomology and German. It was her ambition to study medicine. In the summer of 1878, Bertha came to Cincinnati to visit Clara Baur, her aunt. [29]

The Conservatory had just been moved to its first home as a separate establishment. The expansion of the school added heavy clerical responsibilities to the duties of Clara Baur, who was administrator, vocal teacher, and business manager of the school. Bertha was interested in the school and decided to stay in Cincinnati to assist her aunt with her clerical duties. The institution had employed secretaries from time to time, but their length of service had been short. Two of them were young women of some musical talent and business ability who resigned in order to organize schools of their own. The choice of a member of the family to become secretary of the school was a fortunate step from the standpoint of insuring the tenure and loyalty of the holder of the position.

In her position, Bertha Baur had charge of the marketing, of the bookkeeping, and of paying the bills. When she grew older,

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[29] Interview between the writer and George Baur, nephew of Clara Baur, at Cincinnati, February 14, 1942.

Bertha was sent by Clara to Europe to secure artist teachers for the school. She usually went abroad every other summer to make contact with young artists who had completed their study with recognized teachers, and to select the most promising to teach at the Conservatory.[30] Bertha was appointed associate director of the institution in the 1880's and gradually assumed more of the administrative duties, as Clara Baur became older.

Bertha Baur's efforts were vital in the securing of income for the Conservatory. She collected the fees from students, and had charge of the accounts, as part of her regular duties. Clara Baur made plans for the school's administration and estimated the costs. She then delegated Bertha to obtain the necessary funds.

Personality.-- Bertha Baur was a woman of strong personal characteristics. Friends describe her as a radiant and vibrant personality. One of her closest associates has said affectionately, "I alternately hated and loved her." Observers said that Miss Baur gave the impression of being a gentle woman. She was quiet and reserved in manner. She had a pleasant speaking voice which attracted listeners. Although she was not a musician, she was a critic whose opinions on music were respected.

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30 Interview between the writer and George Baur, nephew of Clara Baur, at Cincinnati, February 14, 1942.

Miss Baur was a woman of determination, and usually accomplished her aims. People of importance in social and financial circles found her charming. She knew how to make friends with people who could aid the school. Although she was sometimes arbitrary in her treatment of Conservatory employees, her charm was so great that they were devoted to her. She was usually dignified and tactful in her association with others. Occasionally, she had temperamental outbursts, overflowing from the strength of her will. She was an indefatigable worker. Associates said that she worked from early morning until late at night. Her chief interest was in the development of the Conservatory.

The trait most often attributed to Bertha Baur was keen business sense. Associates spoke of her good judgment. During her career, published statements about the Conservatory often referred to Miss Baur's financial success and sagacious business enterprise.

While Bertha Baur was a generous woman, her keen financial judgment tempered her impulses in that direction. A business secretary of the Conservatory said that the discretion of Bertha prevented Clara Baur from giving away most of the financial assets of the school to charities and to students who needed scholarships to study music. [31] Bertha Baur contributed to civic and musical

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[31] Interview between the writer and George Baur, nephew of Clara Baur, at Cincinnati, February 14, 1942.

organizations. Prizes and awards for a number of musical competitions were presented by her. She gave financial aid to a great many students at the school. Even after her retirement, much of her personal income was used to provide funds for scholarships. An example of her generosity is found in her supplying clothing for a student who lacked the dresses appropriate for a position that had been offered.

Social life and friends.-- Bertha Baur was keenly conscious of the advantages of social prestige for the Conservatory. She placed more emphasis upon social contacts than did Clara Baur, whose chief interest in association with groups seems to have been [illegible] her deep religious devotion, as evidenced by her numerous charities and benefit concerts for religious organizations. Bertha sometimes granted scholarships to wealthy girls from prominent families, as well as to needy students.

Bertha Baur was active in many civic and social organizations. She was a prominent member of the Cincinnati Woman's Club. She frequently offered the Conservatory personnel for programs for the various departments of that Club. Among the other civic clubs to which she belonged were the Woman's City Club, the Red Cross, and the Public Recreation Commission. Art and music clubs in which Miss Baur was active were the National Federation of Music Clubs, the Alliance Francaise, the Matinee Musicale, the Cincinnati Art Museum, the Clifton Music Club, and the Mount Auburn Music Club. [32]

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[32] Cincinnati Times Star, Vol. 91, No. 167 (July 14, 1930), 18.

Miss Baur was a patron of the Cincinnati Symphony Orchestra, and made contributions to aid the orchestra. Her services, in addition to those of the Conservatory staff, were given to further the growth of the organization. She was a member of the board of directors and of the executive board of the Orchestra. Recognition of her services was given in the season 1938-1939, when Miss Baur was appointed Honorary President of the Woman's Committee for the Cincinnati Symphony Orchestra.[33]

Many of Bertha Baur's friends and associates were prominent in Cincinnati society. Among her closest friends were Emilie L. Heine, Mrs. Charles P. Taft, and Mary M. Emery. Miss Baur was acquainted with many outstanding musicians.

Conservatory social activities.-- Bertha Baur took a leading part in the social life of the Conservatory. She entertained often for the faculty and the students. For some years she held a tea in the drawing room of the Conservatory on one Sunday afternoon each month. Musical programs were provided by students of the school. On other Sunday afternoons she had open house from four to six in her home. Monthly dances for the students were sponsored by her. Occasionally she had a smoker for the men students. Miss Baur frequently had teas and parties to bring the students and the faculty members together in an informal manner.

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[33] Letter to Bertha Baur from Emily Woodhall Laffoon, President Women's Symphony Board, Cincinnati, dated May 28, 1938.

She sponsored such annual events as the Hallowe'en masquerade and an alumni tea. [34]

Bertha had a personal interest in the students of the Conservatory. She interviewed the parents of all pupils. At Christmas time, it was the custom of Miss Baur to entertain the girls who were unable to return to their homes for the holidays. A tree was provided by her brother. The girls decorated the tree on the afternoon before Christmas. That evening they attended Miss Baur's party in the Conservatory drawing room. During the holidays, Miss Bertha had a taffy pull, or other informal gathering, for the students, in addition to a formal dinner.

Bertha Baur endeavored to impart an air of social propriety to every aspect of Conservatory activity. An example is found in her treatment of the opening of the school term as a social rather than as an official function. She mailed cards printed in accepted invitation form cordially inviting students to resume their studies.

Miss Baur entertained a great deal at her private residence, the President's House, with teas, open house, large functions, and intimate parties. Alumni who returned to visit the school were welcomed at her home. Musical artists appearing in Cincinnati were sometimes guests of Miss Baur.

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[34] Invitations and announcements in clipping books of the Cincinnati Conservatory of Music.

Administration of the Conservatory.-- Bertha Baur managed the Conservatory with authority. It was the ideal of her life to make the Cincinnati Conservatory of Music an outstanding institution. A chief policy of her administration of the Conservatory was to increase the prestige of the school. To that end she employed musicians of wide reputation. Faculty members who found favor with Miss Baur were treated well. Some of them have spoken of their devotion and admiration for her. For the advantage of the school as a whole, she sometimes sacrificed the personal interests of individuals.

In 1930, Bertha Baur presented the Conservatory to the city of Cincinnati, through the Institute of Fine Arts. The Institute assumed the management of the school. Miss Baur retired from active administration, although she remained in residence at the President's Home, and took some part in the affairs of the institution. She was designated as President Emeritus from 1931 until her death in 1940.

Tributes to Bertha Baur.-- Miss Baur received recognition of her work during her lifetime. In 1925 she was awarded the honorary degree of Master of Arts by the University of Cincinnati. Frank W. Chandler, Dean of the College of Liberal Arts, presented Bertha Baur for the degree with the following citation:

> A city is not made by brick and stone, merely; it is made by its finest men and women. They signify far more than all its material possessions, for they constitute its soul. In that faith the University delights to honor those who have wrought their lives

into the spiritual life of this community, those who have contributed to its cultural supremacy.

One such citizen I would present to you today - a woman of remarkable ability and charm, distinguished for private and for civic virtues, a fosterer and patron of the arts, known everywhere for her devotion and service to the cause of music.

Through her unflagging zeal and unaided by endowment, the Cincinnati Conservatory of Music has become one of the great institutions of its kind in this country, influential at home and abroad wherever music is loved.

It is with peculiar pleasure, therefore, that on behalf of the Senate, the Board of Directors and Faculties of the University, I recommend her to you for the honorary degree of Master of Arts. [35]

Bertha Baur was selected as one of the four women from Ohio to be honored at the Pennsylvania Sesqui-Centennial Exposition in 1926. At the Exposition in Philadelphia she was entertained by the Governor of the state, and awarded a medal in recognition of her contribution to music. [36] Further honor was accorded Miss Baur in that year by the inclusion of her biography in Who's Who in America for 1926-1927. [37] She was a guest of honor at the celebration of the one hundredth anniversary of Lindenwood College, St. Charles, Missouri, in June, 1927.

Miss Baur received praise and commendation from editors of the leading music magazines. Articles in tribute to her work

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35 Cincinnati Post, Vol. 89, No. 143 (June 13, 1925), 1.

36 Cincinnati Post, Vol. 92, No. 18 (July 20, 1926), 7.

37 Who's Who in America, 1926-1927. Vol. 14, Chicago: A. N. Marquis Company, p. 240.

were published in many of these magazines each year. At various times the editors commented upon her charming personality and business acumen. A picture of Miss Baur frequently appeared in such periodicals.

A bronze tablet in the entrance hall of the main building of the Conservatory, which was unveiled in 1931, bears the inscription:

> The Cincinnati Conservatory Alumni Association dedicates this tablet to Bertha Baur in recognition of her achievements and the years of faithful service given to the Cincinnati Conservatory of Music. 'By their fruits ye shall know them.'

The death of Miss Baur.-- Bertha Baur died on September 18, 1940.[38] A few days before her death Miss Baur was asked by an intimate friend whether she would live her life over again just as she had, if given a second opportunity. After thinking of the question for a half hour, Miss Baur replied that she would live it exactly the same, although she feared that she had incurred the enmity of some people because of her determined efforts to assure the success of the Conservatory. Until the end of her life, her thoughts were for the school and its future. Miss Baur's will contained instructions that her property was to revert to the Conservatory after the death of all members of her family.[39]

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[38] Cincinnati Post, Vol. 120, No. 69 (September 18, 1940), 2.

[39] Interview between the writer and George Baur, nephew of Clara Baur, at Cincinnati, February 23, 1942.

Development of Institutional Status

Incorporation of the Conservatory.-- The Cincinnati Conservatory of Music had outgrown the limitations of a privately owned, unendowed school by 1920. The expansion of the institution had placed heavy obligations upon the finances of the school. Since the Conservatory was privately owned and operated, it had not been able to solicit endowments. The responsibilities and operations of the school required the broader outlets and more substantial foundation to be secured through its administration as an incorporated institution. Some prominent citizens of Cincinnati, who were friends of the school, desired to assure the permanency of the Conservatory in the city. At the suggestion of Bertha Baur, Mary M. Emery, Mr. and Mrs. Charles P. Taft, and Mrs. Emilie L. Heine subscribed the necessary funds to incorporate the school.[40] As an incorporated institution, the Conservatory was in a legal position to receive endowment.

The articles of incorporation were drawn up on March 26, 1920, by Bertha Baur, George A. Baur, Henry G. Frost, Charles J. Livingood, and John R. Schindel. The corporation was designated as "The Cincinnati Conservatory of Music Company." The articles set forth the purpose of the incorporation. This included the maintaining and operating of schools for instruction in music, languages, and other subjects pertaining to the arts and sciences; caring for

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[40]"Minutes of the Stockholders of the Cincinnati Conservatory of Music, Cincinnati, Ohio, April 27, 1920," p. 15.

the housing and maintenance of the faculty and pupils; and receiving donations and endowments for the development of education in the school. The capital stock of the company was set at $250,000. The stock was divided into two classes of preferred stock and one class of common stock.[41]

The first meeting of the incorporators of the Company was held at the office of the Conservatory, on April 13, 1920.[42] Subscriptions for the capital stock were opened at one hundred dollars per share. Subscribers for the common stock were Bertha Baur, one hundred shares; George A. Baur, one share; Wanda Baur Clifton, one share; Chalmers Clifton, one share. The preferred stock was subscribed by Emilie L. Heine, one hundred and fifty shares; Charles P. Taft, one hundred shares; Anna Sinton Taft, one hundred shares; Frederic Shailer Evans, thirty shares; George A. Baur, ten shares. At the second meeting of the incorporators, on April 14, 1920, Mary M. Emery subscribed to one thousand shares of preferred stock.[43]

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41 "Articles of Incorporation of the Cincinnati Conservatory of Music, March 26, 1920," p. 1.

42 "Minutes of the Incorporators of the Cincinnati Conservatory of Music, Cincinnati, Ohio, April 13, 1920," p. 5.

43 "Minutes of the Incorporators of the Cincinnati Conservatory of Music, Cincinnati, Ohio, April 14, 1920," p. 8.

The first stockholders' meeting took place on April 27, 1920.[44] At that time, the subscription of Bertha Baur was raised to 946 shares, and that of George Baur to 51 shares. The stockholders elected a Board of Directors that consisted of Bertha Baur, Charles J. Livingood, George A. Baur, Wanda Baur Clifton, and Chalmers Clifton.

The officers of the Board of Directors were elected at the first Directors' meeting, on April 27, 1920. The officers were Bertha Baur, president and treasurer; Charles J. Livingood, vice-president; George Baur, secretary. At the meeting a communication from Bertha Baur was read by George Baur. The letter contained an offer to sell to the Company all property used by the Cincinnati Conservatory of Music, for the sum of $200,000. The valuation of the property as assessed for taxation was stated to be $175,000. The Board of Directors accepted the offer, with a resolution to pay Bertha Baur $101,400 in cash, and to issue to her 996 shares of fully paid common stock of the company in payment for the property. The resolution further stipulated that the Company assumed the indebtedness of the Conservatory.[45]

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[44] "Minutes of the Stockholders of the Cincinnati Conservatory of Music, Cincinnati, Ohio, April 27, 1920," pp. 10-16.

[45] "Minutes of the Board of Directors of the Cincinnati Conservatory of Music, Cincinnati, Ohio, April 27, 1920," pp. 17-20.

The Board of Directors at the first meeting on April 27, 1920 found that there had been sufficient profits of the Company to declare a first dividend on the six per cent preferred stock, payable on July 1, 1920. [46]

A meeting of stockholders was held on May 16, 1921. Officers of the Board of Directors elected were Bertha Baur, president; Charles J. Livingood, vice-president; George Baur, secretary and treasurer. A report of the accounts and records of the Cincinnati Conservatory of Music Company for the fiscal year ended April 30, 1921, by Luttrelle G. Rice, Certified Public Accountant, was read. [47]

The incorporation of the Conservatory enabled the school to operate on a more secure financial basis. Bertha Baur retained the controlling authority of the institution. Other members of the incorporation took little active part in the administration of the Conservatory. No formal meetings of the members of the company are recorded after 1921.

Accreditation to grant degrees.-- Since its early years, the Conservatory had given recognition to successful study at different

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46 "Minutes of the Board of Directors of the Cincinnati Conservatory of Music, Cincinnati, April 27, 1920," p. 22.

47 "Minutes of the Stockholders of the Cincinnati Conservatory of Music, Cincinnati, Ohio, May 16, 1921," p. 25.

levels. Students who attended the school without following a prescribed course were given testimonials. Certificates were granted pupils who completed a required course in any one major branch of music, with a minimum of two years of study. In the normal department, a teacher's certificate was granted after a minimum of two years of study. Students who completed a full course in any one department of instrumental music, vocal music, or theory of music were awarded academic diplomas. Additional study and more advanced technique entitled a student to a collegiate diploma. A successful public recital was a requirement for the artist's diploma. The post-graduate diploma was awarded for two years of study after graduation.

The Conservatory was granted authority in 1922 by the Ohio State Department of Education to confer degrees in music.[48] The degree of Bachelor of Music was to be granted at the completion of four years of study, with the prescribed requirements of one hundred and twenty hours of credit. The Master of Music degree was to be conferred after at least one year of graduate study. The preparation for the Bachelor of Music and the Master of Music degrees was so outlined as to emphasize the study of the theory of music, rather than technical accomplishment alone. Five degrees were given at the end of the first year that the school was authorized to grant degrees.

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48 Annual Announcement of the Cincinnati Conservatory of Music, 1923-24, p. 7. Cincinnati: Cincinnati Conservatory of Music, 1923.

The Conservatory was also allowed to award honorary degrees. The Doctor of Music is awarded for outstanding achievement in music. The Doctor of Pedagogy is conferred for contributions in the field of music education.

In addition to the degrees authorized in 1922, the Conservatory now offers programs leading to other degrees. In 1927, the school was authorized by the Ohio State Department of Education to award the degree of Bachelor of Letters for a four year course in dramatics. [49] The school now offers four courses for the Master of Music degree, with majors respectively in instrumental music, vocal music, composition, or musicology. [50]

The standards of the Conservatory which led to the accreditation of the institution have been recognized by the public school departments of many states. In 1924, the Cincinnati Conservatory of Music was named as the first conservatory to be recognized by the superintendent of public instruction in Colorado. Graduates from the Conservatory were granted teaching certificates in Colorado without examination. [51] In 1926, four states announced the accrediting

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49 Musical Leader, (June 16, 1927). Clipping in scrap book of Cincinnati Conservatory of Music.

50 Annual Announcement of the Cincinnati Conservatory of Music, 1942-43, pp. 77. Cincinnati: Cincinnati Conservatory of Music, 1942.

51 Denver Post, (June 3, 1926). Clipping in scrap book of Cincinnati Conservatory of Music.

of work from the Cincinnati Conservatory. The boards of education in Virginia, Illinois, Arkansas, and Florida notified the Conservatory that applicants with credentials from the school would be accepted for certification without further examination.[52] At the present time, Conservatory graduates are accredited by most states.

Affiliation with the University of Cincinnati.-- The affiliation, brought about in 1923, between the Cincinnati Conservatory of Music and the College of Education (now called Teachers College) of the University of Cincinnati has been of value to both institutions. The move was effected in order to prepare students more efficiently and more professionally for teaching public school music. The program of cooperation has resulted in the raising of the standards of public school music teacher training in Cincinnati.

Since 1922, emphasis in music training at the Conservatory has been shifting gradually from the development of performing technique to the science of music education. The public schools have demanded more professionally trained teachers for their music programs. This phase in the evolution of music training has been met by the preparation of teachers through the combining of the respective advantages of the Conservatory and the University.

In order to fulfull requirements for the new degree programs, it was necessary for the Conservatory to provide additional

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52 Musical Courier, (June 3, 1926). Clipping in scrap book of Cincinnati Conservatory of Music.

faculty to teach professional courses. The Conservatory had been offering the educational requirements for the state music teaching certificate as a part of the regular music program. Much of the work duplicated the educational courses of the University of Cincinnati Teachers College.

In September, 1922, Bertha Baur requested that Louis A. Pechstein, Dean of the College of Education, permit students from the Conservatory to attend classes in the College of Education and receive credit for work completed there.

The Dean and the faculty of the College of Education approved the admittance of the Conservatory students as special students. For courses at the University, Conservatory students were to be assessed the same fees that were regularly charged for University courses. [53] The utilization of faculty and equipment of the University was an efficient means of meeting state requirements for the Conservatory program.

The College of Education of the University of Cincinnati was reorganized during the school term of 1922-1923. Louis A. Pechstein took office as Dean of the College of Education in that year. One of the points of the reorganization was the training of public school music teachers. The Conservatory and the College of Music of Cincinnati each conducted two year programs in public

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53 Letter to Bertha Baur from Louis A. Pechstein, dean of the College of Education, University of Cincinnati, Cincinnati, Ohio, dated September 28, 1922.

school music. Dean Pechstein proposed in 1923 a four year program of music teacher training combining the facilities of the College of Education with the program in each of the two music schools.[54] The Conservatory and the College continued to offer courses of music content. The professional education courses were presented by the College of Education. The University conferred the degree Bachelor of Science in Public School Music, after the satisfactory completion of the fourth year, and the degree Bachelor of Education after the end of the fifth year.

Through collaboration with Randall J. Condon, Superintendent of the Cincinnati Public Schools, fifth year students did practice teaching in music at the elementary schools. The student teaching was under the supervision of the authorities of the College of Education and the public school music teachers of the two music schools.[55]

Student music teaching was extended to the high schools in 1926. At that time Dean Pechstein announced:

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54 Proposal to the Cincinnati Conservatory of Music and the College of Music of Cincinnati, from Louis A. Pechstein, dean of the College of Education, University of Cincinnati, Cincinnati, Ohio, dated January 25, 1923.

55 Cincinnati Enquirer, Vol. LXXXIV, No. 26 (September 18, 1927), 16.

The fine development of this work during the past year or so has convinced us that we should extend the opportunity to students to prepare for teaching music in the high schools.[56]

Jane Wisenall was appointed the first co-operating teacher of public school music in the College of Education. Courses in observation of high school music teaching, practice teaching, and conducting were formulated by Walter Aiken, director of music in the Cincinnati public schools, Mrs. Frances Crowley and Sarah Y. Cline, public school music teachers at the Conservatory and at the College, and members of the University staff.[57]

Dean Pechstein stated in 1927 that:

The State Department of Education, after a careful investigation last spring of our standards and practices, reported officially that we are maintaining the best four-five year teacher training work in the field of public school music that is offered in the state of Ohio.[58]

The University of Cincinnati has offered since 1938 the degrees: Bachelor of Science in Music Education, which had been termed previously the Bachelor of Science in Public School Music, and also the degree Bachelor of Education. The music education degrees are granted

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56 Times Star, Vol. 88, No. 226, (September 21, 1926), 14.

57 Ibid.

58 Enquirer, Vol. LXXXIV, No. 26 (September 18, 1927), 16.

solely from the University. The State Department of Education deals only with the University regarding standards and certification.[59] The Conservatory continues to grant the Bachelor of Music degree and the Master of Music degree for music programs not leading to certification.

When Teachers College was expanded in 1932 to include a graduate curriculum, the Conservatory and the College of Music were asked to participate in the graduate program. Advanced credit for graduate courses at the music schools is granted by Teachers College. The University encourages students with a major interest in music to prepare for the Master of Education degree and the Doctor of Education degree, and allows them some credit for study in music.[60]

One feature of the affiliation has been the expansion of the Conservatory curriculum by offering courses taught by members of the University faculty. There is an interchange of members of the faculties of the two music schools and the University. Some members of the public school music staff teach at the University and at either the College or the Conservatory. Three teachers from the University who have lectured in the musicology course at the

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[59] Interview between the writer and Louis A. Pechstein, dean of the Teachers College, University of Cincinnati, Cincinnati, Ohio, March 21, 1942.

[60] Ibid.

Conservatory are R. C. Gowdy, acoustics, Harry G. Schrickel, aesthetics, and Gordon Hendrickson, psychology.[61] Dr. Hendrickson also has the responsibility of advising students in Teachers College who study at the Conservatory and of aiding University graduate students who prepare music theses.

The cooperation between the Conservatory and the University has been manifest in activities other than the academic affiliation. On some occasions Conservatory music programs have been used for purposes of illustration in classes at the University. Faculty members on the staff of the Conservatory have frequently been directors of University extra-curricular choral and instrumental organizations. Conservatory artists have often appeared on programs at the University.

The affiliation between the Conservatory and the University has continued to produce a broader and more thorough public school music teacher training program by offering the student the combined resources of the musical advantages of the Conservatory and the educational facilities of the Teachers College. The growing importance of standardization and accreditation has increased the importance of such cooperation. Recognition by state and regional agencies of the Conservatory's teacher training program has been strengthened by the association of the institution with the University.

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61 Annual Announcement of the Cincinnati Conservatory of Music, 1941-1942, p. 55. Cincinnati: Cincinnati Conservatory of Music, 1941.

Development as a Center of Culture

The gradual development of the Conservatory as a center of musical culture is a reflection of its successful accomplishments in many departments. Its position was achieved through the weaving of many strands into a pattern which became recognized as a symbol of fine workmanship.

Of prime importance were the high musical ideals and the administrative determination with which Clara Baur guided the school to its place in the artistic world. Each new personality added to the staff increased the musical contacts to which the school had access. The abilities as concert soloists and as ensemble performers of artist faculty members radiated from the school a powerful influence on the development of musicality in Cincinnati and in the United States. The presence in the school of teachers who were noted for their powers as performing artists created an atmosphere in which students were inspired to strive for similar recognition.

Faculty.-- The importation of outstanding faculty has been an important factor in the cultural development of the school. These artists spread the reputation of the Conservatory to all parts of the country by their exceptional ability as performers and teachers. They lifted the school above the musical level of most of its competitors. Their social attributes were such as to mark them as people of character. These qualities helped to attract daughters of the finer families and to increase the social position of the school.

Members of the faculty brought to the Conservatory musical ideas and traditions from outstanding institutions over the world. Among the European schools with which the Conservatory staff had connections as faculty or students were the following:

The Conservatory of Paris
The Royal School of Music, in Berlin
The Leipzig Conservatory
The Royal Academy of Music, at Budapest
The Stuttgart Conservatory
The Lycee in Venice
The Brussels Conservatory
The Imperial Conservatory, at Petrograd
The Lemberg Conservatory, in Poland
The Royal College of Music, in London
The Moscow Conservatory
The Vienna Conservatory
The Imperial Conservatory, at Kiev

The music institutions in this list represent many aspects of the historical development of western music. The musical traditions and techniques of these schools formed an international background for the developing musical atmosphere of the Conservatory.

The contacts that the faculty had with important musicians were broad. The personal friendship of members of the staff with great concert artists made the Conservatory a gathering place for fellowship and the exchange of musical ideas. Artists who visited the Conservatory to see the school and to renew their acquaintance with friends on the staff included Caruso, Amato, Calve, Rubinstein, Tietjens, Melba, Tetrazinni, Sembrich, Gadski, Schumann-Heink, De-Sabata, Reisenauer, Constantino, Reinecke, Nickish, Hekking, Kneisel, Samaroff, Stokowski, Homer, De Reszke, Scotti, Cadman, Nordica, Pablo

Casals, Harold Bauer, Spriesca, Alfredo Casella, de Soria, Lena Cavalieri, Muratore, Kreisler, Lilli Lehman, Rossi, and Ernest Block.

Many of the teaching artists at the Conservatory had played with European and American symphony orchestras and toured Europe and America performing in concert. While on the Conservatory staff, some artists performed in distant parts of the United States and in Europe. Theodore Bohlmann returned to tour Europe, and spent a leave of absence of three years teaching at Stern Conservatory in Berlin. Tirindelli played with the London Symphony for several summer opera seasons. Ralph Lyford conducted opera seasons in Paris and in Switzerland. Douglas Boxhall and Marguerite Melville Liszniewska were among the members of the faculty who made outstanding concert tours in Europe.

The constant flow of creative works from the pens of some Conservatory faculty members has heightened the importance of the school in the music world. Compositions of these men have been honored by performances with symphony orchestras and recognized concert artists. Much pedagogical material has been published and used in many schools. Among the composers on the Conservatory staff have been Andres, Bohlmann, Tirindelli, Edgar Stillman-Kelley, George Leighton, Ralph Lyford, Hugo Grimm, and Alexander von Kreisler.

Chamber Music

Chamber music concert series were begun in the early years of the development of the Conservatory. The ensemble consisted of faculty members. They performed the standard string quartets and quintets of the great composers. This group gave to Cincinnati finer programs of this type of music than had been heard before in the city.

By 1907, the Conservatory had the reputation of having brought a hearing to more important chamber music works than any other institution in the country.[62] Many outstanding additions to the list of chamber music have had their American premiere at the Conservatory. Among the compositions which were presented in the United States for the first time at the Conservatory were numerous works of Felix Weingartner, quartets by Paul Schienpflug, and the Jena Symphony of Beethoven.[63] Often Conservatory artists returning from Europe brought back new music to this country. An example is the portfolio of rarely heard compositions brought back by Tirindelli in 1907.[64]

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62 Cincinnati Times Star, Vol. 69, No. 84 (April 9, 1907), 5.

63 Programs of concerts and clippings.

64 Music Leader and Concert Goer, (October 31, 1907). Clipping in scrap book of Cincinnati Conservatory of Music.

The Conservatory presented a large number of works to be heard for the first time in Cincinnati.[65] Among them were:

Second sonata, op. 102, E flat major, Saint-Saens
Sonata, op. 29, E minor, Busoni
Sonata, op. 117, C major, Bossi
Sonata, op. 13, A major, Faure

Many chamber music concerts were presented by various ensemble combinations from the Conservatory faculty. A typical program plan is found in the Cosmopolitan series of recitals which were given over a period of several years. Each season performances of works from the composers of all nations were presented. Theodore Bohlmann was the pianist, and Tirindelli the violinist in the trio. Various cellists served to complete the trio. The programs included works by composers from Germany, France, Spain, Italy, Russia, Bohemia, Scandinavia, Great Britain, and America. Not only were such programs presented by Conservatory artists, but outstanding chamber concert ensembles such as the Kneisel Quartet were brought to Cincinnati by the Conservatory.

Concert Tours

Concert tours were a regular feature expected of all artist teachers at the Conservatory. These were of inestimable value in building up the reputation of the institution. Frederic Shailer

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65 Programs of concerts.

Evans has called the concert trips of the period "barnstorming." Most of the early journeys were to towns and villages of the surrounding states. A typical concert tour of the first decade of the twentieth century included concerts in Ohio, Indiana, Kentucky, Tennessee, South Carolina, Mississippi, Illinois, Arkansas, Louisiana, Alabama, Georgia, Florida, and Texas. At a later time, artists appeared in concert in the northwestern states, and sometimes as far west as Colorado and California.

Often the performers had to play on pianos that were badly out of tune. Most of the programs were held in churches or school buildings. The artists' fees were small. An episode of the period was the tour of Hans Richards to hamlets of the south. He was accompanied by his own personal piano in a refrigerated box car. He cared for the piano on the journey and permitted it to be unpacked only when the concert time was near so that the tuning of the instrument would not be ruined by the heat of the building.[66] Such a perfectionist attitude on the part of the artists was rare.

The first two decades of the twentieth century saw the development of concert tours to all parts of the United States and Europe. Some of the artists formed ensembles. Others were noted for their solo performances with symphony orchestras. Vocalists such as John A. Hoffman and Dan Beddoe were in demand for festival performances in all parts of the country.

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[66] Clipping in scrap book of Cincinnati Conservatory of Music.

The concert artists helped spread the reputation of Cincinnati as a music center. They impressed the audiences with the importance of the Conservatory as a teaching center of the finest ideals in music. The school received a high type of advertising through a most direct method. New prospective students were reached. Musical contacts with other institutions in the field were made, as with the musicians of the country.

Student Recitals and Concerts.-- The Conservatory has probably given over seven thousand recital and concert programs in Cincinnati. This activity has been the central theme of the musical study and planning in the institution. Before the school was organized, Clara Baur presented her students in programs in the city. After the founding of the school, student recitals were an important part of each week's assignment.

Every stage of musical development, from that of the beginners to the attainment of the concert artist, has been represented in each decade of the Conservatory's development. Every type of music, from solo to large ensemble, has been programmed. The early years emphasized large vocal choruses and small instrumental ensembles. The later years developed large instrumental organizations such as the band and the orchestra, as well as opera and chorus.

All this activity molded in the school an atmosphere of musicality. Traditions of musical interpretation and a philosophy of inspiration were achieved. Attitudes of loyalty to the finest

ideals of the art and criteria of evaluation for sound musical judgment became basic patterns in the life of the school.

Through the thousands of graduates of the Conservatory, it has become the parent and guiding force of many music schools and departments over the United States. The musical standards of the institution have been respected and acclaimed by outstanding artists. Successful results reflect the value of the musical environment and the teaching program of the Conservatory.

The calendar of faculty, ensemble and orchestra concerts, and student recitals for the season 1913-1914 is listed in the Appendix.2.

Social interests.-- Clara Baur insisted that every student at the Conservatory be impressed with the responsibility of his position in society. Social culture was considered an important accompaniment to artistic culture. Every influence was brought to bear upon the development of social graces. The atmosphere of the school was carefully cultivated to give an air of high social position and elegance. Even the residential district in which the school was situated was advertised as "a most desirable location." The buildings were furnished in a home-like manner. The ornamentation of the Shillito mansion suggested the aristocratic environment which the school endeavored to achieve. The surroundings and regulations were calculated to impress other artists and visiting parents.

The girls who studied at the Conservatory were well cared for. The strict observation of rigid rules guarded the activities of the pupils and provided traditions of propriety. Attendance at any activity outside the Conservatory, even church services, was well chaperoned. Proper dress, speech, and etiquette were stressed constantly.

Publicity about the school and the faculty and students often had an air of social fitness. Association with well known names was emphasized. The home town social position and wealth of the families of the students was important. The girls were always beautiful, charming, and talented in reportorial accounts. Outstanding students received much publicity in national music magazines as well as in local newspapers.

Concerts at the Conservatory were made important social affairs. Often formal invitations were sent. Dress was frequently formal, and the presentation of flowers gave the appearance of a major social event. Music still had some of its nineteenth century aspect as the amusement of the wealthy classes. Concerts were at least as important for their social appreciation as for music appreciation. Small concerts were often given as "musicales," with formalities and ceremonies. "Soirees" were lavish musical social productions. They usually took place at the home of a prominent patron of the school.

One program was "An Eighteenth Century Soiree at the Court of Frederick the Great," on March 7, 1914, presented as an entertainment for the Cincinnati Woman's Club. [67] On this occasion, Bertha Baur recreated the Sans Souci musicale of Frederick the Great, with the artists represented by members of the Conservatory faculty and friends. All the participants were costumed in the styles of the eighteenth century period. Theodor Bohlmann, pianist, had the part of Philip Emanuel Bach. Tirindelli, violinist, was a courtier. Ellis McDiarmid, flautist in the Cincinnati Symphony Orchestra, took the part of Frederick the Great. The string orchestra which accompanied the program included Robert Sattler, Edwin Ideler, Edwin Memel, Peter Froehlich, Max Thal, Walter Heermann, Herbert Beaumont, and Inez Gill. The dancers and supporting cast included Mrs. Glendenning Groesbeck, Mrs. Lawrence Maxwell, Mrs. Albert Chatfield, Mrs. Louis Ransohoff, Mrs. Dorothy Sattler, Norbert Heermann, and Millard Mayer. The opening tableau reproduced a painting by V. de Parades with Bach at the piano, surrounded by characters in eighteenth century dress. The program proceeded with sonatas, concertos, sarabandes, and minuets of the period.

Students were often taken in large groups to symphony and opera concerts in the city. In 1905, Clara Baur caused much surprise by the unusual purchase of 246 seats for the Cincinnati Symphony Orchestra concerts at a cost of $1,200. [68]

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[68] Cincinnati Times Star, Vol. 67, No. 279 (November 22, 1905), 1.

The Conservatory was a center of social activity. Receptions and other formal social affairs were frequently held. Guests were often socially prominent patrons of the school. Other guests were members of the various social and civic clubs of the city. Outstanding musical personalities often served as centers for these festivities.

The girls were provided with recreation in keeping with the accepted modes. Numerous teas were given in the drawing room of the Conservatory so that the girls might practice and display their social graces and meet the socially prominent people of the city. They were allowed to indulge in such physical recreation as was within the bounds of proper conduct.

The regular events of the Conservatory were treated as social affairs. Dinners for guests and on such occasions as Thanksgiving and Christmas were invested with formality and celebration. Traditional customs and ceremonies enhanced the importance of the commencement exercises. The carrying of the daisy chain and the torch bearing procession became a part of the graduation festivities. Another Conservatory tradition was the ceremony held on Arbor Day at the planting of a tree.

Founding of the National Association of Schools of Music.--As early as 1916, the administration of the Conservatory had been endeavoring to set up some standardization of teaching methods and

techniques of evaluation.[69] An outgrowth of that interest was the founding of the National Association of Schools of Music and Allied Arts. In 1924, Burnet Tuthill, General Manager of the Conservatory, met with the administrators of six schools to organize an association of music schools.[70] The purpose was to coordinate courses leading to the Bachelor of Arts and the Bachelor of Science degrees. The departments of education in several states requested the association to formulate a curricula for the training of public school music teachers. At the meeting in 1929, Burnet Tuthill was elected secretary of the organization. George Leighton, of the Conservatory faculty, was appointed officer on curriculum.

By 1934, the organization had grown to include thirty-nine schools. Two thirds of them were included in college or university organizations. One third were independent or affiliated with collegiate institutions.[71] At the present time, the Association is of national importance in accrediting music schools and in determining standards of music training.

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69 Musical America, (September 16, 1916). Clipping in scrap book of Cincinnati Conservatory of Music.

70 Cincinnati Times Star, Vol. 86, No. 138 (June 9, 1924), 19.

71 Cincinnati Enquirer, Vol. XCIII, No. 273 (January 7, 1934), Section III, p. 5.

Summary

The era into which the Cincinnati Conservatory of Music moved in the first part of the twentieth century was its golden age. This period began with the move of the Conservatory to Mount Auburn in 1902, where larger, permanent quarters provided greater opportunity for the development of the school. Further expansion of the plant and equipment was carried out during the following twenty-eight years.

During the period from 1902 to 1930 the teaching program of the school was expanded. Departments were enlarged and new fields of instruction were inaugurated. The faculty was increased in size. Greater emphasis was placed upon the inclusion of concert artists as members of the faculty.

A characteristic of the Conservatory during this period was its continued administration by a central authority. Under the administration of Clara Baur, the school remained a private institution, owned and directed by her. At the death of Clara Baur, in 1912, Bertha Baur became the director of the Conservatory. She continued the operation of the school with the same high musical standards of the previous years. After 1912, the Conservatory was faced with heavy administrative responsibilities. The incorporation of the Conservatory in 1920 was a move to solve the financial difficulties of the school. Bertha Baur

retained the administration of the Conservatory until 1930.

The evolution of the Conservatory as an institution was a major development during this period. The institutional status of the school was emphasized by its incorporation. The accreditation of the Conservatory by the State of Ohio to grant degrees in 1922 was timely action to enable the school to expand to meet the growing demands for certified music teachers in the public school systems of the nation. Affiliation with the University of Cincinnati in 1923 strengthened the resources and added to the reputation of the Conservatory.

The first three decades in the twentieth century were marked by the development of the school as a center of musical culture. The Conservatory gained an international reputation as an institution where the best standards of music were maintained in training and in performance by outstanding teachers and students.

CHAPTER VI

REORGANIZATION AND DEVELOPMENT UNDER THE AUSPICES OF THE INSTITUTE OF FINE ARTS

Introduction

The content of this chapter deals with the development of the Cincinnati Conservatory of Music under the auspices of the Cincinnati Institute of Fine Arts from 1930 up to the present time (1943). Four major topics are treated. They are the need for reorganization, the affiliation of the Conservatory with the Cincinnati Institute of Fine Arts, administrative changes after 1930, and musical activities of the Conservatory as a center of culture.

Need for Reorganization

The growth of the Conservatory into an institution of national status had led to the development of heavy administrative problems. The enlargement of the faculty, the meeting of new standards for accreditation and the granting of degrees, and the affiliation of the school with the University of Cincinnati had broadened the operations of the Conservatory and added to the responsibilities of the administration of the institution.

The financial problems of the school had become more complex. The competition offered in the field of music education by publicly-supported schools presented an even greater threat to the continued success of the Conservatory than it had ten years earlier. The national depression beginning in 1929 had an adverse effect upon the fiscal condition of the school. Student enrollment decreased. The obtaining of money outside the regular revenues of the school was made more difficult. The financial administration of the school was faced with problems which could not be solved by the means employed in past years.

Bertha Baur desired to assure the perpetuation of the Conservatory. She was advancing in age and wished to retire from active management of the school. It was her plan to take steps to prepare for the future security of the Conservatory and to insure its permanent position as an integral part of the cultural life of Cincinnati.

Affiliation with The Cincinnati Institute of Fine Arts

The Cincinnati Institute of Fine Arts.— The Cincinnati Institute of Fine Arts was organized in 1927, and incorporated under the laws of Ohio as a corporation not for profit.[1] The Institute was made possible by the planning and

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[1] Annual Announcement of the Cincinnati Conservatory of Music, 1931-32, p. 4. Cincinnati: Cincinnati Conservatory of Music, 1931.

contributions of Mr. and Mrs. Charles P. Taft. It was their desire to form a permanent organization to provide for the perpetuation of certain music and art institutions in Cincinnati. The Tafts offered to endow the Institute with a gift of $1,000,000 on the condition that an additional sum of $2,500,000 be raised by subscription. The necessary funds were subscribed and the organization was completed on March 22, 1927.

The purposes of the Cincinnati Institute of Fine Arts are:

a. To further the musical and artistic education and culture of the people of Cincinnati.

b. To maintain and support schools of art, music and drama, art museums, symphony orchestras and conduct other similar activities in connection with fine arts.

c. To hold and manage endowment funds for the support of similar activities conducted, or institutions owned by other corporations not for profit, and to accept gifts for itself and for such endowment funds.

d. To afford financial and other aid and assistance to other corporations not for profit, as now or may hereafter be engaged in furthering the purposes above named.

e. To establish, maintain, promote and endow in whole or in part any such corporation not for profit.

f. To acquire by deed, devise, bequest, gift, purchase or otherwise, real and personal property, and to hold, invest, re-invest, manage and dispose of the same in furtherance of the purposes above named. [2]

The institutions included in the membership of the Institute of Fine Arts were originally the Taft Art Collection and the Cincinnati Symphony Orchestra.

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[2] Annual Announcement of the Cincinnati Conservatory of Music, 1942-1943, p. 4. Cincinnati: Cincinnati Conservatory of Music, 1942.

The present board of trustees of the Cincinnati Institute of Fine Arts is composed of the following officers and members (1943): [3]

John J. Emery	-	President
Louis T. More	-	Vice-President
Frank T. Dinsmore	-	Vice-President
W. Howard Cox	-	Treasurer
Lucien Wulsin	-	Secretary

William H. Chatfield
R. R. Deupree
E. W. Edwards
Arthur Espy
Edgar Friedlander
Joseph S. Graydon
Charles J. Livingood
Most Rev. John T. McNicholas
John J. Rowe
Robert A. Taft
Raymond Walters
Charles F. Williams
Hon. James G. Stewart

The incorporation of the Conservatory in 1930.--During the latter months of 1930, steps were taken to form a new incorporation of the Conservatory. The incorporation in 1920 had been in compliance with legal regulations covering the organization of a company operated for profit. The incorporation of 1930 was formed to operate the Conservatory not for profit, and

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3 Program of the Cincinnati Symphony Orchestra, March 26, 27, 1943, p. 555.

was made under the General Corporation Act of the State of Ohio. The Articles of Incorporation were signed by Bertha Baur, Carl M. Jacobs, Jr., and Robert Taft on November 28, 1930.[4] The Articles were filed in the office of the Secretary of State of Ohio on December 29, 1930. A copy of these articles is included in the Appendix.3.

The name of the corporation was stated to be "Cincinnati Conservatory of Music." The trustees named in the Articles of Incorporation were as follows:

Bertha Baur
Maurice Freiberg
Thomas J. Hogan, Jr.
Carl M. Jacobs, Jr.
John J. Rowe
Robert A. Taft
George Warrington

The purposes of the corporation, as set forth in the Articles of Incorporation, were the maintaining and operating of schools of instruction in music, elocution, arts, languages and other subjects pertaining to the arts and sciences; the maintenance of housing for faculty and pupils; and the receiving of donations and endowments for the promoting of musical and artistic education. The corporation also had the purpose of buying, renting, selling, and mortgaging real estate, when necessary to carry out the provisions of the Articles of Incorporation.

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[4] "Articles of Incorporation of Cincinnati Conservatory of Music, Cincinnati, Ohio, November 28, 1930," p. 1.

The affiliation.-- Bertha Baur's plan to assure the future operation of the Conservatory led her to make arrangements with the Cincinnati Institute of Fine Arts to place the school under the auspices of the Institute. In Miss Baur's judgment, this move was the best means of insuring the perpetuity of the Conservatory.

A letter from Bertha Baur to the Cincinnati Institute of Fine Arts, dated July 8, 1930, stated her reasons for offering the management of the Conservatory to the Institute. She wrote, in part:

> I have devoted my entire life to building up the institution, and have now reached a time when I desire to retire from the active management of the Conservatory; at the same time desiring to see it perpetuated and carried on in the best interests of musical education and development in the city of Cincinnati.
>
> I consider the Cincinnati Institute of Fine Arts the best fitted organization to carry out this purpose, and I desire therefore to tender to the Cincinnati Institute of Fine Arts all of the common stock in the Cincinnati Conservatory of Music Company, which owns the institution and all of the property where it is located....
>
> This gift of the Conservatory of Music to the city of Cincinnati is the fulfillment of a dream which I have carried with me since my 35th year; and it is with grateful acknowledgment to those who have made it possible and with very real happiness to myself that I see this active institution of Music delivered into such permanent and capable hands to function with other artistic activities of our great city. [5]

Miss Baur believed that by the affiliation with the

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5 "Minutes of the Board of Trustees of the Cincinnati Conservatory of Music, Cincinnati, Ohio, January 15, 1931," pp. 7,8.

Institute she was carrying out the ideals of the founder of the Conservatory, Clara Baur. Bertha Baur expressed her trust that the ideals and the reputation of Cincinnati as a center of musical education would be sustained by the Institute, and that the gift of the Conservatory would be of value in that endeavor.

Miss Baur's letter offered to transfer all of the property and the stock of the Cincinnati Conservatory of Music Company to the Institute of Fine Arts. The preferred stockholders of the Cincinnati Conservatory of Music Corporation, the Thomas J. Emery Memorial, Mrs. Charles P. Taft, and Mrs. Emilie L. Heine, had expressed their willingness to present the stock they owned in the company to the Institute.

Bertha Baur accompanied her letter with a separate document which set forth the conditions upon which the offer of the Conservatory to the Institute was made. The proposals were accepted by the Institute of Fine Arts. The Cincinnati Conservatory of Music, Incorporated, transferred all its property to the new Cincinnati Conservatory of Music corporation on December 30, 1929. The real estate was conveyed by warranty deed. The Cincinnati Conservatory of Music, Incorporated, was dissolved. The Institute was enabled to assume control of the Conservatory with complete ownership, so that the institution could be operated on an educational and charitable basis, not for profit.[6]

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[6] "Minutes of the Board of Trustees of the Cincinnati Conservatory of Music, Cincinnati, Ohio, January 15, 1931," p. 8.

The Cincinnati Institute of Fine Arts became the controlling member of the Cincinnati Conservatory of Music corporation. The trustees of the Institute were ex-officio members of the corporation. The Articles of Incorporation stipulate that additional members may be elected, but provide that the Cincinnati Institute of Fine Arts shall have the absolute power of vetoing the election of any new member. The trustees of the Conservatory are elected by the members upon the nomination of the Cincinnati Institute of Fine Arts.[7]

Code of Regulations of the Cincinnati Conservatory of Music.-- A Code of Regulations of the Conservatory was adopted at the first meeting of the members of the corporation, January 15, 1931.[8] The regulations concerning voting state that the Institute of Fine Arts have twenty votes and all other members have one vote. The holders of a majority of the rights to vote constitute a quorum. Any person, corporation or association may be elected as a member of the corporation. The Cincinnati Institute of Fine Arts is a permanent member until its resignation or dissolution. Any new members may be suspended or expelled by vote of the members.

The trustees of the Conservatory corporation are nominated

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[7] "Articles of Incorporation of Cincinnati Conservatory of Music, Cincinnati, Ohio, November 28, 1930," pp. 1, 2.

[8] "Minutes of the Board of Trustees of the Cincinnati Conservatory of Music, Cincinnati, Ohio, January 15, 1931," pp. 3-7.

only by the Cincinnati Institute of Fine Arts. The number of trustees was set down at seven in the code. Amendments were later made to change the number of trustees to nine in 1932, to ten in 1935, and to nine in 1940. The trustees are elected to hold office for one year. The trustees have power to sell, lease, mortgage, or dispose of any real property owned by the corporation, with the authorization of the members.

The board of trustees elect officers for a term of one year. The officers are president, one or more vice-presidents, one or more secretaries, and one or more treasurers. Two offices may be held by any one person.

An executive committee is appointed by the board of trustees. The committee is composed of members of the board. It has charge of the business and affairs of the corporation in the interim between meetings of the board of trustees. No compensation is received by the trustees. The compensation of the officers is fixed by the board of trustees.

The seal of the Conservatory was selected in 1931, and amended October 11, 1939, as follows:

> The corporate Seal of this Company shall be circular with the words "Cincinnati Conservatory of Music, Cincinnati, Ohio' surrounding the words 'Established in 1867'. [9]

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[9] "Minutes of the Board of Trustees of the Cincinnati Conservatory of Music, Cincinnati, Ohio, October 11, 1939," p. 74.

Regulations of the code may be adopted, amended or repealed by the written assent of the holders of two thirds of the voting rights in the corporation, or by the vote of the holders of a majority of the votes at a meeting called and held for that purpose.

The board of trustees.-- The first members of the board of trustees of the Conservatory were: Bertha Baur, John J. Rowe, George Warrington, Maurice Freiberg, Thomas Hogan, Jr., and Robert Taft. At the first meeting of the board, January 15, 1931, the following officers were elected: [10]

Robert Taft	-	President
John J. Rowe	-	Vice President
George A. Baur	-	Secretary
John H. More	-	Assistant Secretary

After consideration, the election of treasurer was deferred. The office of president emeritus of the company was created and Bertha Baur elected to the position.

The office of president of the Conservatory has been filled by several members of the board of trustees since the incorporation of the company. On March 29, 1933, Robert Taft resigned from the office, after serving two years. At that time, Philip Wyman was elected president. Wyman resigned in March, 1935. Lucien Wulsin was elected to fill the vacancy in May, 1935. Wulsin

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10 "Minutes of the Board of Trustees of the Cincinnati Conservatory of Music, Cincinnati, Ohio, January 15, 1931," p. 9.

submitted his resignation as president in December, 1936. The board of trustees elected Philip Wyman president at a meeting on December 10, 1936. Robert Taft has always been chairman of the board of trustees.[11]

The present board of trustees (1943) was elected in 1941. The members are as follows:

John J. Emery
Edgar Friedlander
Thomas Hogan, Jr.
John J. Rowe
Amy Sherlock
Robert A. Taft
Raymond Walters
Lucien Wulsin
Philip Wyman

The officers of the board consist of:

Robert A. Taft	-	Chairman of the Board
Philip Wyman	-	President
John J. Rowe	-	Vice President
George A. Baur	-	Secretary
John H. More	-	Assistant Secretary

The executive committee is composed of the following members:

Philip Wyman
Thomas Hogan, Jr.
Amy Sherlock
Edgar Friedlander[12]

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[11] "Minutes of the Board of Trustees of the Cincinnati Conservatory of Music, Cincinnati, Ohio, 1931-1936," pp. 9, 33, 41, 43, 55.

[12] "Minutes of the Board of Trustees of the Cincinnati Conservatory of Music, Cincinnati, Ohio, October 8, 1941," pp. 84, 86, 87.

Administrative Changes

New administration.-- The administration of the Conservatory was greatly affected by the reorganization in 1930 under the auspices of the Institute of Fine Arts. Since 1912, and until the reorganization, Bertha Baur had been in charge of all administrative duties of the school. The entire responsibilities of selection and management of the faculty had been assumed by her. The organization of the curriculum and evaluation of outcomes were largely left to her judgment. After the retirement of Miss Baur in 1930, the administration of all matters concerned with music instruction was assigned to a Director of Music of the Conservatory. The director was appointed by and responsible to the Board of Trustees of the Conservatory.[13]

The first Director of Music at the Conservatory was Frederic Shailer Evans. He was appointed in March, 1931, and served as director until his resignation on January 23, 1932.[14] Evans had been a member of the piano faculty. Thomas J. Kelly, instructor in theory at the school, filled the position of Acting

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[13] "Minutes of the Board of Trustees of the Cincinnati Conservatory of Music, Cincinnati, Ohio, March 30, 1931," p. 13.

[14] "Minutes of the Board of Trustees of the Cincinnati Conservatory of Music, Cincinnati, Ohio, March 30, 1931," p. 13.

Director of Music from February, 1932,[15] until the fall term of 1932, when Herbert Witherspoon was appointed Director of Music.[16] His title was changed in October of that year to Director in order to avoid the implication that the Director of Music was merely the head of a music department. Witherspoon taught courses and gave private lessons in voice training. At the end of the school year in 1933, Witherspoon resigned as director. John A. Hoffmann was appointed to fill the position, with the title of Dean of Faculty.[17] Hoffmann is at the present time the Director of the Conservatory. He is a member of the vocal staff and director of the Conservatory chorus.

Developments in financial policy.— The administration of the financial policy of the Conservatory was assumed in 1930 by the board of trustees of the corporation, under the auspices and control of the Institute of Fine Arts.

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15 "Minutes of the Board of Trustees of the Cincinnati Conservatory of Music, Cincinnati, Ohio, February 15, 1932," p. 21.

16 "Minutes of the Board of Trustees of the Cincinnati Conservatory of Music, Cincinnati, Ohio, August 5, 1932," p. 29.

17 "Minutes of the Board of Trustees of the Cincinnati Conservatory of Music, Cincinnati, Ohio, October 10, 1934," p. 37.

Bertha Baur had conducted all financial arrangements of the Conservatory until that time. The operation of the school's physical plant and dormitories had been under her supervision. Since 1930, the business transactions of the school have been administered by a manager appointed by the board of trustees. The manager of the Conservatory is responsible to the board for the conduct of all regular affairs of the Conservatory. [18]

When the Conservatory was reorganized, the Trundle Engineering Company, from Cleveland, Ohio, was appointed to examine and appraise the school, and to make recommendations for future policy. The representative of the company, Norville D. Mook, was named the first manager of the Conservatory, in January, 1931. At that time, two other positions were created in the business office. Flay Butler was elected cashier of the Conservatory, and Alice Leeds, assistant cashier. The board of trustees dealt with recommendations and budgets submitted by Mook. The actions of the manager in making changes in Conservatory policies were required to be authorized by the board. [19]

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18 "Minutes of the Board of Trustees of the Cincinnati Conservatory of Music, Cincinnati, Ohio, March 30, 1931," p. 13.

19 "Minutes of the Board of Trustees of the Cincinnati Conservatory of Music, Cincinnati, Ohio, January 15, 1931," p. 9.

At the end of 1931, the board appointed a special committee of trustees to examine the financial condition of the Conservatory and to make recommendations as to where expenses could be curtailed. The committee presented its report at the January 5, 1932, meeting of the board of trustees. It recommended a considerable reduction in expenses and the increase of revenues of the Conservatory. The recommendations were approved by the board except for the question of salaries and the number of employees in the business office and on the teaching staff. A further recommendation of the committee was that the services of the Trundle Engineering Company and their representative, Norville D. Mook, be terminated as of February 1, 1932.[20]

In February, 1932, Matthew A. Green was appointed manager of the Conservatory. Green's report in collaboration with the special committee on February 15, 1932, recommended changes in the salaries and numbers of the faculty. Artist faculty members were to be placed on a joint salary and commission basis. The number of teachers on the "class work faculty" was decreased.[21] In the autumn of 1932, Green had the accounts of the Conservatory audited

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[20] "Minutes of the Board of Trustees of the Cincinnati Conservatory of Music, Cincinnati, Ohio, January 5, 1932," p. 20.

[21] "Minutes of the Board of Trustees of the Cincinnati Conservatory of Music, Cincinnati, Ohio, February 15, 1932," p. 21.

by the firm of Haskins and Sells. On the basis of the auditors' statement, Green made detailed reports of the operation of the school to the Board of Trustees. Green's services were terminated in July, 1933. George Klusmeyer, the present manager of the Conservatory, was appointed to the office on July 10, 1933.[22]

Alterations and additions to the physical plant.--- Since the Cincinnati Institute of Fine Arts has assumed control of the Conservatory, there have been replacements, repairs, and capital improvements made upon the physical plant of the school. In January, 1931, a new heating system, with a boiler room and power plant, was installed in the Conservatory. The cost of the heating system was paid by Mr. and Mrs. Charles P. Taft.[23]

Upon the recommendations of Norville D. Mook and Thomas Hogan, Jr., other changes costing five thousand dollars were made in the Conservatory plant in 1931. New chairs and tables were provided for the dining room. The large pipe organ previously located in the Shillito house was moved to a studio in the south corridor. The

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22 "Minutes of the Board of Trustees of the Cincinnati Conservatory of Music, Cincinnati, Ohio, October 10, 1934," p. 37.

23 "Minutes of the Board of Trustees of the Cincinnati Conservatory of Music, Cincinnati, Ohio, January 15, 1931," p. 9.

offices situated in the south corridor were transferred to the main entrance building. The latter move brought the offices of the dean, the manager, the registrar, the cashier, the telephone exchange and the studio of the director of music in close connection.[24]

In 1932, the Durrell property purchased in 1921, called the President's House, was extensively damaged by fire. Because the projected cost of rebuilding the house was considered excessive by the Board of Trustees, they authorized the wrecking of the building in August, 1932.[25]

A report made in 1936 by Thomas Hogan, Jr., concerning an examination of the physical properties of the school, stated that in his opinion the condition of the plant indicated that it was being adequately maintained.[26] Bertha Baur added to the equipment of the Conservatory in 1937 with the donation of two hundred folding metal chairs.

Capital improvements.-- The total outlay of capital expenditures for an eleven year period from 1931 to 1942 indicates that substantial improvements were made to the Conservatory plant during

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[24] "Minutes of the Board of Trustees of the Cincinnati Conservatory of Music, Cincinnati, Ohio, July 8, 1931," p. 15.

[25] "Minutes of the Board of Trustees of the Cincinnati Conservatory of Music, Cincinnati, Ohio, August 5, 1932," p. 29.

[26] "Minutes of the Board of Trustees of the Cincinnati Conservatory of Music, Cincinnati, Ohio, December 10, 1936," p. 56.

that period.[27] Important items of expense have been the purchase and repair of musical instruments, and furniture and equipment. Maintenance of the plant and additions to Conservatory buildings have been of considerable value.

The fiscal year ending August 31, 1938, was the period during which the heaviest capital expenditures were made. An operating report for that year contains descriptions of replacements and additions to the Conservatory plant.[28] Items of material cost were the installation of a new electric passenger elevator, the rebuilding of the freight elevator to meet state code demands, the purchase of fifty new beds, springs, and mattresses, the installation of a large new electric refrigerator, and the purchase of ten new upright pianos.

In that year, repairs were made upon the buildings of the school. In the girls' dormitories plaster was replaced, seventy per cent of the rooms were enameled, and rubber runners were placed in the halls. Other improvements were the enlarging of the cashier's office, the building of a new roof over the boiler room and the library, and the removal of all dead wood from trees on the campus.

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27 Report of capital expenditures at Cincinnati Conservatory of Music, 1931-1942, by George Klusmeyer, business manager of the Conservatory.

28 "Minutes of the Board of Trustees of the Cincinnati Conservatory of Music, Cincinnati, Ohio, December 14, 1928," p. 67.

Window sash in the main building was replaced with oak, instead of the usual pine wood. All of the improvements were stated by the business manager of the Conservatory, George Klusmeyer, to be made with a view to safety, comfort, longer utility, and operating economy.

Present equipment.— At present the Conservatory plant is composed of a campus of ten acres, with six well-equipped buildings of brick and stone (Figure 12). The buildings contain ten class rooms, twenty-seven studios, five rehearsal rooms and one auditorium. Maintenance facilities for students and faculty include dormitories for men and women, kitchen and dining room, and laundry. An infirmary and school physician and nurse are available for students.

The equipment of the Conservatory includes 28 grand and 27 upright teaching pianos, and 2 grand and 118 practice pianos. The school owns the pianos it uses. Until the World War of 1914-1918 caused a scarcity of pianos, it had been the policy of the administration to rent the instruments from piano companies. After 1914, the school began to purchase pianos, until by 1930, all pianos used in the Conservatory were owned by the institution.[29]

There are two pipe organs and a Hammond organ used in the studios of the Conservatory. An additional organ was installed in

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[29] Interview between the writer and Alfred T. Reeves, member of faculty of the Cincinnati Conservatory of Music, February 6, 1943.

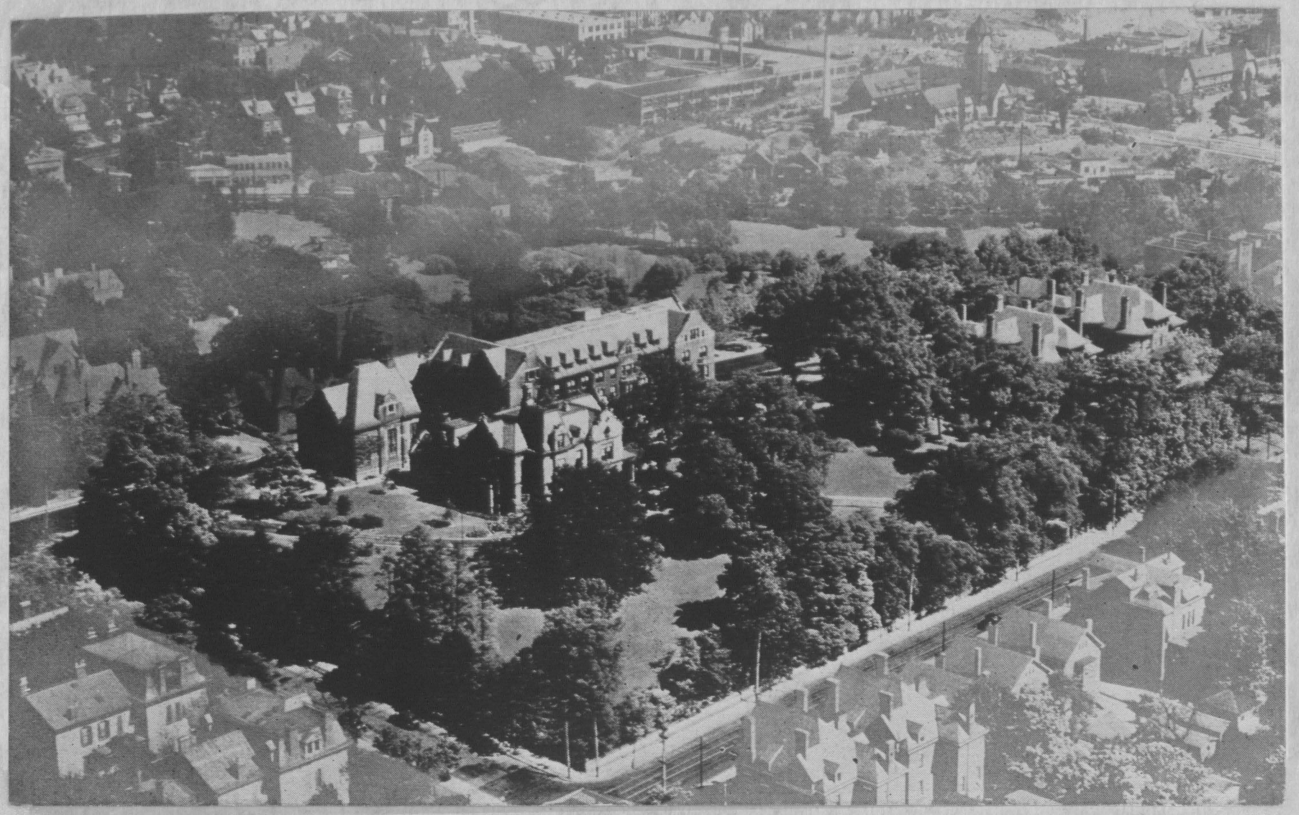


Figure 12.-- Photograph of the Cincinnati Conservatory of Music from the Air, Taken in 1931.

markedly reduced. During the school years from 1931 to 1933, faculty members were ranked as professors or instructors. The ranking system was dropped after 1933.

Within a few terms after the reorganization, the number of teachers in the two largest departments had been decreased by nearly half. The effects of the depression years are seen in the further reductions during the years 1932 to 1938. Since that time, new faculty members have been added to the staff. Some of the present staff are performing artists of outstanding reputation. Others are teachers with recognized ability in pedagogy.

The inauguration of new departments has augmented the total number of teachers. Important additions have been the instructors in band and band conducting, and in the field of radio training. The addition of a course in musicology brought lecturers from the University of Cincinnati to contribute to the staff of the Conservatory.

The piano and vocal departments were most markedly affected by the reorganization in 1930. In 1929 there were thirty-two piano teachers. By 1934 the number had been reduced to sixteen, and further decreased in 1939 to twelve. At present there are sixteen on the piano faculty. The vocal department had been decreased from fourteen to eight teachers in 1936. There are nine vocal faculty members at the present time. The violin department

was reduced from nine members to four teachers by 1936. The violin faculty is now composed of eight teachers. The reorganization of the other departments was not so marked. Classes have been consolidated, but the number of teachers has remained approximately the same. The total number of faculty members is now seventy-six, as compared with a staff of eighty-six in 1929. [31]

Musical Activities as a Center of Culture

Concerts by faculty and students of the Conservatory have continued to be an important part of the contribution of the school to the cultural life of Cincinnati. Members of the faculty have presented concerts and appeared as soloists with Conservatory organizations and with the Cincinnati Symphony Orchestra. Until recently the school maintained an annual series of faculty recitals. A large number of student recitals are given each year. Senior pupils and students with an applied major preparing for the degree of Master of Music present graduation recitals.

Student organizations present a variety of concert programs during the school year at the Conservatory. The Conservatory Symphony Orchestra, directed by Alexander von Kreisler, is active in concertizing in Cincinnati and on radio programs. The orchestra

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[31] Annual announcements of the Cincinnati Conservatory of Music, 1929-1943.

plays standard orchestral works, including complete symphonies and concertos. A popular organization is the Conservatory Symphonic Band, conducted by Frank Simon. The band presents programs during the winter and summer school terms, and has made tours of nearby cities. The Conservatory Chorus is composed of students whose courses of study include chorus requirement. The chorus gives several public performances each season. The Conservatory has for many years had at least one student string quartet. At present there are several instrumental ensemble groups which appear in concert.

Musical activities reflect the academic affiliation of the Conservatory with the University of Cincinnati. Programs by Conservatory faculty and students are given at University functions. Conservatory organizations frequently appear in programs at the Student Union building of the University. Concerts and lectures by Conservatory talent are sometimes presented at the Annie Laws Memorial Auditorium, in the Teachers College building of the University.

Conservatory Madrigal Singers.-- The Conservatory Madrigal Singers is a mixed group of twenty voices. The curriculum of the Conservatory has placed emphasis upon choral singing since its first years. The school maintains a large chorus, from which the experienced vocal students are selected to form the Conservatory Singers. The group sings the usual madrigal numbers in addition

to eight-part songs. The organization is directed by Dr. John A. Hoffmann.

The Singers annually present several concerts. They have been heard many times on Conservatory radio broadcasts. They have frequently given concerts in Cincinnati and other cities. In May, 1939, the Singers made a week's tour of the East. The group appeared on the program of the Biennial Convention and American Music Festival of the National Federation of Music Clubs, in Baltimore, Maryland. Other concert appearances on the trip were at the Beethoven Club in New York City, in the Globe Theater at the World's Fair, on a Columbia Broadcasting System radio program from New York City, and in the ballroom of Hotel Raleigh, Washington, D. C.

Feast of Carols.-- The annual Conservatory Feast of Carols is a highlight in the Christmas festivities of Cincinnati. The carol service was first held in the Conservatory building on Fourth and Lawrence Streets. The original celebrations were presented by a boy choir in the drawing room. When the Conservatory was moved to its present site, the choir boys in vestments came down the stairway of the front hallway singing to the audience gathered in the drawing rooms. Other vocal groups were added to the choir from time to time, until the carols are now sung by a large mixed chorus. Features have been added, such as decorations with green sprays, a candle lighting ceremony, and the use of instrumental groups, to add to the effectiveness of the service. Wanda Baur, the sister of Bertha Baur, and student at the Conservatory, was active in

stimulating interest in the program among the people of Cincinnati. Crowded audiences necessitated the move of the concert from the balcony of the stairway in the main building to the stage of the Conservatory concert hall in 1926. Increasing interest in the carol service led in 1939 to the use of the Hall of Mirrors at the Netherland Plaza Hotel. This has continued to be the location of the service.

Among faculty members of the Conservatory who have been directors of the Feast of Carols are Harold Becket Gibbs, Margaret Pace, Karl Otto Staps, Pier Tirindelli, Thomas J. Kelly, and Rudolph Thomas. The Carols are held at present under the direction of Dr. John A. Hoffmann.

Radio broadcasting.-- The use of radio to present programs of Conservatory talent has been developed into an important phase of the musical activities of the school. The broadcasts have a three-fold value. The programs offer the radio audiences fine music performed by artists and advanced students. Students are given an opportunity to participate in the radio medium of public presentation. The concerts advertise the Conservatory, its faculty, and its student organizations.

Weekly broadcasts as a regular feature of the Columbia Broadcasting System on a coast-to-coast hook-up were inaugurated in the school year of 1934-1935. Faculty members of the Conservatory have appeared as soloists on the broadcasts. The Conservatory

Madrigal Singers have presented choral compositions. The organizations most often heard on the radio programs have been the Conservatory Symphony Orchestra and the Conservatory string quartet. During eight seasons, 221 weekly programs have been presented. The broadcasts have included 256 orchestral compositions, 79 appearances of soloists, 43 chorus numbers, 179 chamber music works, and three band numbers.[32]

The radio concerts are under the direction of Alexander von Kreisler, conductor of the Conservatory Symphony Orchestra. The programs are arranged by von Kreisler to cover the entire range of musical expression outside of grand opera. The Conservatory receives numerous letters from listeners attesting to the size of the radio audience reached by the concerts.

Afternoon musicales and teas.-- The afternoon musicales of the Conservatory have become an important phase of the musical activity of the school. The faculty and students contribute their talent for the programs. The proceeds from the sale of tickets for the series of musicales are added to the scholarship funds of the Conservatory for worthy students.

The musicales were inaugurated in the winter of 1934. At that time a series of six musicales were given at the Netherland Plaza Hotel. The first season of the afternoon concerts was so

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[32] Report of broadcasts by Alexander von Kreisler, conductor of the Conservatory Symphony Orchestra, 1943.

successful that the series have been continued each year. The sale of tickets is invitational and is under the direction of Mrs. John A. Hoffmann. The subscription is limited to one hundred and twenty-five members. The musicales have been presented in the Hall of Mirrors at the Netherland Plaza Hotel, in Wilson Auditorium of the University of Cincinnati, and in South Hall on the Conservatory campus. At the present time the musicales are held in the homes of prominent Conservatory patrons, and are outstanding features in the social activity of the city. [33]

A number of teas and receptions add to the social life of the Conservatory. Programs by faculty and students often precede teas for visiting artists. For the past two seasons dessert bridges have been given in the Conservatory. In the year 1941-42 the wives of faculty members sponsored a series of bridges to raise funds to refurnish rooms in the girls' dormitory. During the present season, the bridges are sponsored by patrons of the school and revenues are to be used to aid men students of the Conservatory in the armed forces when they return to the Conservatory to complete their musical study.

Seventieth Anniversary Celebration.-- The celebration of the seventieth anniversary of the founding of the Conservatory was

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[33] Interview between the writer and Mrs. John A. Hoffmann, at Cincinnati, March 7, 1943.

a highlight in the musical activities at the school during the past decade. The Conservatory observed the occasion with commemorative exercises from April 6 to April 11, 1937.[34] Robert A. Taft was the chairman in charge of the celebration. Assistants to Taft in planning the activities of the occasion were Bertha Baur, Mr. and Mrs. Philip Wyman, Dr. and Mrs. John A. Hoffman, George Klusmeyer, and Daniel Gibson, Jr. A proclamation was issued by Russell Wilson, Mayor of Cincinnati, and the city council praising the contribution of the Conservatory to the artistic life of the city and declaring the anniversary an occasion of civic celebration. The proclamation urged the citizens to participate in the activities of the celebration as a tribute to Clara and Bertha Baur.

The activities of the celebration began on Tuesday afternoon, April 6, with a lecture on Dr. Edgar Stillman-Kelley's new "Gulliver Symphony." Etelka Evans, of the Conservatory staff, presented an analysis of the work. Dr. and Mrs. Kelley played themes from the Symphony and interpreted their significance. The lecture was followed by a tea at the residence of Bertha Baur. The Conservatory Club, composed of alumnae of the school, was the hostess group for the tea. The official hostess was Mrs. John A. Hoffmann.

On the evening of April 7, the final concert in a series

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34 Press notices in local newspapers and national music magazines covering the period April 6 to April 11, 1937.

of six Conservatory musicales honoring Bertha Baur was presented. Howard Colf, violinist of the Conservatory artist faculty, and Hubert Kockritz, of the vocal faculty, were soloists. The program also contained works by the string orchestra of the Conservatory. A suite by Jacques Ibert was played for the first time in Cincinnati. After the concert a reception for Philip Wyman, president of the Conservatory, and Mrs. Wyman, was held in the drawing rooms of the school.

The annual spring concert of the Cincinnati Mothersingers, under the direction of Dr. John A. Hoffmann, was presented April 8, in the Conservatory Concert Hall. The program was dedicated to Bertha Baur and to the seventieth anniversary. On the program was Edgar Stillman-Kelley's "Israfel." A reception in the drawing rooms of the Conservatory, honoring Mrs. Edgar Stillman-Kelley and the officers of the Ohio Federation of Music Clubs, followed the concert.

April 9 was designated as Founders' Day. On that afternoon, Severin Eisenberger, of the Conservatory piano artist faculty, appeared as soloist with the Cincinnati Symphony Orchestra in the concert at Music Hall. The world premiere of the "Gulliver Symphony" by Stillman-Kelley was a feature of the concert. The program was followed by a reception in South Hall, on the Conservatory campus, honoring Eugene Goosens, conductor of the Cincinnati Symphony

Orchestra. In the evening the Conservatory presented members of the artist faculty and the Conservatory Madrigal Singers in a concert in the Conservatory auditorium. Artist soloists on the program were Dr. Karol Lizniewski, Howard Colf, Karl Kirksmith, Leone Kruse, Karin Dayas, and Milan Petrovic. The Madrigal Singers were directed by Dr. John A. Hoffmann.

"Civic Day" was April 10. Open house was observed at the Conservatory throughout the day. The Conservatory Symphonic Band was conducted in concert by Ernest Glover. A composition by Harold Walters, a Conservatory student, was played on the program. A coast-to-coast radio program by the Cincinnati Symphony Orchestra under the direction of Alexander von Kreisler, was broadcast immediately afterward. "The Song of Songs," a cantata by Dr. C. Hugo Grimm of the Conservatory faculty, was presented by the orchestra and the Conservatory Chorus, under the direction of Dr. Grimm.

Alumni Day on Sunday, April 11, brought the celebration to a close. Open house for visitors was again held at the Conservatory. The Conservatory Symphony Orchestra presented a concert in the afternoon. A second performance of "The Song of Songs" was conducted by Dr. Grimm. The Alumnal Association honored Dr. and Mrs. John A. Hoffmannat a reception following the concert. A buffet supper for the Alumni was the last event of the celebration.

The commemoration of the anniversary was an opportunity to display some of the achievements of the Conservatory before the

public. The presence of celebrities interested in the school made the occasion more stimulating. In addition to the large number of Cincinnatians who attended the programs, there were many alumni who came from several states to be present at the festivities.

Summary

Under the reorganization plan of 1930, the operation of the Cincinnati Conservatory of Music was assumed by the Board of Trustees of the institution, incorporated in 1930 under the patronage of the Institute of Fine Arts. The administration of education in music was placed under the authority of the director of the Conservatory. The business manager was given charge of all financial transactions of the school.

The new administration made changes in faculty and financial policy. The number of faculty was reduced, and new salary schedules were fixed for the remaining teachers. A revision of distribution of expenditures was put into effect. The depression years of 1932 to 1936 necessitated further curtailment of expenses and expansion. The years following 1938 show an increase in faculty and equipment. Capital improvements involving substantial expenditures were added to the plant.

The musical traditions of the Conservatory have been maintained under the reorganized administration. Teachers of recognized ability are on the staff to instruct and inspire the growth of young

artists. The outstanding organizations of the school have been developed and expanded. Concerts and recitals by faculty and students are held to a high level of performance.

New features added to the activities of the Conservatory since the reorganization indicate progressiveness and initiative to meet the needs and demands of changing conditions. The new phases of musical training include the Conservatory Symphonic Band, the radio technique department, regular broadcasting programs, and lecture series in musicology by teachers from the University of Cincinnati.

The position of the Conservatory as a center of musical culture has been maintained under the affiliation of the school with the Cincinnati Institute of Fine Arts. The contribution the Conservatory makes to the cultural life of Cincinnati has been continued by its cooperation with the other institutions under the auspices of the Cincinnati Institute of Fine Arts.

CHAPTER VII

CURRICULUM

Introduction

This chapter deals with the development of the curriculum of the Cincinnati Conservatory of Music from the beginning of the school in 1867 until the present time (1943). For the purposes of this study, the term curriculum is used broadly to mean the program of instruction offered by the faculty of the Conservatory. Six main topics are discussed. These are: the aims, general characteristics, and administrative aspects of the curriculum; the curriculum in the early years of the Conservatory; the curriculum from 1900 to 1922; and the curriculum from 1922 to 1943.

Aims

Early aims.-- The early aims of the curriculum of the Conservatory were based upon the philosophy and educational concepts of Clara Baur. The curriculum had three general purposes. (1) Music was to be taught, first as a major aspect of cultural education. Miss Baur's conception of music as an expression of religious ideals and as a means of developing the character and personality of the student were fundamental to this purpose. The courses offered were intended to educate the whole self of the student.

(2) In the second place, talented students were to be prepared for professional public performance. (3) Finally, instruction in pedagogy was provided in order to train students for teaching music.

Interpretations of aims.-- Interpretations of these curriculum objectives appear in literature of the Conservatory. The circular of 1885 stated that the aims of its music training were to elevate public musical culture, to advance the cause of musical education, to inspire in the pupil the spirit of emulation of artistic examples, and to impart confidence and self-reliance in the student musician. [1] Further interpretations in 1909 stated that children should receive instruction as early as possible in order to accomplish in life all that to which innate talent entitles them. The principal object of the teachers in the artist department was to develop in their students the sense of the beautiful in music in the highest degree, as a part of cultural training. This aim was to be accomplished by the study of the great masterpieces in the manner of the best traditions. [2]

The 1912 announcement of the Conservatory contained the following statement:

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1 Eighteenth Annual Circular of the Cincinnati Conservatory of Music, 1885-1886, p. 2. Cincinnati: Cincinnati Conservatory of Music, 1885.

2 Annual Announcement of the Cincinnati Conservatory of Music, 1909-1910, p. 17. Cincinnati: Cincinnati Conservatory of Music, 1909.

Beauty and originality in executing master-works and achievements of distinction in the field of composition are the fruits of constant, profound study and of the faithfulness with which the disciple of art utilizes the talent received from God. [3]

A primary object of the curriculum, as stated in this announcement, was to offer its students a thorough practical training, whether or not they intended to adopt music as a profession. This training, it was claimed, could not be acquired by study in any one branch, but through a combination of musical subjects based upon the major study of the student.

With the growth of the school, the objectives of its curriculum have gradually changed. These changes have paralleled the development of aims in music education over the United States.

Present aims.-- The purposes of the curriculum at the present time are stated as follows:

The present management provides students with an equipment which not only serves artistic needs, but also develops musicianship of a definite utilitarian value. Furthermore, the Conservatory is dedicated to the principle of fair evaluation of the student's musical ability and guides in an impartial, unbiased manner the selection of proper vocational activity. This is being done without violation of the fine traditions and standards of the past. [4]

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[3] Annual Announcement of the Cincinnati Conservatory of Music, 1912-1913, p. 18. Cincinnati: Cincinnati Conservatory of Music, 1912.

[4] Annual Announcement of the Cincinnati Conservatory of Music, 1942-1943, p. 9. Cincinnati: Cincinnati Conservatory of 1912.

The emphasis here is upon the development of musical proficiency for professional activity, both in performance and in teaching. Provisions for students who wish to gain satisfying social expression through music has been continued by offering courses and lessons to special students who are not enrolled for degree programs.

Characteristics

The chief characteristics of the curriculum, however, have remained unchanged over a period of seventy-six years. There are four of these characteristics: consistency, flexibility, testing of outcomes, and coordination with the needs of the community.

Consistency of plan.-- The curriculum has always been built upon a consistent plan. The courses of study have been coordinated toward the achievement of the aims of the curriculum. The curriculum has been patterned upon the European conservatory plan, which supplements private lessons in a single field of study with courses in applied music, theory, and related subjects. The organization of the courses of study and the selection of materials and methods of teaching have been based upon the recognized traditions in musical training and performance. Teaching materials have been graded in order to secure the desired outcomes.

Flexibility to varying needs.-- The curriculum has always been organized with a flexible form of operation. The individual

needs of each student have been recognized as of chief importance. A strong personal interest in the students by the administration and the faculty has necessitated a curriculum that could be adapted to individual differences. The individual abilities of the teachers have been considered. The changing social and professional demands of the times have been met with revisions in the curriculum.

Testing of outcomes.-- The curriculum has been directed toward the attainment of definite outcomes. The courses of study and the materials used have been planned to develop proficiency in musical performance. Comprehensive written examinations have been given to test the results of some phases of the curriculum. Public performance has always been required as a means of evaluating the technical and interpretative abilities of the student.

Coordination with the community.-- The curriculum has been coordinated with the needs and the activities of the community. Materials and courses of study have been organized to cooperate with the needs of local churches and other schools for performers and seasonal programs, and of special groups, such as the May Festival Chorus and the Cincinnati Summer Opera.

Revisions of the curriculum.-- The Conservatory has gradually revised its curriculum to serve changing needs. An outstanding change has been from individualistic training with stress on a major field to a broader plan of instruction with increased attention to recognized educational objectives and principles. Another important change has been the gradual development of emphasis

upon the study of the various types of musical instruments, instead of upon the study of piano or voice. Other revisions have also been gradual developments. Less stress is being placed upon the religious and social aspects of music training and more is laid upon conformity to the standards of other institutions and of educational associations. The means of evaluation of outcomes have become more objective. In the earlier years of the Conservatory, the faculty members determined the date of the graduation of each student according to the time he required to meet their musical standards. Now the period of study is regulated by the required number of credit hours. The preparation of students for teaching has grown from normal training in the teaching of one instrument in private lessons to the systematic education of music teachers for the public schools.

Administrative Aspects of the Curriculum

Entrance requirements-- In the early years no applicant not known to the Director or the Secretary of the Conservatory was accepted without satisfactory recommendations.[5] Later, students were given examinations upon entrance for purposes of classification. Teachers were recommended to fit the needs of each student. Credit

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[5] Eighteenth Annual Circular of the Cincinnati Conservatory of Music, 1885-1886, p. 4. Cincinnati: Cincinnati Conservatory of Music, 1885.

for advanced standing was determined by examination. Students entering the artist department were expected to have attained some knowledge of the theory of music, proficiency in sight reading, and ability in performance. Students were allowed to enter at any time, but were not accepted for less than ten weeks during the winter term.[6]

At the present time (1943) no requirements are set up for entrance to the preparatory school. Examinations are given to determine the status of the student. Since 1923, a high school diploma or its equivalent has been required for entrance to the undergraduate school. Status in the various fields of applied music is determined by examination. The completion of preparatory study is required before the student is accepted for major study in applied music. Advanced standing in applied music is given only after examination. Credits in music theory courses are accepted from institutions approved by the National Association of Schools of Music, with examinations for final credit. Credits in academic subjects must be approved by the University of Cincinnati. Applicants for graduate work must have been awarded a bachelor's degree from a recognized college, university, or school of music.[7]

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[6] Annual Announcement of the Cincinnati Conservatory of Music, 1909-1910, p. 17. Cincinnati: Cincinnati Conservatory of Music, 1909.

[7] Annual Announcement of the Cincinnati Conservatory of Music, 1942-1943, pp. 15, 49. Cincinnati: Cincinnati Conservatory of Music, 1942.

Evening classes.-- The Conservatory has offered instruction in the evening since the beginning of the second year of the school. In the fall of 1868, classes were taught in both the afternoon and the evening.[8] The policy of conducting evening classes has been continued until the present date. There has been an effort to interest adults of the city in the music teaching programs of the school. At the present time, there are evening courses in class work or in private lessons, for regular students and others. Some evening courses carry professional credit and are offered especially for the teachers of the city school system.

Extension courses.-- In 1925 the Conservatory inaugurated an extension department. Courses were offered by correspondence in harmony and history of music. The material and texts were the same as those of the required Conservatory courses. Credit for the correspondence courses was to be established by examination.[9]

In 1930 the courses offered by extension were increased to include five classes in harmony, two classes in counterpoint, two classes in orchestration, and four classes in history of music.

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8 Cincinnati Commercial, Vol. XXIX, No. 20 (September 21, 1868), 7.

9 Annual Announcement of the Cincinnati Conservatory of Music, 1925-1926, p. 51. Cincinnati: Cincinnati Conservatory of Music, 1925.

At the present time four courses in harmony, two in counterpoint, two in orchestration, and one in history of music are offered by correspondence. Twenty assignments are considered the requirements for the work of a semester. Credit for advanced standing is granted only after examination in residence at the Conservatory.[10]

Summer sessions.-- The Cincinnati Conservatory of Music began a summer teaching program at the end of the first school year, 1868. The plan of summer school instruction was an innovation to American schools. Clara Baur used it as a means of continuity of teaching so that interest and technique would not be lost by pupils during the vacation period. The summer session was planned for the special benefit of pupils whose duties during the academic year prevented sufficient practice, and for teachers who wished to pursue their pedagogical study during the summer. All departments of the Conservatory were open during the summer term. Emphasis was placed upon the normal course. Recitals and concerts were given as they were during the winter term. The summer term usually consisted of ten weeks. Sometimes a six or eight weeks term for normal students was arranged.

After 1900, it became a policy of the school to bring outstanding artists and teachers from other institutions to teach in the Conservatory for the summer term. Master classes were offered

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[10] Annual Announcement of the Cincinnati Conservatory of Music, 1942-1943, p. 31. Cincinnati: Cincinnati Conservatory of Music, 1942.

for a number of years.

At the present time, the summer session is an important phase of the teaching program of the Conservatory. The courses and programs leading to degrees are the same as those taught during the winter term, and carry the same credit. Chorus, band, and orchestra are organized for the participation of summer school students. Special intensive courses of one or two weeks are offered by the collaboration of the Conservatory and the University of Cincinnati. Outstanding music educators are brought to teach the classes.

Examinations.-- The Conservatory has always maintained a system of examination of applicants for credentials. During the early years, public examinations were required for students of vocal and instrumental music. These consisted of recital programs at commencement with an invited audience. Essay type of examinations were used for theory students.

At the present time, candidates for degrees are required to pass final written examinations and comprehensive examinations before a faculty board. Students majoring in applied music must perform before a board of examiners. They are also expected to appear in public recital before graduation.

Early Curriculum

Basic programs.-- The curriculum of the Cincinnati

Conservatory of Music before 1900 was built around the teaching of applied music. All regularly enrolled students were required to study at least one field of applied music. The larger portion of the student's time was required to be spent in practice upon the major field. Applied music was taught by private instruction. Each student was individually taught the answers to his music problems.

The complete curriculum in the early period of the Conservatory offered courses in music and allied arts. The courses in applied music included voice, piano, pipe organ, cabinet organ, violin, violoncello, flute, and other orchestral instruments. Instruction in theory included harmony, counterpoint, fugue, singing at sight, composition, instrumentation, and analysis. The English, German, French, Italian, and Spanish languages were taught. Elocution courses were offered. Lectures were given on the history of music and the aesthetics of music. Chorus and instrumental ensembles were offered. Courses in science were arranged for students desiring to study in this field. [11]

In general, all students attended the same classes, with the exception of their major fields in applied music. All students were required to attend the free lectures and recitals, to study

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[11] Eighteenth Annual Circular of the Cincinnati Conservatory of Music, 1885-1886, pp. 2, 3. Cincinnati: Cincinnati Conservatory of Music, 1885.

solfeggio, and to participate in the Conservatory chorus. Standards for the programs of study were determined by the faculty members. They were based largely on skill in performance of standard works. The length of time spent in study was determined not by credit hours, but by the development of each individual.

Requirements for testimonials, certificates, and diplomas.--The recognitions awarded for completed programs of work in the early years were testimonials, certificates, and diplomas.[12] Theory was required of all students preparing for a credential of any sort. Testimonials were given to students who did not prepare a prescribed course in their fields. Certificates were granted to pupils who had successfully completed a prescribed course.

Diplomas were awarded for advanced work beyond the requirements for a certificate. For the completion of a prescribed program in vocal study, plus requirements in modern languages, theory of music, and three grades of piano study, the pupil received a diploma in voice. Instrumental students received the diploma for completion of the program of study in the major field, plus the requirements of theory. All students preparing for the diploma were required to appear in public concert.

Advanced students who planned to teach private lessons

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[12] Eighteenth Annual Circular of the Cincinnati Conservatory of Music, 1885-1886, p. 2. Cincinnati: Cincinnati Conservatory of Music, 1885.

or in institutions in one or more fields of music were granted teaching certificates when they had completed the prescribed courses of study and were considered sufficiently competent to teach.[13] Members of the faculty gave pedagogical instruction in the art of teaching in their respective fields.

Curriculum from 1900 to 1922

Added requirements.-- During the period from 1900 to 1922, the basic curriculum of the Conservatory did not change to any great extent from that of previous years. A number of courses were added to meet the needs of the increasing student body. To solfeggio were added history of music and physical culture as requirements for all students. Sight reading, chorus practice, orchestra drill, lectures, recitals, and concerts were offered as free advantages, which students were expected to utilize.

The beginning of differentiation is noted in the development of a graduate program after 1900, and the establishment in 1903 of master classes for advanced pupils. Public school music courses and opera instruction added further specialization fields to student programs. The expansion of theory instruction in 1912 provided a complete field of major study.

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13 Eighteenth Annual Circular of the Cincinnati Conservatory of Music, 1885-1886, pp. 2, 3. Cincinnati: Cincinnati Conservatory of Music, 1885.

Programs leading to certificates and diplomas.-- Specialized diploma programs were outlined in 1917.[14] Requirements for an academic diploma were greater than for the teaching certificate. Still more advanced study was required in order to qualify for the artist diploma. Completion of required work for graduation with testimonial, certificate, or diploma was still on a basis of personal evaluation of the student by the teacher in his major field,with emphasis upon success in public performance.

Normal training leading to the teaching certificate continued to be centered around the major field of the student. A broad program of courses in public school music was offered to students preparing for the public school music certificate.

A post-graduate diploma was granted to students who completed two years of graduate work.[15] Graduate study consisted of advanced materials in the major field of the student, with emphasis upon the development of repertoire.

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14 Annual Announcement of the Cincinnati Conservatory of Music, 1917-1918, p. 27. Cincinnati: Cincinnati Conservatory of Music, 1917.

15 Records of the Registrar of the Cincinnati Conservatory of Music, June 30, 1900.

Curriculum from 1922 to 1943

Expansion for certification and affiliation.-- The curriculum of the Conservatory was expanded in 1922 by additions to satisfy state requirements for certification and standards for affiliation with the University of Cincinnati. The music standards which had been required by the Conservatory for many years were equal to the courses prescribed by the state. Academic subjects selected from the fields of English, foreign languages, psychology, education, philosophy, physics, and history became additional requirements.

The general requirements in the new programs divided the instruction into three sections, theory, applied music, and academic study. Each part received approximately one-third of the required credit hours.[16] This distribution was a change from the traditional balance of the curriculum which placed the major emphasis upon applied music and performance. Greater stress has been placed since 1922, on general musicality and broader social objectives in the curriculum.

New degree programs.-- Early in this period, the Conservatory began to offer programs leading to the degrees Bachelor of Music, Master of Music, and Bachelor of Letters. The certificate

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[16] Annual Announcement of the Cincinnati Conservatory of Music, 1923-1924, pp. 27-54. Cincinnati: Cincinnati Conservatory of Music, 1923.

and diploma programs were continued, but with the inclusion of additional requirements in academic subjects.

The Bachelor of Music degree program was organized in 1922. It provided for a major in a vocal or instrumental field or in composition. The program was much the same for all students, with the exception of some variation in the number of credit hours allowed for applied music and special courses essential to the major field. All students not majoring in piano were required to take instrumental courses besides qualifying with a program of prerequisites in theory. Instrumental pupils were required to participate in instrumental ensembles throughout their entire program.[17] This program has continued in operation to the present date (1943).

The program leading to the degree Master of Music was inaugurated in 1922.[18] One year of graduate study was required in a major field of applied music, composition, or music research. This program, like that for the bachelor's degree, continues in effect.

Since 1926, the degree Bachelor of Letters has been offered at the Conservatory.[19] The program is a four-year course in dramatic arts.

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[17] Annual Announcement of the Cincinnati Conservatory of Music, 1923-1924, pp. 27-54. Cincinnati: Cincinnati Conservatory of Music, 1923.

[18] Annual Announcement of the Cincinnati Conservatory of Music, 1923-1924, p. 28. Cincinnati: Cincinnati Conservatory of Music, 1923.

[19] Annual Announcement of the Cincinnati Conservatory of Music, 1927-1928, pp. 63-67. Cincinnati: Cincinnati Conservatory of Music, 1927.

Public school music degrees.-- The public school music program was reorganized and considerably expanded after the accreditation of the Conservatory to grant degrees and its affiliation with the University of Cincinnati in 1922. Four programs were offered: (I) a two-year course, which entitled the student to a teachers' certificate and a State Provisional Special certificate; (II) a three-year course, which entitled the student to a diploma in public school music; (III) a four-year program, leading to the degree of Bachelor of Science in Public School Music; and (IV) a five-year course, leading to the degree of Bachelor of Education in Public School Music. These two degrees were offered by the University of Cincinnati for work done at the Conservatory and the University. Students pursuing a program leading to a degree were required to study and perform acceptably, certain standard works in the piano and vocal fields. In special cases, other instrumental work was permitted to be substituted in place of the piano and voice requirements. [20]

The new degree programs in public school music, which were set up to satisfy both the University of Cincinnati and the state requirements, were divided into three parts:

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[20] Annual Announcement of the Cincinnati Conservatory of Music, 1923-1924, pp. 51-54. Cincinnati: Cincinnati Conservatory of Music, 1923.

(1) One half of the total credit hours were to be in applied music and theory.

(2) One fourth in theory of education and its application to the teaching of music.

(3) One fourth in courses of general cultural character.

At the present time, the four-year program leads to the degree Bachelor of Science and the five-year program to the degree Bachelor of Education, offered by the University of Cincinnati, with credit for the study of music courses at the Conservatory.[21]

Summary

The curriculum of the Cincinnati Conservatory of Music has been built upon the European conservatory plan, with the modifications of American ideas of music education. The program included the study of a major field, with the addition of other musical and literary subjects.

The curriculum has maintained four outstanding characteristics:

(1) Consistency of plan

(2) Flexibility to varying needs

(3) Testing of outcomes

(4) Coordination with the community

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[21] Annual Announcement of the Cincinnati Conservatory of Music, 1942-1943, p. 56. Cincinnati: Cincinnati Conservatory of Music, 1942.

The curriculum of the Conservatory has gradually assumed a changed emphasis since its early years. The major changes have been the following:

(1) The emphasis has been shifted from cultural and social values to that of vocational competence.

(2) A differentiation of programs leading to degrees has developed greater opportunities for specialization.

(3) The sequence of subject matter, credit hours, examinations, and entrance requirements have been reorganized to meet the specifications of the state department of education and those of the University of Cincinnati.

(4) Through the introduction of the degree program there has been an upward revision of requirements demanding a longer term of study.

(5) The curriculum has grown to include graduate work organized at a level beyond the offerings of the early years.

(6) The emphasis has been shifted from an individualistic basis for the developing of skill in performance to a broader program of educational training.

CHAPTER VIII

THE DEVELOPMENT OF FIELDS OF INSTRUCTION

Introduction

This chapter deals with the development of the fields of instruction at the Conservatory from 1867 until 1943. The content is concerned with the growth of departments, the materials and methods used in each, and the outcomes as presented in group activities and public performances. For the purposes of this chapter, the term department indicates a program of work built around a major field. Six main divisions are treated. They are the vocal, piano, instrumental, theoretical, teacher training, and special departments.

Vocal Department

Early vocal methods.-- The instruction in the vocal department at the Conservatory was organized under the complete jurisdiction of Clara Baur. She taught what was known as the old Italian style of singing.[1] It was a bel canto type of vocalization, in contrast with the more robust German style. Miss Baur emphasized the enunciation of every vowel and consonant,

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[1] Eighteenth Annual Circular of the Cincinnati Conservatory of Music, 1885-1886, p. 2. Cincinnati: Cincinnati Conservatory of Music, 1885.
Interview between the writer and John A. Hoffmann, former student of Clara Baur, at Cincinnati, October 17, 1942.

and the development of richness and beauty of tone, instead of stressing the production of volume. She placed stress upon the physical well-being of the student as affecting the production of vocal expression. A phase of her teaching system treated the development of vocal culture for impaired voices.

Early vocal materials.-- Recitals and programs of the early years indicate a high standard of vocal teaching repertoire. The advanced pupils sang difficult arias from standard operas. Recital programs listed much pedagogical material. The vocal instruction of the year 1885 included courses in solo singing for church, concert, and oratorio.[2] The vocal culture before the twentieth century stressed the study of voice for singing in the home, at social gatherings, and in church. Consequently, much of the material studied consisted of ballads and religious airs.

The catalogue of courses offered in 1898 listed five grades of vocal instruction.[3] The materials consisted of exercises, songs, oratorios and operatic selections of standard composers. Included in these were songs in the German, French, and Italian languages.

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2 Eighteenth Annual Circular of the Cincinnati Conservatory of Music, 1885-1886, p. 2. Cincinnati: Cincinnati Conservatory of Music, 1885.

3 Annual Announcement of the Cincinnati Conservatory of Music, 1898-1899, p. 3. Cincinnati: Cincinnati Conservatory of Music, 1898.

Expansion of the vocal department.-- There were few changes made in the organization of the vocal department until after the death of Clara Baur in 1912. At that time, Dr. Fery Lulek was brought to the school as head of the department. Under his administration the offerings in vocal instruction were expanded.

The voice department offered a greater variety of courses in 1916 than in previous years.[4] The course of study included private and class instruction in voice culture; the boy voice; Gregorian chant; church music, with training in solo singing, quartet, and choir; and lectures on hygiene and physiology of the throat. A special feature of the vocal training was the emphasis placed upon the learning and practice of deportment and manners on the concert stage.

The study of oratorio has always been an important part of the vocal department. It received special emphasis under the teaching of Dan Beddoe, from 1919 to 1931.

The development of the opera department and of the public school music department increased the enrollment of students in the voice department. The growth of these two activities influenced the type of materials taught in vocal study.

At the present time (1943), the materials of study in the

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[4] Annual Announcement of the Cincinnati Conservatory of Music, 1916-1917, p. 45. Cincinnati: Cincinnati Conservatory of Music, 1916.

vocal department are graded on four levels.[5] Completion of each level is determined by examination.

Choral organizations.-- The Conservatory chorus has been for many years one of the most important features of activity in the vocal curriculum. A Conservatory mixed chorus which invited townspeople to participate was active in 1877. Rehearsals were held at "seven and one half" in the evening in the Conservatory rooms.[6] The girls' chorus was established as a regular feature in 1885, and was conducted by Clara Baur.[7] However, a public performance by the group with Miss Baur conducting is not found. In May, 1889, a cantata, "The Sleeping Beauty," by Lahee, was performed under the direction of George Magrath.[8] During the last decade of the nineteenth century, a girls' vocal ensemble called the "Conservatory Double Quartet" appeared frequently on public programs.

The Conservatory mens' chorus was organized in 1892.[9]

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5 Annual Announcement of the Cincinnati Conservatory of Music, 1942-1943, p. 38. Cincinnati: Cincinnati Conservatory of Music, 1942.

6 Cincinnati Commercial, Vol. XXXVII, No. 353 (September 1, 1877), 5.

7 Invitation Announcement signed by Clara Baur.

8 Program, Concert of the Conservatory Chorus, Scottish Rite Cathedral, Cincinnati, May 31, 1889.

9 Invitation announcement signed by Clara Baur.

The group gave their first performance on January 24, 1893. Their second performance that year was combined with the girls' glee club under the direction of Frederic Shailer Evans. Two mixed selections were given, one of which was the "Bridal Chorus" from "The Rose Maiden," by Cowan.

The choral activities of the school were expanded after the move of the Conservatory to Mount Auburn in 1902. The concert hall built there permitted the presentation of programs at the Conservatory. The development of opera led to wider choral expression. New choral ensembles have been added to the vocal curriculum from time to time. A group of select male voices called the Sinfonia Cantorum was organized for concert and radio performance in 1938.

At the present time, the Conservatory mixed chorus is the largest choral organization in the school. An outstanding annual performance of the chorus is the Feast of Carols. (Figure 13) An active choral ensemble is the Conservatory Madrigal Singers. (Figure 14) Public performances of standard choral literature are presented by both of these organizations.

It has been a policy of long standing at the Conservatory to require that all students belong to a chorus ensemble. In addition to choral organizations at the school, credit is given for participation in the May Festival chorus, the Orpheus Club, and special opera choruses. Since 1937, approved church choirs have been recognized as acceptable for the requirement.

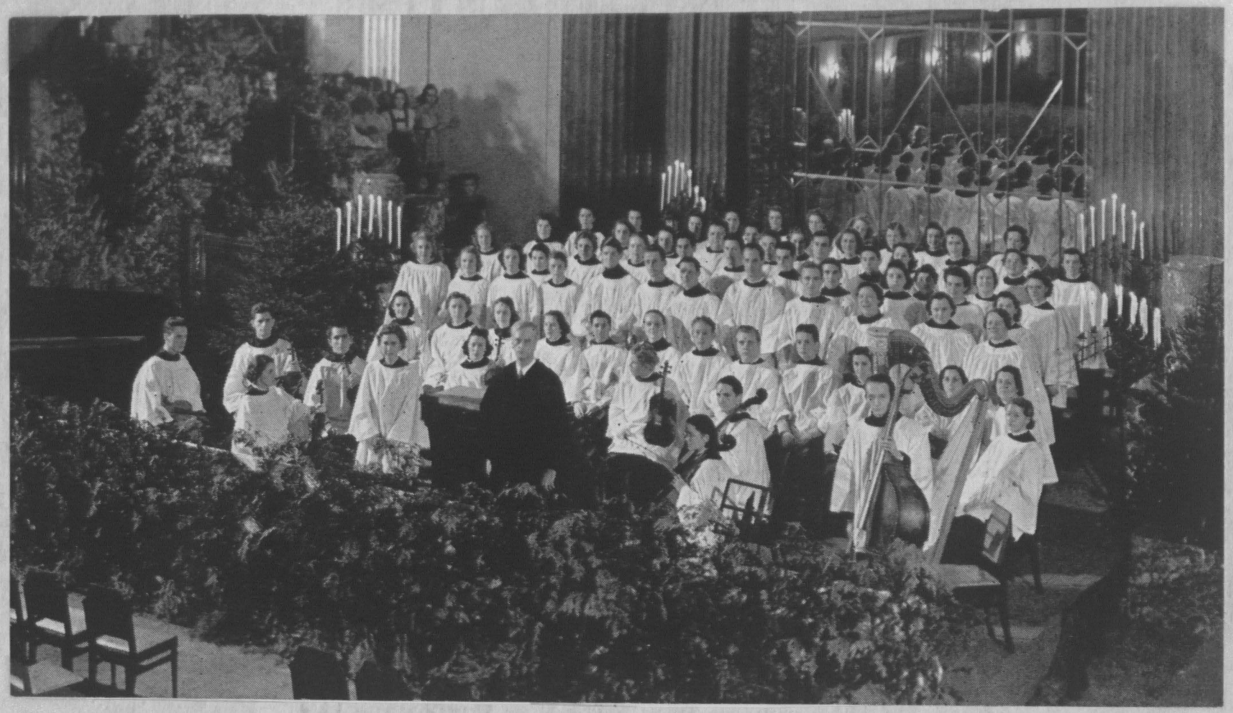


Figure 13.-- Photograph of the Feast of Carols of the Conservatory Chorus, Taken in the Hall of Mirrors, Netherland Plaza Hotel in Cincinnati, 1940.



Figure 14.-- Photograph of the Conservatory Madrigal Singers, Taken in 1940 in the Drawing Room of the Conservatory.

Operatic instruction.-- The study of operatic selections has always formed a part of the materials used by the voice department. The preparation and public performance of arias from standard operas was expected of students who majored in voice study. Conservatory organizations frequently performed operatic choruses and overtures on their programs. The department of instruction in foreign languages cooperated with the vocal teachers to aid in the proper rendition of operatic materials in the original languages.

A department for training in opera had been established in 1915.[10] The new field of instruction was supported by several patrons of the Conservatory, who offered substantial scholarships in order to insure the growth of the department and to secure students with worthwhile voices to study at the Conservatory.[11] The department was developed upon the pattern of the European schools of opera study. Ralph Lyford, who had spent several years in study and in conducting operatic companies in Europe and the United States, was appointed instructor of opera in 1916.

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10 Annual Announcement of the Cincinnati Conservatory of Music, 1915-1916, p. 22. Cincinnati: Cincinnati Conservatory of Music, 1915.

11 Letters from patrons of the Cincinnati Conservatory of Music.

The activities of the opera department were intended to prepare the student for professional work. Two and one-half years of study in the voice department were prerequisite for entrance to the opera department. Complete roles of the modern Italian, French, and German schools were taught. There were two levels of study, the general preparatory course and the advanced course. The technical aspects of stage presentation were given attention. Classes in ballet dancing were supplementary to opera study.[12]

In May, 1916, scenes from "Romeo and Juliet," "L'Africaine," and "Mefistofele" were given with orchestra accompaniment.[13] The following spring, the "Tales of Hoffman" was presented in its entire form, and received favorable press notices.[14] The annual performances of opera by the Conservatory students were so well received in Cincinnati that it became necessary to present the programs in Emery Auditorium in order to accommodate the large audiences.[15]

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12 Announcement of the Cincinnati Conservatory of Music in 1916.

13 Commercial Tribune, Vol. XX No. 349 (May 26, 1916), 7.

14 Musical Courier, (April 5, 1917). Clipping in files of the Cincinnati Conservatory of Music.

15 Musical Courier, (May 30, 1918). Clipping in files of the Cincinnati Conservatory of Music.

The activities of the department of opera at the Conservatory contributed to the establishment of the summer opera seasons at the Cincinnati Zoological Garden in 1922, under the direction of Ralph Lyford. The chorus was made up largely from Conservatory pupils, and the ballet consisted of students from the school. The presentations of summer opera at the Zoological Garden have continued to afford the opera students at the Conservatory opportunities to appear in major productions.

The opera department continues to be an important feature of the vocal instruction. Students are trained in complete roles and given opportunity for practical experience in stage presentations.

Operatic presentations.-- The department of opera at the Conservatory has given complete stage performances with scenery, costume, and orchestra of thirty-six standard operas.[16] Some operas have been given more than one performance. Popular productions of Wagner, Verdi, Gounod, Mozart, Puccini, Debussy, and Tschaikowsky have been presented by the Conservatory. The first American performances of "Savitri," by Holst, "Riders to the Sea," by R. Vaughan Williams, and "The Devil Take Her," by Benjamin, were given by the Conservatory opera department. A number of operas have been presented in concert form.

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16 Annual Announcement of the Cincinnati Conservatory of Music, 1942-1943, p. 28. Cincinnati: Cincinnati Conservatory of Music, 1942.

Piano Department

Early piano instruction.-- In the early years of the Conservatory piano department, the Stuttgart method of playing was taught exclusively. This school of study considered the high raising of fingers, a flat hand and wrist, and an absolute lack of motion in the arms as essential to the learning of piano technique.[17] The fundamental piano study material consisted of the studies of the Lebert and Stark Pianoforte School, in three parts. Lebert and Stark were instructors in the Stuttgart Conservatory.

Development of the piano department.-- During the last two decades of the nineteenth century, the piano department of the Conservatory was strengthened beyond all previous levels. It became the outstanding department of the school in number of teachers on the faculty, the number of students enrolled, and in quality of musicianship and pedagogy.

In 1889, Frederic Shailer Evans introduced a legato style of piano playing, in contrast to the Stuttgart method. The methods of Evans were not questioned by Clara Baur. Since that time, each artist in the piano department has been allowed to teach his own particular style.[18]

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17 Interview between the writer and Frederic Shailer Evans, member of the faculty of the Cincinnati Conservatory of Music, at Cincinnati, October 29, 1941.

18 Interview between the writer and Frederic Shailer Evans, member of the faculty of the Cincinnati Conservatory of Music, at Cincinnati, October 29, 1941.

The piano course of instruction in 1896 was divided into five levels. The materials used included standard studies by Czerny, Heller, Moscheles, Beethoven, Reinecke, Liszt, Mozart, Bach, Clementi, Loeschhorn, Henselt, and Chopin. The studies and compositions were graded according to difficulty.

The public presentations of the piano department in 1896 were frequent and of recognized piano material. The annual commencement recitals included twelve concertos. The series occupied nine evenings of programs. Representative programs are included in the Appendix.

Students from the piano department of the Conservatory appeared frequently in concerts in local churches and in surrounding cities. The majority of graduates of the Conservatory who were pursuing further study in Europe at that period were former students of the piano department.

Growth after 1900.-- After 1900, the piano department continued to grow in greater proportion than the other departments of the Conservatory. The Lebert and Stark fundamentals of study were no longer required. The needs of the student determined the type of materials used by the teachers. A number of the members of the faculty were former students of Reinecke and Jadassohn and used the methods of the Reinecke school of playing.

A new departure in piano teaching began in 1903, when

Theodor Bohlmann introduced the master class method.[19] Large classes of students were assembled to play for each other, with critical comments by the teacher. These class sessions lasted for at least four hours. Although the master class has been used many times since at the Conservatory, it has failed to become as successful there as a means of teaching as it has been in European schools. Perhaps the American student prefers that the criticism of his work be given in private. The difficulty of scheduling the long lessons to accommodate all students concerned has presented a problem which has not been satisfactorily solved at the Conservatory.[20]

The "Progressive Series of Piano Lessons" was added to the curriculum in 1916. The series was an effort to standardize the requirements and materials of piano teachers. The texts correlated the principles of theory and piano playing. Students in the piano department of the Conservatory who expected to teach were advised to enroll in the courses using the "Progressive Series."[21] The series was not used after 1930.

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19 Clipping in the files of the Cincinnati Conservatory of Music, dated 1903.

20 Interview between the writer and John A. Hoffmann, director of the Cincinnati Conservatory of Music, at Cincinnati, February 27, 1943.

21 Annual Announcement of the Cincinnati Conservatory of Music, 1917-1918, p. 26. Cincinnati: Cincinnati Conservatory of Music, 1917.

Development since 1916.-- Since 1916, piano training at the Conservatory has continued to be an important branch of instruction. Training has been offered on every level of advancement, from that of beginners to that of professionals. Stress has been placed on training for teaching and upon the opportunities for acquiring a broad repertoire. The teaching materials have been selected from graded levels, and varied to fit the needs of the individual pupil. Harmonic thinking has been stressed in the piano study. Students have been required to analyze the compositions they studied.

At the present time, completion of six grades of preparatory piano study are required for entrance to the undergraduate school. Five grades of advanced study are offered. Sight reading, accompanying and ensemble are important phases of the piano program. [22]

During the early part of the twentieth century there gradually developed an emphasis upon the methods of the Leschetizky school in the piano department of the Conservatory. Since 1904, a number of faculty members have been exponents of the Leschetizky style of playing. At the present time, it is in strong evidence in the teaching of the piano staff.

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22 Annual Announcement of the Cincinnati Conservatory of Music, 1942-1943, p. 39. Cincinnati: Cincinnati Conservatory of Music, 1942.

Organ department.-- At first, pipe organ and cabinet organ were taught by the piano instructors in the Conservatory. At the present time, the department employs instructors who are recognized in the organ field. The completion of preparatory piano materials is required for enrollment for the study of organ. Organ materials are graded into six levels of study. Standard works of Bach, Mendelssohn, Vidor, Guilmant, Cesar Franck, and Dupre are used. Students of organ are required to study more theory than other students majoring in applied music. Advanced classes in counterpoint and composition prepare the organ students for a special course in service playing and improvisation.[23]

The lack of an organ in the Conservatory concert hall placed some limitations upon the department in earlier years. Students were allowed to practice on the organ in Music Hall. A new organ, installed in the concert hall in 1942, has been of advantage to the department, permitting public performances of organ students at the school.

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[23] Annual Announcement of the Cincinnati Conservatory of Music, 1942-1943, pp. 41, 42. Cincinnati: Cincinnati Conservatory of Music, 1942.

Instrumental Department

Early instrumental instruction.-- An instrumental branch of instruction was established with the founding of the Conservatory. Teachers were provided for violin and flute. Later violoncello, cornet, and other orchestral instruments were taught. The circular of 1885 listed instrumental ensemble as a course, which may have meant string quartets, combinations of strings and piano, and small orchestral groups.[24]

After 1896, a complete course of instruction in orchestra and band instruments was offered. Instruction in the field depended upon the demand and the availability of teachers in Cincinnati. The violin course of that year was divided into four levels. The studies used were by David, Schradieck, Kreutzer, Fiorillo, Rhode, Bach, and others. Compositions by Wieniawski, Raff, Vieuxtemps, and Ernst were also taught.[25]

Development after 1900.-- The instrumental department developed in size and importance after the beginning of the twentieth century. The growth of the importance of instrumental teaching is

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[24] Eighteenth Annual Circular of the Cincinnati Conservatory of Music, 1885-1886, p. 3. Cincinnati: Cincinnati Conservatory of Music, 1885.

[25] Annual Announcement of the Cincinnati Conservatory of Music, 1896-1897, p. 17. Cincinnati: Cincinnati Conservatory of Music, 1896.

reflected in the development of the orchestra. Emphasis was added to the instruction in woodwind instruments in 1923. One of the purposes stated for the program was the need for performers in motion picture orchestras. [26]

A definite program for providing material for future symphony orchestras was suggested by Burnet Tuthill and Fritz Reiner in 1924. The plan provided that players selected from the high schools of Cincinnati be taught free of charge at the Conservatory by members of the Cincinnati Symphony Orchestra. The plan was approved by the Cincinnati board of education. The cost of the program was provided by friends of the Conservatory, Mrs. Charles P. Taft and Fritz Reiner. A total of seventy boys each year was provided for by the plan, under the instruction of seven teachers. [27] The plan was successfully carried out for a number of years.

The degree programs set up as preparation for instrumental supervision have added further emphasis to the instrumental department of the Conservatory. At the present time, the courses in string instruments include the study of violin, viola, violoncello, double bass and harp. The woodwind section offers instruction in flute, oboe, English horn, clarinet and bassoon. The brass courses

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[26] Annual Announcement of the Cincinnati Conservatory of Music, 1923-1924, p. 39. Cincinnati: Cincinnati Conservatory of Music, 1923.

[27] The Cincinnatian, (November 25, 1924), 6. Clipping in the files of the Cincinnati Conservatory of Music.

include study of trumpet, cornet, French horn, trombone, and tuba. Instruction in saxophone, banjo, guitar, ukelele, and other instruments is provided upon demand.[28]

The Conservatory Orchestra.-- After the beginning of the twentieth century, the string orchestra became an established course under the guidance of Tirindelli. The orchestra contributed a regular series of programs each year. The popularity of the group grew in the following decade to such proportions that it was necessary to hold its performances in the auditorium of Hughes High School. By 1916, the programs were presented in Emery Auditorium in order to accommodate the large audiences.[29]

The early orchestra programs consisted chiefly of standard orchestral works, adapted to the technical capacities of the students by the orchestrations of Tirindelli. A program of April 2, 1908 includes the following numbers:

Concerto in F minor for piano and orchestra	Bach
Concerto in G minor, op. 26, for violin and orchestra	Max Bruch
Concertstuck, F minor, op. 79, for piano and orchestra	von Weber

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[28] Annual Announcement of the Cincinnati Conservatory of Music, 1942-1943, p. 47. Cincinnati: Cincinnati Conservatory of Music, 1942.

[29] Musical Observer, (November, 1916). Clipping in the files of the Cincinnati Conservatory of Music.

Seven other numbers completed the program. The instrumentation of the orchestra at that time consisted of forty members, with the following distribution: sixteen first violins, fourteen second violins, four violas, four cellos, and two string basses.[30]

After 1915, the instrumentation of the orchestra was changed from strings to complete symphonic instrumentation. This made it possible for the orchestra to accompany the opera productions of the vocal department.

Under the direction of Peter Froehlich, the junior orchestra was organized in 1916.[31] The purpose of the class was to prepare students for membership in the Conservatory orchestra.

The Conservatory Symphony Orchestra is one of the outstanding organizations at the Conservatory (Figure 15). The class rehearses three times each week. Standard orchestral material is played. Advanced students are given opportunity to appear as soloists with the orchestra. The organization is used for the rehearsals of the conducting classes. The orchestra presents public concerts each season. Its best known activity has been its regular weekly one-hour broadcasts over a coast-to-coast network of the Columbia Broadcasting System, through the local facilities of station WCKY.

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30 Program, Concert of the Cincinnati Conservatory Orchestra, April 2, 1908.

31 Cincinnati Enquirer, (September 1, 1918). Clipping in the files of the Cincinnati Conservatory of Music.



Figure 15.-- Photograph of the Conservatory Symphony Orchestra, Taken in the Conservatory Concert Hall in 1940.

During eight seasons of the broadcasts since 1935, the group has presented 256 orchestral compositions. The programs included a large number of symphonies and concertos.[32]

Conductors of the Conservatory Orchestra have included the following: Pier A. Tirindelli, Modeste Alloo, Ralph Lyford, Rudolph Thomas, Vladimir Bakaleinikoff, and the present director, Alexander von Kreisler.

Other instrumental ensembles.-- A special department of ensemble playing was established and conducted by Karl Kirksmith in 1922.[33] The aim and function of the class was to acquaint students with ensemble literature, such as standard quartets, quintets, trios, and other chamber music with less frequently used combinations of instruments.

During 1923, a military brass band and a brass wind ensemble were organized at the Conservatory. Their function was made possible by the gift of a complete set of sax horns and saxophones by C. G. Conn, a musical instrument manufacturer of Elkhart, Indiana.[34]

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[32] Report of broadcasts by Alexander von Kreisler, conductor of the Conservatory Symphony Orchestra, 1943.

[33] Annual Announcement of the Cincinnati Conservatory of Music, 1922-1923, p. 31. Cincinnati: Cincinnati Conservatory of Music, 1922.

[34] Annual Announcement of the Cincinnati Conservatory of Music, 1923-1924, p. 39. Cincinnati: Cincinnati Conservatory of Music, 1923.

Instrumental ensembles of various combinations are active at the Conservatory. Each year there are usually two or three string quartets and other instrumental groups organized.

Department of band instruction.-- The inauguration of a department in band training at the Conservatory in 1932 was a move to meet the growing demand for instruction in that field.[35] The American high schools developed a great enthusiasm for band activities following the World War of 1914-1918. During the third decade of this century, the idea of high school band contests was supported by educational, civic, and commercial interests all over the country. Because of this support and interest, instrumental teaching became recognized for its educational and cultural contribution to school training, and the general level of musicianship of the instrumental teachers was raised. The Conservatory recognized the need for better instrumental preparation and established the band department as an answer. Dr. Frank Simon was selected to guide the activities of the department.

The Conservatory band department functions as a part of the instrumental section of the public school music department. Students preparing for positions as general music supervisors or as instrumental supervisors receive training in the various phases

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35 The Kentucky Bandsman, (September-October, 1932). Clipping in the files of the Cincinnati Conservatory of Music.

of band work. It is the purpose of the department to develop trained instrumentalists and capable directors and arrangers, for performance in amateur or professional bands, or for teaching positions in schools and colleges.

The Conservatory concert band (Figure 16) is composed of instrumental students at the Conservatory, augmented on some occasions by local musicians. Standard symphonic band literature is studied and performed by the ensemble. Students are given training in orchestrating for band, band organization, conducting rehearsals and performances, teaching the various instruments, and interpretation of standard literature.[36]

Department of Theory

Early theory instruction.-- A theoretical department, with two instructors, was added to the offerings of the Conservatory in September, 1868. The requirement that all students study theory has made the department important. Instruction was given in classes or in private lessons. Theory courses were usually taught by members of the piano faculty. The study of solfeggio was an important feature in the theory department. Daily, except Saturday and Sunday, at four o'clock, Clara Baur drilled all resident students in the elements of sight reading, which she considered essential for

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[36] Annual Announcement of the Cincinnati Conservatory of Music, 1942-1943, p. 29. Cincinnati: Cincinnati Conservatory of Music, 1942.



Figure 16.-- Photograph of the Conservatory Concert Band, Taken in the Conservatory Concert Hall in 1940.

all her young musicians.[37] The class was listed in the catalogues as a free advantage.

Theoretical instruction consisted of courses in harmony, counterpoint, fugue, composition, and analysis of classical music works, in 1885. Sight singing courses and lectures on the history and aesthetics of music were offered without charge.[38]

After 1896, the department of theory included study of thorough bass and instrumentation, in addition to the courses listed in 1885. The textbooks used in harmony were those by Goetschius and Richter.[39]

Expansion after 1911.-- The theory department was revised and expanded after it was placed under the supervision of Edgar Stillman-Kelley in 1911.[40] A wider program of courses was offered. The number of textbooks used was increased and much collateral reading was required.

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37 Interview between the writer and Wanda Baur Clifton, sister of Bertha Baur, at Cincinnati, April 29, 1942.

38 Eighteenth Annual Circular of the Cincinnati Conservatory of Music, 1885-1886, p. 3. Cincinnati: Cincinnati Conservatory of Music, 1885.

39 Annual Announcement of the Cincinnati Conservatory of Music, 1896-1897, p. 17. Cincinnati: Cincinnati Conservatory of Music, 1896.

40 Annual Announcement of the Cincinnati Conservatory of Music, 1915-1916, pp. 29, 30. Cincinnati: Cincinnati Conservatory of Music, 1915.

The theory classes supervised by Edgar Stillman-Kelley laid stress upon the relationship of scientific laws of music to the expression of music in the various forms. The subject matter treated the mathematical calculations of composers and their emotional expression of intellectual and spiritual qualities, as interpreted by Dr. Kelley. The changes in style and rules of theory were met with changes in methods of teaching. During the period when the department was in charge of Kelley, a series of lectures was given to senior students on "The Laws Behind the Rules".

Since the accreditation of the Conservatory in 1922, the courses offered in the department of theory have been increased. The textbook now used for the fundamentals of theory is Harmony, Analytical and Applied, by George A. Leighton. For many years the instruction in the theory department has placed emphasis upon the development of composition. The performance of original compositions has been encouraged.

Musicology.-- A program of musicology for graduate students was instituted in 1931 by Thomas J. Kelley.[41] The course of study included advanced history of music, applied music, counterpoint, a thesis, and elective courses at the University of Cincinnati. In 1932, the musicology course consisted of musical science, aesthetics, philosophy, and art.

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[41] Annual Announcement of the Cincinnati Conservatory of Music, 1931-1932, p. 42. Cincinnati: Cincinnati Conservatory of Music, 1931.

Study in musicology was not offered again until 1936. In that year a program of courses in aesthetics, psychology and philosophy as related to music, acoustics, music criticism, and research courses in interpretative, analytical and historical investigation, was added to the theory department of the Conservatory, under the direction of Mildred Eakes.[42] Applied music and a thesis were a part of the program. The program is now listed as the study of music research. Members of the University of Cincinnati faculty give lectures in the fields of the program.

Teacher Training

Normal department.-- From the early years of the Conservatory, the program of instruction provided for the preparation of teachers of music. By 1881, certificates were given to students considered competent to teach.[43] The Conservatory maintained a normal department for the purpose of training music teachers in 1885.[44] Certificates were granted to those pupils who completed

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42 Annual Announcement of the Cincinnati Conservatory of Music, 1942-1943, pp. 49, 55. Cincinnati: Cincinnati Conservatory of Music.

43 Church's Musical Visitor, Vol. 77, No. 3. (December, 1881), 75.

44 Eighteenth Annual Circular of the Cincinnati Conservatory of Music, 1885-1886, p. 2. Cincinnati: Cincinnati Conservatory of Music.

the prescribed courses of study and were recommended by their teachers. During the summer sessions of the school, emphasis was placed upon classes for instruction in the art of teaching, for the benefit of teachers who were unable to attend during the regular session.

The normal department was one of the four major departments in the instruction of the Conservatory in 1896.[45] The program was designed to give a complete training for the teacher of music. Lectures on the art of teaching were given by faculty members in their respective fields.

Public school music teaching.-- The demand for Conservatory graduates led to an increased emphasis upon teacher training at the school after 1900. Teachers with specialized training and experience in the field of public school music were employed. Courses were added to expand the teacher-training department.

A department for normal instruction in public school music was offered in the summer session of 1905.[46] The program contained the following courses: sight reading, ear training,

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45 Annual Announcement of the Cincinnati Conservatory of Music, 1896-1897, p. 10. Cincinnati: Cincinnati Conservatory of Music, 1896.

46 Announcement of the Special Summer Session of the Cincinnati Conservatory of Music, 1905, p. 2. Cincinnati: Cincinnati Conservatory of Music, 1905.

musical form, harmony, musical history, study of the child voice, methods of teaching, practice teaching, and chorus work. Two terms of six weeks and eight weeks were offered. The textbooks of The Natural Course in Music, by Ripley and Tapper, were used as the basis of instruction. The public school music students also had opportunity to attend the free classes, lectures, and concerts offered as a part of the regular program of the Conservatory.

The department of public school music had become a feature of the regular sessions of the Conservatory by 1909.[47] It was organized on the same plan that had been used in the summer sessions. Normal training for teaching a major subject was continued, but was not a part of the public school music teacher training.

The public school music department grew to be of increasing importance in the fields of instruction offered at the Conservatory. Much of the development in music education during the following twenty-five years was due to the efforts of George A. Leighton. He was instrumental in the expansion of the teacher training program to meet educational standards.

Expansion after 1922.-- The development of the public

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47 Annual Announcement of the Cincinnati Conservatory of Music, 1909-1910, p. 21. Cincinnati: Cincinnati Conservatory of Music.

school music department received impetus when the Conservatory was accredited to grant degrees in 1922. There was an increased demand for teachers who were graduates of the Conservatory. The program of courses offered was expanded. The courses of instruction in sight singing, dictation, and materials and methods were graded, with different levels of development in each subject. Observation and practice teaching in the city schools were organized. A number of theory courses were offered in the program. Academic courses and education classes were provided by the University of Cincinnati.[48]

Instrumental training.-- A development in teacher training during 1925 was the emphasis upon class instruction in piano and orchestral instruments. The instruction stressed the fundamental principles of playing technique.[49]

In 1927 and 1928, further expansion of programs of instruction in instrumental study occurred in the teacher training at the Conservatory. New courses were added and a program for instrumental supervision was organized. Students were allowed to

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48 Annual Announcement of the Cincinnati Conservatory of Music, 1923-1924, pp. 49-54. Cincinnati: Cincinnati Conservatory of Music, 1923.

49 Annual Announcement of the Cincinnati Conservatory of Music, 1925-1926, p. 59. Cincinnati: Cincinnati Conservatory of Music, 1925.

participate in orchestra instead of meeting chorus requirements.[50]

Reorganization of 1932-1933.-- The present plan of the public school music department of the Conservatory is essentially that set up under the reorganization of 1932-1933. Sarah Yancey Cline has been the head of the department since that time. The department offers a wide variety of courses in music study and teacher training. Some liberal arts courses are taken at the Conservatory. Other arts and sciences courses are provided through the University of Cincinnati. Education courses are taken at the Teachers College at the University.[51]

Special Departments

Languages and literature.-- As a part of the development of fields of instruction at the Conservatory, subjects in fields other than music have been offered to the students. In order to develop symmetrical musical culture, it was a principle of the administration to associate the teaching of music with literary study.

The Conservatory has maintained a department of instruction in languages since 1869. Before that time, students of the Con-

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[50] Annual Announcement of the Cincinnati Conservatory of Music, 1927-1928, pp. 51-59. Cincinnati: Cincinnati Conservatory of Music, 1927.

[51] Annual Announcement of the Cincinnati Conservatory of Music, 1942-1943, pp. 57-65. Cincinnati: Cincinnati Conservatory of Music, 1942.

servatory desiring to study languages were probably trained in the language department of Miss Nourse's School for Young Ladies, where the Conservatory was situated. The French department of Miss Nourse's School was especially active in the public presentation of drama in French at that time. In the fall of 1869, the Conservatory itself offered instruction in a language department. Italian, French, and German were taught, with an instructor for each language.

The department was expanded in 1896. The study of English literature and the Spanish language were added to the courses offered. Attention was given to translation, conversation, and the application to song of the study of the languages.[52]

During the period from 1909 to 1918, the department of language received emphasis at the Conservatory. Original plays in foreign languages were frequently given public performances. Some standard plays in French and German were presented. The conversational method was used in the study of foreign languages. Stress was placed upon pronunciation, enunciation and intonation. The classics in each language were studied in the advanced classes.

The study of English literature and composition developed after 1912. The training was intended to be on a college level.

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[52] Annual Announcement of the Cincinnati Conservatory of Music, 1896-1897, p. 18. Cincinnati: Cincinnati Conservatory of Music, 1896.

The method of instruction consisted chiefly of lectures. The student was expected to do critical reading of illustrative materials. Comparative literature and the relation of literature to history were stressed.

The World War of 1914-1918 affected the instruction of the language department. The teaching of German was omitted during the period from 1918 until 1923.

At the present time, English, French, German and Italian courses are taught at the Conservatory. Spanish has not been taught since 1928. A program of English language and literature includes a variety of courses. Three years of study each in French and German are offered.[53]

Drama and elocution.-- The study of drama and elocution has been an important phase of the instruction of the Conservatory. The department has attracted many students. A feature has been the public presentations of the department.

In the years before the twentieth century and immediately after, the study of elocution was considered a necessary aspect of cultural training. The methods and materials of Professor James Murdoch, a well-known dramatic figure of the period, had much influence on the instruction of the Conservatory. The teaching

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53 Annual Announcement of the Cincinnati Conservatory of Music, 1942-1943, pp. 68, 69. Cincinnati: Cincinnati Conservatory of Music, 1942.

of his daughter and granddaughter at the school covered over forty years, from 1885 until 1926. Helen May Curtis, who taught from 1896 until 1931, was also an exponent of the Murdoch methods. These teachers laid stress on public appearances in dramatic readings with musical accompaniment. The Delsarte system was a popular study of gesture and pantomime during the late nineteenth century.

After 1915, the department was expanded. A dramatic club was organized in connection with the department to sponsor frequent plays and dramatic programs. [54] The development of the opera department gave added impetus to the study of acting. By 1923, the curriculum was planned to include the entire field of dramatic art and public speaking. [55] A phase of the study stressed especially for applied music majors was the technique of projecting one's personality over to the audience.

At the present time, the department of speech and dramatic art offers a comprehensive program of study. Courses include the study of voice and diction, fundamentals of dramatic art and

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54 Annual Announcement of the Cincinnati Conservatory of Music, 1915-1916, p. 34. Cincinnati: Cincinnati Conservatory of Music, 1915.

55 Annual Announcement of the Cincinnati Conservatory of Music, 1927-1928, pp. 63-67. Cincinnati: Cincinnati Conservatory of Music, 1927.

audience psychology, play direction, and history of the theatre. Rehearsals and private lessons are a part of the program. [56]

Physical education.-- Since 1902, when the Conservatory obtained its own gymnasium, the program of instruction has included physical education. Before that time, the students were expected to take daily walks of one hour. The Conservatory has occasionally employed full time instructors in physical education. However, the department of physical culture has been most often combined with the study of dancing. Out of door games were encouraged. At the present time, the facilities of the University of Cincinnati are used for the physical education training of Conservatory students.

Ballet and dancing.-- The study of dancing, as a course separate from the physical education department, was offered in 1915. Instruction in aesthetic dancing was provided. The Dalcroze system of rhythmic study was introduced under the direction of Paula Landis, in that year. [57] Folk dancing was added to the curriculum in 1917.

The study of ballet dancing was introduced by Ella Daganova in 1922. The curriculum also included folk dancing and choreo-

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[56] Annual Announcement of the Cincinnati Conservatory of Music, 1942-1943, pp. 65-67. Cincinnati: Cincinnati Conservatory of Music, 1942.

[57] Commercial Tribune, Vol. XX, No. 105 (September 27, 1915), 4.

graphic expression.[58]

The Noyes School of Rhythm was offered as a feature of the instruction from 1927 until 1938. The course included training in the rhythm of bodily movements as applied to the techniques of musical performance.

Dalcroze Eurhythmics has been emphasized at the Conservatory since 1931. The course stresses the rhythmic coordination of mind and body. Exercise is performed with mental and musical stimulation. Rhythmic patterns are studied through the use of bodily expression. All regular students at the school are expected to take one year of study in Eurhythmics.[59]

The Marian La Cour studio of dancing was established at the Conservatory in 1932.[60] The courses include classes in ballroom, ballet, toe, tap, acrobatic and character dancing. The department provides specialty dance acts in connection with the production of school plays and musical productions. The annual spring revue of the department is presented to large audiences.

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58 Annual Announcement of the Cincinnati Conservatory of Music, 1922-1923, p. 3. Cincinnati: Cincinnati Conservatory of Music, 1922.

59 Annual Announcement of the Cincinnati Conservatory of Music, 1942-1943, pp. 34-35. Cincinnati: Cincinnati Conservatory of Music, 1942.

60 Annual Announcement of the Cincinnati Conservatory of Music, 1932-1933, p. 30. Cincinnati: Cincinnati Conservatory of Music, 1932.

Juvenile training.-- The Cincinnati Conservatory has for many years stressed the training of children. It was a policy of Clara Baur to provide early training in music in order to provide a foundation for thorough study. As early as 1881, the school maintained a kindergarten music school. An elementary department offered instruction to children from seven years of age upward in 1896.[61]

In 1909, pupils were accepted as young as six years of age.[62] The Froebel method was used in the kindergarten training for the young children, and was gradually worked into the music department as the children were sufficiently developed physically and mentally. The Froebel system gave knowledge of tone, and utilized spontaneous play to develop musical activity.

The juvenile department has continued to expand. At the present time, classes for children receive special attention and offer a variety of training. Children from five to fourteen years of age, classified into three age levels, are taught the elements of theory. Appreciation of music is intended to be developed through hearing of good music and learning about

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61 Annual Announcement of the Cincinnati Conservatory of Music, 1896-1897, p. 10. Cincinnati: Cincinnati Conservatory of Music, 1896.

62 Annual Announcement of the Cincinnati Conservatory of Music, 1909-1910, p. 16. Cincinnati: Cincinnati Conservatory of Music, 1909.

composers. Creative expression is stressed.[63]

A feature for the training of juveniles is the Children's Theatre. Children are trained in speaking, poise, and dramatic art. Plays in which the children participate are presented at the Conservatory.[64]

Instruction of the blind.-- In 1912, a department for the music instruction of the blind was added to the instruction of the Conservatory.[65] Clara Bridge was appointed head of the department, which position she now holds. Piano lessons are a chief feature, with the study of all the collateral branches of music offered. Ear training, tone production, the staff, and raised notation form the bases of study in piano. Theory of music and harmony are taught later. Teaching material is published in New York Point or in Braille. A harmony textbook for the blind, written by Miss Bridge, has been published, and is used in the course. [illegible] of psychology and pedagogy are phases of the study provided for the students with impaired vision.

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63 Annual Announcement of the Cincinnati Conservatory of Music, 1942-1943, p. 33. Cincinnati: Cincinnati Conservatory of Music, 1942.

64 Annual Announcement of the Cincinnati Conservatory of Music, 1942-1943, p. 67. Cincinnati: Cincinnati Conservatory of Music, 1942.

65 Annual Announcement of the Cincinnati Conservatory of Music, 1912-1913, Addenda, p. 1. Cincinnati: Cincinnati Conservatory of Music, 1912.

Radio technique.-- A growing aspect of study at the Conservatory is the department in radio training. As early as 1922, the Conservatory provided opportunities for students of the school to appear on radio broadcasts in vocal or instrumental ensemble or solo performances, using the facilities of local radio stations.[66] At the present time, the department offers instruction in the details of radio routine, including microphone technique, announcing, repertoire, program building, continuity writing, and business aspects. The ability to read at sight is a prerequisite to radio study.

In connection with the radio studios, the Conservatory maintains equipment for making recordings. All students of applied music are required to make a recording upon entrance to the school. Additional recordings are made each May for the purpose of comparison in order that the student may evaluate his progress during the year. The recordings become the property of the student at the time of graduation. Students may arrange to have their appearances on radio programs recorded.[67]

Piano tuning.-- In 1932, a practical course in the tuning and repairing of upright and grand pianos was inaugurated under the

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66 Cincinnati Post, Vol. 84, No. 120 (November 17, 1922), 3.

67 Annual Announcement of the Cincinnati Conservatory of Music, 1942-1943, p. 35. Cincinnati: Cincinnati Conservatory of Music, 1942.

direction of Alfred T. Reeves.[68] The study equips the students to care for their own instruments. It also offers the possibilities of professional work in the field. The training in tuning is considered to be of benefit to general musicianship by providing a knowledge of basic acoustical principles and refining musical hearing.

Summary

The most important fields of instruction at the Cincinnati Conservatory of Music have remained those which were instituted during the first years of the school. These were the vocal, piano, instrumental, theory, and teacher training departments. Of chief importance among the special fields of instruction have been the departments of language and literature, drama and elocution, and juvenile training.

The major changes in the development of the fields of instruction offered at the Conservatory have been as follows:

(1) The methods of instruction in the vocal department have been diversified since 1912.

(2) A policy of allowing each member of the piano faculty to use his own choice of teaching method has been substi-

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28 Annual Announcement of the Cincinnati Conservatory of Music, 1932-1933, p. 30. Cincinnati: Cincinnati Conservatory of Music, 1932.

tuted for the Stuttgart method of early years.

(3) An emphasis has been placed upon broader fields of instrumental instruction.

(4) The theory department has been expanded into a field of major study.

(5) The normal training program for developing teachers for private lessons in a special field has been expanded into the public school music degree programs.

During the past seventy-five years, each of the major fields of instruction has been expanded through the addition of a wider variety of materials and courses offered. The enlarging of departments and the development of new branches of instruction in the special fields of opera, drama and elocution, and ballet and dancing has been most pronounced since 1916.

CHAPTER IX

FACULTY

Introduction

The content of this chapter deals with the faculty of the Cincinnati Conservatory of Music. The personalities, training, achievements, and service at the school of several faculty members are considered. The faculty of any school is a chief factor in the status and development of the institution. It is of especial importance to a conservatory of music, in which the contact between teacher and pupil is intimate, and the subject matter is concerned with subtle and personal interpretation. Five main topics are treated. They are the general characteristics, the basis of selection and appointment of the faculty, the early development of the staff, faculty members of the twentieth century to the present time (1943), and six faculty personalities.

General Characteristics

Artists.-- The faculty of the Cincinnati Conservatory of Music, considered as a group during the past seventy-five years, may in general be classified into two divisions, artists and teachers. The artists have been chiefly Europeans, with a reputation upon the continent for concert performance. They have added prestige to the school and attracted students because of their

personal fame. Many of the artist faculty have taught in master classes, in which a number of students play before the entire class and receive the criticism of the master. Some of the artist faculty members have become integral parts of the life of the school and have contributed greatly to its growth. Others did not become well adjusted to the American way of life, and either have attempted to dominate the administration of the school, or have taught at high salaries only long enough to accumulate wealth for their return to Europe.

Teachers.-- The teachers on the Conservatory faculty have given a different type of service. They have usually been of American birth, and have received their training in the United States. Some of them have had a few years of study in Europe. These teachers have contributed a great deal to the development of the Conservatory as a center of music learning. Many of them have served on the staff for as long as thirty years. Their students have achieved success in many phases of music activity. A major portion of these teachers have been former students of the Cincinnati Conservatory. Students doing graduate study have frequently been placed on the faculty as assistants.

Balance between departments.-- The piano department has always been larger than the other departments and has contained more artist members. The violin department, although small, usually has had at least one artist member on the staff. During the life of Clara Baur, no artist members were employed for the

voice faculty. Since 1912, there have been some artist teachers in the department, but it has remained smaller than the piano department. The other departments of the school have frequently engaged artist teachers. The instrumental sections have usually had as instructors regular members of the Cincinnati Symphony Orchestra.

Backgrounds.-- The faculty members of the Conservatory have represented a variety of national backgrounds. The teachers have been predominantly American born and of English stock. Foreign born faculty members, in descending order of the national representation, have come chiefly from England, Russia, France, Germany, Italy, and Poland. Other countries represented are Finland, Holland, Armenia, Hungary, Serbia, Wales, Ireland, Austria, and Belgium.

Faculty members at the Conservatory have attended many of the outstanding schools of music training in Europe. There have been a large number of teachers who had studied with Reinecke, Jadassohn, and Reisenauer. The Stuttgart Conservatory, which was founded in 1859, exerted a large influence upon the Cincinnati Conservatory for a number of years. The Leschetizky school of piano playing has been predominant in the European training of the piano faculty members of recent years.

Degrees.-- In its early years the Conservatory did not place emphasis upon the possession of academic degrees. Only an

occasional degree, usually that of Doctor of Laws, was found in the staff until recent years. At the present time (1943), there are forty members of the faculty who hold degrees. The majority of degrees are those of the Bachelor of Music and Master of Music.

Social qualities.-- The personality and social attributes of most Conservatory faculty members have been of such a character as to enhance the social prestige of the school. Many of them have been friends of outstanding artists and socially prominent people. A large number of faculty members have participated in musical and social events of the community and the nation.

Basis of Selection and Appointment

As may be inferred from the preceding section, the faculty seems to have been selected on two different bases. The artist members have been chosen because of performing ability, European training, concert experience, and outstanding reputation. Their purpose was to teach advanced students and to add to the fame of the school through public performances. The regular teaching staff has been recruited largely from the ranks of former students of the Conservatory, who had shown themselves to be talented in performing and teaching ability, and whose adjustment to the standards of the school could be dependedupon. The personality of the teachers in both groups has always been an

important criterion in the selection and rehiring of faculty members. Clara Baur refused to employ any person whose character was not such that he could be received as a friend in her home.

The appointment of faculty members has often been determined by the needs of the various departments or the demands for a particular type of instruction. On occasion, the enrollment of some one department has been so large that new teachers have been required. Replacements have sometimes been necessitated by the resignation or death of a faculty member. In the piano faculty, replacements have usually been chosen from the same school of training as that of the former member. Teachers have been provided to meet demands for popular instruments of various periods. The growing need for public school music teachers has resulted in the increase of faculty members in the teacher training department. Emphasis upon various phases of music, such as opera, dancing, and instrumental training, especially in the band instruments, has necessitated the engaging of teachers proficient in these fields.

Early Development of Staff

The first faculty of the Conservatory was composed of some of the outstanding musical figures in Cincinnati. The early staff of the school, while it was housed in Miss Nourse's School, included Clara Baur, Mme. Caroline Rive, Michael Brand, Henry

Andres, who were leaders in the musical activities of the city.

Caroline Rive.-- Mme. Caroline Rive, wife of Leon Rive, a French painter, was a voice teacher and personal friend of Clara Baur. She was recognized in Cincinnati for her vocal repertoire and teaching success. She had appeared as soloist in oratorio performances with some of the choral societies of the city.[1] For many years, Mme. Rive had charge of the music department of the Glendale Female School.

Michael Brand.-- Michael Brand was a young man when he was engaged for the faculty of the Conservatory. He had just returned to Cincinnati from New York, where he had played cello with the Theodore Thomas Orchestra. For some years previously, he had directed and played in Cincinnati instrumental organizations. Brand was placed in charge of the string department of the Conservatory in 1867. For many years he played an important part in the musical development of the city.[2]

Brand became the conductor of the Cincinnati Orchestra in 1872. He was given the responsibility of training the May Festival Chorus in 1880. The chamber music activities of Cincinnati were stimulated for three decades by his performances with

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[1] F. E. Tunison, Presto, From the Singing School to the May Festival, p. 34. Cincinnati: E. H. Beasley and Company, 1888.

[2] W. S. B. Matthews, A Hundred Years of Music in America, p. 604. Chicago: G. L. Howe, 1889.

string quartets, which indoctrinated the audiences of the city with the finest music of that type.

Henry Andres.-- Henry Andres was well known in Cincinnati as an organist and pianist. He was born in Nancy, France, in 1838. His father, who was a musician, gave young Henry music instruction at home. When he was fourteen years of age he was sent to Paris for seven years to complete his musical training. In 1860, Andres came to the United States. While visiting friends in Cincinnati, he decided to remain in the city.[3]

Andres made his debut on April 12, 1861, under unusual circumstances. A local theatre was well filled for his first program. However, soon after he started to play, his audience began to leave. The artist became excitedly distressed. Between numbers he inquired back stage, but received no enlightenment as to the cause of the gradual exodus of the audience. The theatre manager urged Andres to try again. He continued to play, although the auditorium was soon almost empty. Andres was convinced that his concert was a failure. After the program, he learned that news had just reached the city that Fort Sumter had been fired upon. The Civil War had begun.[4]

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[3] W. S. B. Matthews, op. cit., p. 510.

[4] F. E. Tunison, op. cit., p. 45.

Andres established his reputation as a musician of outstanding capabilities through a series of soirees and Kammer concerts. His ability as a teacher was recognized, in spite of an emotional temperament and of strict disciplinary methods. His contribution to the Conservatory in its first years was large. Clara Baur gave Andres the title of musical director of the institution, in addition to that of head of the piano department.

Other members of early faculty.-- Three other members of the early faculty were also active in Cincinnati music circles. Leo Kofler had charge of the organ students of the Conservatory, whom he taught on an instrument in a local music store. Kofler also taught vocal students.[5] Heinrich Hahn was the teacher for violin students. Rose Fortman, a Cincinnati girl who received her musical training in Berlin, joined the piano faculty of the Conservatory while the school was located on Seventh Street. Later she opened her own studio.[6]

Increase of staff.-- The school was expanded during its first years to such an extent that the faculty was rapidly increased. An advertisement of the Conservatory in 1868 lists ten members on

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[5] Leo Kofler, The Art of Breathing, p. 13. New York: Edgar S. Werner and Company, 1887.

[6] Cincinnati Post, Vol. 125, No. 10 (January 12, 1943), 10. Obituary of Rose Fortman.

the faculty.[7] There were seven teachers in the instrumental department, which included piano, violin, and flute. A theoretical department was staffed with two instructors. There were three teachers of voice. Apparently, some teachers taught in more than one department.

Additions were made to the staff in the following few years. In 1869, Signor Grannin, Monsieur L. S. Sape, and Professor G. A. Schmidt taught Italian, French, and German. W. W. Gilchrist came from Philadelphia in 1871 to teach theory, voice, and composition.

Jacob Bloom.-- Jacob Bloom was brought to the Conservatory to head the violin department in 1873. He was the first member of the faculty from the Stuttgart Conservatory, other than Clara Baur, the founder of the school. Bloom taught at the Conservatory over a period of twenty-five years. He had many outstanding pupils who were successful in concert and teaching. In 1893, Bloom took his advanced violin students to perform at the Chicago World's Fair.[8]

Bloom played numerous concerts in Cincinnati and in towns of nearby states. For many years he was the first violinist in a

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[7] Cincinnati Commercial, Vol. XXIX, No. 20 (September 2, 1868), 7.

[8] Cincinnati Gazette, Vol. LII, No. 15 (July 6, 1893), 4.

chamber music string quartet and a first violinist in the Symphony Orchestra.

Other additions.-- Two other additions were made to the Conservatory faculty in 1873. Carl Pallat became a member of the vocal faculty, and Otto Singer came to teach theory and voice. By 1876, the Conservatory had been expanded to such proportions that the school was moved to a location of its own on Eighth and Vine Streets.

Influence of a rival institution.-- The establishment of the College of Music of Cincinnati in 1878 precipitated a crisis that had a lasting effect upon the policies of the Conservatory. The advantages of the College of Music weakened the position of the Conservatory. Some Conservatory faculty members feared that the competition offered by the College would be too formidable to be successfully met by Miss Baur's institution. Several members of the staff left the Conservatory to take positions they considered more secure. Some went to teach at the College. Among those who retired from the Conservatory faculty at that time, were some of the most prominent teachers in the city. Their departure worked a severe hardship upon the Conservatory.

New policy of Clara Baur.-- During that period of stress, Clara Baur evolved a two-point policy that was to have a definite influence upon the selection of the Conservatory faculty. [9] She

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[9] Interview between the writer and Frederic Shailer Evans, former member of the faculty of the Cincinnati Conservatory of Music, at Cincinnati, October 29, 1941.

planned, first, to import teachers from outside Cincinnati with European music training for the artist faculty of the Conservatory. By that means she hoped to provide new teaching personnel with an international music background, and to secure for her institution musicians without a local point of view for opinions on the comparative merits of the Cincinnati music schools. Miss Baur planned, second, to employ assistant instructors from the ranks of outstanding Conservatory students, in order to insure loyalty and a consistency of method.

George Magrath.-- George Magrath was the first outstanding teacher brought to the Conservatory after the reorganization in 1878. Magrath was born in Brooklyn, New York, and had studied piano for several years at the Stuttgart Conservatory. He came to the Cincinnati Conservatory in 1883.[10]

Magrath stayed with the Conservatory for eight years, during which time he built up the Conservatory Chorus and developed the piano department to a level that was reported to be unsurpassed by any in the city. He played in concert series in Cincinnati and gave numerous programs in towns of adjoining states. Some of his tours reflect a business policy employed by commercial music houses during that period. Magrath was engaged by the Smith and Nixon Piano Company to use their pianos for his concerts, as a means of

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[10] Cincinnati Enquirer, Vol. XLI, No. 76 (March 17, 1883), 4.

advertising the instruments. With Magrath began a notable period of performing artists at the Conservatory, who provided musical inspiration for the pupils and spread the reputation of the school to other states.

Expansion of staff after 1884.-- The Conservatory was further expanded in 1884. The location of the school was moved to larger quarters on Broadway. By 1885, the faculty had been increased to twenty-two members.[11] The vocal department listed five teachers. The piano department had grown to include nine teachers. The instrumental department was composed of four members. Other departments had one teacher each.

The Conservatory was moved to the location on Fourth and Lawrence Streets in 1888 to provide for further expansion. The faculty had been increased to twenty-eight members in 1896.[12] Two years later four more members were added to the piano staff. The policy of having several faculty members teach in two or more departments was continued.

Outstanding artists.-- The last years of the nineteenth century were marked by important additions of artists to the faculty.

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[11] Eighteenth Annual Circular of the Cincinnati Conservatory of Music, 1885-1886, p. 4. Cincinnati: Cincinnati Conservatory of Music, 1885.

[12] Annual Announcement of the Cincinnati Conservatory of Music, 1896-1897, p. 4. Cincinnati: Cincinnati Conservatory of Music, 1896.

The artists were not only teachers of recognized ability, but many were outstanding as composers, writers, lecturers, and concert performers. In that period the Conservatory added to its staff several faculty members who became powerful figures in the growth of the school. Three of the most outstanding were Frederic Shailer Evans, Theodor Bohlmann, and Pier Adolfo Tirindelli. The contributions of these men are treated later in this chapter. Among the other leading artist teachers of this period was Georg Kruger.

Faculty Members of the Twentieth Century to the Present Time (1943)

Development after 1900.-- The move of the Conservatory to its Mount Auburn site was beneficial to the development of the faculty. The surroundings were more conducive to artistic achievement. Teaching studios and living quarters were larger, more comfortable, and more easily accessible. The over-all operation of the school was made smoother from every viewpoint. The possession by the Conservatory of a concert hall for recitals and concerts increased the importance of the programs presented by faculty and students.

The faculty was rapidly expanded after the Conservatory moved to its larger quarters. Several teachers who increased the capacities of the school for service and its reputation as a musical center were added to the faculty during the period of the first

twenty years after 1900.

In 1904, the faculty was composed of thirty-five members.[13] There were twenty-one teachers in the piano faculty. The voice department contained four teachers and the violin department had two instructors. Outstanding faculty members of that year included Douglas Boxhall, Arthur J. H. Barbour, and William Kraupner.

Additions to the faculty.-- During this period a number of outstanding teachers were added to the staff. Among the best known were Hans Richard, Harold Becket Gibbs, Bernard Sturm, and Julius Sturm. George Leighton was a former student of the school who joined the Conservatory faculty in 1909. His service was a large contribution to the development of the school. Another well known teacher who came to the Conservatory during this period was Edgar Stillman-Kelley. His work at the school is treated later in this chapter. Three men who made important changes in their fields at the Conservatory during this time were Fery Lulek, Marcian Thalberg, and Ralph Lyford.

Faculty of 1916.-- The year of 1916 may be selected as a point of interest in the history of the Conservatory. At that time the school was in a period of great expansion. The faculty contained a large number of teachers and some outstanding artists.

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[13] Dayton Press, (October 6, 1904). St. Louis World's Fair Edition. Clipping in the files of the Cincinnati Conservatory of Music.

The enrollment was the largest recorded by the Conservatory up to that time. The European war had caused many students to turn from plans for study abroad to training in American music schools. A larger faculty was required to care for the increased number of talented pupils at the Conservatory. There was a total of sixty-one members on the faculty in 1916.[14] Thirty-one of these were teachers in the piano department. The vocal department was composed of eight teachers. There were five teachers of violin. The language department included five instructors. Other departments had one or two instructors each.

New faculty members after 1916.-- Among the teachers who were added to the artist faculty of the Conservatory after 1916 were Thomas James Kelly and Dan Beddoe. Kelly taught voice and lectured on musical subjects at the school from 1917 to 1932. He served as dean and director of music for one semester in 1932.[15] The teaching of Dan Beddoe is dealt with later in this chapter. Three outstanding figures of the musical world who spent short periods teaching at the Conservatory during this period were Eugene Ysaye, Mieczyslaw Munz, and Vladimir Bakaleinikoff. Ysaye was

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14 Annual Announcement of the Cincinnati Conservatory of Music, 1916-1917, pp. 3, 4. Cincinnati: Cincinnati Conservatory of Music, 1916.

15 "Minutes of the Board of Trustees of the Cincinnati Conservatory of Music, Cincinnati, Ohio, February 15, 1932," p. 21.

conductor of the Cincinnati Symphony Orchestra while teaching violin at the Conservatory.

Among the artist members of the faculty after 1916 were Marguerite Melville Liszniewska and Daniel Ericourt. The training and experience in the concert field of these two pianists made them outstanding.

Faculty after the reorganization of 1930.-- When the Cincinnati Conservatory of Music came under the auspices of the Institute of Fine Arts in 1930, the administration of the faculty underwent some revisions. The artist staff was reduced in number. The class work faculty was decreased and a number of changes in personnel were made. Adjustments in rank and pay of faculty members were introduced. Less emphasis was placed upon the performing artist teachers. A change was made in the balance between the number of teachers in the various departments. The size of the piano faculty was reduced in greater proportion than were the staffs of other departments.

Present staff.-- The members of the present faculty at the Conservatory offer a varied background of training and experience and give instruction in nearly every field of musical learning. Some of the staff are Europeans with years of experience and study on the continent. Many of the teachers have had European training in addition to study with American teachers. Others have received

their entire training in American schools. A large number of the faculty are former students of the Cincinnati Conservatory.

There is apparently less emphasis upon the performing artist member of the staff than formerly. Concerts by faculty members are not now as frequent as in past years. There seems to be more stress placed upon the possession of academic degrees than was done in earlier years.

The professional experience of the Conservatory faculty includes concert and teaching activities. Some of the staff have made concert tours in Europe and the United States, and have appeared as soloists with symphony orchestras or choral groups. A number of the faculty are at present members of the Cincinnati Symphony Orchestra. Many of the Conservatory staff are choir directors or organists in local churches. Several of the faculty are directly connected with the public school system of Cincinnati, serving as staff members of the school system while teaching at the Conservatory. A few of the faculty teach at both the Conservatory and the University of Cincinnati. Some of the instructors at the Conservatory are regular members of the University of Cincinnati staff, who present courses or lectures at the Conservatory.

Teachers of long service.-- The Conservatory has had for many years a group of faculty members composed of former students at the school, who have given long and faithful teaching service. Among those members of the staff who have served approximately thirty

years or more have been Mrs. Iva Kennedy Wickersham, Lily Hollingshead James, Frances Shuford Huntington, Helen May Curtis, and Amalie Staaf. Others have been Frances Moses, Hugo Sederberg, Louis Saverne, and Albert Berne. Among such members who are now on the staff are Ida Ulmer Jenner, Clara Bridge, Leo Paalz, Peter Froehlich, and Alma Betscher. A number of other faculty members have served from fifteen to twenty years. A chart showing the length of service of some faculty members is indicated in Figure 17.

Composers on the Conservatory staff.-- The members of the faculty of the Conservatory have contributed many works to musical literature during the past seventy-five years. There have always been a number of members on the staff who wrote creative materials. The compositions of a few of them may be mentioned.

Theodor Bohlmann wrote in several fields of music. His published numbers included arrangements and compositions of piano, chorus and orchestral works. A number of his compositions have been performed in Europe and the United States.

Pier Adolfo Tirindelli was the composer of a large number of scores. His works were published in Italy and covered a wide variety of forms. He wrote for violin, quartet, orchestra, and chorus, as well as in operatic form. A number of Tirindelli's compositions were performed in the United States as well as in musical centers of Europe.

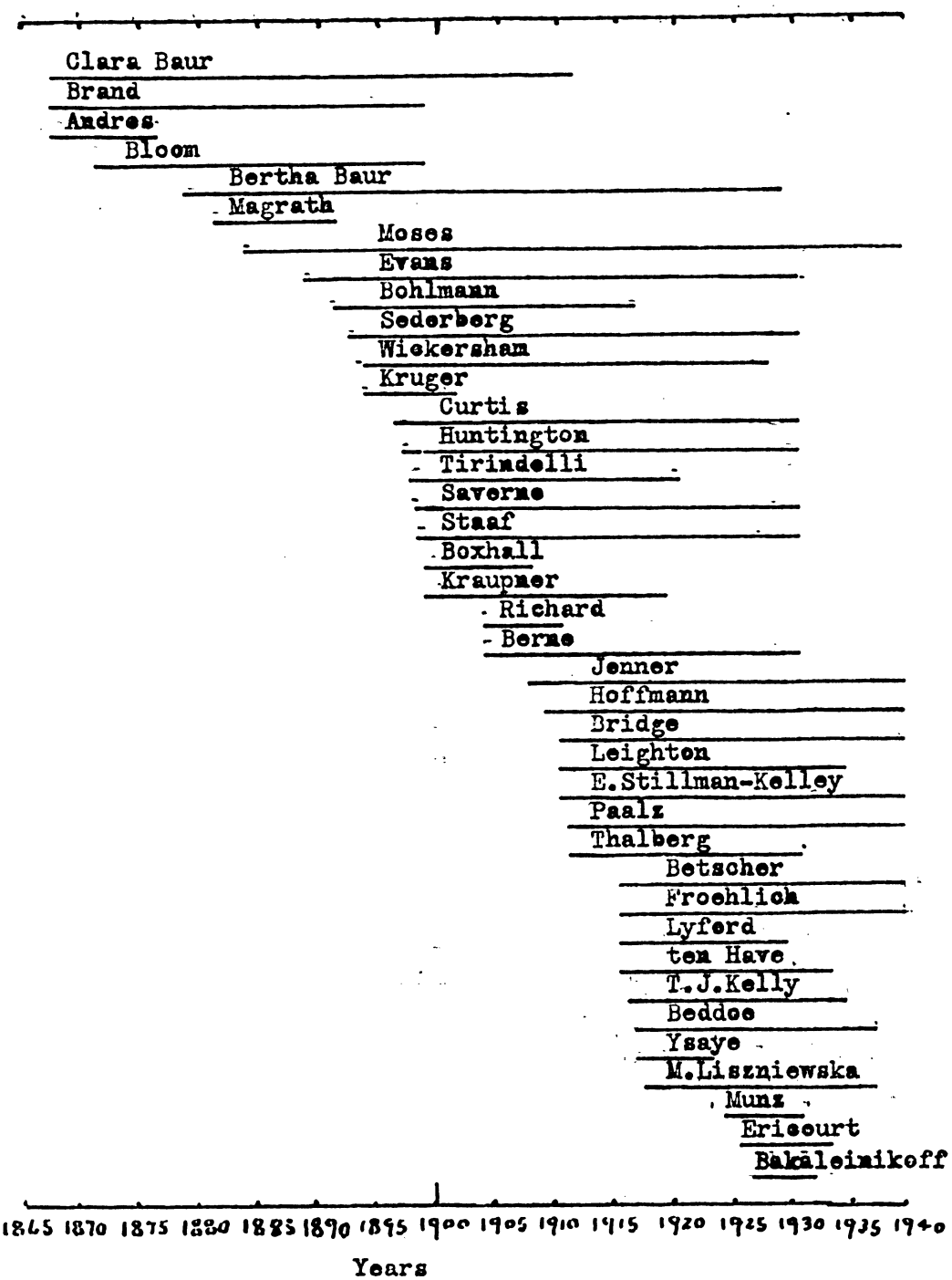


Figure 17.-- Chart of the Years of Service of Some Faculty Members of the Cincinnati Conservatory of Music.

Other past members of the Conservatory faculty have contributed creative works. Frederic Shailer Evans has edited and revised a number of piano studies and compiled several volumes of standard classics. Ralph Lyford was the composer of a number of operas. He also wrote orchestral works. George Leighton composed several published works. His compositions included songs, choral numbers, and piano works. He was the author of Harmony, Analytical and Applied, which is the official textbook in harmony at the Conservatory.

Edgar Stillman-Kelley is one of the most noted of the composers who have been members of the Conservatory faculty. He is a prolific composer and has achieved distinction in several fields of creative writing. He has written orchestral and ensemble works and songs. Among his major works are "The New England Symphony," "Pilgrim's Progress," "The Gulliver Symphony," "The Alladin Suite," and "Israfel." Dr. Kelley won the prize offered in 1925 by the National Federation of Music Clubs with his symphonic poem, "The Pit and the Pendulum." His works have been performed in this country and abroad. Dr. Kelley's literary works include two books, "Chopin the Composer" and "Musical Instruments."

Present composers.-- A number of the present faculty members are engaged in composition of musical scores or literary

works dealing with musical subjects. Frank Simon and Herbert Tiemeyer have published solos for brass wind instruments. Mihail Stolarevsky has completed four operettas. Pedagogical materials for specific problems have been written by Leo Paalz, Eltelka Evans, Blanche E. K. Evans, and Clara Bridge. Parvin Titus and Dr. Karol Liszniewski have written songs, cantatas, string quartets, and anthems. Alexander von Kreisler has composed operatic and orchestral works.

The most active composer of the present faculty is Dr. Carl Hugo Grimm. His creative works cover a wide range of types. The larger orchestral works number eight, which include the "Erotic Poem," op. 24, which was selected for the one thousand dollar prize offered by the National Federation of Music Clubs. Grimm has published a number of other works in chamber music, choral, and instrumental forms. An unpublished work, "The Song of Songs," op. 23, for solos, chorus, and orchestra, won the one thousand dollar prize of the New York McDowell Club.

Six Faculty Personalities

Among the members of the Conservatory faculty who have made important contributions to the development of the school have been Frederic Shailer Evans, Theodor Bohlmann, Pier Adolfo Tirindelli, Edgar Stillman-Kelley, Dan Beddoe, and John A. Hoffmann. These men have been selected for short biographical studies because

they have been integral factors in the life of the school, through their musical leadership, teaching abilities, personalities, and long tenure of service. Interviews with former Conservatory students and present faculty members have disclosed a unanimity in choice of these men as the most outstanding figures in the history of the Conservatory faculty. Biographical sketches of these men are introduced in order of their chronological service at the Conservatory.

Frederic Shailer Evans.-- One of the most powerful influences in the development of the Conservatory has been Frederic Shailer Evans (Figure 18). His contributions as a teacher and as a performing artist have made his services of inestimable value to the cultural life of the Conservatory and Cincinnati. His remarkable personality and charm have won students and friends for the Conservatory. The length of his service and the quality of his work mark him as an outstanding figure in the life of the Conservatory.

Evans was born in Brooklyn, New York, and studied music in New York City. For four years he studied in the Leipsic Conservatory, under Weidenbach, Reinecke, and Jadassohn. He was graduated in 1886 with high honors and won the Helbig prize for his playing. Evans' debut in America was made at Steinway Hall, New York City, in 1887, with the Metropolitan Opera House Orchestra, under the direction of Walter Damrosch. New York press notices



Figure 18.-- Photograph of Frederic Shailer Evans, Member of the Conservatory Faculty, Taken about 1895.

praised his technique and interpretation. Two years of concert tours of the United States followed, with Evans playing solo recitals and in chamber music ensembles.

Frederic Shailer Evans came to the Conservatory on July 1, 1889.[16] George Magrath, a friend, had requested Evans to fill his piano teaching duties at the Conservatory summer session, during Magrath's vacation. Evans' work was so successful that he remained as a regular member of the faculty.

Evans' debut concert in Cincinnati was given November 25, 1889, at the Scottish Rite Cathedral.[17] Newspaper criticisms of the initial appearance and other concerts of Evans were filled with praise for his brilliant style of playing and the intellectual insight expressed in his interpretation.

The contributions of Evans as a teacher have been great. He introduced a different style of piano playing to the Conservatory. The Stuttgart method of striking the keys had been used by instructors at the school, until Evans taught a legato technique. The innovation met with the approval of Clara Baur and was used there-

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16 Interview between the writer and Frederic Shailer Evans, at Cincinnati, October 29, 1941.

17 Cincinnati Times Star, Vol. 52, No. 281 (November 26, 1889).

after by many students. Evans brought a remarkable enthusiasm to his teaching that was inspiring to his students and colleagues. The success of many of his pupils attests to his ability as a teacher. His students have filled prominent positions throughout the country.

Frederic Shailer Evans took pleasure in his teaching career. He preferred students with enthusiasm for learning to students who were unambitious, even though with more talent. His teaching and performing provided a rich source of inspiration for his students. For several years, Evans presented the six volumes of the Grove's Dictionary of Music and Musicians to winners of advanced playing contests. The Frederic Shailer Evans prize is now awarded annually to a piano student who has attended the Conservatory for at least two years.

In addition to his duties as teacher of piano, Evans filled other positions at the Conservatory. He was conductor of the Conservatory Chorus for several years. He was the unofficial faculty adviser for male students and has always been a friend of the boys of the school. From 1919 until 1932, Evans was dean of the faculty. From 1930 until his retirement in 1932, he was Director of the Conservatory.

Evans was often heard in concert in Cincinnati. He made many solo appearances, and appeared with chamber music concert ensembles, in which field he was considered exceptional. He

introduced a number of new chamber music works to the Cincinnati public. His services were much in demand for concerts in other cities. Evans' work at the Conservatory included the era of extended concert tours, which he has termed "barnstorming." He states that the concerts were important in the professional development of the Conservatory and that participation in them was a source of pleasure to him.

Frederic Shailer Evans devoted the major part of his life to service at the Conservatory. Since his retirement in 1932, he continues to maintain an interest in the activities of the school and to visit there frequently. He has stated that he has seen the Conservatory grow from youth to maturity with an ever-increasing capacity for service.

Theodor Bohlmann.-- Theodor Bohlmann was outstanding as a performer and teacher on the Conservatory faculty (Figure 19). His intellectual interests were broader than those of many musicians of his day. He was respected in Europe and the United States as an artistic performer and a thorough musician.

Bohlmann came to Cincinnati as a young man. He had a reputation even then as a virtuoso. His teachers, Moritz Moszkowski and Karl Klindworth, rated him as one of the most gifted of his generation of German pianists. Bohlmann was born in Germany, in 1865. His early music training was on the violin, in the Leipsic Conservatory. Later he showed a preference for piano, and studied this instrument at the University of Berlin and in the Klindworth

Conservatory. He taught at the Klindworth Conservatory for two years. He joined the staff of the Cincinnati Conservatory of music in 1890 as professor of piano, a position he held for twenty-nine years. He left the Conservatory in 1919 to establish his own school in Tennessee.[18]

Bohlmann's debut in Cincinnati was made on December 2, 1890,[19] in the Pike Opera House. The concert was considered a success by critics.

The piano department of the Conservatory was strengthened by the coming of Bohlmann. His interests covered many phases of music in addition to piano performance. His abilities as a lecturer and as a musical analyst were appreciated and respected by musicians and musical groups. He had a command of English that was beyond that of the usual foreign-born artist of the period. For a number of years, he gave analyses of symphony and opera programs being presented in Cincinnati, to women's clubs and Conservatory students. He often presented recital programs, accompanied by lectures and stereopticon slides.

In spite of the fact that Bohlmann was strictly a classicist in performance, he was flexible to the needs and conditions of the day. Often he cooperated in novelty programs, where little known instruments and unusual combinations were presented. Sometimes he

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[18] Cincinnati Times Star, Vol. 81, No. 169 (July 16, 1919), 16.

[19] Cincinnati Enquirer, Vol. XLVIII, No. 276 (December 3, 1890), 5.

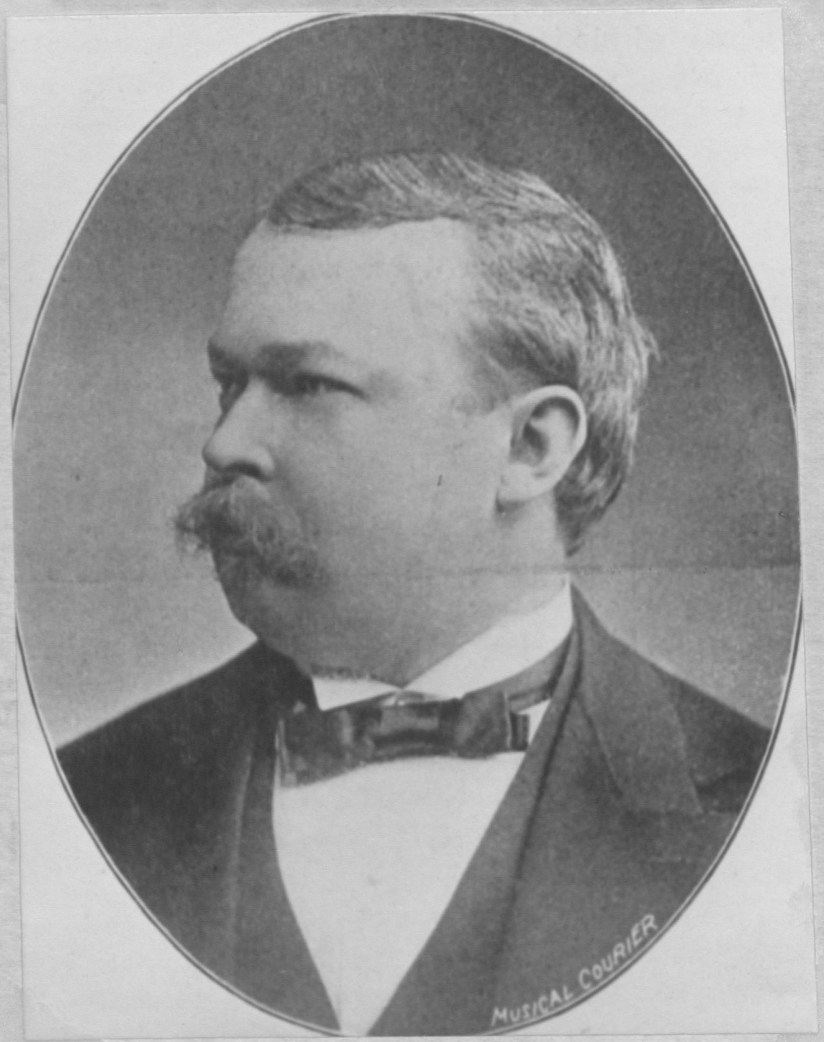


Figure 19.-- Photograph of Theodor Bohlmann, Member of the Conservatory Faculty, Taken about 1904.

accompanied melodramatic readings.

A touch of temperament is indicated in his pedagogical tactics. He often became distressed with students who lacked ability. In protest against poor playing, he sometimes shouted and stamped his feet so violently that his studio had to be moved from an upstairs location to a studio on a lower floor. Bohlmann's opinion on piano pedagogy was law to his students. A pupil was required to master each lesson to Bohlmann's satisfaction before the pupil was allowed to progress to new material. One student had to work on a single Czerny study for seventeen lessons before Bohlmann was satisfied. Usually he assigned a large concert piece at the beginning of the year and it had to be learned for commencement recitals.[20] Many of Bohlmann's students became proficient and recognized artists. Some of his graduates were retained to teach at the Conservatory. Bohlmann also had students in the Birmingham (Alabama) Female College, where he was visiting head of the piano department.

Bohlmann made a large contribution to the Conservatory through his ability as a performer. When he first came to Cincinnati he played concerts in the locality and in surrounding states. Later he made tours throughout the south and west. In 1901, he

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[20] Interview between the writer and Leo Paalz, former student of Theodor Bohlmann, at Cincinnati, October 10, 1942.

played with the Spiering Quartet in Chicago. With Tirindelli he formed a touring concert company. Felix Weingartner selected Bohlmann to interpret his works in the Berlin Festival of 1907.[21]

Some European artists were never able to adjust themselves to the American way of life. American culture was too far removed from their past experiences. Bohlmann was able to make the transition between the two musical worlds. At first, he returned to Europe each summer. In 1905, he obtained a three-year leave of absence to teach in the Stern Conservatory in Berlin. Yet his interests were chiefly in the United States. In 1901, Bohlmann married Susan Monarch, a Kentucky girl who was an outstanding piano student in his class.[22] She became a member of the Conservatory faculty. The larger part of Bohlmann's professional life was lived in Cincinnati. He was a carrier of the best of European culture to the new world.

Pier Adolfo Tirindelli.-- Pier Adolfo Tirindelli was a powerful musical force in the life of the Cincinnati Conservatory of Music for twenty-four years (Figure 20). He was well known in the United States and in Europe for his ability as a violinist, conductor, composer, and teacher.

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[21] Musical Courier, (September 18, 1907). Clipping in the files of the Cincinnati Conservatory of Music.

[22] Cincinnati Times Star, Vol. 64, No. 157 (July 2, 1901), 3.



Figure 20.-- Photograph of Pier Adolfo Tirindelli, Member of the Conservatory Faculty, Taken about 1904.

In the year 1858, Tirindelli was born at Conegliano, Venice. As a youth he studied music at the Conservatory of Milan. Later he studied in Vienna and in Paris. He was appointed director of the violin department at the Lycee in Venice in 1885, and also conductor of the symphony orchestra of that city. During that period he produced with success two operas that brought him the honor of being knighted by King Humbert of Italy and given the decoration of Chevalier of the Italian crown. [23]

Tirindelli came to the United States in 1895. He located first in Boston. In the following year, he came to Cincinnati to play in the symphony orchestra under van der Stucken and to head the violin department in the Auditorium School of Music. In 1898, the Conservatory secured his services to teach violin and string ensemble classes. [24] Immediately, Tirindelli helped organize a series of artist programs with Theodore Bohlmann. The programs became popular and were well attended by Cincinnati music lovers.

Tirindelli's operetta, "Blanc et Noir," was given its

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[23] Cincinnati Times Star, Vol. 76, No. 306 (December 23, 1914), 4.

[24] Annual Announcement of the Cincinnati Conservatory of Music, 1898-1899, p. 5. Cincinnati: Cincinnati Conservatory of Music, 1898.

initial performance in Cincinnati in 1899 and was well received.[25] In March of the following year, Tirindelli left for London, England, to be concert master at the Covent Garden Summer Opera. His pupil, LeRoy McMakin, took charge of the violin department until his return at the close of the opera season. Tirindelli also returned to London as concert master in the Covent Garden Opera House in the spring of 1904.

The directorship of the Conservatory of Rome was refused by Tirindelli in 1902,[26] a fact which indicates both the scope of his musical reputation and his personal satisfaction and interest in his work in Cincinnati.

Tirindelli's major interest was playing his violin. His performing ability was recognized as outstanding by critics in the United States and Europe. The faculty concerts of the Conservatory were enriched by his contributions to the programs. His performances were a rich source of inspiration to the pupils of his classes.

The presence of Tirindelli in Cincinnati was a stimulus to the city's musical thinking and activities. His creative works were often performed. Some of his materials were written for certain Cincinnati organizations, such as the Orpheus Club.

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25 Musical Courier, (February 1, 1899). Clipping in the files of the Cincinnati Conservatory of Music.

26 Cincinnati Times Star, Vol. 65, No. 197 (August 18, 1902), 1.

Tirindelli was soloist on occasion with the Cincinnati Symphony Orchestra.

The most important educational contribution Tirindelli made to the Conservatory was his instruction in ensemble classes. During his tenure, he built the Conservatory orchestra from a small string group to a complete orchestra with symphonic instrumentation.

A compliment of distinction was conferred upon Tirindelli in 1911. He was invited to accept the conductorship of the Seattle Symphony Orchestra, as successor to Henry Hadley. Tirindelli stated that he appreciated the recognition bestowed by the offer, but that he had been induced to remain in Cincinnati. [27]

For reasons reported to be involved with the condition of his health, Tirindelli decided to return to Europe on a leave of absence in 1919. He never returned to the Conservatory, and in 1922 resigned his position there. [28]

Edgar Stillman-Kelley.-- The association of Edgar Stillman-Kelley with the Conservatory has been a highlight in the life of the school (Figure 21). Kelley was born in Sparta,

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[27] Musical Courier, (July 13, 1911). Clipping in the files of the Cincinnati Conservatory of Music.

[28] Musical Courier, (June, 1922). Clipping in the files of the Cincinnati Conservatory of Music.



Figure 21.-- Photograph of Edgar Stillman-Kelley, Member of the Conservatory Faculty, Taken about 1935.

Wisconsin, April 14, 1857. His early theoretical instruction was received from Clarence Eddy. Later, he completed his musical studies at Stuttgart Conservatory. There he studied with William Kruger and William Speidel. Kelley speaks of them in unfavorable terms and says that through them he lost all ambition for piano playing. Fortunately, he later studied with Max Seifriz, friend of Wagner and Berlioz, a musician and teacher from whom Kelley is said to have learned much.

Kelley returned to America in 1880 and made his residence in San Francisco where he began his orchestral writing. He later moved to New York. In 1901-1902, Kelley was acting professor of theory and composition at Yale University. Western College, Oxford, Ohio, conferred upon Kelley a composition fellowship in 1910. Kelley came to the Cincinnati Conservatory of Music in the fall of 1911 to conduct classes in harmony, composition, and musical analysis, privately and in class. He gave a number of lectures at the Conservatory and in Cincinnati on musical subjects. Mrs. Kelley illustrated the lectures at the piano.

Kelley is a member of the International Music Society and of the National Institute of Arts and Letters. He has been awarded the degree Doctor of Letters by Miami University, and the degree Doctor of Laws by the University of Cincinnati. At the present time, Dr. Kelley lives on the campus of Western College, Oxford, Ohio. [29]

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[29] Interview between the writer and Edgar Stillman-Kelley, at Oxford, Ohio, August 6, 1941.

Dan Beddoe.-- Dan Beddoe joined the Conservatory faculty in 1919.[30] (Figure 22). He was outstanding in Europe and the United States as an oratorio performer. His interpretation of the tenor solos in "The Messiah" was respected above that of any other man in his day. Beddoe made recordings of many of his vocal performances.

Dan Beddoe was born in Wales and was trained in the choral literature of the church and oratorio in the traditional Welsh home musical atmosphere and through participation in the Welsh Eistedfodds and English festivals. His repertoire was increased by his affiliation with leading choral organizations in the United States and Canada. Beddoe sang in a number of Cincinnati May Festival programs.

Beddoe was an authority on church music of all periods, especially on the Gregorian chant. Years of singing as tenor soloist in some of the leading churches of America placed the entire literature of church music at his command.

The ability of Beddoe as a pedagogue was on a par with his distinction as a soloist. He maintained that if a student could sing oratorio properly, he could sing anything well. He attracted so many students that a waiting list for his class was necessary. Many of his pupils were later successful in all types

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[30] Annual Announcement of the Cincinnati Conservatory of Music, 1919-1920, p. 17. Cincinnati: Cincinnati Conservatory of Music, 1919.



Figure 22.-- Photograph of Dan Beddoe, Member of the Conservatory Faculty, Taken about 1930.

of vocal performance, including opera, the concert stage, and singing in local churches.

Beddoe was considered one of the most industrious teachers of the school. His hours extended from early morning until late afternoon, every teaching day. He sang a great deal for his pupils and through the years his voice did not seem to be impaired. His personality and vocal performance were examples of high standard for his students.

Beddoe filled many concert and teaching engagements over the country while on the Conservatory staff. He was soloist at the Seventh Presbyterian Church in Cincinnati. Beddoe remained on the Conservatory staff until 1935.

John A. Hoffmann.-- John A. Hoffmann, the present Director of the Cincinnati Conservatory of Music, is a graduate of the school (Figure 23). He has participated in the activities of the Conservatory for many years. Dr. Hoffmann was born in Cincinnati, and received his early education in the schools of the city.[31] In September, 1901, he entered the Conservatory as a student of organ and violin. Clara Baur heard him sing and was so impressed by his lyric tenor voice that she urged him to cultivate his vocal talent. Hoffmann became an honor pupil and personal friend of Miss Baur.

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[31] Interview between the writer and John A. Hoffmann, at Cincinnati, October 17, 1942.

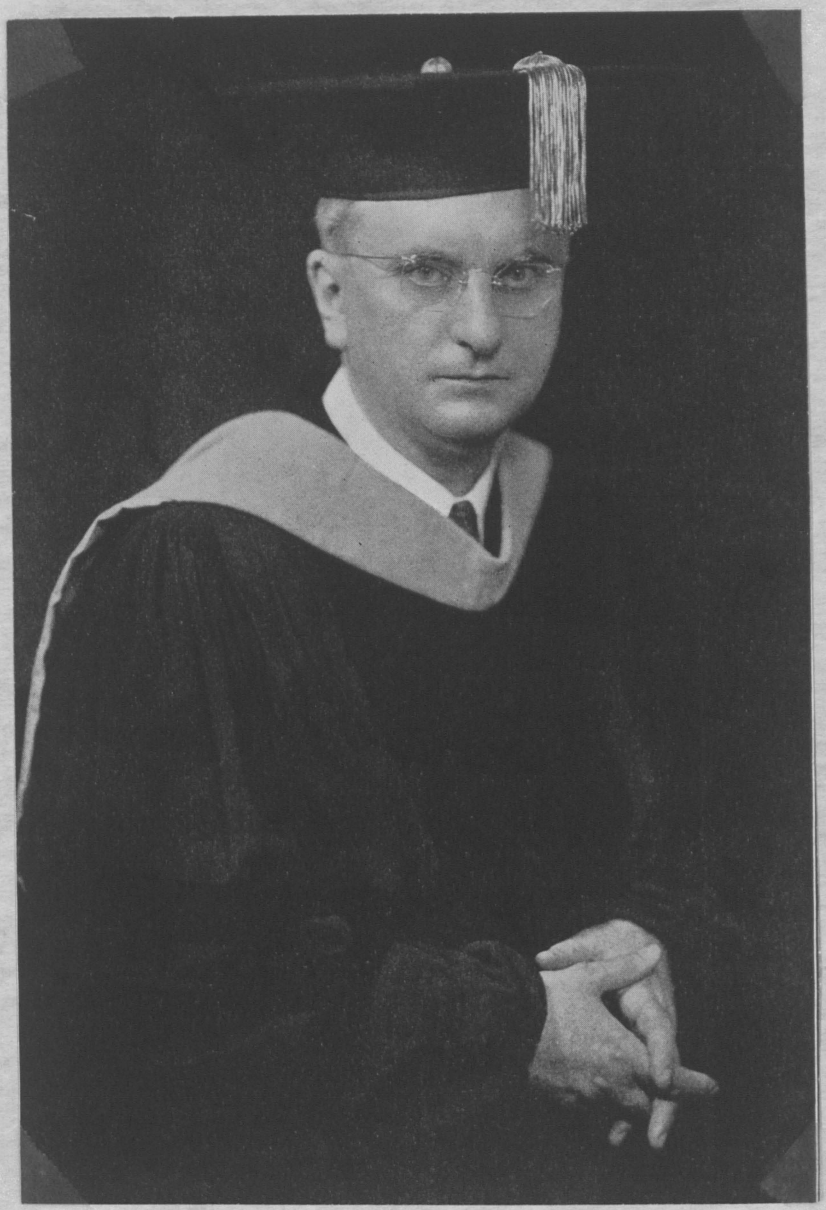


Figure 23.-- Photograph of John A. Hoffmann, Present Director of the Conservatory, Taken about 1934.

John Hoffmann's service as a teacher in the Conservatory began in 1904, when he was an instructor in piano. He continued as a student teacher for four years. In November, 1908, he sailed for Europe to study voice in Berlin with Du Long and Richard Lowe. He appeared in concert in Paris, London, and Berlin, where he received favorable criticism in the press.

After the return of Hoffmann to the United States in 1910, he was engaged as a regular member of the faculty of the Cincinnati Conservatory of Music. Until 1933, he taught voice and repertoire. Dr. Hoffmann was appointed Dean of the faculty of the Conservatory in 1933. Since 1937 he has also been Director of the Conservatory. In addition to his duties as Director, Hoffmann teaches private lessons in voice and conducts the Conservatory chorus and the Conservatory Madrigal Singers. He is also director of the Cincinnati Mothersingers, and of the St. John's Unitarian Church choir. Hoffmann was awarded the honorary degree, Doctor of Pedagogy, by the Conservatory in 1930.

John Hoffmann has appeared in numerous programs in many cities of the United States. He sang on solo concert tours, and appeared with oratorio and festival groups. He has been a soloist with the Cincinnati May Festival. Dr. Hoffmann has specialized in oratorio and lieder interpretation and is distinguished for his knowledge of repertoire.

In 1913, Dr. Hoffmann was married to Minna Wagner Hoffmann. The activities of Mrs. Hoffmann on behalf of the Conservatory have been of value to the development of the school.

Dr. Hoffmann is active in several music and civic organigations. He is a member of the Phi Mu Alpha Sinfonia Fraternity and of Phi Kappa Lambda, honorary national music fraternity, of which he is a member of the Board of Regents. Hoffmann is a charter member of the Cincinnati McDowell Society, and is a vice-president of the National Association of Schools of Music. He is a member of the Torch Club and the Rotary Club of Cincinnati.

Summary

The general characteristics of the faculty of the Cincinnati Conservatory of Music over a period of seventy-five years indicate that the faculty has been divided into two sections, the artist teacher and the regular teacher. The artist teachers have been chiefly of European birth or training, with reputations as performers. The artist faculty has done much of the concert and creative work which has been instrumental in spreading the reputation of the school as a center of music culture. The contributions of the regular teachers have been fundamental to the

growth of the school. They have been chiefly graduates of the Conservatory. The faculty has been cosmopolitan in nationality and training. Most of the major music schools of Europe, England, and Russia have been represented.

Major changes which have appeared in the characteristics of the Conservatory faculty include the following:

(1) There is at present less emphasis upon the importance of the performing artist teacher than formerly.

(2) Greater emphasis is now placed upon the educational training of faculty members than in past years.

(3) More teachers with specialized training are employed at present.

The organization of the faculty has been influenced by administrative changes and economic fluctuations of the Conservatory. In general, however, the faculty has developed in size since the beginning of the school. The distribution of teachers from department to department has varied. The piano department has had a much larger number of teachers than any other department. The faculty giving instruction in teacher training has been increased in number during the past twenty years.

The personalities and abilities of some outstanding faculty members have been of great influence in the development of the school. Their contributions have broadened the capacities and heightened the achievements of the Conservatory.

CHAPTER X

FINANCE

Introduction

This chapter deals with the financial developments of the Cincinnati Conservatory of Music as a privately-owned school until 1930, and as a civic institution after that time. The financial history of the Conservatory may be divided into three general periods. The first period consists of the early years and expansion, from the founding in 1867 to the move to Mount Auburn in 1902. The second period covers the developments from 1902 until 1930. The third period includes the developments under the administration of the Cincinnati Institute of Fine Arts, since the reorganization in 1930. Four major divisions are treated in this chapter. They are the first period (1867-1902), the period from 1902 to 1930, the administration under the Cincinnati Institute of Fine Arts, and special aspects of Conservatory finance.

The First Period (1867-1902)

During the early years the school received no aid from the city or the state.[1] Its financial position was dependent

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[1] Musical Courier, (January 9, 1901). Clipping in files of the Cincinnati Conservatory of Music.

chiefly upon tuition fees from students, so that the size of the enrollment determined largely the amount of financial resources available for operation.

Financial records.-- Records of financial transactions during the first period are difficult to secure. The school was a privately-owned institution, and as such was not required to furnish any financial statements or records to any person or board for inspection. As a result, the budgets of the school were handled in a private manner. A close account was kept of business transactions, from such small items as the weekly marketing up to the important expenditures for salaries and rentals. A single entry system of bookkeeping was maintained and submitted to an accountant for yearly auditing. William Munster was the first auditor for the Conservatory. Later the L. Rice and Stanley firm of certified public accountants handled the yearly audit of the books. These books were not kept after the auditing and cannot now be discovered. [2]

The policy of donating scholarships privately prevented any record being made of donors or recipients. Some patrons of the school requested that their gifts be accepted without public acknowledgment. Records of such gifts either were not kept or

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[2] Interview between the writer and George Baur, former secretary of the Cincinnati Conservatory of Music, at Cincinnati, March 21, 1942.

have disappeared.

Early conditions.-- The Conservatory began with no benefactors to endow it or to provide temporary financial backing. The difficulties attendant upon building the financial stability of the new project were numerous. The formative years were filled with financial problems. [3] There were a number of Cincinnati music schools, some of which had been established several years before the founding of the Conservatory. These other institutions presented competition for the means of those persons interested in musical education and able to support it.

The type of program offered by Miss Baur further hampered the financial progress of her school. The chamber music concerts she presented with her faculty were not popular, and the audiences were small. Parents were reluctant to send their children to learn the type of classical music taught at the school. [4] After initial failures, Miss Baur's plan of offering her concerts as benefit programs for worthy organizations and talented individuals attracted a growing circle of listeners. As a result, the enrollment was increased and the financial condition of the school became

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[3] Interview between the writer and Frederic Shailer Evans, member of the faculty of the Cincinnati Conservatory of Music, at Cincinnati, October 29, 1941.

[4] Musical Courier, (June 6, 1918). Clipping in files of Cincinnati Conservatory of Music.

more sound.[5]

Difficulties.-- The financial condition of the school slowly improved until 1878. At that time, the school was faced with disorganization by the departure of a number of important faculty members. Many of them took positions on the faculty of the College of Music of Cincinnati, which was just being established by the May Festival Association. Some students of the departing teachers transferred to the new institution. Many of the students who had come to the school to study with the leading artists were left without teachers. The enrollment was greatly decreased. The school was financially weakened to such an extent that it appeared it must discontinue operation.[6] The Conservatory was saved from closing by a loan which relieved the financial pressure upon it. John Trevor, of the John Church Music Company, came to the assistance of Miss Baur with financial backing.[7] The school slowly rebuilt its financial foundations with this aid.

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[5] Interview between the writer and Frederic Shailer Evans, member of the faculty of the Cincinnati Conservatory of Music, at Cincinnati, October 29, 1941.

[6] Interview between the writer and Frederic Shailer Evans, member of the faculty of the Cincinnati Conservatory of Music, at Cincinnati, October 29, 1941.
Illustrated Sunday News, (August 21, 1887). Clipping in files of the Cincinnati Conservatory of Music.

[7] Interview between the writer and George Baur, former secretary of the Cincinnati Conservatory of Music, at Cincinnati, March 8, 1942.

In 1884, disaster again confronted the Conservatory.[8] A smallpox epidemic in the city spread to the school and caused the removal of the students. All classes were suspended. A decisive move saved the school at this time.[9] The Conservatory sought larger quarters, though it was in precarious financial condition. The new building and equipment obtained in 1884 attracted more students. The increased enrollment solved the financial problems by providing more adequate income.

During this period, tuition could be paid for private lessons or for a complete course. Payment of fees for a course entitled the student to attend all recitals, concerts, lectures, and regular classes in harmony, theory, sight singing and chorus. Tuition fees are listed for the school year 1885-1886 in Table 1.

Considering the purchasing power of the dollar at this date the fees of the school were quite high. The tuition fees for the following fifty years did not change much from this early charge.

Financial improvements.-- The financial situation of the Conservatory improved steadily for several years. In 1888,

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8 Illustrated Sunday News, (August 21, 1887). Clipping in files of the Cincinnati Conservatory of Music.

9 Interview between the writer and Frederic Shailer Evans, member of the faculty of the Cincinnati Conservatory of Music, at Cincinnati, October 29, 1941.

TABLE 1

TUITION FEES OF THE CINCINNATI CONSERVATORY OF MUSIC FOR THE YEAR 1885-1886 *

Tuition for Each Class

Classes	Fees
Vocal music	$15.00 to $40.00
Piano	15.00 to 40.00
Pipe organ	20.00 to 40.00
Cabinet organ	15.00 to 30.00
Theory of music	15.00 to 40.00
Violin	20.00 to 30.00
Violoncello	20.00 to 30.00
Flute	20.00 to 30.00
Ensemble playing	20.00 to 30.00
Singing at sight	5.00 to 30.00
Elocution	15.00 to 30.00
Italian language	15.00 to 30.00
German language	15.00 to 30.00
French language	15.00 to 30.00
Juvenile classes	10.00

Tuition for Boarding Pupils
for a term of ten weeks

Department	Fees
Preparatory department	$125.00
Normal department	137.00
Artist department	147.00

* Eighteenth Annual Circular of the Cincinnati Conservatory of Music, 1885-1886, p. 3. Cincinnati: Cincinnati Conservatory of Music, 1885.

The catalogue stated that: "Tuition will vary with the grade, the number of pupils in a class, and the teacher employed."

the school made a move for further expansion. The school rented the McLean building, which provided spacious residence quarters in which to accommodate the growing enrollment of boarding students. The revenue from tuition fees increased and the school enjoyed a prosperous period. The general prosperity of 1890, concurrent with the business expansion of the country, was reflected in the financial success of the Conservatory at that time.

Until 1894, the school had recorded an average yearly attendance of 400, with students representing every state in the country.[10] In 1894, over 800 students enrolled.[11] The summer session of that year had seventy-five students from southern, middle, and western states.[12] In 1895, the school was expanding so successfully that plans were made to add to the Conservatory a building with a large recital hall.

During the depression of 1896, the financial development of the Conservatory was somewhat curtailed by the general business depression over the country. However, the fiscal standing of the

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[10] Musical Courier, (July 11, 1894). Clipping in files of the Cincinnati Conservatory of Music.

[11] Levassor's Musical Review, (October, 1895). Clipping in files of the Cincinnati Conservatory of Music.

[12] Musical Messenger, (September, 1894). Clipping in files of the Cincinnati Conservatory of Music.

school was so firmly established by that time that it was able to survive the economic reverses of this year. [13]

The years 1897 and 1898 were the most prosperous the Conservatory had experienced up to that time. [14] The enrollment was nearly 1000 in 1897. The boarding department was filled with out of town students. Many houses and boarding places in the neighborhood were housing Conservatory students. The piano and vocal departments had never enrolled a greater number of pupils. [15] The increasing attendance required more instruction rooms. Consequently, alterations were made in the Conservatory building to provide additional space by dividing and furnishing for classrooms two large rooms on the second floor. The entire building was repainted and refurnished during the summer of 1898. The fall session of 1898 opened with the largest registration the school had ever had. [16]

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[13] Interview between the writer and George Baur, former secretary of the Cincinnati Conservatory of Music, at Cincinnati, March 21, 1942.

[14] Cincinnati Times Star, Vol. 60, No. 252 (October 21, 1897), 10. Cincinnati Times Star, Vol. 61, No. 103 (May 4, 1898), 4.

[15] Musical Courier, (November 3, 1897). Clipping in files of the Cincinnati Conservatory of Music.

[16] Cincinnati Enquirer, Vol. LV, No. 247 (September 4, 1898), 17.

This period of prosperity from 1888 to 1901 was an era of steady financial growth which placed the resources of the school in such a condition that a substantial expenditure could be made to secure a permanent home for the Conservatory.

The Period from 1902 to 1930

Prosperity.-- In 1901, Clara Baur had $50,000 in bonds in addition to other funds.[17] She was able to make a substantial payment on the new plant in Mount Auburn. A portion of the cost of the estate and the erection of additions was taken care of by a series of notes negotiated for a period of ten years. However, the finances of the Conservatory prospered to such an extent that she was enabled to complete the payment of the notes one year in advance of the original agreement.[18] The total cost of the plant purchased and built in 1901 in Mount Auburn was estimated to be $200,000.[19]

The financial condition of the Conservatory continued to prosper for several years. The year ending December 31, 1916 represents an example of the prosperity of the Conservatory during

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[17] Interview between the writer and George Baur, former secretary of the Cincinnati Conservatory of Music, at Cincinnati, March 21, 1942.

[18] Original notes signed by Clara Baur, paid April 11, 1910.

[19] Cincinnati Post, Vol. 43, No. 6 (January 9, 1902), 4.

this period. The student enrollment was greater than at any previous year.[20]

In 1916, the Conservatory had total assets of $231,315.16, according to the report of an auditing firm.[21] The report considered the accounts of the school in four departments: department of music, dormitory, dining room and kitchen, and laundry. The expenses of administration and depreciation were not apportioned separately, but were placed under the department of music. Each department was operated at a net gain, except the laundry department. The school was insured to the amount of $126,000. The chief source of income was the tuition from students. The salaries of faculty members were the greatest item of expense.

Financial changes from 1916 to 1920.-- Large expenditures for faculty salaries, for the operation of special departments, for granting scholarships, and for the expansion of the plant increased the operating expenses of the Conservatory after 1916. The purchase of the Durrell property in 1917 cost $25,000. The sum of $31,214.07 was paid for the Miller estate of two buildings in 1921. A second piece of Durrell property cost $31,489.64.in 1922.

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20 Musical America, (September 16, 1916). Clipping in files of the Cincinnati Conservatory of Music.

21 Report on the Cincinnati Conservatory of Music, for the year ending December 31, 1916, by L. G. Rice, Certified Public Accountant, Cincinnati, Ohio.

The income of the school did not expand in proportion to the increase of expenses. The growing competition of publicly-supported schools in the field of music education influenced the Conservatory to make costly expansions in order to attract students. The charges for board and room in the dormitories had been increased by an average amount of $20.00 per term of ten weeks by 1920, in order to meet the rising cost of living. Fees for artist lessons had been raised, but the fees for all regular classes remained the same or were reduced. Funds other than the regular income of the school were necessary in order to meet expenses. Patrons of the Conservatory and personal friends of Bertha Baur sometimes contributed large sums of money to aid the finances of the school.

Incorporation in 1920.-- The inability of the Conservatory to secure endowment because it was privately-owned school was a handicap to the financial expansion of the institution. The incorporation of the Conservatory in 1920 placed it in a position to receive endowment. The incorporation provided the school with $250,000 in capital stock for the operation of the school. The incorporated company purchased the property of Bertha Baur, including all the property of the Conservatory, for $200,000. Payment was made to Bertha Baur of $101,400 in cash and 996 shares of common stock in the company. The company assumed all accounts

and obligations of the Conservatory.[22] Bertha Baur continued to manage the business affairs of the school.

Finances from 1920 to 1930.-- After its incorporation, the financial position of the Conservatory became more secure. The capital stock invested provided the needed funds for a less restricted management of the school. The financial operation of the Conservatory during the period from 1920 to 1930 resulted in a markedly high rise in both total gross income and total net gain, which reached a peak in 1927 (Figure 24). The rapid increase in net gain over the gross income during the years 1922 and 1933 may indicate an improvement in management over the years immediately preceding. The percentage of tuition income spent for teachers' salaries showed only a slight increase during this period. The music department net gain was affected by a decrease (Figure 25). Information concerning the financial condition of the school in the years 1920, 1921, 1929, and 1930 cannot be located.

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22 "Articles of Incorporation of the Cincinnati Conservatory of Music, Cincinnati, Ohio, March 26, 1920," p. 1.

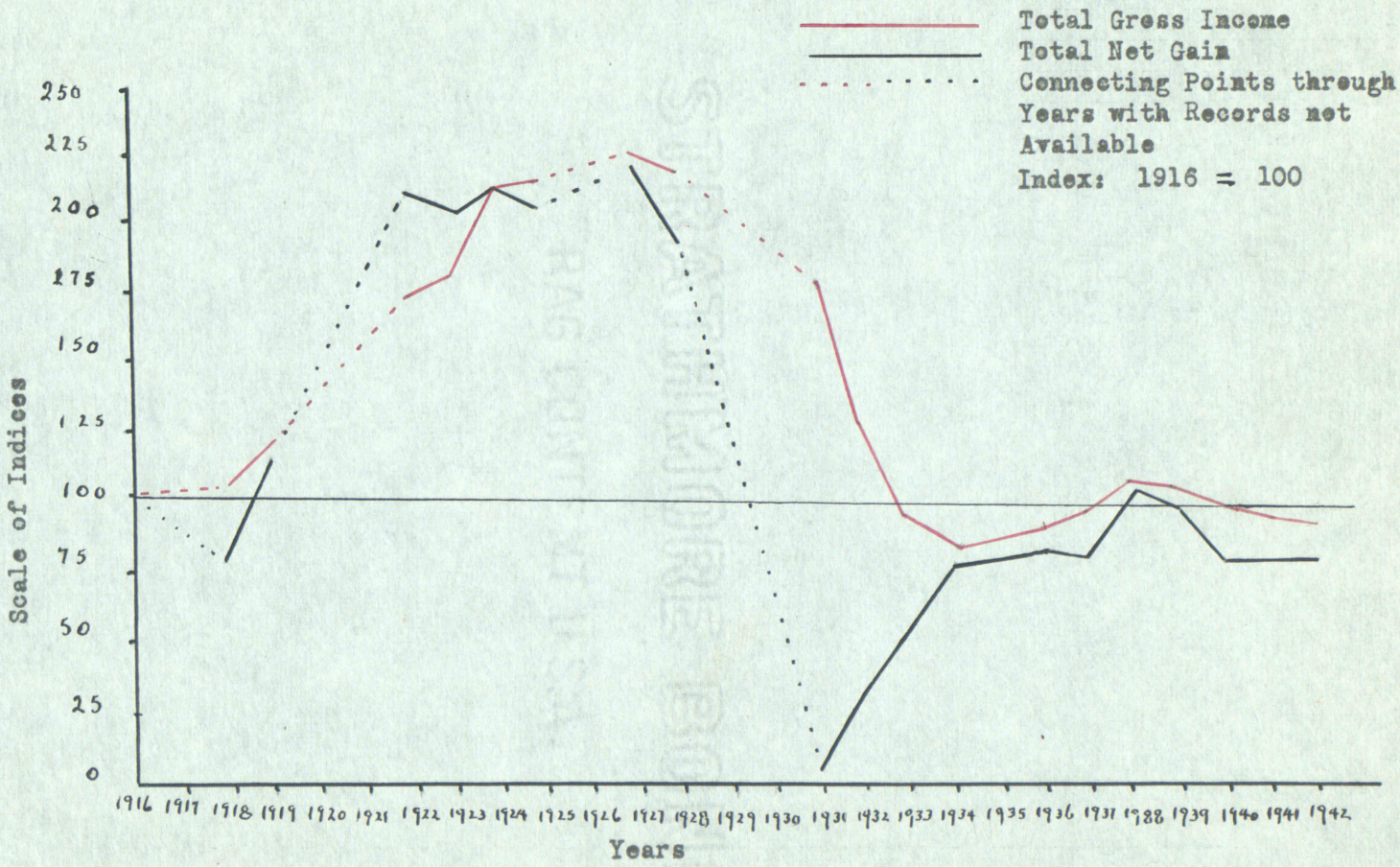


Figure 24.-- Total Gross Income and Total Net Gain from All Departments of the Cincinnati Conservatory of Music, for Various Years from 1916 to 1942.

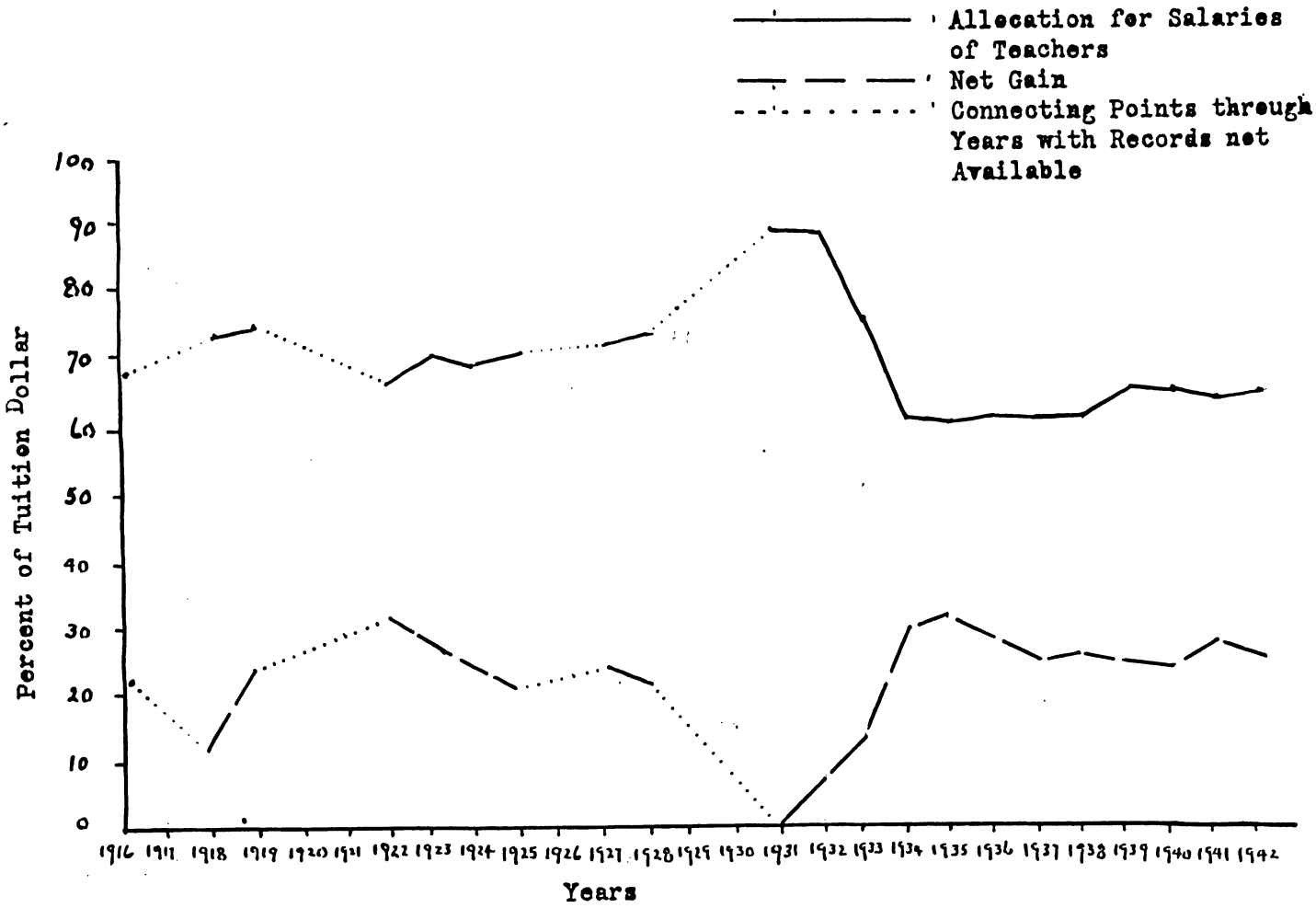


Figure 25.-- Distribution by Percent of the Tuition Dollar in Allocation for Salaries of Teachers and in Net Gain, at the Cincinnati Conservatory of Music, for Various Years from 1916 to 1942.

Administration under the Cincinnati Institute of Fine Arts

In 1930, Bertha Baur presented the Conservatory to the Cincinnati Institute of Fine Arts. The Conservatory was incorporated as an institution not for profit and placed under the auspices of the Institute of Fine Arts. The stockholders of the Cincinnati Conservatory of Music Company, incorporated in 1920, relinquished their stock to the new corporation. The Company was dissolved. All the property of the Conservatory was transferred to the Institute of Fine Arts.

Management and financial status.-- In January, 1931, the trustees of the company created the positions of cashier, assistant cashier, and manager of the Conservatory. The manager was placed in charge of all financial affairs of the Conservatory, and was responsible to the board of trustees of the Conservatory. The Trundle Engineering Company, of Cleveland, Ohio, was employed to make a management survey which included an appraisal of all real estate and content, and recommendations for the operation of the Conservatory. Norville D. Mook, representative of the Trundle Engineering Company, was appointed manager of the Conservatory. In cooperation with a committee appointed by the board of trustees, Mook instituted changes and additions costing $5,000 to the Conservatory plant in 1931.[23]

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[23] "Minutes of the Board of Trustees of the Cincinnati Conservatory of Music, Cincinnati, Ohio, July 8, 1931," p. 15.

The financial operation of the Conservatory in 1931 underwent marked change from previous years. The total net gain reached the lowest point of the period from 1916 to 1942. The gross income was not proportionately reduced in this year (Figure 24). Although the national depression was influencing the total gross income at this time, the percentage of the music department income which was apportioned for the salaries of teachers reached a higher level during the years 1931 and 1932 than at any other time in the period from 1916 to 1942. The music department showed its lowest percentage of net gain in 1931 (Figure 25).

The services of the Trundle Engineering Company and its representative, Norville D. Mook, were terminated in February, 1932. [24] Matthew Addy Green was appointed manager of the Conservatory. In order to reduce expenses, the number of the faculty of the Conservatory was reduced and the compensation for artist teachers was placed in general on a joint salary and commission basis, upon the recommendation of a committee of the board of trustees. [25]

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[24] "Minutes of the Board of Trustees of the Cincinnati Conservatory of Music, Cincinnati, Ohio, January 5, 1932," p. 20.

[25] "Minutes of the Board of Trustees of the Cincinnati Conservatory of Music, Cincinnati, Ohio, February 15, 1932," p. 21.

In July, 1932, the Conservatory suffered a loss when the Durrell house purchased in 1922, and known as the President's House, was damaged by fire to such an extent that it was not rebuilt. [26]

Green was replaced as manager by George Klusmeyer on July 10, 1933. Klusmeyer is the present manager of the Conservatory (1943).

In December, 1938, Klusmeyer made an operating report of the school for the year ending August 31, 1938, listing major replacements and repairs totaling over $14,000. [27] The report stated that the cash balance of the Conservatory was greater than it had been the year before. The highest levels of the total gross income and the net gain after 1932 were reached in 1938. In that year these two indices rose to points above the 1916 level (Figure 24).

Capital expenditures have been an important item of financial outlay during the past ten years. Such expenditures have included improvements to buildings and land, and the purchase and repair of furniture, equipment, and musical instruments. The

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[26] "Minutes of the Board of Trustees of the Cincinnati Conservatory of Music, Cincinnati, Ohio, August 5, 1932," p. 29.

[27] "Minutes of the Board of Trustees of the Cincinnati Conservatory of Music, Cincinnati, Ohio, December 14, 1938," p. 67.

average yearly capital expenditure from 1933 to 1942 inclusive was $4,610.17.[28]

Trends from 1916 to 1942.-- Financial statements of the Conservatory for the years 1917, 1920, 1921, 1926, 1929, and 1930 are unavailable. It may be noted that the periods concerned with the two incorporations of the Conservatory are not included in the figures in this chapter.

There has been a wide range of fluctuation in the trends of the Conservatory finances from 1916 to 1942. In general, the total net gain of all departments has reflected the rise and fall of the gross income, with the exception of the years 1931 to 1933. Since 1934, the relationship between these two indices has been more stable than in previous years (Figure 24). The per cent of net gain of the music department has in general varied inversely with the per cent of tuition income expended for teachers' salaries. In the past nine years, there has been little change in the relationship between these indices (Figure 25).

Special Aspects of Conservatory Finance

Unusual problems.-- The financial administration of a conservatory of music presents problems which may not be common

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[28] Report on Capital Expenditures of the Cincinnati Conservatory of Music, from September 1, 1933 to August 31, 1942, by George Klusmeyer, manager of the Cincinnati Conservatory of Music.

to a school offering academic training. The rates of tuition charged at a conservatory are usually higher than those at a liberal arts college. The salaries of some faculty members of a conservatory are frequently larger than salaries of teachers in other types of institutions. Artist teachers are musicians who could command high fees as concert performers.

The purchase and upkeep of equipment in a conservatory presents some unusual aspects. Musical instruments are expensive to buy and to keep in repair. Pianos require tuning at least twice each year. The presentation of concerts and operatic productions involves items of expense not found in other types of school.

Advertising.-- It has been the purpose of the Conservatory, from its founding, to attract students from out of town for the large portion of its enrollment. This policy has avoided excessive competition with local schools of music and also has filled the requirement for a similarity to European conservatories. It was the aim of Clara Baur to make her school a center of music study for the middle west and the south.

In order to reach the largest number of prospective students, Miss Baur emphasized extensive advertising from the beginning of the school. She advertised widely in local and national newspapers, national music magazines, fashionable fiction magazines, and religious publications. The scope of

appeal of the journals which carried the Conservatory advertisements indicated the extent of the field from which the school hoped to solicit students. Other publications in which Conservatory advertisements were placed included city directories, convention programs, and musical programs.

A method of advertisement used by the school was to associate itself with new methods of music instruction or music reproduction. An example is found in the indorsement which the Conservatory accorded the National Music Method. Advertising circulars distributed by the publishers of the method contained references to the Conservatory. Another example is found in the cooperation of the Conservatory with the Vocalstyle Music Company, of Cincinnati, in the preparation of a new type of vocal instruction recorded on rolls used with the player-piano, in 1916. The plan was under the direction of the Conservatory, and employed the talents of Conservatory faculty members as well as nationally known singers. A recital using the Vocalstyle rolls and records was presented at the Conservatory. Advertising placed in trade magazines by the Vocalstyle Music Company emphasized the importance of the Conservatory and the connection of the school with the plan.[29]

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[29] The Music Trades, (April 8, 1916). Clipping in files of the Cincinnati Conservatory of Music.

Another medium for attracting talented and needy students was the presentation of scholarships and prizes. Opportunities for free study at the Conservatory were offered to superior students in southern and western states. On some occasions prizes were donated for compositions submitted to the Conservatory for approval. These grants extended the reputation of the Conservatory to distant localities.

Among the effective methods of advertising employed by the Conservatory was the policy of sending outstanding members of the faculty on tour. The program of concertizing was a potent factor in extending the reputation of the Conservatory and in bringing new students to the school.

At the present time, the advertising program of the Conservatory is not as extensive as it was formerly. Some advertising material is placed in newspapers and magazines, but not to the extent that was done in past years. The other methods of an earlier period are not employed to any degree.

Scholarships.-- The granting of scholarships to talented pupils has been a policy of long standing at the Conservatory. Apparently, no definite plan of scholarship distribution existed in the early years of the school. The "love lesson" was given to chosen students as the personal philanthropy of Clara Baur. Under the administration of both Clara and Bertha Baur, the granting of some scholarships was considered a private matter, and not

recorded. There is no doubt, however, that many deserving pupils were aided by the generosity of the two women. Some students have written to the school to express their gratitude for such assistance.

In 1915, six and one-half scholarships valued at $800 each, to be effective for four years, were given to the Conservatory to be used in such a manner as to advertise the Conservatory and to assist talented vocal students to study in the opera department of the school. The names of the donors were not made public.

Announcement was made in 1923 that the Conservatory would offer scholarships to talented pupils without the means to continue their musical education.[30] Scholarships were available in the voice, piano, violin, cello, and wind instrument departments. A competitive examination was given for some of the scholarships. In the summer of 1923 twelve scholarships to cover tuition for one year of major study were offered for the following winter term. Fourteen contestants performed so well in the examinations that the number was increased to include all fourteen.[31]

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[30] Annual Announcement of the Cincinnati Conservatory of Music, 1923-1924, p. 8. Cincinnati: Cincinnati Conservatory of Music, 1928.

[31] Times Star, Vol. 85, No. 220 (September 14, 1923), 28.

The number of announced scholarships offered by the Conservatory increased through the years. An average of about five per cent of the tuition income for each year has been used for scholarships during the past twenty-five years. At the present time (1943) the Conservatory maintains a student aid fund which furnishes financial aid to students enrolled in the regular courses. Auditions are held to determine the ability of the applicants. A number of prizes and awards for proficiency in special work are offered annually.

Scholarships have been provided by patrons of the Conservatory. In 1928, an anonymous gift of $10,000 was made to the Conservatory in memory of Corrine Moore Lawson, a former vocal teacher at the school. The gift is kept as a perpetual endowment to provide income for vocal students. A scholarship known as the Clara Baur Memorial Scholarship, valued at approximately $360 is awarded annually by the Conservatory Alumni Association. The George Leighton Scholarship in creative composition, of approximately $250, is an annual award by C. Hugo Grimm. A scholarship in piano is awarded annually in memory of Marguerite Melville Liszniewska.

Summary

During the first period of the financial history of the Cincinnati Conservatory of Music (1867-1902), the financial condition of the school fluctuated from near bankruptcy to prosperity. The Conservatory was founded without endowment or any substantial capital. The greater part of the income of the school has been secured from tuition fees of students. The existence of other institutions in the same field has limited to some degree the financial expansion of the Conservatory. After financial difficulties in the first eleven years, the expansion of the Conservatory during the last two decades of the nineteenth century led to a condition of prosperity which enabled the school to purchase a permanent home in 1902.

During the period from 1902 to 1920, the Conservatory continued to prosper. The incorporation of the Conservatory in 1920 enabled the school to meet financial problems during the following ten years.

Since the Conservatory was placed under the auspices of the Cincinnati Institute of Fine Arts in 1930, the school has been operated under the administration of a board of trustees. A business manager is in charge of the financial transactions of the school.

The chief characteristics of the financial policies of the Conservatory are as follows:

(1) The finances of the school were controlled by a central authority from 1867 until 1930.

(2) Since 1930, the business affairs of the Conservatory have been operated by a manager, under the administration of a board of trustees.

(3) The financial resources of the Conservatory have been affected by local and national economic trends.

(4) The salaries of faculty members have constituted the most important item of expenditure at the Conservatory.

(5) A feature has been the use of extensive advertising until recent years.

(6) The Conservatory has maintained a policy of granting scholarships.

(7) The financial problems of the Conservatory have been met by decisive moves of expansion.

The administration of the Cincinnati Conservatory of Music as a private school during the first sixty-three years prevented the securing of endowments. The transition of the Conservatory into a civic institution owned and controlled by the Cincinnati Institute of Fine Arts has led to a more stable financial foundation for the operation of the school.

CHAPTER XI

STUDENT LIFE AND ORGANIZATIONS

Introduction

This chapter deals with the environment of the students of the Conservatory, and with their organizations and activities. Changes in social attitudes and projects during the past seventy-five years are treated. Six main topics are discussed. They are student conduct, the social life of students, relationship of students with the faculty, student employment, organizations, and annual activities.

Student Conduct

The conduct of students at the Cincinnati Conservatory of Music during the nineteenth century and the first decade of the twentieth century was controlled and regulated by the ideals of propriety as stated by Clara Baur, as follows:

> The scholars are to attend divine services regularly, religious preference consulted. The rules and regulations which refer to the students' conscientious employment of time, and to their correct deportment within and without the school room, will likewise be but in conformity with the desires of every young lady whose mind is duly impressed with the responsibility of her position in society.[1]

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[1] Eighteenth Annual Circular of the Cincinnati Conservatory of Music, 1885-1886, p. 3. Cincinnati: Cincinnati Conservatory of Music, 1885.

Atmosphere.-- Clara Baur surrounded her students with an atmosphere that was intended to provide an effective background of aristocracy for their best cultural growth. The school has been located in fashionable residential sections. The buildings were furnished with the "comforts and luxuries of an elegant home." [2] The Conservatory was considered a home by the students to such an extent that it was made the center of their social life. A few students have had their wedding ceremonies performed there. Some have lived the greater part of their lives as students and teachers of the Conservatory. The school continues to maintain spacious, comfortable surroundings for the students.

Deportment.-- The personal attention given by Clara and Bertha Baur to the welfare of each student was in large measure responsible for the home-like atmosphere for which the school was known. The girls were considered as the children of the two women. Every detail of the activities of the students was their concern. At one time, it was said that seven chaperones were always in attendance at the school. Students were met at the boat or train when they arrived in Cincinnati. One chaperone proudly spoke of meeting 3000 girls at trains and of having missed only three. [3] The few young men who studied at the

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[2] Annual Announcement of the Cincinnati Conservatory of Music, 1896-1897, p.21. Cincinnati: Cincinnati Conservatory of Music, 1885.

[3] Cincinnati Post, Vol. 74, No. 96 (October 20, 1914), 10.

Conservatory came for their lessons and left immediately. Frederic Shailer Evans was the unofficial advisor for the men students.[4] All social engagements between the girls and men were well-chaperoned.

The conduct and dress of the girls were closely observed by the Misses Baur. Girls were not allowed to leave the building without having put on their gloves. Sometimes the dress of a student was pinned by one of the women because she considered the neckline too revealing. Attendance at weekly lectures on manners was compulsory. Courtesy, correct posture, proper emuciation, and well-pitched voices were stressed in the every day contacts of the students. The girls were not permitted to approach closer than forty feet to the gates of the estate. An air of propriety was carried into the dining hall. All boarding students stood behind their chairs while the blessing was asked by Bertha Baur. Each student was assigned to a place at the long tables which were arranged across the room so that they were in view of Miss Baur. Pupils considered it a favor to be asked to eat at the table of Bertha Baur. Clara Baur always ate in a small private dining room.

The conduct of the present (1943) students of the Conservatory is regulated in a more democratic way. The rules of conduct are determined and enforced by the Student Government Association. Freedom in manners is much the same as on any other

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[4] Interview between the writer and Dr. John A. Hoffmann, Director of the Cincinnati Conservatory of Music, at Cincinnati, March 25, 1942.

college campus.

Daily routine.-- After 1900, the schedule for the day of the boarding student began at 6:30 A. M. with the rising bell. Classes began at eight o'clock. Students were allowed to go walking during the day, but everyone was required to be registered in by five-thirty, unless she had special permission. All practicing had to cease by nine o'clock, with lights out by ten. No music or practicing was allowed on Sundays. The syncopated rhythms of a ragtime melody were enough to send Bertha Baur immediately up the stairs to investigate and remonstrate. A later period prohibited the playing of jazz.

At present, more freedom is allowed dormitory students. Later hours have been set for registration and evening engagements. Practice hours from two to four are permitted on Sundays. The playing of swing is prohibited only in the drawing room before six P. M.

Religious activities.-- The religious ideals of Clara Baur had great influence in the Conservatory during her life time. The daily routine of meals and gatherings was attended by religious observances. Regular weekly prayer meetings were held in the drawing room. Clara Baur organized a missionary society which was active for a number of years. Included in the work of the Conservatory Missionary Society were contributions to charities, aid to support a native preacher in India, and provision for the care of Chinese children in mission orphanages in China. [5]

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[5] Sharps and Flats, Vol. III, No. 1 (December, 1911).21.

A Young Women's Christian Association, organized in 1914 with thirty-four members, was active for several years.[6]

At the present time, there is no emphasis upon religious activity at the Conservatory. A weekly assembly is held, at which a collect is read, but there is no effort on the part of the administration to make the exercises religious in nature. However, a large number of the students do take part in church services. Many of them perform in choirs of the various churches in Cincinnati.

Social Life of Students

Recreations.— The social program of the students before 1900 was restricted chiefly to activities that were planned for the participation of young women only. Occasions that permitted the intermingling with young men were rare.

The most important events in the social life of the students were the frequent visits of outstanding music artists. Guest performers in the city often visited the Conservatory after the programs and sang and played for the students. They sometimes gave inspirational speeches on their experiences.

When young Arthur Rubinstein played at the Grand Opera House in 1906, he visited Clara Baur at the Conservatory. His

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[6] Sharps and Flats, Vol. VI, No. 1 (January, 1915), 24.

request to meet some of the students was met with favor. Four hundred girls besieged him. In his delight he played an impromptu recital for them and was introduced to many.[7]

There were many social affairs at the Conservatory. Clara and Bertha Baur arranged parties and teas to entertain the students and to give them practice in social graces. At the more formal occasions, the students met prominent people of the city. The intimate parties permitted games and dancing. Some of the regular events of the school life were treated as social festivities. The Thanksgiving dinner of thirteen courses lasted from three in the afternoon until seven o'clock. Students dressed formally for the faculty concerts in the recital hall, held weekly. After the performance, refreshments of ice cream and cake were served.

A commencement festivity of the early years was the annual boat ride of the pupils and faculty who had participated in the closing concerts of the school year. In 1897, the steamer, "Henrietta," was chartered for the occasion. It took the group down the river to Madison, Indiana, where a luncheon was served under the trees on the river bank. The party returned by ten o'clock.[8]

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[7] Cincinnati Post, Vol. 51, No. 72 (March 27, 1906), 6.

[8] Cincinnati Enquirer, Vol. LIV, No. 168 (June 17, 1897), 5.

The students of the nineteenth and early twentieth centuries did not participate in strenuous games. Pictures of the period about 1910 show the girls playing a game similar to golf on the lawn of the campus. The players were thoroughly dressed in the fashions of the day (Figure 26). The only other outdoor activity was walking.

Southern students.— An episode which indicates the attitude and home background of the majority of the students occurred at the close of a Thanksgiving dinner in 1906. A group of girls at one table decided to give some cheers in appreciation for the cook, whose name was Lincoln. When they did, the meaning of their action was misunderstood by a number of other girls in the room, who immediately rose and gave cheers for Robert E. Lee.[9]

A special treat arranged by Bertha Baur for the southern students was a sleigh ride in 1899 for twenty-three girls who had never seen snow before. The sleigh was drawn by six horses, and the trip took the party through Eden Park and Burnet Woods.[10]

The influence of the students from the South was evident in the preparation of meals for the dining hall. An effort was

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[9] Interview between the writer and Evelyn Wyndham, student of the Conservatory, at Cincinnati, March 13, 1943.

[10] Commercial Tribune, Vol. LVI, No. 36 (February 6, 1899), 6.



Figure 26.-- Photograph of Conservatory Students Participating in a Game of Clock-Golf, Taken about 1910 on the Conservatory Campus.

made to employ cooks from the South. Foods such as hot biscuits and southern style fried chicken were served frequently.

Present social activities.— Social events at the Conservatory at the present time are varied. The increased proportion of men students enrolled permits a wider range of social activities than in earlier years. Numerous teas and parties are given under the auspices of the different organizations. There is not, however, the intimacy of the parties given by Clara and Bertha Baur for the student body. Sorority and fraternity activities provide a great part of the social life of the school. The Student Council sponsors the annual Spring Ball, and holds other dances during the year for the students.

Extra-curricular musical activities.— The extra-curricular musical activities of the Conservatory students have reflected the popular music of successive periods. A mandolin club participated in many student functions around 1900. An interest in the ukulele was found a little later. At the present time, extra-curricular interest centers around improvisation of dance themes, as typified in the "jam session."

Attendance at community music programs has always been important to the students of the Conservatory. Clara Baur frequently bought blocks of seats for the symphony season. The girls were seated together in the balcony. When the school was moved to Mount Auburn, a special street car was provided for to take the faculty

and students to Music Hall. A stop was usually made on the return trip, in order to purchase hot tamales. Other programs which came less frequently, but which the students were expected to attend, were the chamber music series, benefit concerts, and the May Festivals. Students now attend concerts in the city at their own convenience.

Activities in war time.— The program of student life at the Conservatory during 1914-1918 was greatly influenced by the war. The activities were given a patriotic purpose. The students participated in benefit concerts, knitting, and selling tags for the American National Red Cross. An orchestra concert of Italian music given in 1917 under the direction of Tirindelli for the benefit of the Italian Red Cross netted $700.00. In 1918, all resident students were required to register for a minimum of two hours of Red Cross work each week. A department was organized for the special training of students who wished to prepare for volunteer concert work in army camps. Many students were active in touring the training camps of the country and stations overseas. A number of the young men students were in service. Twelve faculty members were inducted into the army and navy. The influenza epidemic which immediately followed the end of the war curtailed the public activities of the Conservatory. All programs and concerts were cancelled during the period from October, 1918, to January 15, 1919.[11]

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[11] Cincinnati Enquirer, Vol. LXXV, No. 2 79 (October 6, 1918), 24.

At the present time (1943), the students of the Conservatory are again engaged in activities which cooperate with the war effort. A number of the men students have entered the armed forces. Students have been active in selling defense bonds, working with the Red Cross, making blood donations, and assisting the United Service Organization. A number of musical programs have been presented in army camps and in churches for the benefit of war projects.

Relationship of Students with the Faculty

The students of the Conservatory had a close personal relationship with the faculty. Private lessons were common. Students and faculty often met on a social basis. It was the custom for many years for students to have their pictures taken with their chief teacher (Figure 27). Many of the students were ambitious to become concert performers in emulation of their teachers. The ability of a teacher was judged to some extent by the success of his pupils. The career of a student leaving the school for concert work was closely followed by the faculty.

Student Employment

The abilities of music students provide them with unusual opportunities for employment while studying. The Conservatory has maintained a policy of securing positions for its students



Figure 27.-- Photograph of Frederic Shailer Evans and Conservatory Students, Taken in 1896.

since the inception of the school.[12] In the early years, students held positions as accompanists, and in the Cincinnati churches as organists and vocalists. Later periods have offered a wider range of service. To the church programs were added, for some years, the playing of piano, organ and other instrumental accompaniments for moving pictures. When the jazz orchestra came into vogue, a large number of the male students secured this type of work. In all periods the school has employed talented and advanced students in such activities as chaperoning, working in the library, operating the telephone switchboard, and assisting in the teaching program.

Organizations

Student Council.— The Conservatory has a Student Government Association. The Student Council, elected by the students, is the governing body of the group. The Council was organized March 16, 1938, under the chairmanship of Mildred Eakes. The members of the student government were to be students " with high scholastic standing, dependability, and must show a genuine interest in the work of the student government."[13]

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12 Interview between the writer and Marie Dietrich McFee, student of the Cincinnati Conservatory in 1867, at Cincinnati, Spril 11, 1942.

13 "Minutes of the Student Council, Cincinnati Conservatory of Music, Cincinnati, March 16, 1938," p. 1.

Prior to the organization of the council, all student rules and regulations had been vested in the Dean of Women. Since the organization of the student council, it has handled all discipline cases, with the Dean of Women present at the meetings. The weekly meetings of the council also serve as a medium through which the executive board may reach the student body.

The council not only formulates regulations for the welfare of the students, but also offers its services to all phases of school life. It cooperates with the educational department in attempting to maintain a high scholastic standing among its representatives.

Class organizations.-- Each of the four classes of the student body has been organized actively since 1936. There have been class activities, such as a freshman orchestra, and programs presented by each class.

Composers' Guild.-- An organization which grew out of the interests of the students is the Composers' Guild, which was organized under the direction of Ruth Means in 1940. The group meets without the attendance of faculty members. Compositions of the members are criticized. Each year the Guild presents a program of original works.

Fraternal organizations.-- The sororities and fraternities at the Conservatory are all national professional organizations. They play a large part in the life of the students.

At the present time (1943), about ninety-five percent of the students belong to a fraternal organization. Faculty members are associated with the various groups. The organizations hold social activities for their own members, and also arrange social affairs to include the student body. As a part of the activities of each group, a number of musical events are presented during the school year. Some of the organizations have given performances of original compositions and operettas. Each group usually appears in concert once a year, in addition to numerous smaller programs. Each organization has as one of its aims the giving of aid and service to needy students.

There are six fraternal organizations now active on the campus. These groups are discussed in order of their establishment at the Conservatory. Delta Omicron was founded at the Cincinnati Conservatory of Music in 1909. The sorority now has twenty-nine chapters in music schools of the country. Phi Mu Alpha (Sinfonia) established the Omicron Chapter at the Conservatory in 1914. It is the only fraternity on the campus for men students only. The Upsilon Chapter of Mu Phi Epsilon was organized at the Conservatory in 1915. Mu Phi Epsilon is honorary in the selection of membership. Sigma Alpha Iota installed Iota Chapter at the Conservatory in 1915. The chapter offers annually a scholarship of $50.00 to any non-sorority girl. The Delta Chapter of Phi Beta was established at the Conservatory in 1918. The organization is a music ad dramatic sorority. Delta Chapter awards

annually the Dan Beddoe Prize for proficiency in oratorio singing. Pi Chapter of Pi Kappa Lambda was installed at the Conservatory in 1936. The organization is honorary in membership.

Alumni Association.-- The Cincinnati Conservatory of Music Association was organized June 20, 1907.[14] During its early years, the organization concerned itself chiefly with annual reunions and occasional informal meetings. To these functions have gradually been added various forms of direct service to the institution.

The Association has presented memorials to Conservatory figures. In June, 1914, a bronze fountain, designed by Clement Barnhorn, was given to the Conservatory in memory of Clara Baur.[15] The fountain, depicting the figure of the boy "Pan" playing a pipe to a listening frog, is located on the campus near the administration building (Figure 28). The Association im 1931 dedicated a bronze plate in the hallway of the administration building to Bertha Baur. A drinking fountain in the main hallway of the Conservatory was dedicated by the Alumni Association to Frederic Shailer Evans on June 14, 1932.

A major activity of the Alumni Association has been the

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[14] "Minutes of the Cincinnati Conservatory of Music Alumni Association, Cincinnati, June 20, 1917," p. 1.

[15] Cincinnati Enquirer, Vol. LXXI, No. 165 (June 4, 1914), 12.



Figure 28.-- Photograph of the Clara Baur Memorial Fountain on the Conservatory Campus, Taken about 1914.

Clara Baur Scholarship Fund, which was established in 1920. The first sum included in this fund was raised by a choral concert. Other sources of the fund have been contributions from members, numerous concerts sponsored by the group, and special programs and bazaars.

By 1924, the fund was of such proportions that its trustees announced a scholarship of $200.00 from the interest. The award was presented to the successful vocal contestant in an examination held at the Conservatory. The scholarship fund was completed on June 13, 1928, with a total of $10,000.[16] The annual scholarship is now valued at approximately $360.00.

A student loan fund was begun by the association in June, 1928. The amount planned is $10,000. A portion of this fund remains to be raised.

One purpose of the Alumni Association is to publish bulletins to its members. The first Conservatory Alumni Bulletin was published in the summer of 1928. It was planned to appear four times a year, and continued for several issues. However, its regular appearance was curtailed during the depression years. In February, 1941, the Association began the quarterly issue of The Chimes. This is a twelve-page bulletin, containing

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16 "Minutes of the Cincinnati Conservatory of Music Alumni Association, Cincinnati, June 13, 1928," p. 23.

information concerning the activities of members, Conservatory programs, faculty notes, and news items on national trends in music.

An outstanding event in the commencement activities of the Conservatory is the annual alumnal banquet, when the graduating class is welcomed into the Association.

Annual Activities

Publications.-- Conservatory students published the first issue of their monthly publication, Sharps and Flats, in January, 1910. The magazine contained literary compositions by the students, as well as school news and musical comment. It received praise for its form and content from several national music magazines. The magazine was issued until 1923. During 1939 and 1940, several issues of Sharps and Flats were published.

At various times, annuals have been published by the students. The Codetta, Paris Pipe, and A Tempo have been among the titles of those issued. None has been published since 1941.

Traditions.-- A traditional activity of the students is the annual Tree Day. The celebration was instituted by Clara Baur in 1909, with the planting of a tree on the campus. The program included prayers and speeches by faculty and students. The custom of planting a tree has continued and is now a part of the class day ceremony on the day preceding commencement.

A commencement tradition is the torch procession on the evening before the graduation exercises, which was inaugurated in 1938. All the students assemble in formation on the dark campus, where the ceremony of transferring the torches from the senior class to the junior class is carried out.

Presentations.-- For a number of years, the students of the Conservatory presented an original musical production each spring. The show was usually a musical comedy with libretto, lyrics, music, and orchestration written by the students. Pageants written and directed by the students frequently have been a part of the commencement activities. Original operettas and plays have been produced. At the present time, such original presentations are confined to small groups because of conditions imposed by the war.

Summary

The life of the students at the Cincinnati Conservatory of Music has been influenced by social changes during the past seventy-five years. The pattern of student conduct was controlled by the personal policies of the director of the school. A strong emphasis was placed upon activities of a religious nature. The social activities were planned for the young women, who constituted nearly the entire enrollment.

The outstanding developments in the life of the Conservatory students in recent years have been as follows:

(1) A more democratic form of control by the Student

Government Association in cooperation with the administration has replaced the earlier complete authority of the director over student conduct.

(2) The emphasis upon religious observances has not been retained.

(3) The social life of the students has been broadened by the increased enrollment of men students.

There are three factors which have an especial effect upon the life of students at the Conservatory. The conditions applying to the association of the students with the faculty create intimate relationships between the two groups. Conservatory students have unusual opportunities for employment while continuing their study. The fraternal organizations on the Conservatory campus are important in the life of the students, inasmuch as they provide both social and professional activity.

CHAPTER XII

THE INFLUENCE OF THE CINCINNATI CONSERVATORY OF MUSIC

Introduction

This chapter explores the influence which the Cincinnati Conservatory of Music has exerted upon the musical life (1) of Cincinnati and (2) of the United States. Consideration is given first to the place of the Conservatory in the development of cultural life in Cincinnati. In the second place, the development of the school as a national center of music is discussed. The published statements of national music magazines and outstanding musicians are offered as evidences of the influence of the Conservatory in the musical world.

Influence in Cincinnati

Cincinnati as a musical city.— Cincinnati has for many years held a position as a leader in the field of music. By 1890, the city had earned national prestige for its musical culture and advantages.[1] The editor of a national music magazine wrote of Cincinnati in 1917, as follows:

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[1] The Western Merchant and Manufacturer (1890). Clipping in the files of the Cincinnati Conservatory of Music.

> Cincinnati [is] a truly musical city in the sense that it has proper artistic perspective, a keen and cultivated taste, possesses more individual active musical ability among its middle class and wealthy population than any other American city, and has turned out as many important professional musicians (now active all over the United States) as New York, Boston, Chicago, Philadelphia, or San Francisco.[2]

The activities of local artists, the interest of the population in music, the frequent visits of internationally famous concert performers, the programs of the May Festival, the services of the Cincinnati Symphony Orchestra, the presentations of summer operas, and the opportunities for music training offered in the city have combined to give Cincinnati a reputation as one of the outstanding centers of musical culture in America.[3]

Influence of the Conservatory.— The status of Cincinnati in the music world is due in some part to the Cincinnati Conservatory of Music. The outstanding performers and teachers, the concerts of standard and new compositions and the cooperation with music and civic organizations have been valuable contributions of the school to the city. A New York newspaper commented in 1890 as follows:

> The great advancement that has been made in the past few years and the high place which [Cincinnati] now occupies in musical circles, is due almost entirely to the influence which has been exerted since its organization by the Cincinnati Conservatory of Music.[4]

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2 Musical Courier, Vol. LXXIV, No. 14 (April 5, 1917), 21, 22.

3 Cincinnati Enquirer, Vol. 96, No. 353 (March 27, 1937), 10.

4 The Mercantile and Financial Times (1890). Clipping in the files of the Cincinnati Conservatory of Music.

National music publications have often made reference to the place of the Cincinnati Conservatory in the artistic development of the city. In 1911, an article appeared in Musical America, recording the search of the editor of the magazine for musical activity in the United States comparable to that found in the cities of Europe. He wrote that he found the true "musical atmosphere" in Cincinnati, and praised the Conservatory for its contribution to the musical life of the city.[5] Another journal stated in 1916 that the Cincinnati Conservatory of Music "has been largely responsible for Cincinnati's prestige as a scholastic centre of music."[6]

A paper presented in 1913 at the annual meeting of the Music Teachers National Association discussed music in Cincinnati. The writer stated:

> Any consideration of this subject must recognize the splendid school of Miss Clara Baur, "The Cincinnati Conservatory of Music," with its many hundreds of students, its great faculty, and its important contributions to the musical life of the city.[7]

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5 Musical America (February, 1911). Clipping in the files of the Cincinnati Conservatory of Music.

6 Musical Observer (November, 1916). Clipping in the files of the Cincinnati Conservatory of Music.

7 Frank R. Ellis, "Music in Cincinnati," Papers and Proceedings of the Music Teachers National Association At Its Annual Meeting, 1913, p. 14. Hartford, Connecticut: Music Teachers National Association, 1914.

Cincinnati has given credit to the Conservatory for much influence upon its musical development. Local newspapers have frequently referred to the history of music in Cincinnati as intimately connected with the Conservatory. Many sources of historical material concerning the city consider the Conservatory an integral factor in the history of Cincinnati, and state that the teachers and students of the school have done much to enrich the musical life of the city.

A proclamation issued by the Mayor of Cincinnati and the City Council in 1937, read in part as follows:

> The true greatness of a city lies not alone in its commerce and industry, but in large measure in its art and culture.
>
> For many years the Cincinnati Conservatory of Music has been a leading factor in nourishing and developing the cultural life of the city. It has ever stood for the highest ideals and standards in the artistic and musical life of the city. Its founder, the late Clara Baur, and her successor as its director, Bertha Baur, and their distinguished associates have played a leading part in establishing the city's musical prestige. Its graduates, many of whom have attained world wide distinction, have brought credit and fame to the city, establishing its right to be known as one of the great musical centers of the world.
>
> The people of Cincinnati have every right to be proud of the Cincinnati Conservatory of Music, particularly in the realization that, as an integral part of the Institute of Fine Arts, it is a civic institution and as such belongs to them.[8]

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[8] "City of Cincinnati Proclamation, March 31, 1937."

Conservatory activities in Cincinnati.-- Through the past seventy-six years, Cincinnati has had the benefit of fine artists who were brought to the city by the Conservatory. The general level of unusual performance, of artistic taste, and of interest in musical literature and lectures have been affected by these musicians. The thousands of concerts given by the faculty and students have enriched the musical experience of the audiences of the city.

One of the first direct influences on the city was through the string ensemble performances which were sponsored by the Conservatory. A local newspaper commented in 1886, "It is gratifying to note that the love of the classics embodied in chamber music is on the increase in the community."[9] Credit was given to the Conservatory for its programs and presentation of new materials. A national magazine stated in 1911 that "The Cincinnati Conservatory of Music has always been a potent factor in acquainting Cincinnatians with the great chamber works."[10]

The Conservatory has cooperated with the civic and musical organizations of Cincinnati. The large musical projects

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9 Cincinnati Commercial Gazette, Vol. XXLVI, No. 167 (March 14, 1886), 13.

10 Concert Goer (December, 1911). Clipping in the files of the Cincinnati Conservatory of Music.

of the city have had the support and encouragement of the school. The Conservatory has been a factor in the growth of the Cincinnati Symphony Orchestra by helping to develop the taste of audiences in the city, by supplying financial aid to the orchestra, by giving it moral support, by bringing performers to the city for it, by providing teaching positions at the school for orchestra members, and by supplying new creative material to be played. The orchestra has had as members a large number of Conservatory students. The May Festival has always been strongly supported by the Conservatory. Emma Heckle, a Conservatory graduate, was the first Cincinnati soloist to appear in a May Festival concert.[11] Many of the faculty members and students from the school have participated in the Festival programs. The summer operas at the Zoological Garden became established as a result of the activities of the opera department of the Conservatory. The school has cooperated with other music groups such as the Mothersingers and the Orpheus Club. The Cincinnati MacDowell Club was founded by Clara Baur in 1911 at the Conservatory.[12]

Numerous concerts have been given by the Conservatory

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[11] Cincinnati Times Star, Vol. 85, No. 99 (April 26, 1923), 4.

[12] Letter to Mrs. Edward MacDowell from Clara Baur, at Cincinnati, Ohio, dated April 3, 1911.

for church groups, clubs, and civic occasions. The churches of the city have been supplied with choir leaders, choir members, and organists. The public schools of Cincinnati have had the benefit of music teachers trained at the Conservatory. At present (1943), most of the high school music personnel of the city system have been students of the Conservatory.

Merger proposed.— The position of the Conservatory in Cincinnati is indicated by the interest evidenced by the people of the city in comparisons with its rival music institution, and suggestions of speculative plans for more effective administration of the schools. The example of unity of administration at the Conservatory and its financial and artistic results were cited.[13] The question of a merger of the College of Music of Cincinnati with the Conservatory has been raised in local and national publications several times during the past fifty years, but has never been acted upon.

Influence in the United States

Reputation of the Conservatory.— The reputation of the Cincinnati Conservatory of Music has been nation-wide for many years. It was one of the first music schools in the country and

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[13] Cincinnati Times Star, Vol. 60, No. 17 (January 20, 1897), 4. Editorial by Robert Carter.
Musical Courier, Vol. XLVIII, No. 17 (April 27, 1904), 22. Editorial by Marc A. Blumenberg.

soon became one of the largest and most complete.[14] The school has received the commendation of many music authorities. Col. J. H. Mapleson, the English impresario, wrote of the Conservatory as follows, before 1885:

> I have heard a number of students of the Cincinnati Conservatory, and am happy to realize that it is not necessary for American students, who aspire to a high position in oratorio, concert, and opera, to go abroad. I shall send scholars, who ask my advice as to best musical advantages, to Miss Clara Baur's Institution.[15]

The Conservatory has been so well known for its musical and cultural standards, that it has attracted many outstanding musical figures as visitors to the school. A number of well-known musicians have praised the Conservatory and its work during the past seventy years. Marcella Sembrich said in 1928 that the training her students had received at the Conservatory received her approval.[16] A comment of Eugene Goosens in 1931 was as follows:

> When I came to the country some eight years ago, I had already heard of the Cincinnati Conservatory of Music, one of the most famous music schools of the country.[17]

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14 Musical America (December 21, 1912). Clipping in the files of the Cincinnati Conservatory of Music.

15 Eighteenth Annual Circular of the Cincinnati Conservatory of Music, 1885-1886, p. 2. Cincinnati Conservatory of Music, 1885.

16 Cincinnati Five Arts, Vol. 1, No. 2 (August, 1928), 9.

17 Cincinnati Times Star, Vol. 102, No. 269 (November 10, 1941), 8.

National journals have ranked the Conservatory among the foremost American music schools. An example of the comment which has often been published about the Conservatory is found in an article which states:

> The American Educational Review has on more than one occasion given its unqualified endorsement to the Cincinnati Conservatory of Music. This Conservatory is, in our opinion, among the greatest and best of America's schools of its kind.[18]

The leading music magazines of the country have frequently printed editorial tributes to the Conservatory based upon visits to many American schools. The fact thatarticles on the institution have appeared frequently in newspapers of many parts of the country indicates that there has been wide-spread interest in the school. A partial list of such papers includes publications in New York City, Chicago, Baltimore, San Francisco, Brooklyn, Denver, Newark, Ontario, and in the southern states as far west as Texas.

The national position of the Cincinnati Conservatory of Music in 1900 is indicated by the fact that the school was selected by the Musical Courier to illustrate what could be done by private means in developing a fine music school that was of service to the whole country. This was done to oppose Senator Elkins, of West Virginia, who was sponsoring a bill to establish a government-controlled music conservatory. The Courier took the point of

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[18] American Educational Review (September, 1933). Clipping in the files of the Cincinnati Conservatory of Music.

view that a government school could not successfully compete with the Cincinnati Conservatory.[19]

National Activities.--- The musical life of the nation has been enriched by the activities of the Conservatory. Some of the greatest artists of their time have been brought from Europe by the Conservatory.[20] Many of the Conservatory faculty members have become outstanding performers and teachers in the country. Artists and students from the school have given concerts over most of the United States, enabling many towns without adequate musical advantages to hear artistic performances of standard music. Conservatory faculty members have taught during leave of absence from the school at such well-known centers as Columbia University, New York City, the National Summer School, Lake Forest, Illinois, and the National High School Orchestra Camp at Interlochen, Michigan. Much new music has been introduced to the United States by the Cincinnati Conservatory.[21]

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[19] Musical Courier, Vol. XLII, No. 2 (January 9, 1901), 16, 17.

[20] Musical Courier, Vol. XCIV, No. 10 (Ma rch 10, 1927), 38.

[21] Concert Goer, (December, 1911). Clipping in the files of the Cincinnati Conservatory of Music.

The Conservatory has played an important part in the activities of national music organizations. Performers from the school have made numerous appearances on the programs of such groups as the National Federation of Music Clubs, various state federations of music clubs, and state music teachers' associations. Many Conservatory faculty members and students have been members and officers of organizations of this type. The founding of the National Association of Schools of Music at the Conservatory was an event of national importance in music education.

The school has been a center for the development of trained performers. Students from the Conservatory have become performers with symphony orchestras over the United States. A national music publication stated in 1918 that:

> The Conservatory orchestra is a nursery, as it were, for the established symphony orchestras of the country. From its ranks have gone forth players who stand eminent in their profession.[22]

Many former students have attained eminence on the concert stage, radio, and on the operatic stage. Among those who have received recognition through awards and positions with professional opera companies have been Clara Ginn, Carl Schiffler, Emma Noe, Marguerite Hukill, Helen Adler, Evelyn Duerler,

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[22] Musical Courier (December, 1911). Clipping in the files of the Cincinnati Conservatory of Music.

Pearl Besuner, Grace Divine, Suzanne Fisher, and Everett Marshall. Composers who studied at the Conservatory include Chalmers Clifton, Harold Morris, Lehman Engel, Fred Werle, and Ethel Glenn Hier.

The greatest number of the graduates of the Conservatory who have entered professional careers have become teachers. They have held positions in every state as heads of music schools and of music departments in collegiate institutions, as music supervisors of state and city school systems, as instructors in public schools and private institutions, and as private teachers. The influence the Conservatory has exerted through the teaching of these students has been immeasurable.

The enrollment of the school has been chiefly of students from outside Cincinnati. Students from over the entire country have returned to their homes bearing the cultural impressions of their training at the Conservatory. Perhaps the greatest influence of the Conservatory on the musical life of the nation has been exerted through the dissemination of its standards by students attending from all sections of the United States.

Reputation abroad.— Cincinnati Conservatory graduates have been given musical training of such standards that they were welcomed in the advanced classes of European teachers at a time when such recognition was important. By 1887, the reputation of the Conservatory was known to the extent that a letter from Clara Baur to Princess Metternich of Vienna secured a music

position in the city for Fredrick Zimmerman, a Conservatory graduate.[23] During the period around 1900, there were a number of Conservatory students studying abroad under such recognized teachers as Jadassohn, Karl Klindworth, Reinecke, and Moszkowski. Since that time several students from the Conservatory have studied and received acclaim for concert appearances in England and Europe. Some have been awarded scholarships for study abroad.

The student body of the Conservatory has been drawn from every part of the United States and from many foreign countries. Pupils have entered the school from Hawaii, Canada, Mexico, Panama, Korea, China, the Philippine Islands, Germany, Scotland, Esthonia, Hungary, Poland, Russia, Australia, and Chile. In 1928, a young man from Brazil, who had received no communications from the Conservatory, enrolled at the school. He stated that he had heard in Brazil of the musical advantages of Cincinnati and the Conservatory.[24]

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[23] Cincinnati Commercial Gazette, Vol. XLVIII, No. 158 (March 5, 1887), 4.

[24] Cincinnati Times Star, Vol. 90, No. 274 (November 15, 1928), 23.

Number of credentials.-- The number of students who have received diplomas and degrees from the Conservatory gives some indication of the influence the school has had. Many of the students who received such credentials entered upon professional careers as teachers or performers. Statistics are not available for every year that the Conservatory has been in operation. Such figures as are available do not record the number of certificates that have been granted. Certificates for performing ability and teaching were granted more frequently than any other credential until after 1900. Data recorded by the Conservatory includes graduates of both the June and the summer commencements. Repetition is found in the records as some students, especially graduate students, secured more than one credential.

Tables showing the number of credentials granted and the fields of major study are found in Appendices 4, 5, 6, 7, and 8. Since the accreditation of the Conservatory to grant degrees in 1922, the importance of diplomas has been lessened. In 1910 changes were made in the types of diplomas offered. The diploma, the artists diploma, the normal diploma, and the teachers diploma were discontinued. The academic and collegiate diplomas were substituted for them at that time (Table 2). After the inauguration of the public school music department in 1905, diplomas in public school music increased until the addition of the degree programs of 1922. Some honorary degrees were granted after the accreditation in 1922, before the regular degree program was completed.

The first earned degrees were granted in 1925. The academic and collegiate diplomas have not been offered since 1931 (Table 3).

The tabulation of diplomas granted in various fields shows that piano has received the greatest emphasis. There have been comparatively few diplomas granted in the other instrumental fields, with the exception of violin (Tables 4 and 5).

The greatest number of diplomas were granted between the reorganization of the diploma credentials in 1910 and the granting of earned degrees in 1924. Since 1924 there have been granted nearly twice as many degrees as diplomas (Table 8).

Summary

The Cincinnati Conservatory of Music has had broad influence upon the development of music in Cincinnati and upon the musical life of the United States. The position of Cincinnati as a musical center is due in no small part to the activities and reputation of the Conservatory. The school has brought outstanding musicians to the city. It has helped to develop the musical appreciation of Cincinnati audiences. The musical and civic organizations of the community have received the direct support of the Conservatory. Many students from the school have participated in the musical activities of the city.

The reputation of the Conservatory has extended throughout the United States and to foreign countries. The school has received the praise of recognized music authorities. Musicians who came to the United States because of the Conservatory have become outstanding in the life of the nation. Faculty and students from the school have taken part in musical activities all over the country. Some have attained positions of public prominence. The standards of the Conservatory have been carried to many states by the large numbers of graduates who entered the teaching profession. The ideals of the school have been spread by its many students who have come from all over the country.

CHAPTER XIII

SUMMARY

General aspects of the development of the Conservatory.--This study is an attempt to trace the origin and development of the Cincinnati Conservatory of Music from 1867 to 1943. The Conservatory has grown in that time from a one-room studio into a center of music culture. A noteworthy fact in the history of the school is that it was able to overcome early obstacles and develop into an institution of national importance without the aid of endowment. It has developed from a privately-owned school into a civic institution. An outstanding point in the growth of the school is that when it was faced with difficulties, they were solved by decisive, progressive moves of expansion. The history of the Conservatory has been unusual in that the study has revealed no unfavorable publicity about the school. There have been no lawsuits and no public wrangling about any phase of the activities of the institution. A unique characteristic of the Conservatory is that its administrators for sixty-three years were women.

Contribution of the founder.-- The success of the Cincinnati Conservatory of Music was built on the idealism and faith of Clara Baur. Miss Baur's confidence in the value of music enabled her to fulfill her ambition to establish a school for the teaching of music as a means to the realization of the finer values in life. The development of the Conservatory as a center

of musical culture was the result of her determination and constant efforts to expand its activities in accordance with her high standards.

Administration of Bertha Baur.-- The development of the Conservatory was directed by Bertha Baur, from the death of Clara Baur in 1912, until she presented the school to the city of Cincinnati through the Cincinnati Institute of Fine Arts (1930). Bertha Baur maintained the cultural ideals and standards set up by her aunt, the founder. Under her administration the school continued to grow and became an incorporated institution.

Early development.-- The Conservatory was founded in 1867 in a one-room studio at Miss Nourse's School for Young Ladies. It grew so rapidly that in 1876, it was moved to a separate establishment on Eighth and Vine Streets. While at this location, a policy of importing European-trained artists for the faculty of the school was inaugurated to meet the competition of a rival institution, which threatened the career of the Conservatory. The Conservatory renewed its progress until 1884, when a disastrous epidemic nearly closed the school. The move to a larger location on Broadway (1884) and the expansion of faculty and departments of instruction gave the Conservatory new impetus. The school prospered so that the move to the McLean home on Fourth and Lawrence Streets (1888) was made to provide more spacious quarters.

The vital ideas on which the Cincinnati Conservatory of Music has been developed for three quarters of a century were manifest in the first years of its organization. The finest professional talent available was employed for the faculty of the school. A distinct and consistent method of training was established throughout the institution, while flexible curriculum standards were set up to meet the needs of individual students. The first residence department of its kind in the United States was prepared for students from homes outside the city. A summer school department, which was an innovation in American schools, was organized at the end of the first year. The atmosphere of the school reflected the warm interest of Clara Baur and her staff in the students. Close cooperation with the city of Cincinnati in civic and social relationships strengthened and nourished mutually the cultural life of the Conservatory and the city.

The period of expansion.— By the end of the nineteenth century, the large enrollment, the size and quality of the faculty, the variety of departments of instruction, the soundness of financial condition, and the growing reputation of the Conservatory led to further expansion of its capacities in 1902, when the school was moved from Fourth and Lawrence Streets to its present location in Mount Auburn. The Shillito estate on Burnet Avenue was purchased and new buildings erected to provide a permanent home for the Conservatory. The value of this move cannot be estimated. The new plant gave to the school its great-

est opportunity for expansion.

The years from 1902 to 1930 formed one of the most important and productive periods of growth in the history of the Conservatory. The school was developed into a national center of musical culture. The faculty grew each year in number and quality. Each season more emphasis was placed upon the importance of the performing artist teacher. Concert tours were planned which made contacts for the school in states all over the country. The reputation of the school attracted increasing attention in the music world. Students came to the Conservatory from many parts of the United States, and in larger numbers each semester. Outstanding graduates were successfully performing on the concert stages of A merica and Europe.

During this period, the Conservatory developed into a school with institutional status, and was incorporated. Its standards were recognized by the State of Ohio with accreditation to grant degrees. A development that strengthened the position of the Conservatory was its affiliation with the University of Cincinnati. The many accomplishments of the Conservatory led it to an important place in the world of music.

Administrative problems and reorganization.-- In the years following the war of 1914-1918, the Conservatory was faced with many administrative problems. The continued expansion of the school through the purchase of additional property, employment of a larger faculty, introduction of new teaching departments, and grants of large scholarships placed burdens upon its financial

structure. The growing competition in the field of music education offered by state-supported institutions added to the financial difficulties of the Conservatory. Revenues from student tuition failed to cover expenses. Contributions from patrons of the school were secured. The incorporation of the school in 1920 provided a more secure financial basis for its operation.

The Conservatory was re-incorporated and placed under the auspices of the Cincinnati Institute of Fine Arts in 1930. The new administration produced many changes in the management of the school. The Conservatory was transferred from a privately-owned enterprise into a civic institution, owned and controlled by a civic organization. Through its affiliation with the Institute of Fine Arts, the Conservatory became allied with other institutions fostering art in Cincinnati. The position of the school as a center of musical culture has been maintained through the resulting cooperation.

Curricular development.— The curriculum of the Conservatory has gradually assumed a changed emphasis since the early years of the school. The emphasis has been shifted from the individualistic basis for the developing of skill in musical performance to the broad social principles of educational training. Requirements have been reorganized to meet the specifications of the state department of education and those of the University of Cincinnati. The expansion of instruction in the fields of public school music and instrumental study has been an important development.

Faculty.-- The abilities and personalities of the faculty of the Cincinnati Conservatory of Music have determined to a great extent the capacities for service and teaching of the school. Its achievements are largely the result of the efforts of its teachers. The reputation of the Conservatory as a center of learning has depended to a great degree upon the quality of personnel on its staff. The consistency with which favorable publicity has been accorded the Cincinnati Conservatory over a period of seventy-five years is a reflection of the artistry of the faculty in pedagogy and performance. The large number of students from the school who have attained eminence in the musical world attests to the success of the teaching of the staff. Concert tours by the Conservatory faculty have spread the reputation of the school over all parts of the United States. The faculty has consisted, in general, of two types of teachers. There have been the brilliant artists who gave much of their time to performance, and the slower-burning lights who devoted long years of service in teaching at the school.

Student life.-- The administration of the Conservatory by a central authority during most of its history has affected the pattern of student life. The fact that the school was originally planned for the education of young women resulted in special social pursuits. The years have brought social changes in the school. A transition from student government by a central authority to government by a student council, in cooperation with the official

administrators, has led to a more democratic form of control. The strong emphasis on strict religious observances of earlier days has been discarded. The emergence of the Conservatory from a school primarily for girls into a co-educational institution has broadened the social patterns.

Influence of the Conservatory.— The influence of the Conservatory upon Cincinnati has been reciprocal. The musicality of the population of the city provided a fertile field for the teaching and performances of the school. The industrial wealth of Cincinnati gave the school a thriving financial environment in which to grow. The geographical location of Cincinnati on the Ohio River placed the city in a favorable relationship to the South and gave it a favorable position during the westward expansion of the nation. This enabled the Conservatory to expand its reputation into those sections. The development of outstanding musical organizations, such as the Cincinnati Symphony Orchestra and the May Festival, have attracted students to the Conservatory because of the additional musical advantages of the city.

The development of music in Cincinnati during the past three-quarters of a century has been affected by the contributions of the Conservatory in concerts, personalities, and music education. The Conservatory has been an important factor in stimulating a high cultural level of musical development in the city. The school brought outstanding artists from other parts of the United States and Europe to Cincinnati. Many of them formed an

active group of citizens whose interests and ideals were of value to the community.

The influence of the Conservatory in the United States may be indicated by the extent to which the reputation of the school has been spread by the activities of its faculty and graduates. They have participated in the musical activities of the country as soloists, participants in choral and instrumental ensembles, and members of musical organizations. The greatest professional activity of Conservatory students has been in the field of teaching. By this means the standards of the school have influenced incalculable numbers of pupils. Conservatory students have especially filled the need in the middle west and south for music instruction. It may be that the greatest influence of the Conservatory has been in the intangible spheres of the development of character, personality, music appreciation, and social values in its students and associates.

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V. Minutes

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"Minutes of the Stockholders of the Cincinnati Conservatory of Music, Cincinnati, Ohio, 1920-1921."

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VI. Miscellaneous Records, Papers, Letters, and Documents of the Cincinnati Conservatory of Music

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General ledgers of the Cincinnati Conservatory of Music, 1890-1943.

Individual ledgers and records, 1890-1943.

Financial reports, 1916, 1918, 1919, 1922, 1923, 1924, 1925, 1927, 1928, 1931-1942.

Historical files of the Conservatory.

Letters from and to students, faculty, alumni, business associates, and patrons of the Cincinnati Conservatory of Music, personal friends of Clara Baur and Bertha Baur, and musicians in the United States and Europe.

Manuscripts in the personal note book of Clara Baur.

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Programs and tickets for performances.

Proposal to the Cincinnati Conservatory of Music and the College of Music of Cincinnati, from Louis A. Pechstein, dean of the College of Education, University of Cincinnati, Cincinnati, Ohio, dated January 25, 1923.

Records in the files of the registrar of students and graduates, 1886-1943.

Report of broadcasts by Alexander von Kreisler, conductor of the Conservatory Symphony Orchestra, 1943.

Report of capital expenditures at Cincinnati Conservatory of Music, 1931-1942, by George Klusymeyer, business manager of the Conservatory.

Report of Samuel Hannaford and Sons, Architects, on the Cincinnati Conservatory of Music, 1901-1902.

Teachers' Records, 1900-1943.

Unpublished historical bulletin, written by Dr. Dan Gibson, member of Cincinnati Conservatory of Music faculty, 1937.

VII. Interviews

Interviews with students, faculty, alumni, employees, patrons, and former faculty members of the Cincinnati Conservatory of Music, with personal friends of Clara Baur and Bertha Baur, and with a number of other persons having information concerning music in Cincinnati and at the Conservatory.

APPENDIX

APPENDIX 1

PROGRAMS OF REPRESENTATIVE CONCERTS PRESENTED BY THE CINCINNATI CONSERVATORY OF MUSIC DURING THE SEASON 1895-1896

Chamber Concert in the Pike Opera House
January 10, 1895
Pianist, Frederic Shailer Evans
Ludwig Bleuer, first violin; Herman Brueckner, second violin;
Walter Voigtlander, viola; Alfred Hofmann, violoncello

Quartet, for strings, E flat major, Op. 74	Beethoven
Sonata, for piano and violin, F major, Op. 8	Grieg
Quartet, for strings, B flat major, Op. 8	Mannheimer
Quintet, for piano and strings, E minor	Sinding

Pianoforte Recital by Theodor Bohlmann
In Recital Hall of the Conservatory, June 6, 1895

Toccata and Fugue, D minor	Bach
Sonata, Op. 27, No. 2, C sharp minor	Beethoven
Two Rhapsodies, Op. 79	Brahms
Barcarolle, Op. 60, F sharp major	Chopin
Impromptu, Op. 36, F sharp major	Chopin
Valse, Op. 64, No. 2, C sharp minor	Chopin
Scherzo, Op. 39, C sharp minor	Chopin
Three Selections from "Seasons," Op. 37, Nos. 10, 3, 12	Tschaikowski
Novelezza, A major	Godard
Second Ballade, B minor	Liszt
Galop, from "Le Bal"	Rubinstein

Chamber Music Concert in the Pike Opera House
January 30, 1896
String quartet of the Cincinnati Conservatory of Music
Assisted by Frederic Shailer Evans, pianist

Quintet, Op. 44, E flat major, for piano and strings	Schumann
Sonata, A major, for piano and violin ..... (First time in America)	Franck
Quartet, G minor, Op. 27, for strings	Grieg

An Evening of Ballads for Declamation
with Pianoforte Accompaniment
In the Scottish Rite Hall, March 27, 1895
Hannibal A. Williams (of New York), Reader
Theodor Bohlmann and Frederic Shailer Evans, Pianists

"Orpheus," Symphonic Poem	Liszt
Three Ballads for Recitation and Piano:	
"Fair Hedwig"	
"The Heather Boy"	
"The Fugitives"	Schumann
Suita for two pianos	Arensky
Recitation, "The Planets' Ball"	Shaw
Variations, E flat minor	Sinding
"William and Hellen"	Liszt
(Scott's Translation of Buerger's "Lenore," adapted to Liszt's music by Theodor Bohlmann)	
Racoczy March	Liszt

Students' Concert in Scottish Rite Hall
June 19, 1895

"Spinning Song," Mendelssohn	Irma Martin
Sonata, Op. 49, No. 1, First Movement, Beethoven; and Kleine Studie, Op. 68, Schumann	Amy Hoffheimer
Tarantelle, Op. 13, No. 1, Nicode	Beaufort Sims
"Thou Gentle Gazer," Franz; and "Now welcome, my woods," Franz	Ida Pierpont
Four Etudes from Op. 10 and 25, Chopin	Frances Sykes
Concertstück, Op. 79, F minor, von Weber	Susan Monarch
"The Promise of Life," Cowen	Ivon Garner
Variations on a Hungarian Theme, Op. 21, No. 2, Brahms	Hugo Sederberg
"The May Night," Brahms	Ida Pierpont
Concerto, Op. 44, No. 1, C minor, Saint-Saens	Frances Sykes

Saturday Afternoon Pupils' Recital
December 14, 1895

"O Beautiful Violet," Reinecke	Conservatory Chorus Class
"Jehova's Power," Czerny	Conservatory Chorus Class
"Irrlichter," Jensen	Clara Montgomery

"The Swallow," Pinsuti	Martina Schell
"Aquarellen," Op. 19, Gade	Alice Cook
Etudes, Op. 53, Hartmann	Bessie Taylor Mellor
"The Birthday of the King," Neidlinger	Edna Rauscher
Deutsche Suite, Op. 36, Jensen	Estelle Kahler
Fantasie Impromptu, Chopin	Matilda Eckert
"Madrigal," Harris	Fanny Levy
Cappriccio, A minor, Op. 33, No. 6, Mendelssohn	Ida B. Ulmer

APPENDIX 2

CALENDAR OF FACULTY, ENSEMBLE AND ORCHESTRA CONCERTS FOR THE SEASON 1913-1914

Faculty and Ensemble Concerts

October 30	Brahms Ensemble programme by Theodor Bohlmann, Bernard Sturm, Julius Sturm and Max Schulz
November 21	Concert by the Conservatory Orchestra, Pier Adolfo Tirindelli, Conductor
January 15	Song Recital by Dr. Fery Lulek
January 30	Concert by the Conservatory Orchestra
February 11	Pianoforte Recital by Wilhelm Kraupner
February 17	Pianoforte Recital by Leo Paalz
February 27	Chamber Music Concert by Theodor Bohlmann, Bernard Sturm, Julius Sturm and Max Schulz
March 6	Pianoforte Recital by Paolo Martucci
March 13	Concert by the Conservatory Orchestra
March 27	Ensemble Evening given by George A. Leighton, Edwin Ideler, Edwin Memel, Peter Froehlich, and Walter Heermann
April 14	Evening of Modern Chamber Music
April 24	Evening of Compositions for two pianos by Wilhelm Kraupner and Leo Paalz
April 25	String Quartet Concert
May 1	Concert by the Conservatory Orchestra
May 5	Evening of Musical Recitation by Helen May Curtis, assisted by Lena Palmer
June 12	Commencement Exercises. Music by the Conservatory Orchestra
July 2	Evenings of Readings with musical accompaniments by Helen May Curtis, Gladys Shailer at the piano
July 3, 10, 15	Series of Sonnets covering the history of music by Mrs. Lewis M. Hosea. Musical illustrations
July 7	Organ Recital by Karl Otto Staps
July 11	Song Recital by John A. Hoffmann, tenor
July 12	Evening of Ensemble Music by Harold Morris, pianist, and Edwin Ideler, violinist
July 14	Pianoforte Recital by Wilhelm Kraupner
July 24	Song Recital by Dr. Fery Lulek, baritone

Faculty Lectures

November 9	Lecture on the Beethoven "Eroica" Symphony by Edgar Stillman-Kelley
November 30	Lecture of the Schubert "Unfinished" Symphony by Edgar Stillmann-Kelley
December 14	Lecture on the Brahms Symphony No. 1, C minor, by Edgar Stillman-Kelley
December 28	Lecture on the Tschaikowsky Symphony No. 6, "Pathetique," by Edgar Stillman-Kelley
January 11	Lecture on the Beethoven Symphony No. 5, C minor, by Edgar Stillman-Kelley
January 25	Lecture on the Berlioz "Phantastic" Symphony by Edgar Stillman-Kelley
February 8	Lecture on the Sibelius Symphony No.2, D major, by Edgar Stillman-Kelley
February 22	Lecture on the Mahler Symphony No. 1, D major, by Edgar Stillman-Kelley
March 8	Lecture on the Strauss "Domestica" Symphony by Edgar Stillman-Kelley
March 14	Lecture on "Old English Music" by Theodor Bohlmann
March 17	Lecture-Recital, "Church Music," under the direction of Harold Becket Gibbs
March 22	Lecture on the Beethoven Symphony No. 6, "Pasterale," by Edgar Stillman-Kelley
April 5	Lecture on the Beethoven Seventh Symphony by Edgar Stillman-Kelley
June 21	Round Table Discussion by Theodor Bohlmann
June 23	Lecture on "Hand Culture" by Dr. S. Burnett Jordan
June 27	"The Niebelungen Ring" by Theodor Bohlmann

Student Recitals

October 19	Piano Recital by Alma Betscher
October 26	Regular Saturday Students' Recital
October 28	Concert by Edwin Ideler, violinist, and Walter Chapman, pianist
November 9	Regular Saturday Students' Recital
November 23	Regular Saturday Students' Recital
November 30	Regular Saturday Students' Recital
November 30	Song Recital by Alice Grunkemeyer, assisted by Harry Kaplun

December 4	"Days Gone By" -- Play by Sara Langley, music by George A. Leighton
December 7	Regular Saturday Students' Recital
December 14	Regular Saturday Students' Recital
January 18	Regular Saturday Students' Recital
January 25	Regular Saturday Students' Recital
January 25	Pianoforte Recital by Caroline Carothers
February 1	Regular Saturday Students' Recital
February 8	Regular Saturday Students' Recital
February 15	Regular Saturday Students' Recital
February 22	Regular Saturday Students' Recital
March 1	Regular Saturday Students' Recital
March 3	Song Recital by pupils of John A. Hoffmann
March 4	Evening of Piano Concertos by pupils of Frederic Shailer Evans
March 8	Regular Saturday Students' Recital
March 15	Regular Saturday Students' Recital
March 20	Song Recital by Pupils of Frances Moses
March 28	German play given by the German Dramatic Club under the direction of Mrs. Olga Sturm
March 29	Regular Saturday Students' Recital
April 3	Violin Recital by Gertrude Isidor
April 5	Regular Saturday Students' Recital
April 12	Regular Saturday Students' Recital
April 19	Children's Recital
April 21	Violin Recital by Helen Portune, assisted by Grace Portune, pianist
April 22	Recital in compliment of the schools for the blind
May 2	Piano Recital by Bettie Besuner
May 6	Graduation Recital by Carrie Small
May 8	Joint Piano and Violin Recital
May 10	Regular Saturday Students' Recital
May 10	Song Recital by pupils of Frances Moses
May 14	Violin Recital by Robert Schenk
May 15	Graduation Recital by Mary Rose, contralto, assisted by Mabel Dunn, violinist
May 16	Graduation Recital by Louise Isselhardt, pianist
May 17	Regular Saturday Students' Recital
May 20	Pianoforte Recital by pupils of Theodor Bohlmann
May 21	Graduation Recital by Estelle Winter, pianist
May 22	Graduation Recital by Lizzie Rhette Herndon, pianist
May 23	Graduation Recital by Maragaret Jones, pianist
May 24	Regular Saturday Students' Recital
May 24	Violin Recital by pupils of Pier Adolfo Tirindelli

May 27	Graduation Recital by Ruth Brockett, soprano, assisted by Gertrude Isidor, violist
May 29	Graduation Recital by Lena Palmer, pianist
May 30	Song Recital by pupils of John A. Hoffmann
May 31	Regular Saturday Students' Recital
June 3	Pianoforte Recital by pupils of Frederic Shailer Evans
June 4	Matinee Recital by pupils of Ethel Piland
June 4	Pianoforte Recital by pupils of Hans Richard
June 5	Graduation Recital by Alma Rabe, pianist
June 6	Matinee Recital by pupils of Ida Lichtenstader
June 6	Joint Graduation Recital by Corinne Pfaff, violinist, and Juanita Thomas, pianist
June 7	Graduation Recital by June Elson, soprano
June 9	Graduation Recital by Bristow Hardin, pianist
June 11	Graduation Recital by Harold Morris, pianist
June 13	Matinee Recital by pupils of Helen Adams and Mozelle Bennett
June 14	Regular Saturday Students' Recital
June 16	Matinee Piano and Violin Recital by pupils of Helen Adams and Mozelle Bennett
June 17	Matinee Recital by piano pupils of Mrs. Frederic Huntington and pupils of sight reading and ear training of Mrs. Margaret Pace
June 17	Pianoforte Recital by pupils of Hugo Sederberg
June 18	Matinee Piano and Violin Recital by pupils of Clara Bridge and Mabel Dunn
June 18	Graduation Recital by Anna Rogers, reader, assisted by Mabel Dunn, violinist
June 19	Matinee Piano Recital by pupils of Ida Ulmer Jenner
June 21	Matinee. Regular Saturday Students' Recital
June 24	Graduation Recital of Jeannette Butler, organist
June 28	Song Recital by Mrs. William Evans, assisted by Gerturde Isidor
July 1	Pianoforte Recitals by pupils of Beulah Davis
July 16	Song Recital by boy soprano, Joseph Settelmayer
July 18	Song Recital by pupils of John A. Hoffmann
July 21	Pianoforte Recital by pupils of H. Ray Staater

APPENDIX 3

ARTICLES OF INCORPORATION OF CINCINNATI CONSERVATORY OF MUSIC

We, the undersigned, a majority of whom are citizens of the United States of America, desiring to, form a corporation, not for profit, under the General Corporation Act of the State of Ohio, do hereby certify that:

FIRST: The name of said corporation shall be "Cincinnati Conservatory of Music".

SECOND: The place in this state where the principal office of the corporation is to be located is Cincinnati, Hamilton County.

THIRD: The purpose or purposes for which said corporation is formed are: maintaining and operating schools of instruction and training designed to promote the study and development of the art of music; teaching music, elocution, arts and languages and other subjects pertaining to the arts and sciences; fostering and promoting education in musical and artistic studies; conducting dormitories and institutions for the housing and maintenance of the faculty and pupils; receiving donations, endowments, bequests, devises and other gifts for the advancing, teaching, fostering and promoting of the musical and artistic education; and so far as necessary to carry out the provisions of these Articles of Incorporation to buy, hold, lease, rent, sell and mortgage real estate.

FOURTH: The following persons shall serve said corporation as trustees until the first annual meeting or other meeting of members called to elect trustees:

Bertha Baur, Highland and Oak Streets, Cincinnati, Ohio
Maurice Freiberg, First National Bank Building, Cincinnati, Ohio
Thomas J. Hogan, Jr., St. Paul Building, Cincinnati, Ohio
Carl M. Jacobs, Jr., Traction Building, Cincinnati, Ohio
John J. Rowe, First National Bank Building, Cincinnati, Ohio
Robert A. Taft, 424 Dixie Terminal Building, Cincinnati, Ohio
George Warrington, Bank of Commerce and Trust Building, Cincinnati, Ohio

FIFTH: Upon organization of the corporation, in addition to the subscribers to the Articles of Incorporation, the Cincinnati Institute of Fine Arts shall be a member of the Corporation and the trustees shall be ex officio members.

SIXTH: Additional members may be elected by the members of the corporation at any annual meeting or at any special meeting called for that purpose, provided, however, that the Cincinnati Institute of Fine Arts shall have the absolute power of vetoing the election of any new member.

SEVENTH: The trustees shall be elected by the members upon the nomination of the Cincinnati Institute of Fine Arts.

IN WITNESS WHEREOF we have hereunto subscribed our names the 28th day of November, 1930.

Bertha Baur
Carl M. Jacobs, Jr.
Robert A. Taft*

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*"Minutes of the Board of Trustees of Cincinnati Conservatory of Music, Cincinnati, Ohio, November 28, 1930," p. 1.

APPENDIX 4

Table 2. Number of Diplomas Conferred Annually by the Cincinnati Conservatory of Music, 1886, 1890-1924.

Year	Types									
	Diploma	Artist	Normal	Teachers	Academic	Collegiate	Post-Graduate	Public School Music	Honorary	Total
1886	1	--	--	--	--	--	--	--	--	1
1890	--	--	1	--	--	--	--	--	--	1
1891	--	1	--	--	--	--	--	--	--	1
1892	1	6	--	--	--	--	--	--	--	7
1893	1	1	--	--	--	--	--	--	--	2
1894	--	3	--	--	--	--	--	--	--	3
1895	--	3	1	1	--	--	--	--	--	5
1896	1	1	1	--	--	--	--	--	--	3
1897	4	6	1	--	--	--	--	--	--	11
1898	4	2	--	3	--	--	--	--	--	9
1899	3	--	1	--	--	--	--	--	--	4
1900	9	--	--	--	--	--	1	--	--	10
1901	8	--	--	--	--	--	--	--	--	8
1902	10	--	1	2	--	--	--	--	--	13
1903	13	--	--	--	--	--	2	--	--	15
1904	9	--	--	--	--	--	--	--	--	9
1905	12	--	--	2	--	--	2	--	--	16
1906	11	--	1	--	--	--	--	--	--	12
1907	8	--	3	--	--	--	--	1	--	12
1908	13	--	--	1	--	--	--	2	--	16
1909	16	--	1	2	--	--	--	5	--	24
1910	--	--	--	--	10	23	--	1	--	34
1911	--	--	--	--	4	14	--	3	--	21
1912	--	--	--	--	5	17	--	4	--	26
1913	--	--	--	--	6	21	1	9	--	37
1914	--	--	--	--	5	13	3	3	--	24
1915	--	--	--	--	12	19	--	4	--	35
1916	--	--	--	--	19	27	1	3	--	50
1917	--	--	--	--	16	19	--	5	1	41
1918	--	--	--	--	20	20	--	6	--	46
1919	--	--	--	--	18	23	3	4	--	48
1920	--	--	--	--	16	26	1	11	--	54
1921	--	--	--	--	20	30	--	13	--	63
1922	--	--	--	--	29	22	--	33	5*	89
1923	--	--	--	--	36	16	--	24	9*	85
1924	--	--	--	--	28	11	--	12	--	51
Total	124	23	11	11	244	301	14	143	15	886

*Honorary Degrees

APPENDIX 5

Table 3. Number of Diplomas and Degrees Conferred Annually by the Cincinnati Conservatory of Music, 1925-1942.

Year	Types Earned by Regular Work									Honorary			Total
	Diploma	Academic Diploma	Collegiate Diploma	Bachelor of Music	Master of Music	Bachelor of Science	Bachelor of Education	Bachelor of Letters	Bachelor of Pedagogy	Doctor of Pedagogy	Master of Music	Doctor of Music	
1925	-	28	9	2	-	-	-	-	-	1	-	-	40
1926	-	39	4	4	1	-	-	-	-	1	-	2	51
1927	3	37	9	11	5	4	1	-	-	1	1	1	70
1928	-	35	4	18	2	1	1	-	-	1	1	1	64
1929	-	45	8	29	4	7	-	1	1	1	-	1	97
1930	-	41	5	30	6	11	1	-	-	-	-	-	95
1931	8	26	8	25	2	12	-	1	-	2	-	1	85
1932	30	-	-	48	6	10	-	-	-	-	-	1	95
1933	12	-	-	36	5	11	-	1	-	-	-	-	65
1934	7	-	-	26	5	10	-	-	-	-	-	1	49
1935	8	-	-	24	4	11	-	1	-	-	-	1	49
1936	4	-	-	21	4	13	-	-	-	-	-	-	42
1937	4	-	-	21	11	8	-	2	-	-	-	-	48
1938	4	-	-	18	8	8	-	1	-	1	-	1	41
1939	8	-	-	23	12	19	-	-	-	-	-	3	65
1940	10	-	-	13	17	13	-	-	-	-	-	2	55
1941	2	-	-	22	14	25	-	1	-	1	-	1	68
1942	-	-	-	19	16	7	-	2	-	1	-	1	46
Total	97	251	47	390	122	170	3	10	1	11	2	21	1125

APPENDIX 6

Table 4. Major Fields of Diplomas Conferred Annually by the Cincinnati Conservatory of Music, 1886, 1890-1924.

Year	Fields													Total
	Voice	Piano	Elocution	Violin	Public School Music	Organ	English Literature	Theory and Composition	Church Music	Harp	Cello	Trombone	Grand Opera	
1886	1	--	--	--	--	--	--	--	--	--	--	--	--	1
1890	--	1	--	--	--	--	--	--	--	--	--	--	--	1
1891	--	1	--	--	--	--	--	--	--	--	--	--	--	1
1892	3	4	--	--	--	--	--	--	--	--	--	--	--	7
1893	1	1	--	--	--	--	--	--	--	--	--	--	--	2
1894	1	2	--	--	--	--	--	--	--	--	--	--	--	3
1895	2	3	--	--	--	--	--	--	--	--	--	--	--	5
1896	3	--	--	--	--	--	--	--	--	--	--	--	--	3
1897	1	8	2	--	--	--	--	--	--	--	--	--	--	11
1898	1	8	--	--	--	--	--	--	--	--	--	--	--	9
1899	--	2	1	1	--	--	--	--	--	--	--	--	--	4
1900	2	4	1	3	--	--	--	--	--	--	--	--	--	10
1901	1	6	--	1	--	--	--	--	--	--	--	--	--	8
1902	4	8	1	--	--	--	--	--	--	--	--	--	--	13
1903	3	8	4	--	--	--	--	--	--	--	--	--	--	15
1904	4	3	2	--	--	--	--	--	--	--	--	--	--	9
1905	3	11	2	--	--	--	--	--	--	--	--	--	--	16
1906	2	8	1	1	--	--	--	--	--	--	--	--	--	12
1907	5	5	--	1	1	--	--	--	--	--	--	--	--	12
1908	2	10	--	2	2	--	--	--	--	--	--	--	--	16
1909	5	9	1	4	5	--	--	--	--	--	--	--	--	24
1910	4	22	2	3	1	2	--	--	--	--	--	--	--	34
1911	7	11	--	--	3	--	--	--	--	--	--	--	--	21
1912	3	13	2	4	4	--	--	--	--	--	--	--	--	26
1913	7	13	1	3	9	1	1	2	--	--	--	--	--	37
1914	2	11	--	4	3	1	1	--	2	--	--	--	--	24
1915	2	18	2	4	5	3	--	1	--	--	--	--	--	35
1916	8	29	--	8	3	1	--	--	1	--	--	--	--	50
1917	7	20	1	5	5	2	--	--	--	--	--	--	--	40
1918	10	26	1	2	6	--	--	--	--	--	--	--	1	46
1919	11	27	1	4	4	--	--	--	--	--	--	--	1	48
1920	8	30	--	2	11	--	--	2	--	--	--	--	1	54
1921	11	27	1	6	13	2	--	--	--	1	1	1	--	63
1922	10	29	2	9	32	1	--	1	--	--	--	--	--	84
1923	9	35	3	5	24	--	--	--	--	--	--	--	--	76
1924	2	26	5	3	12	--	--	1	--	--	--	--	2	51
Total	145	440	36	74	143	13	2	7	3	1	1	1	5	871

APPENDIX 7

Table 5. Major Fields of Diplomas Conferred Annually by the Cincinnati Conservatory of Music, 1925-1942.

Year	Fields														Total
	Piano	Voice	Violin	Viola	Cello	Organ	Clarinet	Opera	Harp	Flute	Public School Music	Dramatic Art	Post-graduate	Teaching	
1925	21	3	3	-	-	-	1	3	-	-	3	3	-	-	37
1926	19	4	2	-	-	-	-	-	-	-	10	7	1	-	43
1927	20	3	8	-	1	-	-	-	-	-	7	7	-	-	46
1928	22	4	6	-	3	2	-	-	-	-	1	1	-	1	40
1929	25	7	10	1	-	1	-	-	1	-	7	1	-	-	53
1930	19	8	6	-	1	2	-	-	1	-	9	-	-	-	46
1931	23	7	6	-	-	1	1	1	-	1	4	-	-	-	43
1932	17	5	4	1	-	-	-	-	-	-	2	-	-	-	29
1933	6	5	1	-	-	-	-	-	-	-	-	-	-	-	12
1934	6	-	-	1	-	-	-	-	-	-	-	-	-	-	7
1935	6	1	-	-	-	-	1	-	-	-	-	-	-	-	8
1936	2	-	2	-	-	-	-	-	-	-	-	-	-	-	4
1937	3	-	1	-	-	-	-	-	-	-	-	-	-	-	4
1938	1	-	-	-	-	2	1	-	-	-	-	-	-	-	4
1939	3	4	-	-	-	-	1	-	-	-	-	-	-	-	8
1940	3	3	1	-	2	1	-	-	-	-	-	-	-	-	10
1941	-	1	-	-	-	-	-	-	1	-	-	-	-	-	2
Total	193	55	50	3	7	9	5	3	3	1	43	19	1	1	396

APPENDIX 8

Table 6. Number of Diplomas and Degrees Conferred During Certain Periods from 1886 to 1942 by the Cincinnati Conservatory of Music.

Diplomas	Frequencies			
	1886, 1890-1910	1911-1924	1925-1942	Total
Diplomas	124	--	97	221
Public School Music Diploma	--	143	--	143
Artist Diploma	23	--	--	23
Normal Diploma	11	--	--	11
Teachers Diploma	11	--	--	11
Academic Diploma	--	244	251	495
Collegiate Diploma	--	301	47	348
Post-Graduate	5	9	1	15
Total	174	697	396	1267
Degrees				
Bachelor of Education	--	--	3	3
Bachelor of Science	--	--	170	170
Bachelor of Music	--	--	390	390
Master of Music	--	--	121	121
Bachelor of Pedagogy	--	--	1	1
Bachelor of Letters	--	--	10	10
Honorary	--	15	34	49
Total	--	15	729	744
Total of Diplomas and Degrees	174	712	1125	2011