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I hereby recommend that the thesis prepared under my supervision by VINCENT A. ORLANDO

entitled AN HISTORICAL STUDY OF THE ORIGIN AND

DEVELOPMENT OF THE COLLEGE OF MUSIC

OF CINCINNATI

be accepted as fulfilling this part of the requirements for the degree of DOCTOR OF EDUCATION

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OF THE COLLEGE OF MUSIC OF CINCINNATI

A dissertation submitted to

The Graduate Faculty of the Teachers College
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DOCTOR OF EDUCATION

1946

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CHAPTER I

THE PROBLEM

The problem of this study is to reveal the origin and to trace the development of the College of Music of Cincinnati.

The Purpose of the Study

The more specific purposes are: (1) to trace the history of the College of Music of Cincinnati as an institution of music education; (2) to discover the factors that have influenced the beginnings and development of the College of Music; (3) to examine the relationships between the College, its faculty, and its students; and (4) to appraise the contribution that the College has made to the cultural life of Cincinnati and the nation.

General Facts Relating to the College

The College of Music of Cincinnati was incorporated as a non-profit institution to be administered in the public interest. It was established with the intention from the beginning of developing a school of music on the scale of the most important of the schools of a similar character in Europe. This aim necessitated the employment of a faculty of the highest type, the organization of a full orchestra with a school for orchestra and chorus, and the production of concerts.

This study will trace the changing emphasis in the

curriculum of the College, from the principal aim of giving instruction in the playing of orchestral instruments to that of meeting the broader needs of music education in a democracy. An evidence of this change is the affiliation now in effect, for the interchange of credits in academic and musical subjects with the University of Cincinnati, Xavier University, and the Athenaeum of Ohio.

The College has been closely allied with the musical interests of Cincinnati, especially with the May Festival, the Cincinnati Symphony Orchestra, the Summer Opera Association, and the program of music education in the public schools.

Need for the Study

No comprehensive historical study of the beginning and the development of the College of Music is available. No one of the available bulletins, pamphlets, catalogues, and publicity materials presents a complete picture of the history of the College.

Because of the influence exerted by the College on the musical life of the city and the nation, an historical presentation of the facts concerning its origin and development should be of value not only to the institution itself, but also to the general history of music in the United States.

Related Literature

At present there are no major historical studies of the

College of Music. There are histories of music in the United States that include some information concerning the College. The published histories of Cincinnati also contain references to the College.

The histories of other higher institutions provide suggestions for the organization and development of the present study. Among the most valuable of these are the studies by F. A. McGinnis,¹ F. R. Hickerson,² W. R. Spalding,³ and John Lewis.⁴

Method of Investigation

The historical method of research has been employed, which requires the selection of valid material from the sources, and involves a synthesis and interpretation of the evidence. It has been necessary to make a minute survey of the facts concerning the origin of the College of Music, an examination of the factors associated with the development of the institution, and

¹ F. A. McGinnis, "A History of Wilberforce University." Doctor's Dissertation, University of Cincinnati, 1940. Pp. iii / 340.

² F. R. Hickerson, "A History of the University of Toledo." Doctor's Dissertation, University of Cincinnati, 1941. Pp. viii / 588.

³ W. R. Spalding, Music at Harvard. New York: Coward-McCann, 1935. Pp. iv / 304.

⁴ John Lewis, "Origin and Development of the Cincinnati Conservatory of Music." Doctor's Dissertation, University of Cincinnati, 1943. Pp. iii / 436.

an investigation of the influence of the College on the musical life of the city and the nation.

Sources of Data

The data have been derived from primary sources, including the following:

- (1) College ledgers and journals from 1879 to 1942
- (2) Register of pupils and graduates from 1880 to 1942
- (3) Catalogues and bulletins of the College of Music from 1878 to 1942
- (4) Files of the Courier
- (5) Files of the College Comments
- (6) Files of the Semi-Quaver
- (7) Files of the Clarion
- (8) Teachers' records from 1913 to 1942
- (9) Programs from 1878 to 1942
- (10) Minutes of the Board of Trustees
- (11) Letters and addresses by members of the faculty and administrators of the College
- (12) Statements obtained in interviews with faculty and alumni members.

Secondary sources also have been used, such as magazine and newspaper articles concerning the College, histories of music, and the several histories of Cincinnati that refer to the College of Music.

Organization of the Study

Chapter I is the statement of the problem, while Chapter II presents the historical background as an approach to the history of the College. Chapter III deals with the founders of the College, George Ward Nichols, Reuben Springer, and Maria Longworth Nichols. Chapter IV discloses the beginnings and the early chronological development of the College. Chapter V deals with the period of expansion from 1905 to 1927, and Chapter VI outlines developments from 1928 to 1941. Chapter VII discusses the reorganization of 1941-42. Chapter VIII traces the development of the curriculum from 1878 to 1942. Chapter IX analyzes the financial background of the College. Chapter X describes the faculty and outlines the requirements for membership on the staff. Chapter XI deals with the campus activities, organizations, the graduates and their contributions to the musical life of the nation. Chapter XII reveals the extent of the influence of the College, and Chapter XIII is a summary of the entire study.

CHAPTER II

THE SETTING: MUSICAL BACKGROUND

Introduction

This chapter sketches the national and local background for the history of the College of Music of Cincinnati. It deals with (1) the influence which European artists brought to bear upon music in the United States; (2) the developments that led to the founding of schools of music in the leading cities of the United States; (3) the growing interest in both vocal and instrumental music in Cincinnati; (4) the history of the Cincinnati May Festival Association; (5) the origin of the Cincinnati Symphony Orchestra; (6) the founding of music schools in Cincinnati; and (7) the introduction of music into the public school system of Cincinnati.

Influence of European Artists on Music in the United States

The European influence.— Before the Revolutionary War there had been in the colonies from the first a small number of European musicians other than those of English stock. After 1783, however, many other musicians sought the hospitable shores of the new United States. Once here, these musical artists soon found opportunities to continue the production and publication of musical compositions. These immigrants from the mainland of Europe were the principal producers of secular music in America during the

eighteenth century.

In relation to production of a national school of music, this immigration presented certain advantages and disadvantages.

Howard says:

Would our Billings, our Hopkinson and our Lyons have sowed the seeds of a truly national school of music, which would have gained in background and in craftsmanship, if its growth had been uninterrupted by the coming of skilled, thoroughly trained musicians whose knowledge and talents paled the glories of our native composers? Or would the crude yet native spark of creative genius have become sterile on virgin soil, where there was not the opportunity for exchange of ideas in a cultural environment?¹

The influence of immigration on music.-- It is difficult to decide exactly what bearing this influx of musicians had on the development of a style of music typically American. Some historians believe that the native composers were forced to bow to the Germans and Austrians and that as a result American music plays a less important role than it should. Others contend that the immigration did not stifle American music, but increased the American love for a foreign label, and thus made it more difficult for native musicians of ability to earn a living. Whatever the force of such influences, it should be noted that in the first half of the nineteenth century Stephen Foster was beginning his career, and that Lowell Mason was at the height of his fame.

¹ John Tasker Howard, Our American Music, p. 72.
New York: Thomas Crowell Co., 1931.

Early Musical Developments,
Regional and Local

New England States.--- The musical repertoire of the Pilgrims and the Puritans was very meager. Music was accepted merely as an aid to worship, and even then only after prolonged controversy and discussion. Music for its own sake was not tolerated. Composing was considered vain and worldly. The Pilgrims brought with them a Psalter printed in 1612 by Henry Ainsworth, and the Puritans brought a Psalter by Sternhold and Hopkins..

The first edition of the Bay Psalm Book was published in 1640, without any music notation. Instrumental music was non-existent. In 1673 a law was enacted in the Massachusetts Bay Colony "that no one should play on any kind of instrument except the drum, the trumpet and the jews harp."²

The colonies were disturbed by contention and strife.. This condition influenced what music there was. In 1712 an instruction book on singing was compiled by the Reverend John Tufts, entitled A Very Plain and Easy Introduction to the Art of Singing Psalm Tunes.³ From the earliest colonial period, secular music had crept stealthily into the lives of the New Englanders and

² John Tasker Howard, op. cit., p. 11.

³ Edward B. Birge, History of Public School Music in the United States, p. 7. Boston: Oliver Ditson Co., 1928.

the barriers against it were gradually being lowered.

Boston.— To Boston goes the credit for the first public concert in the United States, held in 1731.⁴ It was a Bostonian, William Billings, who was the first native American composer to make music his profession.⁵

In 1773 Josiah Flagg, manufacturer of spinets and harpsichords, organized a band in Boston.⁶ In 1815 came the inception of the Handel and Haydn Society, originating from the choir of the Park Street Church, Boston.⁷ Again, Boston was the home of the first permanent orchestra in the United States, founded by Gottlieb Braupner in 1810.⁸

The New England States were slow to acknowledge instrumental music, for there still existed in the late seventeenth hundreds the prejudice that music of this type was frivolous and allied with immorality.

In the latter part of the eighteenth century, singing schools became prominent. In 1786 the Stoughton Musical Society of Stoughton, Massachusetts, was founded.

Philadelphia.— The musical background of Philadelphia

⁴ Edward B. Birge, op. cit., p. 9.

⁵ John Tasker Howard, op. cit., p. 19.

⁶ Louis E. Elson, The History of American Music, p. 42.
New York: Macmillan Co., 1910.

⁷ Ibid., p. 30.

⁸ John Tasker Howard, op. cit., p. 137.

was quite different from that of New England. The Swedes and Germans who settled in Philadelphia demanded good singing and felt that it was not to be shunned as worldly and frivolous. The Gloria Dei Church near the city of Philadelphia is considered the first church in Pennsylvania to be equipped with an organ. The parishioners also used the viol, hautboy, trumpets and kettle-drums. Here, too, was the home of Conrad Beissel, who composed the Ephrata Hymn Collection, published by Benjamin Franklin in 1730.⁹

Bethlehem.-- In Bethlehem, Pennsylvania, the Singstude, now the traditional Bach Festival, was begun in 1742. Tasker says:

The Moravians at Bethlehem were complete unto themselves, and well might they be musically; there was little mingling with other colonies with whom they would have little in common. Consequently, the most advanced musical settlement did the least for the cultural advancement of the country as a whole.¹⁰

In 1820 the Musical Fund Society of Philadelphia was founded. It presented both secular and sacred music, founded a school, built a music hall, and combined instrumental and vocal music in its concerts.¹¹

Southern Centers.-- Charleston claims to be the pioneer in music for the South. The St. Cecilia Society was formed there

⁹ John Tasker Howard, op. cit., p. 22.

¹⁰ Ibid., p. 26.

¹¹ Ibid., p. 94.

in 1762.¹² Charleston was second to Boston in fostering public concerts. In 1735 the first recorded performance of an opera in America, "The Ballad-Opera Flora," was given.¹³ In Williamsburg, Virginia, the first real playhouse was built. In the performance of the "Beggar's Opera" in Upper Marlborough, Maryland, in 1752, an orchestra was used for the first time in an American performance of the opera.

New York.-- Subscription concerts in New York were inaugurated in 1736. The first performance of Handel's Messiah in America was conducted by Tuckey in 1770. New York in the early days kept pace with the other important cities, but lagged behind the South in musical development. The Philharmonic Society was founded in 1842 by Uriah C. Hill, and was the first orchestra in the world to engage more than one conductor for a season. Chamber music concerts were begun in 1851.

Chicago.-- Before 1850 there was little music in the West. The insistent demands and hardships of pioneer life gave little time for recreation or for cultural pursuits. The first musician in Chicago was Mark Beaubien, a public ferryman, who played the violin, accompanied by his brother on a piano, which

¹² Grace Gridley Wilm, A History of Music, p. 319.
New York: Dodd, Mead and Co., 1930.

¹³ John Tasker Howard, op. cit., p. 27.

had been brought from Europe by schooner.¹⁴ In 1834, a music school was opened by a Miss Wyeth, and a concert was given by the Old Settlers Harmonic Society. Later came the Chicago Sacred Music Society, followed by the Mozart Society, founded by Frank Lombard. In 1847 Lombard was appointed vocal teacher in the public schools, after the experiment had been sanctioned by the example of Boston in 1836 where the school board formally authorized the introduction of music into the schools.¹⁵

Chicago had chamber music concerts in 1860. This venture was not a financial success, but the mere fact that the concerts were given shows that attempts were made to present good music at a date not much later than in the seaboard states. The founding of the Chicago Conservatory of Music in 1867 may be taken to mark the end of an early period of musical development in this city.

The Early Musical Status of Cincinnati

Historical background.--- Cincinnati was settled not only by immigrants from the seaboard states, but also by those of French, English, German, Welsh, and Scottish origin. The culture of Cincinnati was based upon a European background, strengthened by northern ruggedness and enriched by the hospitality of the South. As a result Cincinnatians became not only cosmopolitan as to national origin, but also cosmopolitan in musical endeavors.

¹⁴ John Tasker Howard, op. cit., p. 281.

¹⁵ Ibid., p. 281..

Early musical interests.-- The first record of a concert given in Cincinnati reports that, at a Fourth of July celebration in 1799 at Fort Washington, "Captain Miller furnished a piece of artillery which, accompanied by martial music, made the woods resound to the toasts that were made."¹⁶

The band was made up mostly of German and French musicians, and the general and his officers went up and down the Ohio River on their pleasure boats, "accompanied by 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."¹⁷

In 1789 Thomas Kennedy, a Scotch violinist, settled in Covington. A visit paid by another distinguished Scotchman, John Melish, is described in the following words:

Before we had finished our breakfast, Mr. Kennedy took out his fiddle and struck up "Rockmurchie's Rout." He played it true Highland style, and I could not wait to finish my breakfast but started up and danced Shantrews. The old man was delighted and favored us with a great many Scottish airs.¹⁸

Musical talent sought.-- An announcement in the Western Spy on December 17, 1800, reads as follows: "Those ladies and gentlemen who feel themselves disposed to organize a singing school,

¹⁶ Western Spy, I (July 9, 1799), 3.

¹⁷ Lewis A. Leonard, Greater Cincinnati and Its People, Vol. I, p. 320. New York: Lewis Historical Publishing Co., 1927.

¹⁸ Ibid., p. 320.

will please meet at the Court House tomorrow at candlelight, as it is proposed to having singing. Those who have books will please bring them."¹⁹

In 1801 a Mr. McLean, a singing master, holder of public office, and a butcher by trade, advertised as follows: "Subscriptions for singing lessons \$1 for thirteen nights, or \$2 per quarter. Subscribers will please bring their own firewood and candles."²⁰

Cincinnatians had their first taste of comic opera on October 11, 1801, when "The Poor Soldier" was performed at the Cincinnati Theatre.²¹

Harmonic Societies organized.-- In 1815 a band was organized, named the "Harmonical Society," which was used for concerts and for furnishing music during the intermissions of theatrical productions. The Harmonical Society inserted the following notice in a newspaper of that year: "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."²² The society held its annual concert and ball on December 16, 1819, in the large brick house once occupied by

¹⁹ Western Spy, II (December 17, 1800), 3.

²⁰ Western Spy, III (November 7, 1801), 4.

²¹ Western Spy, III (October 10, 1801), 3.

²² Liberty Hall, XI (April 8, 1815), 3.

General Harrison on Front Street.²³

Early publications.-- In 1815 John McLean, mindful of the various societies existing at the time, projected the publication by subscription of a new and valuable collection of tunes and anthems entitled The Western Harmonist, with the following foreword: "Having been for many years in contemplation of this work, he flatters himself that he will be able to furnish the different societies with the most useful tunes and anthems."²⁴

A year later, a similar collection, entitled The Columbia Harmonist, was edited by Timothy Flint.²⁵ Both of these publications were printed by the "Liberty Hall" press, and met the needs of the different singing societies.

In 1816 a choral society, the St. Cecilia, was founded and directed by William Teltow, a German engineer who also built the bridge across the Miami River in Hamilton, Ohio.²⁶ Owing to its social and Bohemian character, it became known as the first musical club of Cincinnati, and its meeting place was the forerunner of the now famous German beer gardens. Unfortunately, this

²³ Leonie C. Frank, Musical Life in Early Cincinnati, p. 5. Cincinnati: Ruter Press, 1932.

²⁴ Liberty Hall, XI (April 8, 1815), 1.

²⁵ Lewis A. Leonard, op. cit., p. 319.

²⁶ Leonie C. Frank, op. cit., p. 7.

society has often been confused with the Appolonian Society, founded by Frederick Amelung.

Newer types of organizations.-- The Haydn Society was organized, and gave its initial concert in the Baptist-Episcopal Church on May 25, 1818.²⁷ This society had the distinction of giving parts of the "Creation," by Haydn, for the first time west of the Alleghenies.²⁸ In the year 1819, which marked the incorporation of Cincinnati as a city, the Episcopal Singing Society was founded. It was a type of organization totally different from its predecessors.²⁹

Other choral organizations that have had some influence in music education include: the First German Society, in 1838; the "Liedertafel," in 1843; and the Gesang and Bildungsverein of German Workmen," in 1846. The last named was also the first organization to admit ladies as members. In 1848 the "Schweizer-verein" was founded; it merged with the "Nordische Saengerbund," which, in turn, merged with the "Maennerchor" in 1857. The programs of these various organizations give evidence of the artistic ability of the choruses, and of the growing refinement of taste on the part of the public at large.

²⁷ Liberty Hall, I (May 25, 1819), 3.

²⁸ Leonie C. Frank, op. cit., p. 9.

²⁹ Lewis A. Leonard, op. cit., p. 319.

Personnel of the early societies.-- The singing societies before 1848 were made up mostly of English, German, Welsh, and Swiss who sang for their own enjoyment and the pleasure of the public as well. In 1848 a group of German choral organizations in the vicinity of Cincinnati jointly presented a program of German folk songs and choral music. As a consequence, a union was formed among the organizations from Cincinnati, Louisville, and Madison, Indiana, resulting in the holding of a "Saengerfest" in June, 1849.³⁰ The festival followed the pattern of the German Saengerfest held in Bavaria to celebrate the blossoming of the grapes.³¹

The second Saengerfest.-- In 1850 the second Saengerfest was held in Louisville. In the following year fourteen societies from Hamilton, Newport, Columbus, Cleveland, Lafayette, Saint Louis, and Detroit participated in a festival, with a chorus of 247 voices. A military band stationed at Newport furnished instrumental music for this festival. In 1857 the well trained chorus of the Welsh Church, under the direction of Ebenezer Evans, was upholding the musical reputation of Cincinnati with an "Eisteddfod" festival.³² A festival with a chorus of nearly two thousand voices was held in 1867, in Saengerhalle, an auditorium

³⁰ Leonie C. Frank, op. cit., p. 21.

³¹ Cincinnati Gazette, XXII (June 3, 1849), 3.

³² Leonie C. Frank, op. cit., p. 15.

erected for the occasion on the site of the present Music Hall. In 1869 Theodore Thomas conducted another Saengerfest in Saengerhalle, featuring the Ninth Symphony of Beethoven.³³ A chronological list of important events in the development of choral music in Cincinnati is shown in Table 1.

May Festival

Plans for the first May Festival were formulated in the spring of 1872 at a dinner in the home of Mrs. Maria Longworth Nichols. It was proposed that the festival follow the general plan of the German festivals, which aimed primarily to unite as many singing societies as possible. Theodore Thomas was selected as the musical director, and his objective was to achieve an equal balance between the orchestra and chorus. He proposed to improve the general atmosphere of the performance by prohibiting the sale of beer in the bar room, which was located under the stage of Saengerhalle.³⁴

Official Plan for the May Festival.-- The first official steps toward organizing the May Festival were taken on September 27, 1872, in the law offices of Goodman and Storer. An executive committee of seven members was appointed, consisting of George Ward Nichols, President; Carl A. G. Adae, Vice-President;

³³ Leonie C. Frank, op. cit., p. 22.

³⁴ H. E. Krehbiel, An Account of the Fourth Musical Festival, p. 13. Cincinnati: Aldine Printing Works, 1880.

TABLE 1

CHRONOLOGICAL LIST OF IMPORTANT EVENTS
IN THE DEVELOPMENT OF CHORAL MUSIC IN CINCINNATI

Decade	Date	Event
1800-1809	1800	First singing school in Cincinnati
1810-1819	1812	United sacred music concert
	1815	The Harmonical Society
	1816	The St. Cecilia Society
	1819	The Episcopal Singing Society
	1819	The Haydn Society
1820-1829	1821	Concert given by three musical organizations under the direction of Charles Fox
	1822	The New Jerusalem Singing Society
	1823	The Euterpean Society
	1824	The Apollonian Society
1830-1839	1832	Concert held in the Second Presbyterian Church for benefit of flood sufferers
	1833	Concert directed by a Mr. Nash
	1838	First German Musical Society, an a capella male chorus
1840-1849	1840	First complete oratorio, the Creation, by the Sacred Music Society
	1843	The Liedertafel
	1844	The Haydn and Handel Society
	1846	Gesang und Bildungsverein Deutscher Arbeiter (first to admit ladies)
	1848	The Schweizerverein
	1848	The Eintracht
	1849	The Turnverein
	1849	The first German Saengerfest
1850-1859	1850	Consolidation of the Schweizerverein with the Nordische Saengerbund
	1852	The Germania
	1856	The Cecilia Society
	1857	Concert given by the Philharmonic Society and the Cecilia Society
	1857	The Maennerchor
	1857	Welsh Festival
1860-1869	1863	The Musical Union
	1864	The Harmonic Society of Cincinnati
	1868	The Orpheus Society
1870-1879	1870	Welsh Choral Society
	1873	May Festival Chorus

John Shillito, Treasurer; Bellamy Storer, Jr., Secretary; and John Church, Jr., George W. Jones, and Daniel B. Fiersen.³⁵

On September 30, 1872, a finance committee, with the Honorable George H. Pendleton as chairman and George W. Jones as secretary, was organized with the understanding that a guarantee fund of \$50,000 must be raised and \$30,000 must be subscribed before any action was to take place.³⁶

Organization of the First May Festival.--- The May Festival Chorus was organized from the many singing societies of Cincinnati and nearby cities. The chorus consisted mostly of the Harmonic Society and the Orpheus Society, besides thirty-four other singing societies of English, German, Welsh, and Swiss origin. The singers formed a group of 1085 voices, of which 640 were from Cincinnati. The orchestra numbered 108 performers.³⁷

The first festival, under the direction of Theodore Thomas, was considered very successful, even though there was a deficit of \$350, which was made up by the members of the executive committee.³⁸

Success of Later Festivals.--- The second festival, held in 1875, was a complete financial success. It left a

³⁵ H. E. Krehbiel, op. cit., p. 13.

³⁶ Ibid., p. 14.

³⁷ Ibid., p. 14.

³⁸ Ibid., p. 15.

balance of \$1,500 in the treasury.³⁹ The third festival, held in new Musical Hall in 1878, was an unprecedented success, with a profit of \$32,000, of which \$5,000 was distributed among the singing societies, and \$15,000 was given toward the debt for the organ in Music Hall. The remaining sum was invested in United States Bonds.⁴⁰

Similar concerts were held periodically thereafter, resulting in one of the outstanding traditions of the city. The May Festivals, from the time of their inauguration to 1942, have been under the direction of Theodore Thomas, Frank Van der Stucken, Frederick Stock, and Eugene Goossens.

Symphony Orchestra

First orchestras.--- The first orchestra (1856) to be organized in Cincinnati, under the direction of Victor Williams, consisted of students from the Eclectic Academy of Music.⁴¹ An orchestra consisting of professional musicians, members of the Philharmonic Society, was organized in 1857, under the direction of Louis Ritter,⁴² having for its purpose "the performance of orchestral compositions by the great masters." However, in a few years it was disbanded. In 1865 a Mr. Andres endeavored

³⁹ H. E. Krehbiel, op. cit., p. 16.

⁴⁰ Ibid., p. 17.

⁴¹ Leonie C. Frank, op. cit., p. 14.

⁴² Ibid., p. 18.

to revive interest in it, but his efforts were in vain. In 1872 the Cincinnati Orchestra, numbering forty instruments, was formed; it was directed by George Brand, with Louis Ballenberg as manager, and Henry Eich as concert master.⁴³ In later years the orchestra was also directed by Michael Brand, who achieved success with the group. A chronological list of important events in the development of instrumental music in Cincinnati is shown in Table 2.

Cincinnati Symphony Orchestra.-- In 1895 a group of women, headed by the Misses Helen Sparman and Emma Roedter, and Mrs. William Howard Taft, raised a fund to be used in presenting outstanding concerts at Pike's Opera House.⁴⁴ There were to be three series of three concerts each. The orchestra, numbering forty-eight performers, was recruited chiefly from the Michael Brand symphonic group. Its conductors were Frank Van der Stucken, Anton Seidl, and Henry Schradieck.

Until 1900, annual concerts were sponsored by the Association of Fifteen Women, presided over by Mrs. William Howard Taft.⁴⁵ She was succeeded by Mrs. Christian R. Holmes, who held the office for thirteen years.⁴⁶ Upon Mrs. Holmes' resignation,

⁴³ Leonie C. Frank, op. cit., p. 20.

⁴⁴ Music in Cincinnati: The Cincinnati Symphony, p. 3.
Cincinnati: Orchestra Association, 1941.

⁴⁵ Ibid., p. 3.

⁴⁶ Ibid., p. 3.

TABLE 2

CHRONOLOGICAL LIST OF IMPORTANT EVENTS
IN THE DEVELOPMENT OF INSTRUMENTAL MUSIC IN CINCINNATI

Decade	Date	Event
1790-1799	1799	Military band, directed by Captain Miller of Fort Washington
1810-1819	1814	The Harmonical Society, an amateur brass band
	1816	Amateur band, headquarters in the home of Frederick Amelung
1820-1829	1824	The Appolonian Society, formed for the creating of a better interest for vocal and instrumental music
	1825	Orchestra of a quasi-professional nature, directed by Joseph Tosso, at the reception for the Marquis de Lafayette
	1829	Concert held in Trollope's Bazaar, given by an instrumental group of twenty-five, six or seven vocalists, and a chorus
1830-1839	1835	The Musical Fund Orchestra Society, directed by Joseph Tosso
1840-1849	1840	Chamber Music Society, headquarters in the home of Scheidler and Louis Rehfuss
	1844	Amateur orchestra of twenty-four instruments of the Eclectic Academy of Music, directed by Victor Williams
1850-1859	1856	First Orchestra, director, Victor Williams
	1856	The Philharmonic Society, first orchestra of professional musicians, directed by Louis Ritter
1860-1869	1865	Revival of the Philharmonic Society by Henry G. Andres
1870-1879	1872	The Cincinnati Orchestra, director George Brand
	1878	The Theodore Thomas Orchestra
1880-1889	1884	The New Philharmonic Orchestra, directors, Michael Brand, John A. Borekhonen, and Henry Schradieck
	1888	The College of Music Symphony Orchestra, formerly the Philharmonic, director Henry Schradieck
1890-1899	1895	The present Cincinnati Symphony Orchestra, director Frank Van der Stucken

Mrs. Charles Phelps Taft was elected president, which post she held until the orchestra became the major project of the Cincinnati Institute of Fine Arts in 1929.⁴⁷ For three seasons the orchestra performed in Music Hall, but it then moved to the Emery Auditorium, where it remained until 1936. In 1936 it returned to Music Hall, owing to the demands for additional space for the audience.

Endowments.-- In the orchestra's first years, the financial support was adequate to meet the operating costs, but later, as the undertaking became more ambitious and costs mounted, annual campaigns for contributions became necessary.

Upon the death of Miss Martha Cora Dow in 1915, a fund known as the Cora Dow Endowment Fund was established for the perpetuation of symphony concerts in Cincinnati.⁴⁸ In 1923 a substantial sum was added to this fund from the estate of Mrs. Nicholas Longworth, who had been an enthusiastic and loyal supporter of the project.⁴⁹ Again, in 1924 the endowment fund was added to from the estate of Mrs. Victoria Hoover.⁵⁰ The estate of the late Herbert Greer French also has left an endowment to the fund. At the present time the orchestra is supported by the Institute of Fine Arts, founded by Mr. and Mrs. Charles P. Taft in 1929.

⁴⁷ Music in Cincinnati, op. cit., p. 3.

⁴⁸ Ibid., p. 3.

⁴⁹ Ibid., p. 4.

⁵⁰ Ibid., p. 4.

Today the orchestra is one of the valued possessions of a city known throughout the world for its fine music, and in a real sense the orchestra is considered as a civic institution.

A New Venture

Early Music Schools.--- The first musical academy in Cincinnati was established in 1815, by James Hoffman at Mrs. Hopkins' on Main Street opposite Columbian Inn. On December 18 the following advertisement appeared:⁵¹

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, violincello, bass drum, cymbals.... Military bands taught accurately and expeditiously, on correct scale, on any of the above instruments with appropriate music..

On January 5, 1815, a Mrs. Lee advertised that music was being taught "at her Female Academy" on Main Street.⁵² Five years later Mrs. Matthews opened a school for the teaching of vocal music for young ladies, the pupils to be accompanied by two or more instruments.⁵³ This school was the first recognition of the fact that music, which until then had been taught as a subject in

⁵¹ Liberty Hall, XII (December 18, 1815), 1.

⁵² Liberty Hall, XI (January 5, 1815), 2.

⁵³ Cincinnati Advertiser, II (February 29, 1820), 1.

an academy, was able to support an institution of its own. Musical training was also offered at Mrs. Grace's "Female Academy" in 1822.⁵⁴

In the year, 1834, the Eclectic Academy of Music was founded by Timothy B. Mason, William Colburn, and Louise Lemaire. The latter was a pianist and oboist. Jacob Burnet was its first president.⁵⁵ Its charter sets forth the following objective: "to promote knowledge and correct taste in music, especially such as are adapted to moral and religious purposes."⁵⁶ In 1840 Victor Williams, a native of Stockholm, became a member of the faculty; he was described as an "Instrumental Professor," and was responsible for the advancement of both orchestral and oratorio music. Later he was identified with music in the public schools of Cincinnati.

The founding of more advanced musical institutions.--- The emphasis on music in the schools was accompanied by the founding of institutions for broader musical learning. Among the most famous schools for such training were the Cincinnati Normal Academy of Music, the Cincinnati Music Institute (directed by Hattie E. Evans), the Louis Ehrgott School of Music, the Cincinnati Music School, the School

⁵⁴ Cincinnati Advertiser, II (July 23, 1822), 4.

⁵⁵ Lewis A. Leonard, op. cit., p. 321.

⁵⁶ Leonie C. Frank, op. cit., p. 13.

of Voice Training (directed by B. F. Foley), the Ohio Conservatory of Music, and the Metropolitan School of Music (directed by Winthrop Smith Sterling). In 1878 Dora Nelson founded a College of Music, which for a time was well known but no longer exists.

The two musical institutions that have played the most important role in the cultural life of Cincinnati, both of which are still in existence, are the College of Music of Cincinnati, founded in October, 1878, and the Cincinnati Conservatory of Music, founded in 1867 by Clara Baur. The present Metropolitan School of Music is devoted to the musical advancement of the Negro race.

A chronological list of important events in the development of schools of music in Cincinnati is presented in Table 3.

Public School Music

Music in the Curriculum.-- A report by Calvin E. Stowe, made in 1836, concerning the use of vocal and instrumental music in the schools of Germany, had a marked influence in placing music in the curriculum of the Cincinnati school system. This action on the part of Cincinnati followed closely a similar movement in Boston by Lowell Mason:

In the promotion of public school 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.⁵⁷

Leaders in school music.-- Music was introduced into the

⁵⁷ Edward Birge, History of Public School Music in the United States, p. 63. Philadelphia: Oliver Ditson Co., 1937.

TABLE 3

CHRONOLOGICAL LIST OF IMPORTANT EVENTS IN THE
DEVELOPMENT OF SCHOOLS OF MUSIC IN CINCINNATI

Decade	Date	Event
1810-1819	1815	Mrs. Hopkins' Department of Music established by James Hoffman
	1815	Mrs. Lee's Female Academy
1820-1829	1820	Mrs. Matthews' School of Voice
1830-1839	1831	Nash's Musical School
	1834	The Eclectic Academy of Music
1860-1869	1867	Cincinnati Normal Academy of Music
	1867	Cincinnati Conservatory of Music
1870-1879	1877	Academy of Music, director P. P. Livanorsky
	1878	Dora Nelson's College of Music
	1878	College of Music of Cincinnati
	1878	Cincinnati Music Institute, director, Hattie E. Evans
1880-1889	1880	David Davis School of Music
	1881	Cincinnati Music School, founded by George Schneider
	1882	Louis Ehrgott School of Music
	1884	Leopold Littmann School of Languages
	1887	New Music School of Cincinnati
1890-1899	1891	Tusculum Music School
	1894	Edwin W. Glover Piano School
	1894	School of Voice Training, director B. F. Foley
	1895	Berold-Seiler Music Studio
	1897	Auditorium School of Music. In 1902 changed to Ohio Conservatory of Music
	1898	Doerner Piano School
	1899	Alchin Conservatory of Music
	1899	Sternberg School of Music
1900-1909	1903	Metropolitan School of Music, director, Winthrop Smith Sterling

Cincinnati school system in 1845, with William F. Coburn as the first teacher.⁵⁸ Charles Aiken, who, next to Lowell Mason, was considered as one of the great pioneers of public school music, succeeded Coburn in 1848. He compiled the Cincinnati Music Readers for the elementary schools, the High School Choralist, and the Choralist's Companion.

In 1857 Cincinnati brought to the city Luther Whiting Mason to introduce music in the primary grades.⁵⁹ While he was in Cincinnati, Mason undertook the translation of the primary music books of Christian H. Hohmann, who was a follower of Pestalozzi. Later Mason edited the National Music Course, which received wide recognition and exerted international influence. This work became a model for future publications along similar lines.

In 1879 G. F. Junkelmann became superintendent of music. He was followed in 1900 by Walter H. Aiken, who, besides being in charge of music for the local school system, edited the Willis Collection of School Songs. He taught at the University of Cincinnati, and also trained the school children to take part in the May Festival.⁶⁰ In 1930 Aikin was succeeded by Ernest G. Hesser, who in turn was followed in 1936 by Frank C. Biddle.

⁵⁸ Edward Birge, op. cit., p. 65.

⁵⁹ Reba Robertson, "Musical History of Cincinnati," pp. 8-11. Unpublished Master's thesis, Cincinnati Conservatory of Music, 1941.

⁶⁰ Edward Birge, op. cit., p. 95.

Summary

The influence exerted by European artists played a decisive role in Cincinnati and the United States, for there were few if any musicians here who could compare in ability with those from abroad. The interest in music in Cincinnati was due to individuals who were trained elsewhere but migrated to Cincinnati for the purpose of teaching music. In tracing the musical development of Cincinnati from the first notes of the band from Fort Washington, through the choral organizations, orchestral programs, visiting artists, and the music schools, there is evident a remarkable growth that has given to Cincinnati her present place of pre-eminence among mid-western cities in the field of music.

CHAPTER III

THE FOUNDERS: REUBEN R. SPRINGER, GEORGE WARD NICHOLS, AND MARIA LONGWORTH NICHOLS

Introduction

This chapter discusses the lives of the founders of the College of Music of Cincinnati. It deals with: (1) Reuben R. Springer, benefactor of the College of Music; (2) George Ward Nichols, founder of the College of Music; and (3) Maria Longworth Nichols.

Reuben R. Springer, Benefactor of the College of Music

Early life.--- Reuben R. Springer (Figure 1) was born in Frankfort, Kentucky, November 16, 1800. He was the son of Charles and Catherine Springer. His father was a native of the West Virginia territory, and his mother came from Princeton, New Jersey. In early life Reuben R. Springer had little opportunity for a formal education, and at the age of thirteen he went to work as a clerk in the local post office, where he succeeded his father as postmaster. In 1816 Springer became a clerk on the river steamer, George Madison, plying between Louisville and New Orleans. He worked hard, saved his money, and when the opportunity presented itself became an employee on the steamer, George Washington, owned by the firm of Taylor, Kilgour and Company, located in Cincinnati. This firm



Figure 1.-- Photograph of Reuben R. Springer, Benefactor of the College of Music of Cincinnati, Taken About 1880.

was a wholesale grocery and merchandise company that enjoyed a virtual monopoly in this region. "These were the halcyon days of such ventures before the time of 'drummers' or traveling salesmen."¹

Shipping from the East was done either by stage coach, which was hazardous and costly, or by boat, which was cheaper. The river trip, however, was long, requiring two months. Owing to the central location of Cincinnati and to ownership of its own boats, the firm of Taylor, Kilgour, and Company had the cream of the carrying trade. As a result the company prospered, and its members were enriched within a short time.

Business career.-- In 1830 Reuben Springer married Miss Jane Kilgour, the daughter of Henry Kilgour. Springer succeeded his father-in-law as a member of the firm.² These two events were, perhaps, the most important in his life. His close application to business impaired his health, and in 1840 he was obliged to retire from active business. The concern was dissolved, all members retiring rich. Reuben Springer lived at Seventh and Plum Streets, near all the property in which he had an interest. His residence was located only a block from St. Peter-in-Chains Catholic Church, to which he belonged.

¹ The Golden Jubilee Souvenir, 1878-1928, p. 57.
Cincinnati: Cincinnati Music Hall Association, 1928.

² C. F. Goss, Cincinnati, The Queen City, Vol. I, p. 246. Chicago: Clark Co., 1912.

Personal qualities.-- Springer's rise from early poverty and obscurity to later riches and distinction was a typical Horatio Alger story, but this transformation was not due to mere chance. General J. H. Bates, his lawyer and life-long friend, said of Springer:

He was the most methodical man I ever saw. He was systematic in everything. He was emphatically a man of method, had a place for everything, a time for everything, and a system in all the conduct of his affairs. Often his dignity lent a coldness to his character, which may have been nothing more than modesty and a quiet self-respect.³

Robert Burns, one of his clerks, declared: "He was far from being a hail fellow, well met. He had a calm dignity and a quiet approach."⁴ These two qualities gave the impression of coldness, later described as simplicity.

Reuben Springer was not a genius or talented, nor was he an extraordinary young man.⁵ His youth had been uneventful. As a young man he was modest, quiet-mannered, and non-religious. He was deliberate, methodical, pleasant, cautious, and exact. Endowed with a strong will and excellent common sense, his firm purpose was to make a fortune and establish himself in life,

³ The Golden Jubilee Souvenir, 1878-1928, p. 58.
Cincinnati: Cincinnati Music Hall Association, 1928.

⁴ Ibid., p. 58.

⁵ William S. Groesbeck, "In Memoriam," Address at the Memorial Services in Honor of Reuben Springer, January 11, 1885, p. 13.

safe and respectable.⁶ He did not idle away his time or depend upon luck or accident.

Interests of Reuben Springer.-- Retiring at the very prime of life, he devoted the remainder of his career to his church, to travel, to patronizing the arts, and to practical philanthropy.

Springer as a capitalist.-- At his retirement, Springer invested his money in land, houses, street and steam railroad stocks, banks, and concerns dealing with gas. He never purchased an idle plot of land, for his principle was that his capital must yield rents or dividends. It is interesting to note that all his investments in real estate were in Cincinnati. His purchases were never speculative, neither were they made in the hope of extravagant remuneration. Springer was not adventurous or inclined to embark on new enterprises; he preferred those already established and tested.⁷

Private life of Reuben Springer.-- He viewed marriage as a sacred contract and a sacrament to be observed as such. His home was bright, cheerful, attractive, and contained numerous objects of art and painting. He entertained frequently, until his wife was stricken with paralysis in 1856. From then on he did not entertain or attend any entertainments. From the day on which she was stricken until her death, Springer spent every

⁶ William S. Groesbeck, "In Memoriam," Address at the Memorial Services in Honor of Reuben Springer, January 11, 1885, p. 14.

⁷ Ibid., p. 17.

evening at her bedside.

Religion of Springer.-- At the time of his marriage Springer had no religious affiliation, but he did attend church with his wife, a Roman Catholic. He later became a sincere and devoted adherent of that faith. Springer always attended church, no matter if at home, on a business trip, or seeking relaxation. The Most Reverend Archbishop Elder said of him that: "He knelt in the privacy of his home, every morning in supplication and every evening in thanksgiving."⁸

General character.-- Springer was careful of his personal appearance, and his manners were quiet, pleasing, and gentle. Comfort rather than luxury characterized his mode of living. Springer was temperate and considerate in his dealings with people, always quick to undo any wrong that he unwittingly might have done.^{8a}

Springer as a Philanthropist.-- Springer's charities began early and continued throughout his life, including the Church, educational institutions, orphans, widows, and hospitals. He was a friend of the poor, as well as a public benefactor; he gave in charity, not blindly or for display, but to obtain the best results. Springer's donations had a two-fold purpose; namely, the instruction and entertainment of the general public,

⁸ Catholic Telegraph, LIV (December 18, 1885), 4.

^{8a}

William S. Groesbeck, "In Memoriam," Address at the Memorial Services in Honor of Reuben Springer, January 11, 1885, p. 21.

and the relief of the destitute, the poor, and the aged. Race, color, and creed were no obstacles to his bounty.

The true analysis of his character, however, cannot be found by confining ideas to the consideration of his charities alone, wide as their scope was. His whole nature impelled him to seek a loftier plane, that of philanthropy—not individual philanthropy, that is sometimes akin to selfishness, nor that pharisaical evil which induces a man to give that his name alone may be glorified, but the living sort that, while its possessor gives, and gives liberally, still enforces upon him the necessity of so applying his gifts that others will follow and so discover for themselves the in-born beauty of his exceptional talent.⁹

As to his philanthropies, he kept no record, and once, when questioned, he replied: "I give when called upon. I cannot tell what I have given. I make no record of my gifts."¹⁰ Yet these gifts are said to have approached \$30,000 a year.^{10a}

Cultural interests of Springer.— Reuben Springer was a man of culture, with an unusual appreciation of art. During his travels in Europe, he collected many valuable paintings and works of art. This taste probably led him to encourage the erection of the spacious Music Hall.¹¹

Springer's home housed many of the finest paintings of the French and German schools. He not only gave a great many paintings to the Art Museum, but he aided it financially. Springer made many financial contributions toward the building of the

⁹ Cincinnati Enquirer, XLII(December 14, 1884), 12.

¹⁰ The Golden Jubilee Souvenir, 1878-1928, p. 62.
Cincinnati: Cincinnati Music Hall Association, 1928.

^{10a} Ibid., p. 60.

¹¹ Catholic Telegraph, VIII (December 11, 1884), 4.

present St. Peter-in-Chains Church, situated at the corner of Eighth and Plum Streets, and donated to it the celebrated painting of St. Peter in Chains, by Leonardo da Vinci, and Carl Von Mueller's Assumption of the Virgin.

Death of Reuben Springer.--- Springer died on December 10, 1884. At his funeral, the Most Reverend Archbishop Elder said: "In all his works of business, or charity, and of general benefaction, and in all his relations of political, social, and domestic life, he acted according to judgment, not by impulse or caprice."¹²

At a meeting of the Common Council of the City of Cincinnati, held on Thursday, December 11, 1884, the following preamble and resolutions were unanimously adopted:

We meet to mourn the loss to our country and our municipality of a man who, though holding no public office, has claim to our official recognition as a public benefactor.

REUBEN SPRINGER

is no more, but he lives in the works of his bounty, and his memory will be forever cherished in the hearts of a grateful people. His hand was always ready to distribute in deed of public and private charity, and in the furthering of art, those riches which years of toil and a kind Providence had given him, and which he had so invested as to provide employment for the mechanic and laborer. His mortal days are ended, but his career of usefulness will go on, forever widening in its effects. A place of honor is due to him in the records of our city.

¹² Catholic Telegraph, VIII (December 16, 1884), 4.

George Ward Nichols, Founder of the College of Music

Early life.-- George Ward Nichols (Figure 2) was born in Fremont, Mt. Desert, Maine, in 1837. He has been described as "small in person but great in will."¹³ His father and paternal grandfather were sea captains. His father and mother were patriotic and cultured persons, who sought to provide the best of educational opportunities for their son. Nichols studied painting in New York and in Europe under Thomas Couture. He became art critic for the New York Evening Post. Later, Nichols was active in the political and military struggle that accompanied the organization of the state of Kansas. On April 25, 1862, he entered the Union Army as a captain and served on the staff of General Fremont. In the course of the war, he was made aide-de-camp on the personal staff of General Sherman. After Nichols' resignation from the army as lieutenant of volunteers, he came with General Sherman to Cincinnati where, it seems, he found his life's work.

After the war Nichols finished the compilation of The Story of the Great March, narrating Sherman's campaign through Georgia and the Carolinas.¹⁴ He was the author of two other well-known publications, namely, Art Education Applied to Industry,

¹³ G. L. Howe, One Hundred Years of Music in America, p. 844. Chicago: W. B. Conkey, 1889.

¹⁴ Henry A. Ford, History of Cincinnati, Ohio, Vol. I, p. 252. Cleveland: L. A. Williams and Co., 1881.



Figure 2.-- Photograph of George Ward Nichols, Founder of the College of Music of Cincinnati, Taken about 1883.

and Pottery: How It Is Made: Its Shape, and Decoration.¹⁵

In 1868 Nichols met and married Maria Longworth, daughter of Joseph Longworth. Maria Longworth Nichols later founded what has since been known as Rockwood Pottery.

General character.-- George Nichols was a born promoter, with a remarkable executive capacity, determination, and self-confidence. He was never accused of recklessness, but he did practice the old adage, "nothing ventured, nothing won."¹⁶ He was especially ingenious in the management of people. Colonel Nichols was insistent, and seemed at times overbearing and ruthless in pushing forward his projects, but he was fair and honest, and recognized the rights of others.

It is difficult to secure elaborate data on the life doings of George W. Nichols, for the reason that he talked little of himself. Peculiar to a degree, he would rather be misunderstood than attempt explanation of his plans, declaring that personal vindication, either by word of mouth or written declaration, weakened a man and the cause he was endeavoring to uphold in the eyes of the public.¹⁷

Jacob D. Cox said of Nichols:

Colonel Nichols met his full share of criticism of this sort, but I am sure I speak the opinion of all who really knew him well when I say that it was very rarely the case that we did not soon learn that he was right, and that his was the true method

¹⁵ Lewis A. Leonard, Greater Cincinnati and Its People, Vol. II, p. 515. New York: Lewis Historical Publishing Co., 1927.

¹⁶ Jacob D. Cox, "In Memoriam," Address at the Memorial Services in Honor of George Ward Nichols, March 4, 1887, p. 18.

¹⁷ Cincinnati Enquirer, XLIII (September 16, 1885), 4.

of securing the success he aimed at. The result was that his career often seemed to those about him too full of his own individuality for the most comfortable enjoyment of easy social friendship.¹⁸

He was an inventive genius, and possessed an unusual capacity for organization, joined with facility in execution, qualities that are rarely found so happily combined in one individual. Nichols neither asked advice nor sought constructive criticism, but offered his results as justification, and he answered his critics by renewed labors, which were usually crowned with success.

Nichols was known to be domineering and a good hater, and never forgave those who opposed him in the May Festival Association. There is no desire to hold George Ward Nichols up to view as a perfect man. Judged by his public record, George Ward Nichols stood far in advance of his fellows, and we shall never look upon his like again.¹⁹

Of his interest in music and art, it has been said that:

His devotion to music and art in general never failed, even in the face of difficulties and the jealousies of those who sacrificed principle for personal consideration. He would stand alone in an enterprise, and still win the day. But his courage made him a host of friends, and he had the satisfaction of seeing the College of Music, of which he was the founder, established on a solid foundation where the jealousy of faction could no longer do it harm.²⁰

Interests.-- His sympathetic appreciation extended to the fields of painting, sculpture, and music. In both music and

¹⁸ Jacob D. Cox, "In Memoriam," Address at the Memorial Services in Honor of George Ward Nichols, March 4, 1887, p. 20.

¹⁹ F. E. Tunison, Presto: From the Singing School to the May Musical Festival, p. 69. Cincinnati: E. H. Beasley and Co., 1888.

²⁰ Commercial Gazette, XLV (September 16, 1885), 6.

painting he had an especial interest, and he was quite gifted in the use of pencil and brush. Nichols was instrumental in the founding of the School of Design, which in 1871 was a part of the University of Cincinnati. In 1884 this department was transferred to the Art Museum.

George Ward Nichols was a critic and patron of all the arts, but he was most interested in music. He was always looking for an opportunity to provide music for all classes of people. For the most cultivated, critical ears he provided classical music that challenged their latent talents and enriched the imagination. For the masses who had less training, but who loved music, he preferred to present types of music that had a harmonizing effect on human reactions.

He was president and manager of the Harmonic Society of Cincinnati, which gave a series of concerts each year and, in turn, aroused interest in the organization of the May Festival Association in 1872, with the first May Festival held in 1873. To the public the May Festival meant the possibility of enjoying good music. For Nichols it meant not only bringing a dozen societies with their petty jealousies into a unified whole, but the opening of the way to a greater goal, namely, the establishing of a school of music.

Through his encouragement and methodical work, the May Festival, of which he was president, was placed on a self-sustaining basis. His untiring efforts assured the building, in

1878, of Music Hall, with its massive organ. The hall and the organ, which was designed by Ben Pitman, assisted by Henry and William Fry, were dedicated on May 14, 1878.²¹

Death of George Ward Nichols.-- After an illness of many months, Nichols died on September 15, 1885. In memory of his far-sighted and effective leadership, the board of trustees of the College of Music offered the following memorial:

This brief record is made in sincere and grateful appreciation of his worth as a friend and citizen, of his wise administration of the affairs of the College, of his courage and tireless industry, and of his large and commanding influence in many enterprises that have added to the prosperity of the city, and the culture and pleasure of the people.

His zeal for the welfare of the College was steadfast and unmingled with any selfish or personal motives. The latter years of his life were entirely devoted to the institution he founded and loved so earnestly, and it is due to his genius and faith that it now occupies so eminent and prosperous a position. This will be especially remembered as an honorable service for the public.

The influence of the master spirit of George Ward Nichols will long be felt in the administration of the College, and will encourage those who may be called to assume the great work he has now so peacefully laid down forever. This record is a loving tribute to the memory of a friend and associate, esteemed and respected, whose strength of character, far-seeing judgment, and hopeful labors founded and nurtured an institution that will honor his name so long as good and useful deeds are appreciated among men.²²

Nichol's passing received national attention:

The late Colonel George Ward Nichols, of Cincinnati,

²¹ Sister Mary Agnes McCann, The History of Mother Seton's Daughters, Vol. III, pp. 137-138. New York: Longmans, Green and Co., 1923.

²² Report of the Executive Committee. College of Music of Cincinnati Records, September 16, 1885.

was as public spirited a citizen as any community in this country possessed. Few men ever did more for their city in self-sacrificing and absolutely unremunerative toil.²³

Friendship between Springer and Nichols.--- In personality there was a decided contrast between Springer and Nichols.

Springer was shy, modest, devout, and retiring. Nichols, on the other hand, was domineering, tactless, and a patrician of a somewhat olympian stature. The divergent individualities of George Ward Nichols and Reuben Springer were closely cemented by the warm ties of personal friendship and mutual association in their efforts to further the development of music in a growing community.

Jacob D. Cox, in speaking at the memorial services for Colonel Nichols, said:

The two men worked with one heart and one mind, with a mutual confidence and mutual regard as beautiful as it is rare.²⁴

All the liberality and modest benevolence of the one would have been incomplete without the skillful planning and the indomitable courage and labor of the other.²⁵

So quickly did he follow to the grave the man who was almost a father to him, that it would not be hard to believe that the fore-ordained task of both was the solid foundation of the College, and that they were called away together when this work was done, so that their memory might always be united as faithful co-workers in a single appointed duty, neither being able to go on without each other.²⁶

²³ Harper's Weekly, XXIX (September 26, 1885), 631.

²⁴ Jacob D. Cox, "In Memoriam," Address at the Memorial Services in Honor of George Ward Nichols, March 4, 1887, p. 20.

²⁵ Ibid., p. 14.

²⁶ Ibid., pp. 14-15.

Of Reuben Springer, Cox spoke as follows:

Yet for ten years, he was Colonel Nichols' most intimate friend and counsellor, as well as backer in his good work, and the mutual affection and confidence so steadily grew, that in their later years, as I have already intimated, the relationship seemed more like that of father and son than common friendship.²⁷

Maria Longworth Nichols.— Colonel Nichol's wife was a woman of remarkable talents, as well as an individual of persistence and tireless energy. She was a student of painting, and won gold medals at the Paris Exposition of 1900 for her artistry in pottery and metals. Mrs. Nichols aided and actively promoted the founding of the College of Music, the building of Music Hall, the promotion of the May Festival, and the establishment of the Art Museum. She was also instrumental in the founding of Rookwood Pottery.

Her energy, vision, and ideas, joined with the executive ability of her husband and the philanthropic generosity of Reuben Springer, made possible in Cincinnati a golden age of music during the eighteen-seventies.

Summary

Reuben Springer rose from a humble beginning to success

²⁷ Jacob D. Cox, op. cit., p. 26.

and fortune. His life was characterized by prudence, simplicity, and a remarkable generosity. His spirit of philanthropy contributed in large measure to the founding of the College of Music.

George W. Nichols, though domineering, was most interested in the promotion of the art of music for the masses. He was president of the Cincinnati May Festival Association, and was the first president of the College of Music of Cincinnati.

The close friendship of Springer and Nichols, though the men were opposite in temperament, was characterized by their mutual interest in the development of music. Aided in their efforts by the zeal of Maria Longworth Nichols in the promotion of the fine arts, these men, through their combined acumen and benefactions, quickened the musical life of Cincinnati and laid the foundations for the College of Music.

CHAPTER IV
FORMATIVE PERIOD, 1878-1903

This chapter deals with events in the history of the College of Music of Cincinnati during its first twenty-five years. The topics discussed are: (1) administrative developments: general statement; (2) origins of the College; (3) biography of the first musical director; (4) administrative developments, 1878-1880; (5) endowments; (6) growth of physical plant; (7) administrative developments, 1885-1890; (8) the regime of Frank Van der Stucken; and (9) musical achievement during the early years of the College.

Administrative Developments: General Statement

Administrative control of the College.-- The College of Music has undergone a succession of administrative changes during its history. These changes must be understood in order to follow the development of the institution. Because they are somewhat involved, each of the three chapters devoted to a chronological account of the College during a certain period (Chapters IV, V, and VI) is prefaced with a brief statement outlining the main developments in administrative control during the period covered.

The present chapter deals with the first twenty-five years of the College, from 1878 to 1903. When the College was opened, it was under the control of the Board of Trustees, headed by its President, George Ward Nichols. A Musical Director, Theodore Thomas, was at once appointed. Nichols and Thomas early disagreed.

as to the scope of the latter's responsibilities and Thomas resigned in 1880. No successor to Thomas was appointed at that time, and Nichols carried full administrative responsibility for the College as President of the Board until his death in 1885. His successor as President was Peter Rudolph Neff, who continued to carry full administrative responsibility until 1897. At that time three positions were created and appointments made as follows: Dean of the Faculty and Director, Frank Van der Stucken; Assistant Dean, W. S. Sterling; Assistant to the Director, A. J. Gantvoort. Neff continued to serve as President for one year, resigning in 1898. He was succeeded in this office by William McAlpin, who served until 1903. In 1901 Van der Stucken resigned as Dean and Director, but remained as a faculty member and Honorary Dean. Sterling was elected Dean to succeed Van der Stucken. At the close of this period McAlpin was President, Sterling was Dean, and Gantvoort was Assistant Dean.

The foregoing statement is intended for orientation. Details as to the administrative changes which have been outlined are provided in the remainder of this chapter.

Origins of the College

Growing sentiment for a musical school.-- Early in 1878 Colonel George Ward Nichols and Reuben Springer brought to the attention of a few of their friends the fact that there was no provision in Cincinnati for study of music in terms of a well-rounded program that would compare favorably with the opportunities available in Europe.

Seventeen years later a report of the Board of Trustees of the College of Music, with reference to the period of its founding, stated:

Good private teachers had always found appreciation in the Queen City, but there was no musical atmosphere such as is produced by a large concourse of professors and students of the various branches of music. There were no facilities for instruction in normal classes, solfeggio classes, ensemble classes, prima vista classes, or orchestral classes, and no opportunity for the critical study of harmony, composition, or orchestration. For the study of the organ, the noblest of instruments, there were no advantages whatsoever.¹

¹ "Minutes of the Board of Trustees Meetings, The College of Music of Cincinnati, January 19, 1895," pp. 1-2.

The development of a new enterprise.-- Strange as it may seem, the College of Music of Cincinnati owes its origin, not to musicians primarily, but to laymen imbued with a desire for promoting the cultural interests of Cincinnati. Motivated by the dearth of opportunities for following a complete curriculum in musical education, Colonel Nichols and Reuben Springer, with their enterprise and wealth, and with the sympathy and encouragement of their associates, determined to create the atmosphere and to provide appropriate facilities in music by the adoption of a simple plan. In brief, the plan was: first, to establish a College of Music; second, to gather successful teachers from all parts of the musical world; third, to make the position of professor in the field of music so attractive and desirable as to command the services of the most eminent men. In this manner the problem of first importance, that of securing an excellent faculty, would be solved. There remained the consideration of the material aspect of the venture. The generous promoters of the enterprise decided that, by means of a handsome endowment, ownership of suitable buildings, and exemption from taxation, the College of Music could become an institution in which a musical

education of the highest merit and most comprehensive character could be obtained at a minimum cost to the student.

The College of Music incorporated.-- On August 16, 1878, a meeting of the stockholders was held at Pike's Opera House, to elect five directors who would also act as incorporators. Those elected were Reuben R. Springer, John Shillito, Jacob Burnet, Jr., George Ward Nichols, and Peter Rudolph Neff.² At this meeting, the articles of incorporation were filed, stating that the name of the school should be the College of Music of Cincinnati, with the following objectives:

It is the aim of the College to impart instruction, theoretically and practically, in all branches of musical education. The plan of instruction adopted is intended to give to the student who wishes to become a professional musician, a methodical, scientific, and complete education, and is of great advantage to the amateur who wishes to learn one or more special branches of the art and science of music. While this most advanced and thorough instruction will be given in the College, it is intended also to take young girls and boys, or any person who has never been taught the art of music. Teachers will be employed, who are able to execute as well as teach.³

Plans crystallized.-- Colonel Nichols presented a letter, to be sent to Theodore Thomas, inviting him to make Cincinnati his home and to accept the directorship of the College of Music of Cincinnati. The letter stated that the school was designed to become a musical institution equal in excellence to any in Europe.

² "Minutes of the Stockholders Meeting, the College of Music of Cincinnati, August 16, 1878," p. 1.

³ Preliminary Circular of Information, the College of Music of Cincinnati, p. 3. Cincinnati: Robert Clarke and Co., 1878.

The letter of invitation assured Thomas that:

We recognize your special fitness for a trust so important, and believe, if you accept, that you will be taking another step forward in the noble work of musical education, to which your life has been so successfully devoted.⁴

In the afternoon immediately following their election, the directors of the newly-formed College of Music of Cincinnati met again. Colonel Nichols was elected President, Peter R. Neff was named Treasurer, and J. Burnet, Jr., was elected Secretary.⁵

Theodore Thomas at once accepted the invitation tendered him, and in a letter dated August 20, 1878, said:

This project is a step in the right direction, and Cincinnati is the place in which to begin. The formation of a College such as you propose realizes one of my most cherished hopes, and I shall work hard to make it superior in all branches of musical education.⁶

A new career.-- Through the influence of Reuben Springer, of Colonel Nichols, and of Mrs. Nichols, Theodore Thomas assumed the directorship of the College of Music under a five-year contract. Thomas believed that the school would be just the institution he had desired for the cultivation and diffusion of knowledge of good music. In the beginning Thomas played the violin in the chamber concerts, but he later gave up this practice because of his manifold and engrossing duties.

⁴ "Minutes of the Stockholders Meeting, the College of Music of Cincinnati, August 16, 1878."

⁵ "Minutes of the Stockholders Meeting, the College of Music of Cincinnati, August 16, 1878."

⁶ Letter to the Board of Directors from Theodore Thomas, dated August 20, 1878.

Administrative authority.— At its inception the capital stock was \$50,000, which was held in shares of \$50.00 each. Seven directors managed the business affairs of the College of Music, and were elected annually by the stockholders. The board elected its own president, treasurer, and secretary. These three attended to the business of the enterprise, and appointed the musical director, who was to assume the entire responsibility for instruction, nominating the professors, arranging the course of study, and regulating the discipline of the institution. The persons at the head of the administrative board of the institution were all business men of exceptional ability, who worked for the success of the school because of their deep interest in music as an avocation.^{6a}

Musical Background of the First Director

Early history.— Theodore Thomas (Figure 5) was born in Esens, East Friesland, on October 11, 1835. His father was a town musician. In 1845 Thomas came to America, where he played the violin in theaters and in a French dancing school. He played second horn in the navy with his father. Thomas concertized in the South as "Master T. T."⁷ engaging in varied experiences. He tacked the posters before a concert, collected the entrance fees, and then went to the front of the hall to give the concert.

Musical affiliations.— Returning to New York from this

^{6a} The Golden Jubilee Souvenir, 1878-1928, p. 67.
Cincinnati: Cincinnati Music Hall Association, 1928.

⁷ Rose Fay Thomas, Memoirs of Theodore Thomas, p. 8.
New York: Moffat, Yard and Co., 1911.



Figure 3.-- Photograph of Theodore Thomas,
First Musical Director of the College of
Music of Cincinnati, Taken about 1878.

tour, Thomas became a member of the orchestra of the German Theatre. In 1855 he joined William Mason in a series of chamber recitals. As first violinist of the Italian Opera Company, he accompanied both Jenny Lind and Henrietta Sontag. Later Thomas became violinist for a string quartette formed by Mason.

In 1864 Theodore Thomas began his first series of "Thomas Symphony Soirees." This venture led to his appointment to the directorship of the Brooklyn Philharmonic Orchestra. Later he formed his own orchestra, known as the Theodore Thomas Orchestra, which he took on a tour. Its itinerary included Cincinnati.

Thomas' reputation as a musician of note was becoming well established. He had demonstrated his ability before Cincinnati audiences during his various appearances here with his orchestra, and as director of the Cincinnati May Festival.

Opening of the College of Music of Cincinnati

A new Institution.-- The College of Music was formally opened on October 14, 1878, only two months after its incorporation. Theodore Thomas was its musical director, and George Ward Nichols its first president.

The first location of the College of Music was in Dexter Hall, a part of the greater Music Hall. This was named after Julius Dexter, who was active on behalf of the College of Music.⁸ Dexter Hall was one hundred and twelve feet long,

⁸ Cincinnati Commercial Festival Extra, XXXVIII (May, 1878),
2.

forty-six feet wide, and thirty feet high, with commodious adjoining rooms. It rented for \$600 a month for the six months of winter, and \$250 a month for the remainder of the year.⁹

In 1879 plans were made for the use of the McMicken building at the University of Cincinnati for the summer, but later these plans were dropped for unknown reasons.¹⁰

Administrative Developments, 1878-1880

Varying views.-- From the beginning there was a silent misunderstanding between Theodore Thomas and Colonel Nichols. Nichols was somewhat tenacious in his opinions, but did not impose them upon Thomas when they pertained to purely musical matters. On the other hand, Thomas was impulsive and impetuous, and thoroughly devoted to his art.¹¹ Both men were zealous, industrious, sincere, and unselfish, and had at heart the best interests of the College of Music.¹² No obstacle seemed too great when the success of the school was concerned. On the other hand, they disagreed as to the best course to pursue to achieve this success.

In February, 1880, Thomas submitted to the Board of

⁹ College of Music Catalogue, 1879-1880, p. 30. Cincinnati: Robert Clarke and Co., 1879.

¹⁰ "Report of the Executive Committee, The College of Music of Cincinnati, May 8, 1879."

¹¹ Cincinnati Enquirer, XXXVIII (March 6, 1880), 4.

¹² Cincinnati Enquirer, XXXVIII (March 4, 1880), 4.

Directors certain recommendations, which were not acted upon favorably. In a letter to A. T. Goshorn, chairman of the board, Thomas stated that, in the first place, the school year could not be divided into more than two terms; second, he desired a guarantee fund of \$5,000 to \$10,000 for a permanent orchestra; third, he did not wish to be an assistant or associate director, but desired to be entrusted with the exclusive direction of all the departments of the school, and not to be in name only the director of the College of Music of Cincinnati.¹³

Recommendations rejected.--- The directors were opposed to a division of the school year into two terms, because of its effect upon poor students. They preferred a school year of four terms, in view of the financial obligations involved in the payment of fees. They thought that the two-term arrangement would result in a loss of patronage and revenue. Thomas, however, wanted a school year of two terms, because such an arrangement would entail less loss of time in examining pupils on entrance to the school.

The board felt impelled likewise to reject the request of Thomas for a guarantee fund for the musicians of the orchestra. This refusal was due, in the first place, to the tremendous success that Thomas attained with the ever-changing personnel in the orchestra (advanced students were used to a great extent) and, secondly, to the difficulty in raising the money for such an expenditure in

¹³ Letter to A. T. Goshorn, Chairman of the Board, from Theodore Thomas, dated February 27, 1880.

excess of the college revenue.

Concerning the third point at issue, the usual duties and powers of a director, the chairman of the board wrote:

Your present powers far exceed those ordinarily exercised by such officers. It is not common for the Board of Trustees to appoint professors on the sole recommendations of the director, as we do upon yours. It is not common for a director to dispense with faculty meetings, and conduct and direct the whole scheme of study in all departments as you do. Your powers, as exercised, are more nearly autocratic than those at the head of the instruction department of any college of the country, and we have recognized the propriety of this in the organization of the College of Music.¹⁴

Thomas thought that he could be president of the institution, with the assistance of a secretary and a clerk for a few days only at the opening of each term.¹⁵ In the correspondence between the board and Thomas, no mention ever was made of Colonel Nichols, yet there was distinctly involved a clash of two personalities. Both Thomas and Nichols desired to direct the policies of the school. These conflicting ambitions led to an unfortunate altercation.

Animosities of the most bitter kind were enkindled. Trivialities were taken up and harped upon by the friends of both sides with equal mendacity and each one hugged his prejudices close, as though in fear that in an unguarded moment he might be made the victim of mediation. As always, there were two sides to the question in issue, and had it not had to do with music, an amiable settlement might have been within the limit of possibility.¹⁶

¹⁴ Letter to Theodore Thomas from the Board of Trustees, dated March 2, 1880.

¹⁵ Letter to A. T. Coshorn, Chairman of the Board of Trustees, from Theodore Thomas, dated March 1, 1880.

¹⁶ F. E. Tunison, Presto: From the Singing School to the May Musical Festival, p. 68. Cincinnati: E. H. Beasley and Co., 1888.

Actually, the grievance of Thomas was not against the College of Music, but against Nichols, who was domineering.

Tunison declares that "even an independent dictatorial press became an infant which he dandled upon his knee."¹⁷

Newspaper comments.--- The citizens were divided into two camps, and the newspapers gave the disagreement wide publicity. An unidentified musician was quoted by the Cincinnati Enquirer as saying:

The cause of all the trouble is Mr. Thomas' dislike of Cincinnati, and an impatient desire to get back to New York. He said that for several months Mr. Thomas had been complaining of his health and that of his family. The musician also stated that a heavy pressure had been brought upon Mr. Thomas by his friends in New York, urging him to return to that city, that the Steinway piano folks were willing to pay him almost any price to get him back again, for commercial reasons.¹⁸

It is true that Thomas did try to resign only six weeks after the founding of the College of Music.¹⁹

In a newspaper interview Thomas said of Nichols:

The whole secret of the business, and I have said as much to Mr. Nichols, is, that he ought to be satisfied with the honor of having inaugurated the school and being President of the school and a member of the Board of Trustees, but his ambition does not allow him to be content with that sphere, and it is impossible for me to conduct the school with his constant interference in matters that properly belong only to the Musical Director.²⁰

¹⁷ F. E. Tunison, Presto: From the Singing School to the May Musical Festival, p. 68. Cincinnati: E. H. Beasley and Co., 1888.

¹⁸ Cincinnati Enquirer, XXXVIII (March 4, 1880), 4.

¹⁹ Cincinnati Enquirer, XXXVIII (March 5, 1880), 4.

²⁰ Cincinnati Enquirer, XXXVIII (March 5, 1880), 4.

Nichols replied as follows:

I admit that Mr. Thomas and myself do not agree on some points. My relations personally with Mr. Thomas are of the pleasantest character. He has been a hard and faithful worker in the College, and all differences between us will be amicably settled. We do not want Mr. Thomas to go away from here, and I, individually, will do all in my power to prevent it. We know his value, and justly appreciate him.²¹

Climax reached.--- On March 4, 1880, Thomas submitted his resignation, effective on October 11. Nichols submitted his own resignation on March 5, 1880, but it was refused by the board with the following statement:

They know that the organization of the College was due to your energy and to your untiring and unpaid labor. They know that your pride in its success and your disinterested desire to further its interests have been of inestimable importance to its continued progress.²²

The resignation of Theodore Thomas was accepted on April 8, 1880.²³

Demonstration against Nichols.--- The dispute had its repercussions at a rehearsal of the May Festival Chorus in a demonstration against Nichols and the College Board on March 9, 1880. It was a personal attack upon Nichols by a majority of the members of the Chorus. Some were ignorant of the facts, saying that a paper read by a Mr. West was a vote of thanks to Theodore Thomas for his hard work and patience with Chorus. In reality it was

²¹ Cincinnati Enquirer, XXXVIII (March 4, 1880), 4.

²² The Correspondence, pp. 12-13. Cincinnati: Press of Robert Clarke and Co., 1880.

²³ Ibid., p. 3.

an invective against Nichols, with yells and full organ accompaniment adding their notes of denunciation to the scene. The demonstration was conducted in the hope that Nichols would resign the presidency of the May Festival Association.²⁴ The plan had been arranged with the approval of Thomas.²⁵

Resignations follow.-- As a result Colonel Nichols resigned, and Jacob Burnet, Secretary, and Peter R. Neff, Treasurer of the College Board, did likewise.²⁶ Theodore Thomas, who had left the College of Music with an air of friendliness toward all except the President, retained the directorship of the May Festival Association. With the resignation of Theodore Thomas in 1880, the College was without a musical director until 1897. During this period the administrative and educational policies were governed by the President and the Board of Trustees of the College.

Endowments

Early endowment.-- Prior to 1882 the College of Music had no endowment except a gift of \$5,000 from Springer, the interest of which was expended annually in the procurement of prizes in the form of ten gold medals. These prizes were awarded to students who manifested superior ability, who attended the school for at least one year, and who had complied with the rules, attended all

²⁴ Cincinnati Enquirer, XXXVIII (March 11, 1880), 8.

²⁵ Cincinnati Enquirer, XXXVIII (March 11, 1880), 8.

²⁶ Cincinnati Enquirer, XXXVIII (March 11, 1880), 8.

obligatory classes, been diligent, and manifested good character.²⁷

On November 25, 1882, Reuben Springer endowed the school to the extent of \$60,000 worth of the stock of the Pittsburg, Fort Wayne, and Chicago Railway Company.²⁸ The stock was given with the stipulation that the other stockholders would relinquish, in favor of the College, all claims to any profits or dividends. If the College failed, the endowment would then become the property of the St. Joseph Orphan Asylum in Cumminsville.

Growth of Physical Plant

Preliminary plans.--- After retiring from the May Festival Association, Nichols turned his talents to the expansion of the College of Music. With an unwritten promise of a \$15,000 donation from Reuben Springer, Colonel Nichols began to formulate plans for a building, the cost of which was estimated at nearly \$74,000. The Springer donation consisted of eighty shares of capital stock of the Cincinnati Gas, Light and Coke Company, valued at \$15,000.²⁹

New Building materializes.--- The first real home of the College of Music, known as the Odeon (Figures 4, 5) and adjoining

²⁷ "Report of the Executive Committee, The College of Music of Cincinnati, June 23, 1879."

²⁸ The Railway Company was leased to the Pennsylvania Railroad for nine hundred and ninety-nine years.

²⁹ Letter to George Ward Nichols from Reuben Springer, dated September 19, 1884.

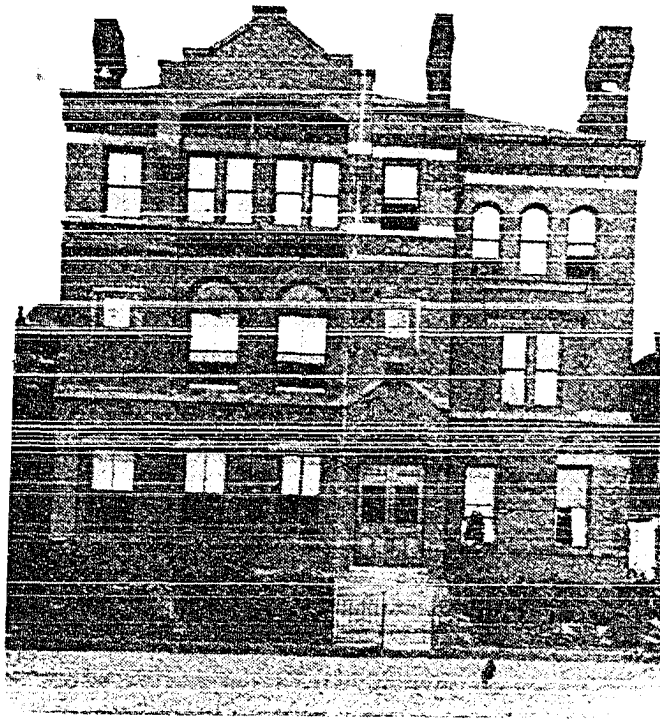


Figure 4.-- Photograph of the First Home
of the College of Music of Cincinnati,
Taken about 1885.

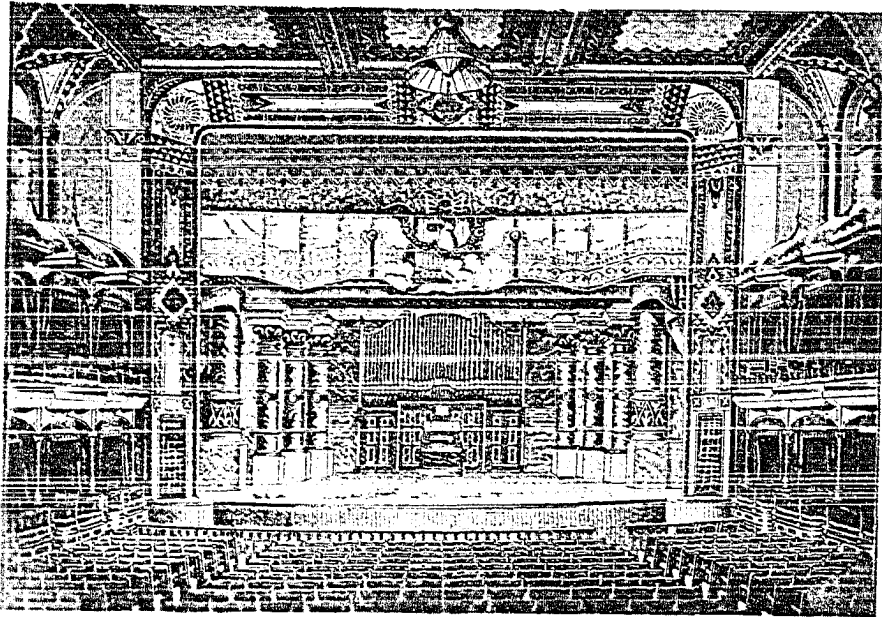


Figure 5.-- Photograph of the Odeon,
Taken About 1885.

the Music Hall, was dedicated on October 28, 1884, at a concert by Henry Schradieck.³⁰ The building was a combination of auditorium and music studios. The hall had a seating capacity of fifteen hundred. There were two entrances, one on Grant Street, and the other on Elm Street. The vestibule of the balcony was almost a miniature of the grand Music Hall promenade, and gave excellent opportunity for a study of the foyer below. In addition to the hall, which contained a two manual pipe organ, there were twenty-four practice rooms.

The Lyceum.-- Anticipating the need for a new building, because of the increased enrollment, Neff bought the adjoining property facing on Grant Street, and built the Lyceum (Figure 6) at a cost of \$16,667.³¹ It was constructed especially for lectures, chamber concerts, and examinations, with a seating capacity of four hundred. This building was then leased by Neff to the College at a rental of \$1,000 a year, with the privilege of purchase after fifteen years. The Roosevelt organ, located in the Lyceum and valued at \$15,118, was donated to the institution by Neff.³²

Acquisition of Adjoining Property.-- In 1892 the College was in need of housing accommodations for its out-of-town pupils, who were increasing in number year by year. With the purpose of

³⁰ Cincinnati Enquirer, XLII (October 28, 1884), 4.

³¹ "Minutes of the Board of Trustees, The College of Music of Cincinnati, June 19, 1889."

³² "Minutes of the Finance Committee, The College of Music of Cincinnati, April 6, 1896."

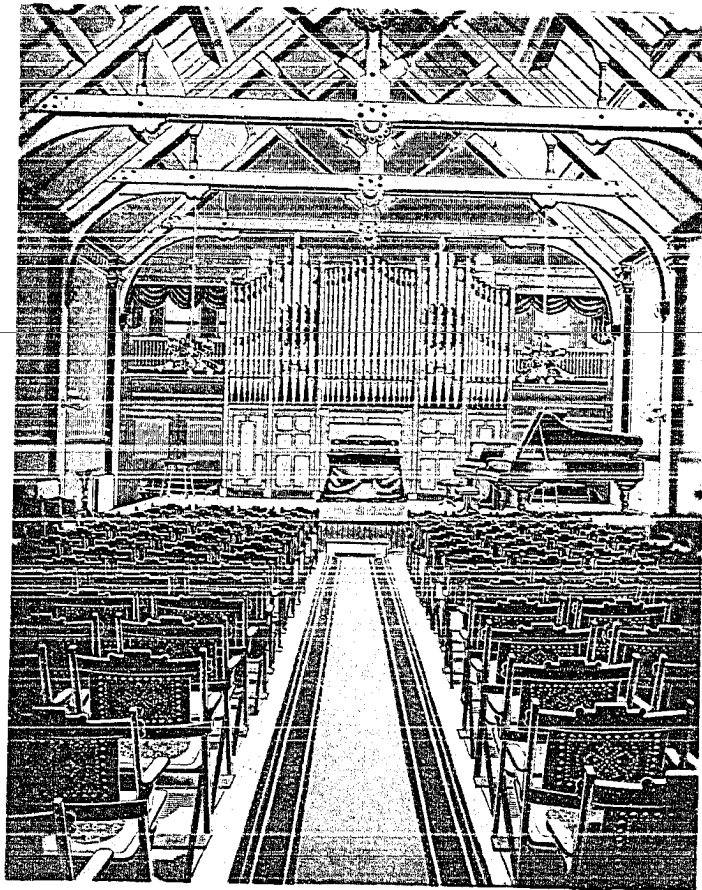


Figure 6.-- Photograph of the Lyceum,
Taken about 1887.

meeting this need of the College, Mrs. Margaret J. Schmidlapp bought the property, a large residence, at 415 Elm Street for \$9,500. It was then leased for \$475 a year to the College, which at the same time acquired the privilege of purchase after a period of ten years.³³

The adjoining property, located at 413 Elm Street and owned by Dr. G. Zinke, was later rented by the directors for \$800 a year, with the privilege of purchase for \$16,000 after a period of nine years.³⁴

John H. Ahlbrandt, who held the property at 417 Elm Street in a ninety-nine year lease, accepted a rental of \$750 a year for the use of the property in the rear of his establishment, with the privilege of purchase for \$15,000 after ten years.³⁵

All the newly-acquired property was then used as a dormitory for women, under the supervision of a Mrs. Henderson.

Schmidlapp Dormitory.-- Thus the need of the College for dormitory space for students had been met by remodeling three former residences for the purpose. These accommodations, however, proved inadequate. The first building to be erected as a residence for students of the College of Music was the Schmidlapp Dormitory (Figures 7, 8, 9). J. E. Schmidlapp, the Treasurer of the College, offered a

³³ "Report of the Executive Committee, The College of Music of Cincinnati, March 9, 1892."

³⁴ "Report of the Executive Committee, The College of Music of Cincinnati, December 7, 1892."

³⁵ "Report of the Executive Committee, The College of Music of Cincinnati, November 15, 1892."



Figure 7.-- Photograph of the Schmidlapp Dormitory, on Elm Street, Taken in 1902.

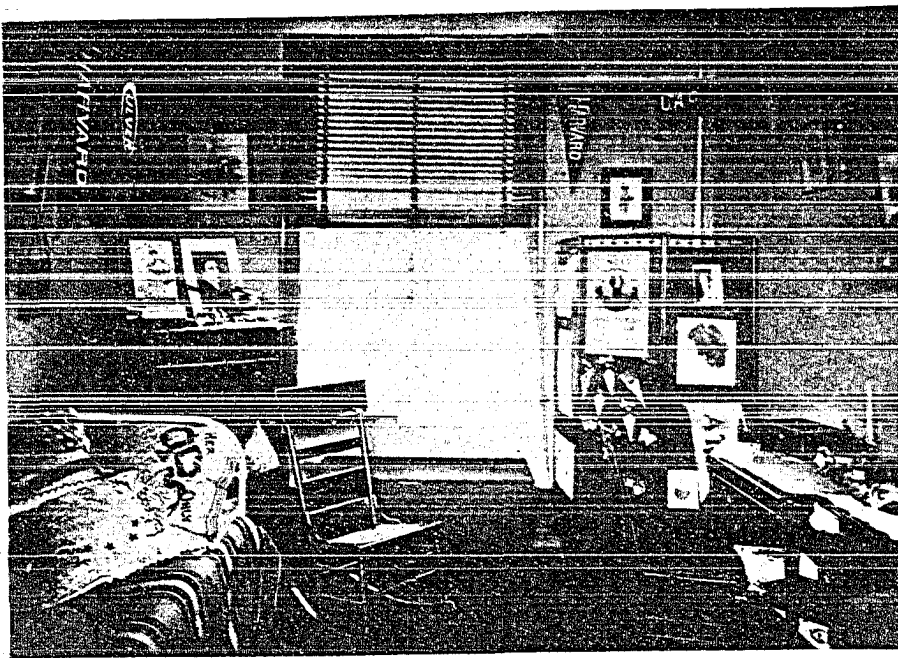


Figure 8.— Photograph of Student's Room in Schmidlapp Dormitory, Taken 1902.

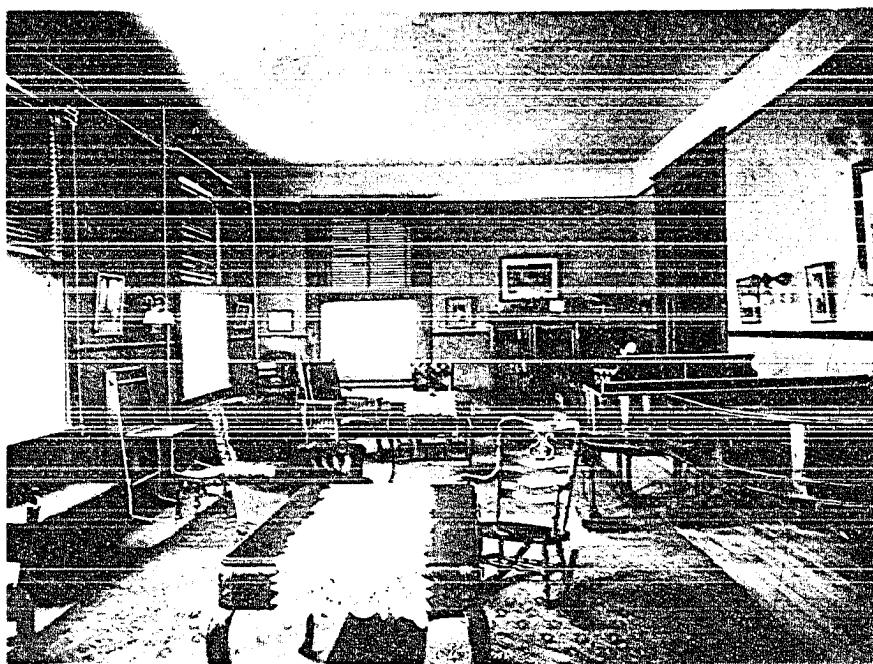


Figure 9.—Photograph of Parlor and Reception Room
in Schmidlapp Dormitory, Taken in 1902.

building as a memorial to his wife.³⁶ His offer was gladly accepted, and in 1902 the building was erected on the Zinke and Strobel lots, fronting on Elm Street. A condition imposed was that, if in the future the College should fail to continue, the dormitory building was to be used for some charitable or educational purpose..

The Fire of 1902.-- At 4:55, on the morning of September 5, 1902, a fire resulting from defective wiring was discovered under the stage of the Odeon. A ten-blow alarm was sounded, and five extra companies responded. The loss totaled \$50,000, of which \$35,000 was covered by insurance. The conflagration destroyed both the auditorium and the Lyceum, and damaged the Horticultural Hall of the Musical Hall to the extent of \$10,000. Van der Stucken and others estimated their losses at several thousands of dollars.³⁷ Music Hall officials were able to save the painting, "Fall of Babylon," by Rochegrosse, which was on exhibition..

The fire did not interfere with the scheduled Fall opening of the College of Music.. The first floor of the dormitory afforded improvised rooms, which supplemented those available in the College proper. For the weekly student and college concerts, Greenwood Hall of the Ohio Mechanics Institute, then located at the southwest corner of Sixth and Race Streets, was obtained.

³⁶ "Report of the Executive Committee, The College of Music of Cincinnati, May 7, 1900."

³⁷ Cincinnati Enquirer, LIX (September 5, 1902), 7.

Administrative Developments, 1885-1890

Election of Peter R. Neff as President.-- After the death of George Ward Nichols in 1885, Peter R. Neff, who was then Treasurer of the institution, was elected President.³⁸ He had been with the College since its inception, and its traditions were as dear to him as to Nichols and Springer. Neff was President of the Philharmonic Orchestra Association, and devoted most of his time to the advancement of musical culture.³⁹

Rejection of Neff's resignation.-- Owing to a desire to give his sons a start in life, and also to the demands upon his time made by the ever-increasing business of the College, Neff attempted to resign the presidency twice, but on each occasion his resignation was refused. To relieve him in part, the details of the daily administrative work were passed on to others. The musical direction and instruction were committed to the Dean, who acted under the general authority and subject to the approval of the President.⁴⁰

Election of William McAlpin.-- Finally, the resignation

³⁸ "Report of the Executive Committee, The College of Music of Cincinnati, September 17, 1885."

³⁹ Cincinnati Commercial Gazette, XLV (September 18, 1885), 8.

⁴⁰ "Report of the Executive Committee, The College of Music of Cincinnati, January 27, 1897."

of Neff was accepted, and on February 17, 1898, William McAlpin, at the time Vice-President, was elected President. This office he held until his death on June 2, 1899. McAlpin was a lover of music, deeply interested in the welfare of the students and professors, and devoted to the College.

Upon the death of McAlpin in 1899, Julius Fleischmann became the next President of the College, holding at the same time the office of mayor of Cincinnati.⁴¹ It was the mayor's thought that schools of all kinds for specialized work should assist the city in becoming a center of culture.⁴²

The Symphony Orchestra.-- The directors of the May Festival Organization attempted to form an orchestra with the aid of the College by using the teachers at the institution as the nucleus of the orchestra, under the direction of Theodore Thomas. The orchestra was then to be known as the Symphony Orchestra of the College of Music. This plan was not realized, because it was unacceptable to the directors of the College.⁴³

Although one attempt to organize a symphony orchestra had not succeeded, the project was not abandoned. A second attempt was

⁴¹ "Report of the Executive Committee, The College of Music of Cincinnati, January 20, 1900."

⁴² C. F. Goss, Cincinnati, The Queen City, p. 917. Chicago: S. F. Clark Publishing Co., 1912.

⁴³ "Report of the Executive Committee, The College of Music of Cincinnati, January 19, 1889."

made by the ladies of the Musical Club in 1894. These ladies appealed to the College to employ Frank Van der Stucken as a professor, at a salary of \$3,000. If this arrangement were made, then the club could secure his services as director of a newly-formed symphony orchestra for a stipend of \$4,000⁴⁴. The plan proved feasible, and the next year the Cincinnati Symphony Orchestra was formed, and the College faculty had a new member on its roster in the person of Frank Van der Stucken.⁴⁵

The Regime of Frank Van der Stucken

Appointment of Dean of the Faculty.-- With the resignation of Theodore Thomas in 1880, the College was without a musical director until 1897. During this period the administrative and educational policies were governed by the President and the Board of Trustees of the College. In 1897 Frank Van der Stucken (Figure 10), a man eminent in his profession as a musician, conductor, and composer, became Dean of the Faculty and director and supervisor of the musical and financial affairs of the College.⁴⁶ He had been a member of the faculty since 1895, and took office after the depression of 1894-97. W. S. Sterling (Figure 11) became

⁴⁴ Letter to the College of Music of Cincinnati from the Ladies of the Musical Club, dated June 23, 1894.

⁴⁵ "Report of the Executive Committee, The College of Music of Cincinnati, October 1, 1895."

⁴⁶ Catalogue of the College of Music of Cincinnati, 1898-99,
p. 3. Cincinnati: College of Music of Cincinnati, 1898.



Figure 10.-- Photograph of Frank Van der Stucken, Dean of the College of Music of Cincinnati, 1897-1901. Taken about 1902.



Figure 11.-- Photograph of W. S. Sterling,
Dean of the College of Music of
Cincinnati, from 1901-1903. Taken about
1901.

Assistant Dean, with responsibility for all musical affairs during the absence of the Dean. A newly-created position was that of Assistant Director, entrusted to A. J. Gantvoort, who was not only to assist the Director, but also was to have charge of business transactions in the event of the Director's absence.⁴⁷

As has been noted earlier, the direction of the affairs of the College of Music had been entirely in the hands of the board of trustees and the president, from the resignation in 1880 of Theodore Thomas as musical director. The appointment of Van der Stucken as Dean now brought the administration of the College again into the hands of a musician.

Van der Stucken had come to Cincinnati in 1895 as conductor of the Cincinnati Symphony Orchestra, which office he held until 1907. In 1906 he succeeded Theodore Thomas as director of the Biennial Cincinnati May Festival, a position which he relinquished in 1912, but resumed again in the years of 1923 and 1925.

Resignation of Van der Stucken as Dean.--- In 1901 Van der Stucken resigned as Dean of the Faculty, owing to the ever-increasing pressure of work, although he remained in charge of orchestra, chorus, and opera classes, and became Honorary Dean. W. S. Sterling, the first student to receive the Springer gold medal and the third pupil to graduate from the College, became Dean, with A. J. Gantvoort as Manager.⁴⁸

⁴⁷ "Report of the Executive Committee, The College of Music of Cincinnati, June 13, 1900."

⁴⁸ "Report of the Executive Committee, The College of Music of Cincinnati, April 6, 1901."

Proposed affiliation.--- In September, 1902, Mrs. Frederick H. Alms approached the College of Music with an offer of \$100,000 and a plan by which it might become affiliated with the University of Cincinnati. The plan was rejected because of legal difficulties involving the endowment of the College of Music.⁴⁹

Musical Achievement during the Early Years of the College

Size... of the faculty and student body.--- The College of Music opened its doors for the first time on October 14, 1878, with a faculty membership of thirty-one on its roster. It included some of the instructors who formerly taught at the Cincinnati Conservatory of Music, among whom were Jacob Bloom and Henry G. Andres.⁵⁰ The College of Music enrolled over five hundred students during its first year.⁵¹

Artists and musical programs.--- The College of Music sponsored both symphonic and chamber music concerts. Organ recitals were given by George E. Whiting in Music Hall on Wednesday and Saturday afternoons.⁵² The College choir, moreover, performed

⁴⁹ Cincinnati Enquirer, LIX (September 6, 1902), 2.

⁵⁰ Throughout the history of these two schools, even to the year 1945, there has always been some interchange of instructors.

⁵¹ "Report of the Board of Trustees, The College of Music of Cincinnati, January 16, 1892."

⁵² Symphony and Chamber Concerts, The College of Music of Cincinnati, p. 36. Cincinnati: Robert Clarke and Co., 1878.

important choral works. Lectures were given on the history of music and on works presented at the symphony concerts. The College sponsored the first opera festival in Cincinnati, presenting a chorus of three hundred voices and an orchestra numbering one hundred musicians. The festival was given by Her Majesty's Opera Company, under the direction of Colonel J. H. Mapleson, in conjunction with the College.⁵³ Its artists included Gersten, Valleria, Cary, Belocca, Campanini, Rovelli, Galassi, Novara, and Del Puente. The musical societies taking part in the festival were the Cincinnati Maennerchor, the Cincinnati Choral, the Germania Maennerchor, the Welsh Choral Society, and the College Choir.⁵⁴

The Opera Festival was undertaken in an effort to place the best in operatic music within the reach of people who might otherwise have no opportunity to hear a great singer in opera or enjoy the pleasure of the lyric drama.

The opportunity for this festival was found in the great Music Hall, with its generous capacity, and great organ, in the trained chorus of singers, and in the abundant assistance, which can be furnished by the College, or choral and orchestra directors, and of musicians and its well organized business administration.⁵⁵

Later, Abbey and his troupe of artists, with Madame Patti as soloist, collaborated with Colonel Mapleson in presenting the

⁵³ The First Cincinnati Opera Musical Festival, p. 3.
Cincinnati: Robert Clarke and Co., 1878.

⁵⁴ Ibid., p. 3.

⁵⁵ "Report of the Executive Committee, The College of Music of Cincinnati, January 10, 1881."

opera festival. The Strakorch troupe, including orchestra and chorus, with Gersten as soloist, also appeared under the management of the College. In 1885 the American Opera Company gave a week of opera performances.

The College brought to Cincinnati such artists as August Wilhelmj,⁵⁶ Raphael Joseffy,⁵⁷ and Leopold Damrosch and his orchestra, with Madame Scalchi, the great contralto, as soloist.⁵⁸

Summary

The growing sentiment in favor of the advancement of the musical interests of Cincinnati found a response in the efforts of a group of business men to establish a school of music designed to give its students a complete musical education.

Through the financial assistance of Reuben R. Springer, and the executive leadership of George Ward Nichols, the College of Music of Cincinnati was founded and was formally opened on October 14, 1878. Nichols became the first president of the College, and Theodore Thomas its first musical director. The inability of Thomas and Nichols to agree upon administrative policies led the former to resign his post as musical director of the institution. An endowment

⁵⁶ Program of the Fifth Concert, The College of Music of Cincinnati. Cincinnati: Robert Clarke and Co., 1878.

⁵⁷ Program, The College of Music of Cincinnati, 1885.

⁵⁸ "Report of the Executive Committee, The College of Music of Cincinnati, November 21, 1882."

of \$60,000 was given by Reuben Springer to further the plans of the College of Music.

The first permanent home, known as the Odeon, was built with the financial aid of Reuben Springer and Julius Dexter. The Lyceum was built by Peter Rudolph Neff. Old buildings that had been remodeled furnished the only dormitory accommodations until Schmidlapp Dormitory was erected in 1902. A fire in 1902 occasioned considerable loss, but the activities of the school were not interrupted.

The musical programs of the College brought world-renowned artists to the city. A plan was submitted by Mrs. Frederick H. Alms, proposing that the school become affiliated with the University of Cincinnati, but this plan did not prove feasible.

CHAPTER V
A PERIOD OF EXPANSION, 1903-1927

Introduction

This chapter deals with the development of the College of Music of Cincinnati during the period from 1903 to 1927. Following a review of early administrative changes, eight phases of this development are treated: (1) the regime of A. J. Gantvoort; (2) the purchase of Alms Hall; (3) developments at the time of World War I; (4) administrative activities, 1913-1920; (5) the College under J. H. Thuman; (6) authorization to grant degrees; (7) academic affiliations; and (8) the administration of Adolph Hahn.

Review of Administrative Changes, 1878-1903

Administrators.-- For the benefit of the reader a brief review of earlier administrators of the College is given. In 1878 George Ward Nichols was the first President of the Board of Trustees, with Theodore Thomas as the first musical director. Thomas resigned from the College in 1880. With the death of Nichols in 1885 Peter Rudolph Neff became the president of the school. In 1897 Frank Van der Stucken was elected Dean of the Faculty and director and supervisor of the musical and financial affairs of the College. At the same time, W. S. Sterling became the Assistant Dean and A. J. Gantvoort became assistant to the director. Neff resigned in 1898 and William

McAlpin became president of the College. In 1901 Van der Stucken resigned but remained as a faculty member and Honorary Dean of the institution. Sterling was then elected to the post as Dean.

The Administration of A. J. Gantvoort

With the beginning of the academic year, 1903, a change in the business policies of the College of Music took place, under the administration of A. J. Gantvoort (Figure 12).

Life of Arnold J. Gantvoort.-- Gantvoort was born in Amsterdam, Holland, on December 6, 1857. There he studied with J. M. Cronen, and in 1876 came to America. After a period of study at the College of Music, he taught piano in Lebanon and Harrison, Ohio.¹ Gantvoort then became a teacher of piano at State Teachers College in Bowling Green, Kentucky, and from there he went to teach at Oxford College in Oxford, Ohio. Later he moved to Norwood, Ohio, where he taught music in both the elementary grades and the high school. Through the influence of Winthrop S. Sterling,² who then was Dean of the College of Music, Gantvoort was invited to become a member of the faculty. At the same time he resigned his post of teaching music in the elementary grades, retaining only the position of teaching in the high school.

¹ Interview between the writer and Mrs. Gertrude Krause, daughter of Arnold J. Gantvoort, at Fort Thomas, Kentucky, August 2, 1944.

² Interview between the writer and Winthrop S. Sterling, former Dean of the College of Music of Cincinnati, at Glendale, Ohio, April 5, 1943.



Figure 12.-- Photograph of Arnold J. Gantvoort, Business Manager and Faculty Member of the College, Taken in 1901.

In the beginning he taught piano, theory, and sight reading normal classes for instrumentalists, lectured on the history and esthetics of music, and was also a member of the training department for teachers of music in the public schools.³ In the latter field he was considered an authority.

Gantvoort as an author.-- Besides his many activities at the College of Music and his choral conducting, Gantvoort found time to devote his talents to the editing and writing of books in music. He published The High School Ideal, the Model Music Course, the Shorter Music Course, the Progressive Harmony, and Familiar Talks on the History of Music. He also published a series of music readers, including Sight Singing for Public Schools, Sight Singing Studies in three volumes, and Part Songs, Sacred and Secular.

National reputation of Gantvoort.-- As author and educator, Gantvoort's name and works were widely circulated through his many activities in the National Education Association, the Music Teachers National Association, and various state associations. His work and advice were always in demand for teachers' institutes and other meetings of teachers. He was appointed chairman of a committee of the Music Section of the National Education Association

³ Catalogue of the College of Music of Cincinnati for the Seventeenth Academic Year, p. 9. Cincinnati: College of Music of Cincinnati, 1894.

⁴ Interview between the writer and Mrs. Gertrude Krause, daughter of Arnold J. Gantvoort, at Fort Thomas, Kentucky, August 2, 1944.

for the preparation of the revisions of our national songs.⁴ In 1911 Gantvoort was selected by the Secretary of State as one of the two delegates from the United States to represent our government at the International Music Congress held in Rome, where he was chosen to preside at several meetings.⁵

G. Stanley Hall, President of Clark University, said of Gantvoort:

Professor Gantvoort is a man of broad literary attainments and impressive personality, and represents essentially the same ideas of musical training that we have evolved here during the last ten years at this University.⁶

Nathan C. Shaeffer, Superintendent of Public Instruction, Harrisburg, Pennsylvania, said of Gantvoort:

Professor A. J. Gantvoort is a man of remarkable fluency and an unusual acquaintance with the principles which underlie correct teaching, and is a thorough musician and a skillful teacher.⁷

From 1891 to 1894 Gantvoort was president of the Ohio Music Teachers Association.

Gantvoort as manager.--- Gantvoort's managerial appointment was achieved largely through his intimate friendship with Frank Van der

⁴ Interview between the writer and Mrs. Gertrude Krause, daughter of Arnold J. Gantvoort, at Fort Thomas, Kentucky, August 2, 1944.

⁵ Catalogue of the College of Music of Cincinnati for the Forty-Second Academic Year, p. 35. Cincinnati: College of Music of Cincinnati, 1912.

⁶ Ibid., p. 35.

⁷ Courier, VII (August 15, 1907), 17.

Stucken.⁸ His friends outside musical circles were August Hermann, George B. Cox, and Rud Hynicka, all of whom were leaders of the most prominent political machine in Cincinnati at that time. In contrast to these connections, he was also a very good friend of John Uri Lloyd of the Schoolmasters Club.

As manager of the school, he ruled with an iron hand. Transactions of all kinds, even the least trivial, were handled personally. Nothing was done at the College of Music without his permission. Gantvoort might be called a musical politician.⁹ In the era preceding him a great many lessons had been given without charge, but he placed the school on a strict business basis, although scholarships were still given. When Peter Rudolph Neff was president, he had provided a great deal of instruction as a matter of philanthropy.¹⁰

As an author and educator, Gantvoort held a prominent position, but as a manager he made many enemies through his methods of administering the school. An ambitious man, he achieved success by force of personality and shrewdness rather than by systematic business procedures.^{10a} Julius Fleischmann, who was then president

⁸ Interview between the writer and Winthrop S. Sterling, former Dean of the College of Music of Cincinnati, at Glendale, April 5, 1943.

⁹ Interview between the writer and Mrs. Gertrude Krause, daughter of Arnold J. Gantvoort, at Fort Thomas, Kentucky, August 2, 1944.

¹⁰ Interview between the writer and Miss Edith S. Neff, niece of Peter R. Neff, at Cincinnati, August 10, 1943.

^{10a} Interview between the writer and Winthrop S. Sterling, former Dean of the College of Music of Cincinnati, at Glendale, April 5, 1943.

of the Board of Trustees, gave him a rather free hand to manage the affairs of the school. As a direct result, Gantvoort called few meetings, and few written records were kept.¹¹ For this reason, it has been necessary to secure the story of his years as administrator of the College largely from sources other than official documents.

Resignation of Gantvoort as business manager.--- In 1920 Gantvoort resigned as business manager, but remained as a member of the faculty. In 1922 he left the College of Music to become Dean of the Cornish School in Seattle, Washington. Four years later he went to the University of California at Los Angeles to lecture on music. In 1932 Gantvoort became Dean of the Zoellner Conservatory in Los Angeles. He died in Los Angeles in 1937.

The Silver Jubilee.--- The Silver Jubilee, celebrating the twenty-fifth academic year of the founding of the College of Music, was the greatest triumph achieved in the history of the institution. All of the departments (Figure 13) were represented in this celebration, which took place from the twenty-fourth to the twenty-eighth of February, 1903.¹² All of the performances (seven in all) were given at Robinson's Opera House. Of the seven, two were given by the faculty members as soloists. The other five were strictly student performances.

¹¹ Interview between the writer and Mrs. Gertrude Krause, daughter of Arnold J. Gantvoort, at Fort Thomas, Kentucky, August 2, 1944.

¹² Courier, III (March 20, 1903), 9.

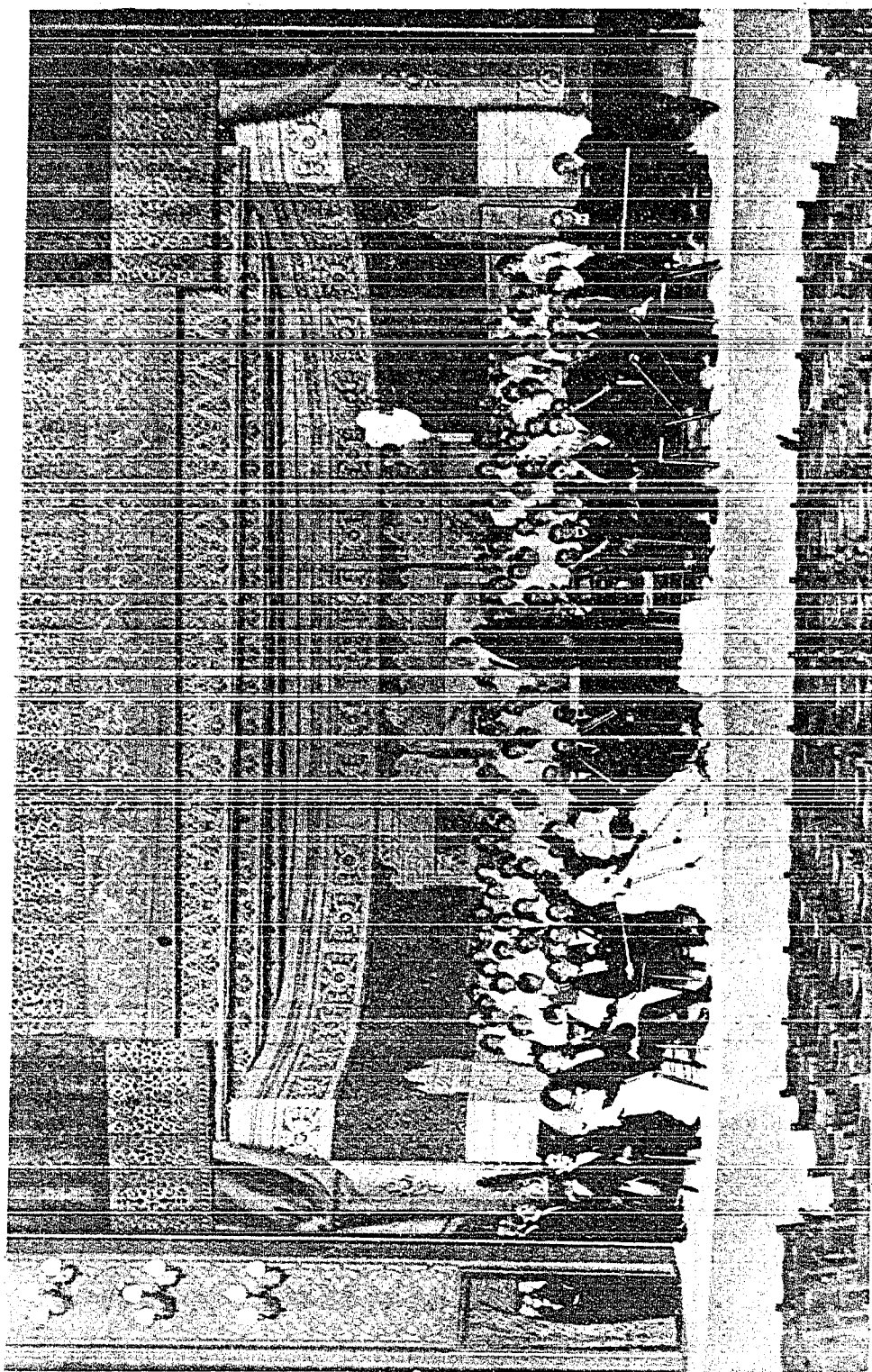


Figure 13.-- Photograph of the College Orchestra and Chorus, Taken in 1903.

Program for the Silver Jubilee.-- At the opening program, The Golden Cross, a romantic opera in two acts, by Ignace Brull, was performed by a cast of students. The same group repeated the performance on Thursday.

The Silver Jubilee of the College of Music, marking the twenty-fifth anniversary of its establishment, was fittingly begun last night at Robinson's Opera House, where Brull's tuneful opera, "The Golden Cross," was presented under the direction of Professor Van der Stucken, by students of the College. Much time and preparation for the jubilee had been given by the College management, and the labors were well rewarded. An appreciative audience was present and warmly applauded the players. The chorus, composed of young men and girls from the College forces, was excellent, and gave evidence of the careful preparation under Dean Van der Stucken. The latter directed the famous Symphony Orchestra, which needs no introduction to lovers of music.¹³

On Wednesday afternoon, February 25, 1903, The Amazons, a farcical romance in three acts, was given under the direction of Jennie Mannheimer. This performance was repeated on Friday.

There was very little in the performance that suggested anything amateurish, and much in the acting of the principals had a professional cast. It was a smooth, naturally enacted presentation of the romantic comedy. The play was finely staged and handsomely costumed.¹⁴

The third concert on Wednesday evening was given by the orchestra under the direction of Frank Van der Stucken, with faculty members, Romeo Gorno and Jose Marien, as soloists, and Jennie Mannheimer as reader. Gorno performed the Concerto in E Flat Major for Piano by Mozart. Marien played Romance by Svendsen

¹³ Commercial Tribune, VII (February 25, 1903), 2.

¹⁴ Cincinnati Enquirer, LX (February 26, 1903), 3.

and Dance Tsigane by Nachez, written for the violin. To the accompaniment of Mendelssohn's Midsummer Night's Dream, Jennie Mannheimer read Shakespeare's work of the same title. She was assisted by the College Chorus.

Signor Gorno played the three movements, allegro, andante, and the rondo from Mozart's piano Concerto in E flat. Signor Gorno's interpretation was faultless, and at the close his popularity as a teacher, as well as his value in the ranks of finished musicians, was attested by a shower of bouquets.

Mr. Marien was at his best. His violin, in the "Romance" of Svendsen, seemed a human voice, so sweet and rich were the tones and so exquisite his handling of them. His second selection was a bright little thing by Nachez.

The last number was a paraphrase on Shakespeare's "Midsummer Night's Dream," with Miss Mannheimer as the reader, Miss Katherine Gibbons and Miss Mabel Flinn as the soloists, and the College chorus, with the orchestra, giving Mendelssohn's charming music. It was a dainty piece of work, and was presented with care and pleasing effect.¹⁵

The extraordinary feature of interest at the afternoon performance was the playing of the Beethoven C Minor Concerto with the orchestra by Dr. N. J. Elsenheimer. While the concerto is often given as a piano performance, it is seldom heard in public with orchestra, and as Dr. Elsenheimer had composed his own cadenza for the first movement, the musical interest attaching to the event was considerably enhanced. In his reading of the concerto Dr. Elsenheimer gave proof of his thorough appreciation of the breadth and depth of Beethoven.¹⁶

The final concert was given on Saturday evening, February 28, 1903. The orchestra, assisted by the College chorus and three of the younger members of the faculty, gave the program. Adele Westfield performed the Rhapsodie D'auvergne, for piano and

¹⁵ Cincinnati Commercial Tribune, VII (February 26, 1903), 2.

¹⁶ Cincinnati Enquirer, LX (March 4, 1903), 3.

orchestra, by St. Saens. Gisella L. Weber played Romance from the violin concerto by Lalo, and Canzonetta by Godard. Edmund A. Jahn sang Honor and Arms, from the oratorio of Samson by Handel. He also sang a song by Tschaiikowsky, and, accompanied by the College chorus, a melody by Thierot. "The work of these younger members of the faculty showed a thoroughly artistic foundation and the spirit of enthusiasm."¹⁷

Before the close of the concert, two addresses were delivered—one by Superintendent Boone, of the public schools, and the other by Julius Fleischmann, President of the College of Music. Boone spoke of the great benefit accruing to the city through the College of Music, and stated that it was the means of attracting persons of culture from all parts of the country. Fleischmann emphasized that from the beginning the highest ideals had been upheld. He said that the efficiency and increased prosperity of the College were largely owing to the great ability and untiring energy of Van der Stucken.

The depression of 1907-08.— The financial depression that was prevalent throughout the whole country during the years 1907 and 1908 left its effect upon the College in the form of great loss in tuition. The panic was most severe just before the close of the first term, causing forty-eight students to discontinue lessons at the end of that term. Some were summoned home by news

¹⁷ Cincinnati Enquirer, LX (March 4, 1905), 3.

that their fathers had lost all their means. As it became evident early in the year that there would be a falling off in receipts, every effort was made to keep the expenses well in hand. An attempt was made to keep in touch with those students who were forced to leave, with the College Courier and other literature used as mediums to maintain interest in the school.

Alms Hall

The property owned by J. H. Ahlbrandt was the connecting link between the College of Music and Music Hall. Operated as a restaurant, it was a five-story building, suitable for a dormitory. At one time it was leased by the College of Music for dormitory facilities.¹⁸ The College of Music was offered first opportunity to purchase the property for \$45,000 or lease it with the privilege of purchase for \$15,000 cash, balance \$30,000, 5 per cent, net.¹⁹

In memory of her husband, the late Frederick H. Alms, who was a trustee of the College of Music and was zealously interested in and prominently identified with the College of Music, Mrs. Alms purchased the Ahlbrandt property for \$42,500 and presented it to the school free and unencumbered.²⁰ In doing so, she hoped to make

¹⁸ Letter to Arnold J. Gantvoort from Ahlbrandt, Wahle and Company, dated January 29, 1918.

¹⁹ Ibid.

²⁰ "Minutes of the Board of Trustees, March 31, 1921."

it a permanent and worthy memorial to her deceased husband, to be known as the Frederick H. Alms Hall.

In acknowledgment of this generous gift, the Board of Trustees passed a resolution that on each Memorial Day a quartette of singers would furnish the musical portion of the Memorial service conducted by the Frederick H. Alms Post of Civil War Veterans.²¹

Criticism of the location.-- In 1916 there was frequent comment upon the undesirability of the location of the school. In a report to the Board of Trustees and Stockholders, Gantvoort spoke as follows:

By the terms of our endowment, however, we must remain here, and it is therefore vitally necessary that we make the most of it. Thus far, our answer to this criticism has been a comparison between the College structure and that of other great seats of learning, likewise deprived of palatial buildings; such as Harvard and Johns Hopkins Universities, the facades of which are no more in keeping with their cultural possibilities than those of the College of Music with its artistic standards.

In order to overcome this apparent fault of location, it has been earnestly requested that the members of the Board of Stockholders make it a point to frequently attend public exhibitions of our work and by their presence add materially to the social environment of the student body.²²

Development at the Time of World War I

World upheavals.-- The economic pressure and subsequent educational disturbances created by the entrance of the United States

²¹ "Minutes of the Board of Trustees, April 21, 1921."

²² "Minutes of the Board of Trustees and Stockholders, January 25, 1916."

into the world war in 1917 left its mark upon the College of Music, for it had no fund for such emergencies. Added to this difficulty was a coal famine and a period of severe winter weather, which prevented many students from returning promptly after the Christmas holidays. During the most severe period of the cold weather, classes were held in the dormitory for two weeks, thus conserving coal. The influenza epidemic of 1918 also played havoc with the enrollment of the school. Then, too, many of the students obtained positions in war work.

Owing to the enlistment of practically all male students of military age, of whom a large number were members of the orchestra, the Commencement program of 1918 consisted entirely of solo numbers by the graduates, without the usual support of the college orchestra. At the Commencement service a flag bearing fifty-one stars, a gift of the Sigma Alpha Iota sorority, was presented to the College of Music.²³

The College was active in patriotic work, furnishing many concerts, not only in the cantonments, but in the "Y" huts and at patriotic meetings held throughout the city. Fourteen song leaders were furnished for the public outdoor meetings held on the Sunday of the opening of the Fourth Liberty Loan Drive.²⁴

²³ "Report to the Board of Trustees, October 22, 1918."

²⁴ "Report to the Board of Trustees, October 22, 1918."

Administrative Activities, 1918-1920

Resignation of Julius Fleischmann.-- On December 13,

1918, Julius Fleischmann tendered his resignation as President of the Board of Trustees of the College of Music, thus ending a term of eighteen years in office. In a letter to the Board of Trustees Fleischmann said:

In view of the fact that I am moving my residence to New York, I would request that you elect my successor at as early a date as is convenient for you. Of the many activities in Cincinnati that I must give up because of my going away, there is nothing that I regret more than the severing of my connection with the College of Music, in the future of which I shall always take the deepest interest.²⁵

Career of Nicholas Longworth.-- Nicholas Longworth was the next President of the College of Music.²⁶ Longworth was born in Cincinnati on November 5, 1869. His forebears were wealthy, and prominent in the business and cultural life of Cincinnati. He received the Bachelor of Arts degree from Harvard in 1891, and was graduated from the Law School of the Cincinnati College in 1894. Longworth first entered the field of politics when he became a member of the Board of Education in 1898. He was elected a member of the House of Representatives of the State of Ohio in 1899, and in 1901 was elected a member of the State Senate.

²⁵ Letter to the Board of Trustees from Julius Fleischmann, dated December 14, 1918.

²⁶ Catalogue of the College of Music of Cincinnati for the Forty-Second Academic Year, p. 4. Cincinnati: College of Music of Cincinnati, 1919.

In 1903 Longworth was elected to the United States Congress as representative of the first district of Ohio, which position he held until 1913. He was re-elected to Congress in 1915, where he remained until his death in 1931. In 1923 he became Republican floor leader of the House, and in 1925 was elected Speaker of the House.

Longworth was a musician of real distinction, at one time having studied violin with S. Jacobson at the College of Music. As President of the Board of Trustees, he was a tactful mediator and helped to adjust many differences.

Plans for the cancellation of the ground rent.-- The school did not own the ground on which the buildings were situated. Various persons of philanthropic spirit held the shares of stock to the land, having taken over these shares with the interest of the College of Music at heart. The Board of Trustees, with this knowledge in mind, hoped to have the debt cancelled, so that the future of the school would be more secure.

Release of shares of stock.-- Mrs. Charles Fleischmann, Mrs. Christian Holmes, Julius Fleischmann, and Max Fleischmann held shares of stock valued at \$15,000, which they released to the College of Music. Mrs. Frederick H. Alms released her claim of \$15,000, which belonged to the late Frederick H. Alms. Miss Eugenia Goshen later relinquished the shares of her brother, amounting to \$10,000, to the College of Music.²⁷ Carl and Horace Schmidlapp

²⁷ "Minutes of the Board of Trustees, June 26, 1920."

cancelled their shares in the land, which amounted to \$20,000 and had originally belonged to their father, J. G. Schmidlapp.²⁸ The shares of Alexander McDonald, amounting to \$15,000, were released by his granddaughters. The Cincinnati Museum Association followed suit by turning over its shares of stock, which amounted to \$20,000. By January 15, 1926, the College of Music was the sole owner of the ground on which its buildings stood.

Proposed merger of the College of Music and the Schuster-Martin School of Drama.-- The College of Music took under consideration the purchase of the property, the good will, and the trade of the Schuster-Martin School of Drama, and a proposal whereby Mrs. Schuster-Martin would continue as teacher of the drama. This plan, however, failed to materialize.²⁹

Further expansion.-- Sensing the rapid growth of musical interest in Cincinnati, the Board of Trustees leased the property fronting on Central Parkway at Plum Street, which was owned by a member of the Board. The lease carried with it the privilege of purchasing the property in ten years.³⁰

The College under J. H. Thuman

Early life and education.-- Following the resignation of

²⁸ Letter to R. F. Balke from Horace Schmidlapp, dated May 27, 1921.

²⁹ "Minutes of the Executive Committee, December 21, 1920."

³⁰ "The President's Annual Report, January 17, 1923."

Gantvoort in 1920, J. H. Thuman became manager of the College of Music. Thuman, born in Cincinnati in 1880, had always been a resident of the city. He received his academic education at Xavier College and his musical training at the College of Music, where he studied voice under Carl M. Gantvoort, theory under N. J. Elsenheimer, and score reading under Frank Van der Stucken. He also studied privately in Berlin and Paris. Thuman received the Honorary Degree of Doctor of Laws from the University of Cincinnati in 1933.

Early experience.-- Using his musical studies as a background, Thuman held two positions at the same time. In his early twenties he was employed by the Cincinnati Enquirer as a reporter, and at the same time did editorial work for the Willis Music Company.³¹ In the Spring of 1906 he was offered a position as music and dramatic critic of the Cincinnati Enquirer. The next summer was spent in Europe in preparation for his new position. Here Thuman heard the works of the great masters, including Strauss, Mahler, Puccini, Elgar, Debussy, Massenet, and Sibelius. He also saw such conductors as Nikisch, Weingartner, Richter, and Mottl at work.

Manager of the May Festival.-- In 1906 the May Festival was managed by the H. Wolfson Bureau, located in Pittsburgh.

³¹ Interview between the writer and J. H. Thuman at Cincinnati, July 30, 1944.

During an illness of the local manager of this bureau, George Wilson, Thuman was asked to take his place. The next year Wilson died, and the trustees of the May Festival offered Thuman the position as manager of the Festival, in which capacity he still serves. Thuman is also a trustee and secretary of the May Festival Association.

Musical impresario.— To the music lovers of Cincinnati Thuman has brought such famous organizations as the Metropolitan Opera Company, the Chicago Opera Company, Sousa's Band, the Boston Symphony Orchestra, and various corps de ballet. Under his direction the late Schumann-Heink gave twenty-seven concerts in Cincinnati. In 1919 he inaugurated an Artist Series.

Manager of the College of Music.— J. H. Thuman became manager of the College of Music on May 15, 1920. He immediately gave up his position with the Enquirer and the Willis Music Company, which had just been bought by the G. Schirmer Music Company. Thuman retained his booking agency, and divided his time equally between the work of the agency and management of the College of Music.

In order to secure new ideas on the management of a school of music, Thuman and R. F. Balke visited the various musical schools in Chicago during the summer of 1920.

Progress under Thuman.— Under Thuman's management there was an increase of students from the immediate surroundings, but owing to the economic conditions prevalent throughout the country,

there was a decline in registration of out-of-town students living in the dormitory. The Public School Music Department was reorganized to meet the requirements of the Ohio State Department of Public Instruction. Also, for the first time, advanced students were given the opportunity of practice teaching in the local public schools.⁵² A series of concerts was inaugurated in which former students of the school who had become professionals returned to the school for a concert.

New Presidents of the Board of Trustees.--- Longworth resigned as President in 1922. R. W. Balke was elected to succeed him on January 9, 1922. Balke, a retired business man, was an amateur violinist. Upon Balke's resignation on March 1, 1924, he was succeeded by George W. Dittman. Music and fine literary taste were among Dittman's accomplishments. An intelligent, fearless leadership marked the short term of Dittman's office, which was interrupted by death on December 26, 1925.⁵⁵

Discontinuance of position of Business Manager.--- Because of financial conditions and deficits from various causes, as well as the inability of Thuman to devote more time to management than was originally planned, a reorganization of the College administration was effected early in 1925. On march 8 of that year the position of business manager was abolished.

⁵² "Annual Report of the President, January 9, 1922."

⁵⁵ College Comments, I (June, 1926), 2.

Authorization to Grant Degrees

Since its inception the College of Music has recognized successful study at different levels of achievement. Beginning in 1878, certificates were granted to students completing a required course of study within the five terms of a school year. Diplomas were granted to those students completing a course of study within the five terms of a school year, who already had received a certificate. Students were permitted to attend the school for general or special instruction. A graduate of any department, who pursued his studies for at least two years after receiving a diploma, became eligible to be a candidate for post-graduation. Post graduate study afforded the opportunity for further musical development. Undivided attention was to be given to the extension of repertoire and to frequent public performances.

In 1923 the College of Music was granted authority by the Ohio State Department of Education to confer degrees in Music. The degree of Bachelor of Music was to be conferred at the completion of four years of study. The Master of Music was to be granted after two years of graduate study. The College was permitted to award the honorary degree, Doctor of Music, for outstanding achievement in music. At the end of the first year after the school was empowered to confer degrees, three Bachelor of Music degrees, one Master of Music degree, and one Doctor of Music degree were awarded.

Academic Affiliations

Affiliation with the University of Cincinnati.-- An affiliation between the College of Music of Cincinnati and the College of Education (later known as Teachers College) of the University of Cincinnati was brought about in 1923. The purpose of the affiliated program was to train prospective teachers in public school music with the same high qualifications prescribed for other fields of teaching service.

Since 1895 public school music had been emphasized at the College of Music. During the first quarter of the twentieth century, emphasis was placed on the science of music education rather than on performance. The public schools needed more and professionally better trained teachers for their programs in music.

In September, 1922, the College of Education of the University of Cincinnati proposed to the College of Music of Cincinnati and to the Conservatory of Music that an affiliation be made whereby students of both institutions would be admitted to the classes conducted by the University for the same fees regularly assessed for the courses, but as special students. Although the work of the College of Music was already recognized by the State of Ohio, this proposal of the University promised to enhance the position of the College of Music. Heretofore the College had maintained two and three year courses leading to a certificate in Public School Music. The number of years depended

upon the requirement of the particular state in which the students resided.

The College of Education, under the leadership of Louis A. Pechstein as dean, was reorganized during the school year of 1922-23. In this reorganization Pechstein proposed a four-year program of music teacher-training, combining the professional educational courses of the College of Education with the musical program in each of the two musical schools.³⁴ After the successful completion of the four-year course, the degree of Bachelor of Science in Public School Music was conferred. The degree of Bachelor of Education was conferred at the end of an additional year, in which the student was given an opportunity to do practice teaching in the Cincinnati public school system on half-pay. After the completion of this program, the student was placed on the preferred list of applicants for positions in the Cincinnati schools. This arrangement was achieved through the cooperation of the Cincinnati public school system and its superintendent, Randall J. Condon. The actual student teaching was under the supervision of instructors of the College of Education and of the public school music teachers of the two music schools.

Student teaching was at first offered only at the elementary

³⁴ Proposal to the College of Music of Cincinnati and the Cincinnati Conservatory of Music, from Louis A. Pechstein, dean of the College of Education, University of Cincinnati, Cincinnati, Ohio, dated January 25, 1923.

level, but the plan was so successful that in 1926 it was extended to the high schools. At that time Dean Pechstein announced that:

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, no less than in the elementary schools.³⁵

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. He was assisted by Mrs. Frances Crowley and Sarah Y. Cline, public school music teachers at the Conservatory and at the College, and members of the University staff.³⁶ Jane Wisenall, music teacher at Woodward High School, was the first cooperating teacher of public school music in the College of Education. Since that time, Hughes High School and Western Hills High School have been added to the list of cooperating schools.

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 in the field of public school music that is offered in the state of Ohio.³⁷

Member of the National Association of Schools of Music.--

The College became a member of the National Association of Schools

³⁵ Cincinnati Times Star, 88 (September 21, 1926), 14.

³⁶ Cincinnati Times Star, 88 (September 21, 1926), 14.

³⁷ Cincinnati Enquirer, LXXXIV (September 18, 1927), 16.

of Music in 1924. This association was founded for the express purpose of coordinating courses leading to the Bachelor of Arts and Bachelor of Science degrees. The association is interested in accrediting music schools and in determining standards of musical training in independent schools or in schools affiliated with collegiate institutions. The College has been approved by the Association to grant graduate degrees of Master of Music in Applied Music, Master of Music in Composition, and Master of Education in Music Education.³⁸

The Administration of Adolph Hahn

After the office of business manager was discontinued, the administrative duties of the College were vested in a director, a position successfully filled by Adolph Hahn (Figure 14) as the first incumbent.

Early life and education.-- Adolph Hahn was born in Indianapolis, Indiana, in 1872, the son of Theodore H. Hahn, a noted flutist. He had three brothers, who also were musicians; his brother Carl played the cello, Louis, the flute, and Theodore, Jr., the violin.

Adolph Hahn attended the College of Music, where he studied under Henry Schradieck and S. Jacobson. He received a

³⁸ National Association of Schools of Music, Bulletin, National Association of Schools of Music, 14 (March, 1941), 1-28.



Figure 14.-- Photograph of Adolph Hahn,
Director and Member of the Faculty of the
College, Taken in 1926.

diploma in violin in 1890, and was the first student to receive a post-graduate diploma in 1891. Hahn continued his schooling in London, where he studied under August Wilhelmj, and in Milan under Lesandro Companari and Hubay.

Early career.--- Upon his return he settled in Cincinnati, and became active as teacher of the violin. Hahn concertized extensively, and did a great deal of orchestral and choral conducting.³⁹ For four years he was a member of the Cincinnati Symphony Orchestra under Frank Van der Stucken. He was also a soloist with that organization. For three years he conducted the Orpheus Singing Society. Hahn became a member of the faculty of the College in 1921 as teacher of violin and director of the orchestra.

For three years he was leader of a string quartette, with George Dasch as second violinist, Henry Froelich, violist, and Michael Brand as cellist.⁴⁰ Hahn composed songs for Frieda Hempel and Paul Reimers, and was outstanding as an orchestrator of music.

Mr. Hahn was appointed Director of the College in 1923, succeeding Mr. J. H. Thuman. We do not know of any better selection that could have been made by the Board. Since his appointment he has increased the orchestra in size and scope. Its work has improved beyond the fondest expectations and the ensemble is great. He has also made it possible for the College to confer

³⁹ Interview between the writer and Mrs. Adolph Hahn at Cincinnati, August 12, 1944.

⁴⁰ Interview between the writer and Mrs. Adolph Hahn at Cincinnati, August 12, 1944.

degrees, having worked tirelessly toward this end from the very time of his appointment. He has brought to the attention of the trustees many improvements that might have otherwise been overlooked. In addition to the above he has kept his constant and faithful attention not only on his own classes, but the entire student body as well, and then found some additional time in which to make a number of splendid violin arrangements.⁴¹

Personal qualities.-- Adolph Hahn had musical knowledge of a high order, but in personality he was retiring and humble, although he had a quiet wit and loved life.⁴² He was not interested in putting himself forward, and this reserve of manner may have been the reason why he was often misunderstood.

Mrs. Adolph Hahn.-- Mrs. Hahn (Figure 15) also was interested in music.

She has gained wide repute as a vocal teacher and coach. Her abilities are recognized far and wide, and as a result she is called upon constantly to arrange programs, and is prominently associated with many musical clubs throughout the city, chief among them being the Matinee Musical Club, as President of which she has served for a number of terms with great distinction.

We are, indeed, proud and honored to be students under and in the influence of these splendid people.⁴³

Mrs. Hahn was born in Lima, Ohio. She studied violin at the College with Schradieck and Companari, and was the recipient of a Springer Gold Medal in 1893. Later she went to Chicago, where she continued her studies in violin with Max Bendix,⁴⁴ and voice

⁴¹ College Comments, I (June, 1926), 3.

⁴² Interview between the writer and Walter S. Schmidt, President of the Board of Trustees of the College of Music of Cincinnati, at Cincinnati, August 11, 1944.

⁴³ College Comments, I (June, 1926), 3.

⁴⁴ Interview between the writer and Mrs. Adolph Hahn, at Cincinnati, August 12, 1944.



Figure 15.-- Photograph of Mrs. Adolph Hahn, Assistant Director and Faculty Member of the College, Taken in 1926.

with Charles W. Clark. She returned to Cincinnati and set up her own studio for teaching. Mrs. Hahn was instrumental in organizing the Matinee Musicale, and since 1911 has been a charter member and its president. She became a member of the faculty and assistant to the director during the school year of 1924.

Adolph Hahn as Director of the College of Music.-- Under Hahn's guidance the College made steady and consistent progress. Faculty concerts, studio recitals, dramatic performances, and a series of concerts by the College Symphony Orchestra in which advanced students performed were the outward expression of artistic progress.

Progressive policies were used and bore fruit in the financial standing of the College and in the gross enrollment of the student body. Through a reorganization of the administrative policy and the cooperation of the instructors, the uncertainties that developed in 1929 in business and educational fields did not harm the College.⁴⁵

Efficient methods were applied in advertising and in correspondence with prospective students, and a definite follow-up system was developed. This resulted in a normal development of a student body rather than in a rapid, uncertain growth.

⁴⁵ Letter to the Board of Trustees and Stockholders from Adolph Hahn, Director, dated January 17, 1929.

Social interests.-- It is interesting to note that, prior to the regime of the Hahns, social affairs were unheard of in the halls of the school, which was purely a musical institution, but with the advent of the Hahns things were changed. A school paper was inaugurated called College Comments. Dances were given in the gymnasium of the new building and in the dormitory. Dances also were held at the Hotel Metropole, including a costume party on October 29, 1927, and a Christmas party on December 17 of the same year. These successful social events were in addition to the regular student assemblies.

The student body was organized and assembled for the first time on October 14, 1925, through the suggestion of Sarah Yancy Cline, with the idea that it would develop school spirit, arouse the interest of the students, further the social activities that were sadly lacking, promote cooperation, advertise the College, and impress upon persons the high standing of the College among the music schools of the country.

A gala performance of opera.-- Excerpts from three operas given by the Department of Opera on May 17, 1927, with Italo Picchi as principal and Adolph Hahn as conductor, provided the program for a memorable night in the annals of the College. The performance was first scheduled in the Odeon, but owing to the advance demand for tickets it was given at the Emery Auditorium.⁴⁶

⁴⁶ Program, The College of Music of Cincinnati, May 17, 1927.

Three acts from three operas were presented, with all-student casts. From the opera Aida by Verdi, act four was given. Act three was sung from the opera Rigoletto. The performance closed with the third act of La Boheme.

The various scenes were coached by Italo Picchi. The soloists were drawn from the vocal classes of Lino Mattioli, Mrs. Adolph Hahn, and Giacinto Gorno. The College Orchestra was directed by Adolph Hahn. The showing made by the students reflected credit upon the studio teachers and those who prepared them for the public appearance.⁴⁷

Summary

The beginning of the twentieth century found A. J. Gantvoort serving as manager. This was the first time the power to direct the business and educational policies of the College had been placed in the hands of the manager rather than in those of the President of the Board of Trustees or a musical director.

This era also saw the acquisition of Alms Hall and the new three-story fire-proof structure. During the short but impressive tenure of J. H. Thuman, the College was authorized by the Ohio State Department of Public Education to grant degrees, and was placed on the same level as that of other leading music schools.

⁴⁷ Cincinnati Enquirer, LXXXIV (May 17, 1927), 8.

Affiliation with the University of Cincinnati and with the National Association of Schools of Music strengthened the program and standing of the College.

The position of business manager was abolished in 1925, and Adolph Hahn was appointed to direct the College, replacing Thuman as administrator. Hahn's term of office was marked by the steady growth and progress of the school. During this period a greater emphasis was placed on the social development of the student body through participation in student assemblies, dances, and social events. The public performances by students gave evidence of the artistic growth of the school.

CHAPTER VI
PROSPERITY AND DIFFICULTY, 1927-1941

Introduction

This chapter reviews the activities of the College of Music of Cincinnati from 1927 to 1941. The major topics discussed are (1) administrative control, 1927-1941; (2) a period of prosperity; (3) financial difficulties; (4) institutional affiliations; and (5) upward trends, 1934-1941.

Administrative Control, 1927-1941

General statement.-- During this period there were three presidents of the Board of Trustees: George B. Wilson, from 1926 until his death in 1930; Joseph Wilby, from 1930 to 1934; and Dr. Carl R. Hiller, from 1934 to 1941. Although all of these presidents provided leadership for the College, administrative details were largely in the hands of other officers. Three directors served during this period: Adolph Hahn, from 1925 to 1930; Sidney Durst, as Acting Director from 1930 to 1931 and Director from 1931 to 1934; and J. H. Thuman, from 1934 to 1941. The office of Business Manager, which had been abolished in 1925, was briefly revived with the appointment of William S. Goldenburg in 1927. Goldenburg died in 1929, and the office was again allowed to lapse.

Presidents of the Board of Trustees.-- The term of George B. Wilson, who was elected to succeed George W. Dittman as President

of the Board of Trustees on January 21, 1926, was marked by tactful, wise leadership. After his death, which occurred on September 13, 1930, he was succeeded by Joseph Wilby, a member of the Board of Trustees since 1920. In 1934 Dr. Carl R. Hiller, a well-known Cincinnati surgeon, became President of the Board of Trustees, and remained in office until 1941. In musical background he was an accomplished cellist, who had been associated with the musical activities of Cincinnati for many years.

William Smith Goldenburg, Business Manager, 1927-1929.--

The office of business manager had been abolished in 1925 with the resignation of Thuman and the subsequent appointment of Adolph Hahn as director of the College. With the beginning of the scholastic year, 1927-1928, the office of business manager was reinstituted. For a short time this position was taken over by William Smith Goldenburg. Goldenburg was born and educated in Cincinnati, and traveled for a number of years as the advance agent for the famous Ben Greet Players. Later he conducted his own dramatic and musical school in conjunction with his wife, Grace Delaney Goldenburg. She became a member of the faculty of the College in the drama department, and had charge of the children's and adults' classes in acting and expression.

In 1920 Goldenburg became dramatic editor of the Cincinnati Enquirer. He was considered a brilliant music and dramatic critic and teacher. On September 16, 1929, he was injured by an automobile, and later suffered a cerebral hemorrhage, from which he died. At

the time of his death he was president of the Stage and Screen Scribes of America.¹

Retirement of Adolph Hahn as Director.-- Adolph Hahn became ill in the Spring of 1930 and, although he recovered sufficiently to be up and around before the close of the school year, he had not regained his strength sufficiently to carry out his usual duties as director of the College.

The executive committee voted Hahn and his wife a leave of absence in December of the same year. He left the College with an all-time record of thirteen hundred enrolled students as compared with four hundred and eighty when he first became director of the institution.² He lingered on in poor health until his death, which occurred on April 1, 1934.

Appointment of Sidney Durst as Acting Director.-- In July, 1930, the College for the first time in its history appointed one of its own faculty members as Acting Director of the institution, in filling the vacancy left by Adolph Hahn.

Career of Sidney Durst.-- Durst was born in Hamilton, Ohio, in 1870. He was a graduate of the College of Music of Cincinnati, and of the Royal High School for Music of Munich, Bavaria. In these institutions he studied with two of the greatest contrapuntalists

¹ Cincinnati Enquirer, XC (September 6, 1930), 26.

² Interview between the writer and Mrs. Adolph Hahn, at Cincinnati, August 12, 1944.

of their time, Otto Singer and Josef Rheinberger. Before coming to the College as instructor in 1923, he was a member of the faculty of the Metropolitan School of Music, located in Mount Auburn, and directed by W. S. Sterling, former dean of the College.

He is the composer of many published works for piano, solo voice, and chorus, and has produced a number of choral and orchestral works. For a number of years he has been very successful as a teacher of composition and organ. Durst is well known for his research in the music of Spain, to which country he has made many trips for this purpose. Some of his better known compositions are Festival Overture and Concert Piece for organ and orchestra; an operetta for children entitled Snow White; Psalm 122; A Song of Life; and Ponce de Leon.

Durst is a fellow of the American Guild of Organists and has been active in the councils of that body. For ten years he was dean of the Southern Ohio Chapter of the organization. In June, 1925, the honorary degree of Doctor of Music was conferred upon him by Miami University in recognition of the faithful and valuable services rendered the cause of music.³

Return of Thuman as Director.-- With the beginning of the 1934-35 academic year, Durst relinquished his duties as director, but remained as director of studies.

J. H. Thuman returned to the College as director. His

³ Catalogue of the College of Music of Cincinnati, 1925-26,
p. 12. Cincinnati: The College of Music of Cincinnati, 1925.

reappointment to this position coincided with a general uplift in public morale. The worst years of the depression were apparently over, or at least the public was accepting the inevitable with a lighter heart. A general atmosphere of optimism permeated the middle 1930's, and Thuman was quick to take advantage of this improved outlook on the future, and lent every effort to restore whatever phases of the educational program had suffered during the economic crisis.

A Period of Prosperity

Opening of the Golden Jubilee Year.-- Not since its foundation in 1878, when public-spirited citizens, headed by Reuben R. Springer, George Ward Nichols, and others interested in fostering culture and promoting the cause of higher music, established the College of Music of Cincinnati, had the institution experienced a year of such activity and prosperity as that in which it passed its fiftieth milestone.

The opening of the fiftieth academic season on September 1, 1927, was marked by the occupation of a new office and studio building in which every modern improvement had been installed, and which provided for the convenience and comfort of students and offered increased facilities for the teaching of large classes.⁴

The enrollment of city pupils was the largest in many years. The influence of the College of Music of Cincinnati in

⁴ Cincinnati Commercial Tribune, XXXII (September 4, 1927), 11.

points outside the city was reflected in the greatly increased enrollment of out-of-town pupils, a number that was practically doubled.⁵

William Blasi, registrar of the College at the time, said: "In the seven years of my registrarship at the College of Music, we have never had so large a first-day registration."⁶

Adolph Hahn, the director, made the statement that:

Never in the history of the College have we had so large an enrollment from outside the city. Half the dormitory students are already here and the entire capacity of the boarding department is already taken by reservations received by mail from students who will arrive within the next two weeks. We'll have all (Mr. Hahn paused to greet a bevy of old pupils and to give a few directions in regard to the placing of arriving pianos, and so forth) We'll have all this placed by the first of next week and be in full running order. Even with the new building, which we thought would solve all our housing problems, we have not studios enough. We are having to double--two teachers sharing a single studio at different hours.⁷

Activities at the Golden Jubilee Year.-- The winter months that followed were rich in student achievement. The school year, 1927-28, witnessed a greater number of recitals by pupils of every level of ability than any previous year in the history of the College. The more advanced students not only were giving recitals at the College, but also were giving performances in and about greater Cincinnati.

The Heermann Quartette and the Heermann Trio gave a series

⁵ Commercial Tribune, XXXII (September 4, 1927), 11.

⁶ Cincinnati Enquirer, LXXXIV (September 2, 1927), 22.

⁷ Cincinnati Enquirer, LXXXIV (September 2, 1927), 22.

of Sunday Twilight Concerts. Sergei Barsukoff, a new member of the faculty, made his initial bow before music lovers of Cincinnati on October 18, and was warmly received. The College Choral Club, numbering well over a hundred voices, prepared for its Christmas concert Maunder's cantata, entitled Bethlehem. The College orchestra offered a program of five concerts for the season. The College of Music Quartette (a student vocal unit) was officially organized. The Children's Theatre Company gave a series of one-act plays. The Players' Guild of the Department of Drama was organized. The opera department, under the supervision of Italo Picchi, presented scenes from La Traviata and Il Trovatore with an all-student cast. The singers were accompanied by the orchestra under the direction of Adolph Hahn.

Founders' Day celebration.-- Informality and pleasant friendliness were the keynote of an evening celebration of Founders' Day, October 11, 1927, in honor of the forty-ninth anniversary of the institution. The program of the evening took on the character of a gathering in a hospitable home where artists performed for the enjoyment of guests.⁸ Faculty and students who participated in the program included Lillian Arkell Rixford, the Heermann Quartette, Norma Richter, Sam Bova, Eugene Eckerle, and John Quincy Bass. This was followed by an informal reception and an inspection of the new building.⁹ Addressing the audience assembled in the Odeon for

⁸ Cincinnati Enquirer, LXXXIV (October 12, 1927), 11.

⁹ Cincinnati Enquirer, LXXXIV (October 12, 1927), 11.

the occasion, Adolph Hahn, director of the College, said:

We know that no organization can thrive for always on its past laurels. What an institution, and especially this College, hopes to accomplish tomorrow depends in a large measure on what it does today. The trustees have shown their faith in the future of this school by erecting for it a beautiful new studio building, and I want to seize this opportunity to express the gratification of the faculty and student body to Mr. Wilson and the Board of Trustees for their interest, faith and generosity.¹⁰

Description of the studio and office building.-- The studio and office building (Figure 16) was dedicated on October 11, 1927. It fronts on Central Parkway and adjoins the old building. The building has two entrances, one on Elm Street and the other on Central Parkway. It was built on a plot of land donated by George W. Dittman. It is a three-story structure and contains a large assembly hall used for dancing and physical culture classes as well as opera rehearsals. This hall is provided with locker rooms and showers, and a spacious library, where the orchestral and other literature owned by the College is filed.

On the first floor of the new building are the offices and studio of the director, the administration offices, and several studios, in addition to rest and reception rooms. The second floor contains a large room for the classes in public school music, private rooms, and a room for the opera classes. On the third floor are four organ practice rooms and several studios, as well as a large room employed for the sessions of the large classes in

¹⁰ Cincinnati Enquirer, LXXXIV (October 12, 1927), 11.

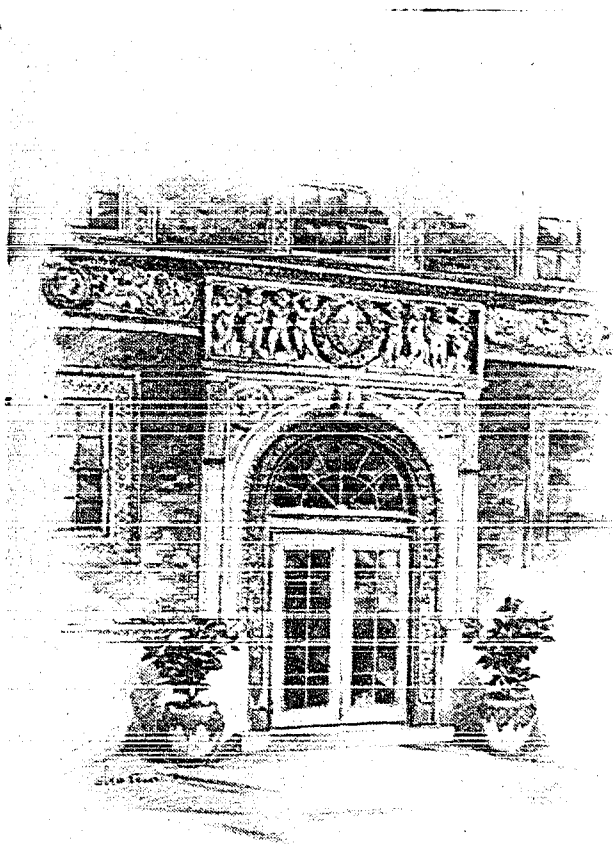


Figure 16.-- Photograph of the Entrance to the New Building on the Parkway, Taken in 1927.

theory and composition.¹¹

The outlook for the future.-- At the annual meeting of the stockholders on October 11, 1927, President George M. Wilson said:

The outlook for the future is exceedingly bright for the College of Music in Cincinnati.

The high standard of instruction and the modern equipment recently acquired, is being recognized throughout the country. Virtually every section of the United States is represented among our dormitory residents. The financial standing of the College is excellent. The artistic activities and increasingly large enrollment figure mark the past year the best in its entire history.¹²

Fiftieth Annual Commencement.-- The Golden Jubilee Year was brought to a fitting climax with Commencement Exercises at Music Hall. Much thought and ingenuity had been employed in carrying out the details of this fiftieth Commencement. As a result, it attracted attention throughout the entire city, bringing together an audience numbering nearly forty-five hundred persons in the lately renovated Music Hall.

Commencement program.-- Three conductors officiated at the musical program which immediately preceded the Commencement Exercises proper. They were: Frederick A. Stock, Adolph Hahn, and Albino Gorno.

Frederick A. Stock was the leader of the Chicago Orchestra (founded by Theodore Thomas) as well as conductor-elect of the Cincinnati May Festival. On this fiftieth Commencement program

¹¹ Cincinnati Enquirer, LXXXIV (October 16, 1927), Section 3, p. 5.

¹² Cincinnati Times Star, LXXXIX (October 11, 1927), 38.

he conducted the Gloria in Excelsis Deo from the Missa Lautrentica, written for chorus, orchestra, and soloists by Martin G. Dumler, an alumnus of the College.¹³ Stock also conducted the Thanks Be to God chorus from the oratorio Elijah by Mendelssohn.

Next on the program was Adolph Hahn, director of the College, conducting the orchestra in Les Preludes, Symphonic Poem No. 3 by Liszt.

Choral Fantasia by Beethoven, written for orchestra, chorus, and piano, followed. The conductor was Albino Gorno, who had been identified with the College of Music over a great number of years, as the dean of the faculty.

Hahn closed the musical portion of the program with the Cortege et Litanie, written for organ and orchestra, by Dupre.

After a brief intermission the commencement exercises proper began with the invocation delivered by the Reverend Hubert F. Brockman, S. J. An address was delivered by George B. Wilson, President of the College, who stressed the traditions of the College of Music, and the benefactions of Reuben Springer and other early-day philanthropists, who had made it possible to establish one of the earliest endowed schools of music in America.

This was followed by the conferring of fourteen Bachelor of Music degrees, seventeen post-graduate diplomas and Springer

¹³ Fiftieth Annual Commencement Exercises, College of Music of Cincinnati, June 8, 1928.

Gold Medals, thirty diplomas, and sixty-nine certificates. This was the largest graduating class of the College.

Commencement closed with a benediction by Rabbi James G. Heller, and the Golden Jubilee celebration of the College of Music of Cincinnati became history.¹⁴

The chorus of the evening numbered three hundred voices with an orchestra of one hundred musicians (Figure 17), the majority of them enrolled at the time as students of the College. Members of the Cincinnati Symphony Orchestra, many of them trained for their professional careers at the school, augmented this group, constituting a symphonic organization of splendid proportions. The Cincinnati Enquirer gave additional recognition to the Jubilee celebration, including the following statement:

The College of Music's Golden Jubilee celebration is the outward manifestation of the city's culture, as the institution itself is the symbol of the city's musical progress through the years. Prestige is not easily gained, nor is it to be lightly held.¹⁵

College of Music Day at Exhibition.-- College of Music Day was observed at the Greater Cincinnati Industrial Exhibition on October 4, 1928. George B. Wilson was general chairman of the day. Music was supplied from the student body in the form of solos and ensemble performances. The newly organized Cino Singers also

¹⁴ Fiftieth Annual Commencement Exercises, College of Music of Cincinnati, June 8, 1928, p. 3.

¹⁵ Cincinnati Enquirer, LXXXV (June 5, 1928), 4.

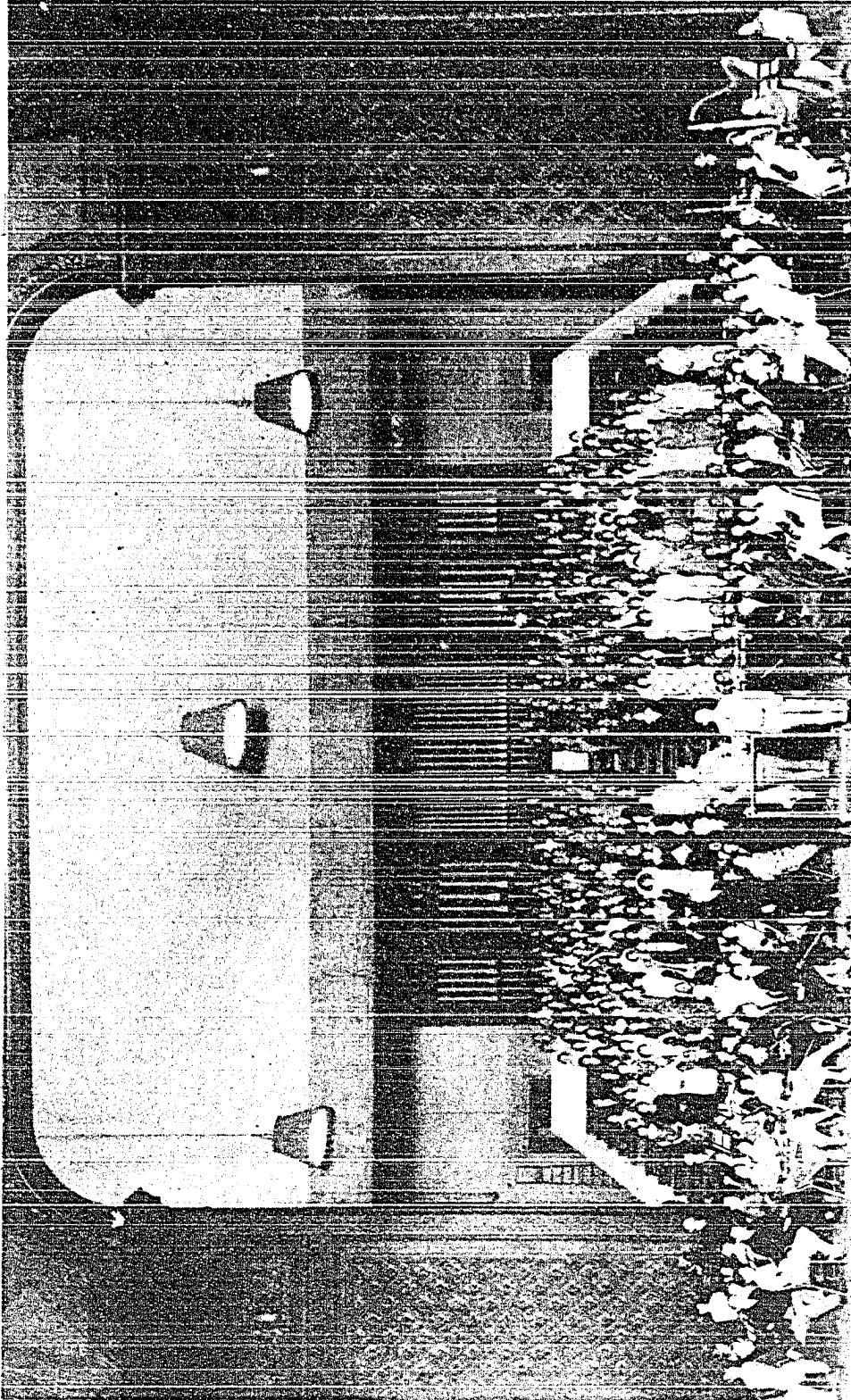


Figure 17.--- Photograph of the College Orchestra and Chorus, Taken in 1927.

took part.¹⁶

Financial Difficulties

Effects Upon the College of the Depression of 1929.-- Durst

took office as director less than a year after the start in 1929 of a national economic depression, which was to last for a number of years. This depression left its mark upon the College. In 1931 the enrollment dropped to a total number of 721, as compared with 1213 and 1325 students in the preceding two years. The decrease in income amounted to approximately 24 per cent.¹⁷ This was due not only to the financial depression, but also indirectly to the advent of sound motion pictures, which brought about a reduction in the personnel of theatre orchestras. Instrumental training accordingly became less attractive, in view of a reduced demand for orchestral performers. The dormitory, too, suffered a loss in income, owing to improved transportation facilities, which increased commuter service to near-by communities, and enabled students who formerly resided in the dormitory to live at home.

As the depression extended into the 1930's, the financial affairs of the College became more and more acute. Added to this difficulty was the fact that competition with publicly-supported schools was beginning to be felt by the private schools. Student enrollment was affected too by the decrease in the number of

¹⁶ Cincinnati Enquirer, LXXIV (October 5, 1928), 14.

¹⁷ "Monthly Report to the Board of Trustees, February 23, 1931."

talented students who were obliged, in many cases, to defer their education until the financial situation improved. Financial backing from persons of wealth became difficult to secure. The strained financial situation directly affected both students and faculty.

Period of struggle.-- All possible economies were put into effect. The number of orchestral concerts was reduced from five to three, the number of plays from fifteen to seven. Printing bills were materially reduced by using programs as invitations in the majority of cases. All out-of-town newspaper advertisements, as well as those in trade musical magazines, were discontinued. Advertisements were still placed in the local newspapers and in such magazines as the Chic Schools, Supervisors Journal, Supervisors Bulletin, Progressive Teacher, the Scholastic, and the Etude. Advertising was also continued in local concert programs.

To offset these reductions, the institution gave monthly broadcasts from Station WLW, a weekly program over Station WCKY, and a similar program over WFBE, now WCPO. Added to this program of public relations was the publicity derived from the various concerts given at the institution and in other cities.

Like all other artistic institutions, the members of the faculty were affected by reductions of salaries. The College was not unfair in the adjustment of salaries, and from inquiries made of heads of various institutions it was found that the College was liberal in the amounts paid to the faculty.¹⁸

¹⁸ "Monthly Report to the Board of Trustees, February 23, 1931."

In spite of the depression, the work of the faculty continued to be of a high order. The performances given by the College Symphony Orchestra, chamber music concerts, chorus concerts with the orchestra, dramatic performances, faculty concerts, and student recitals were maintained with high standards.¹⁹

Durst as Director.-- With the beginning of the 1931-32 school year, Sidney Durst (Figure 18) became Director of the College. Despite the hard times, he made it his duty to arouse public interest in the school. His faculty was excellent, and capable of maintaining the prestige that had always been associated with the College. With the aid of the stockholders and trustees, the future was anticipated with confidence. In spite of all the hardships and difficulties on the material side, Durst held fast to the high standards of the past, looking toward the future and believing that it would soon be brighter.

Proposed Merger of the College of Music of Cincinnati and the Cincinnati Conservatory of Music.-- On October 22, 1930, a move was started to merge the College and Conservatory into one institution. A special committee to consider this possibility was appointed by the Board of Trustees of the College. Their findings recommended a refusal of the proposed merger, a plan that may have seemed plausible, owing to the mechanical inventions in the field of music and the insufficiency of the endowment of the

¹⁹ "Annual Report of the Board of Trustees, January 15, 1931."



Figure 18.-- Photograph of Sidney C. Durst, Then Acting Director and Member of the Faculty of the College, Taken About 1930.

College to support a larger institution.²⁰

Two years later another attempt was made to merge the two institutions, to be known as the College and Conservatory of Music. The merger was not to affect the endowment of the College, and the institution was to have proper representation in the Cincinnati Institute of Fine Arts. Interviews were carried on with the representatives of the Cincinnati Institute of Fine Arts, the Cincinnati Conservatory of Music, and the College of Music of Cincinnati, with the College represented by George F. Dieterle, Martin G. Dumler, and Oliver S. Larkby. This proposal, too, was refused.²¹

Institutional Affiliations

Affiliation with the Athenaeum of Ohio.-- Plans made by the Athenaeum of Ohio and the College in September, 1931, but not brought to a workable state until April, 1935, formulated an agreement for an interchange of credits toward degrees, for students taking courses at both institutions, or who might wish to transfer from one institution to the other. Subjects such as Gregorian Chant, Liturgy, Polyphony, History and Appreciation of Church Music, and Boy Voice and Choir Training, given at the Athenaeum, were accepted by the College without examination, for a Bachelor of Music degree. Work in theory and applied music was subject to

²⁰ Letter to the Board of Trustees of the College of Music from the Special Committee, dated January 6, 1931.

²¹ "Minutes of the Board of Trustees, July 19, 1933."

examination. On the other hand, the Athenaeum accepted certain work of the College of Music, toward the Bachelor of Science degree.

Affiliation with Xavier University.--- In July, 1936, an agreement was reached between Xavier University and the College for an interchange of credits in academic and musical subjects toward a bachelor's degree; (the Bachelor of Music at the College of Music and the Bachelor of Arts at Xavier).

Music Education at the University of Cincinnati.--- The College of Music had been affiliated with the Teachers College of the University since 1922. In 1935 the Teachers College engaged in an extensive revision of its curriculum, involving a reduction in the number of programs offered and reassignment of faculty responsibilities in connection with the revised programs. The basic undergraduate program in public school music was maintained, and was put under the advisership of Gordon Hendrickson.

Provision for graduate students in music education was also made at this time by the Teachers College, through programs leading to the degree, Master of Education, with specialization in one of three fields, namely, educational administration and supervision, elementary education (classroom teaching), and secondary education. Specialists in music were permitted to elect one-third of the requirements for the master's degree in advanced courses in music theory and music education. Agreement was reached between the Teachers College and the College of Music that certain courses

offered by the College of Music would be accepted in the graduate program. In addition, the Teachers College extended the opportunity to competent students to earn the degree, Doctor of Education, with specialization in music education permitted. Advanced work at the College of Music was accepted for the doctor's degree, as well as for the master's.

The affiliation between the College of Music and the University of Cincinnati has resulted in many cultural and educational advantages to the student. Besides affording him the specialized professional training in music offered at the College, the plan has enriched and broadened his background in general education, and has made it possible for him to enjoy the benefits accruing to a student in a University of high standing.

Upward Trends, 1934-1941

Departmental improvements.--- Scholastically there was an improvement in the 1930's, since not only the requirements of the National Association of Schools of Music were adopted, but also the artistic standards (which always had been prescribed by the College) were enforced. The orchestra was an exceptional success, stressing the development of all the choirs of the orchestra. A band was organized, in order to give more encouragement and wider experience to the woodwinds and brass instruments. Within four months of the band's initiation, one concert was given. Ensembles once more were stressed, and proved exceptionally successful. The dancing department, which was being reorganized, developed steadily.

A course in radio broadcasting, including the technique of the microphone, announcing, and actual performance over several broadcasting stations, was offered for the first time in 1937.

Changes were made in the dormitory, and conditions there were decidedly improved.

The College began to revive materially. At the end of the academic year in June, 1935, there were three hundred and ninety-six students, as compared with three hundred and sixty-five for the previous year. The dormitory housed twenty-four girls, as compared with twenty the previous year.²² These increases were not large in themselves, but they indicated a trend upward.

SUMMARY

During the period 1927-1941 the affairs of the College were administered by three Presidents of the Board of Trustees, George B. Wilson, Joseph Wilby, and Carl R. Hiller, and three Directors, Adolph Hahn, Sidney Durst, and J. H. Thuman. William S. Goldenburg served for two years during this period as Business Manager.

With the beginning of the golden jubilee year, 1927-1928, the College experienced a period of financial prosperity which enabled it to build a studio and office building and to present many diversified musical programs. Its enrollment of local students was the largest in many years. The enrollment of out-of-town pupils

²² "Report to the Director of the Board of Trustees, December 31, 1935."

also increased proportionately. The climax of the golden jubilee year came with the fiftieth commencement exercises held in Music Hall with a musical program conducted by Frederick Stock, Adolph Hahn, and Albino Gorno.

The financial depression of 1929 was already in progress when Durst became Director of the College. A decrease in enrollment was a direct result of the nation-wide depression. Economies were put into effect, such as the curtailment of concerts, programs, and advertisements. The work of the faculty and the performances of students and faculty maintained the usual high standards of the institution.

Two attempts were made during this period to merge the College of Music and the Conservatory of Music into one musical institution. Both attempts were failures.

The College became affiliated with the Athenaeum of Ohio in 1935. An affiliation with Xavier University, similar to that with the University of Cincinnati, was reached in July, 1936. The affiliation with Teachers College resulted during this period in the development of graduate programs combining advanced work in music at the College of Music with general educational work at the Teachers College.

CHAPTER VII
REORGANIZATION PERIOD, 1941-1942

Introduction

The College of Music underwent in 1941-1942 what was in many respects a fundamental reorganization. The present chapter discusses the nature of this reorganization, the individuals who were most conspicuous in effecting it, and its repercussions in the educational program and facilities of the College.. The chronological account of the development of the College is concluded with this chapter. Topics discussed in the chapter are as follows: (1) trustees and officers elected in 1941; (2) other administrative and faculty changes; (3) organization of alumnal association; (4) improvement of physical plant; (5) development of radio department; (6) establishment of art displays; and (7) musical events of the year..

Trustees and Officers Elected in 1941

Membership and officers of the Board of Trustees.--- In the summer of 1941 the Board of Trustees of the College elected new officers. These officers and the other members of the board comprised the following:

Walter S. Schmidt, President

Martin G. Dumler, Vice-president

William H. Albers, Treasurer

Clarence R. Reeves, Secretary

Harry A. Friberg

Carl R. Hiller

Helene V. B. Wurlitzer

Frank H. Kunkel

Albert G. Muhlhauser

Edward J. Schulte

All the trustees were interested in music, and were convinced of the need for and worth of such an institution as the College of Music in the life and culture of the city of Cincinnati. Therefore, they had two motives in furthering the interests of the College. In their efforts the trustees were supported by stockholders who held non-profit shares and who continued the policy of their predecessors by returning to the school any financial resources that might accrue on their stock holdings.

The new group of officers and the other members of the board assumed a very direct control over the affairs of the College. In earlier years control had been vested in the president, or director, or business manager. The new scheme of organization provided for clear cut division of responsibility, with the board as a whole retaining a close control over the actions of all officers and employees.

Walter S. Schmidt as President.-- Schmidt was born and educated in Cincinnati, his ancestors having been among its first

settlers. He attended Avondale Public School and St. Xavier High School, graduated from Xavier College with a Bachelor of Arts degree, and later received the Bachelor of Philosophy and the Master of Arts degrees. Schmidt attended the Cincinnati Law School, and for a while was professor of law and lecturer in psychology at various universities throughout Ohio.¹ For a time he edited a magazine known as the Round Table.

A versatile man of varied talents, Schmidt studied violin under Adolph Hahn. His poetry and other writings have been accepted by some of the better periodicals, and he has been a contributor to the Architectural Forum and Wall Street Journal.

Schmidt's chief business interest lies in the field of real estate. Besides serving in various executive capacities in local real estate and allied companies, he is a director of the Cincinnati Street Railway Company, the Foundation Investment Company, and the National Association of Real Estate Boards. He is also President of the National Real Estate Foundation (Chicago).²

Schmidt is responsible for conceiving and carrying through such improvements as the Gwynne Building, Carew Tower, Schmidt Building, Reakirt Building, and Walsh Building in downtown Cincinnati. He is considered an authority on housing and land

¹ Letter to writer from Walter A. Schmidt, dated August 21, 1944.

² Who's Who in Commerce and Industry, Vol. III, p. 669. Chicago: A. N. Marquis Co., 1940-41.

economics.

Schmidt became the most active president of the College of Music since the time of George Ward Nichols. He has devoted a large amount of time and effort to the business affairs of the institution, with which he has kept in close personal contact, lending aid and counsel to the managing executives of the College.

Officers of the Board of Trustees.-- Martin G. Dumler, vice-president, is a composer of international fame, as well as a distinguished painter. In the business world he is President of the Chatfield & Woods Sack Company. He is also a director of the Cincinnati May Festival Association.

William H. Albers, treasurer, is President of Albers Super Markets, the Nash Tailoring Company, and Mary Pickford, Incorporated. His country home, Alberly Manor, is filled with art and architectural souvenirs from a dozen countries.

Clarence R. Reeves, secretary, is a director of Albers Super Markets. He is a lover of music and was a professional organist for five years.

Members of the Board of Trustees.-- Harry A. Freiberg is President of the Freiberg Mahogany Company of Cincinnati and New Orleans. He is President of the Newsboys' Protective Association, and treasurer of the Boys' Clubs of Cincinnati.

Carl R. Hiller, former president of the Board of Trustees, is a well-known surgeon. He is an accomplished cellist, and has been associated with many musical activities in Cincinnati.

Frank H. Kunkel is a distinguished attorney and a prominent Cincinnati. He was a member of the original Charter Committee that drafted the Home Rule Charter under which Cincinnati is governed.

Albert G. Muhlhauser is vice-president of the D. T. Williams Valve Company. Like many of the other members of the Board of Trustees, he is a student of music. His father, Henry Muhlhauser, was one of the original stockholders of the College of Music.

Edward J. Schulte is a well-known architect, and is deeply interested in painting and music. He has designed many churches, schools, business buildings, and homes. In 1931 he was awarded the Sachs prize by the Fine Arts Institute of Cincinnati for outstanding achievement in architecture.

Helene V. B. Wurlitzer has long been a patron of music. Her husband, the late Howard Wurlitzer, was for half a century a member of the Wurlitzer Music Company, known the world over. Much of her time is devoted to the interests of the College dormitory. Not since the time of Maria Longworth Nichols, wife of the first President, has a woman taken such an active part in the affairs of the College.

Other Administrative and Faculty Changes

Appointment of a managing executive.-- The position of business manager was abolished once more. Thuman returned to the

managing of the Artist Series, the May Festival, and individual concerts given by world-famous artists. In his place Fred Smith, a pioneer in the radio field and originator of the "March of Time" radio program, was appointed as managing executive.³

David Fred Smith.-- David Frederick (Fred) Smith was born in Clarksburg, Indiana. He attended both Franklin College and Western Reserve. He worked his way over to Europe on the Norwegian steamer, Sommerstad. He settled in Lerida, Spain, obtaining a position with the Ebro Irrigation and Power Company, and within two years became superintendent of all the lines in the province of Lerida. In 1917 Smith joined the Engineers of the American Expeditionary Forces in Paris. After the war he returned to Spain, and later settled in Brussels, having an interest in an export business between Spain and Belgium.

Smith returned to America in 1921 and settled in Cincinnati. In 1922 he became associated with the Crosley Radio Corporation as pioneer director of station WLN. While at WLN he adapted many classic dramas to radio and originated the world's first production written exclusively for radio. He also dramatized the first radio serial, which appeared weekly in Radio Digest.

In 1928 Smith joined the staff of the news magazine, Time, where he conceived the idea of radio news syndication. From his New York office he sent news daily by air mail and special delivery

³ Letter to Fred Smith from the College of Music of Cincinnati, dated September 15, 1941.

to seventy-five leading American radio stations. On March 16, 1931, Smith put on the air for the first time the program, March of Time.

In 1924 Fred Smith married Marjorie Garrigue, a pianist who has been very successful in the United States and abroad as a concert artist. On July 18, 1941, Smith was chosen by the Board of Trustees as the Managing Executive of the College of Music of Cincinnati.

William Blasi, Assistant to the managing executive.--

William Blasi (died in 1943), associated with the College since 1921, was appointed assistant to the managing executive, Fred Smith. Alice Kelsch, who also had been associated with the College for some years, was appointed registrar.

Blasi was a native of Cincinnati. Before he became associated with the College he was connected with the John Church Company and the Willis Music Company. He came to the College in 1920, and for the next twenty-three years served in the capacity of comptroller. Blasi was well known and admired by students and faculty members, as well as by those outside of musical circles. He was a benefactor to many students who were in financial straits. It was his customary habit to attend all recitals and to say a word of encouragement to the performing students.

Appointment of faculty committee.-- A faculty committee

was appointed with the following persons as members: Howard H. Hess as chairman, Sidney C. Durst, Uberto T. Neely, Herbert L.

Newman, and Corwin H. Taylor. The faculty committee met with the managing executive every Tuesday at noon to discuss specific school problems. General faculty meetings also were called prior to February, 1942.

New Strength in the Faculty.— Madame Lotte Leonard, world famous soprano, who had appeared with many of the great orchestras and in many musical festivals of Europe, was added to the faculty. Madame Leonard was an outstanding interpreter of Bach's vocal works. Among other teachers added to the faculty of the College were: Anton Bilotti, pianist; M. Leon Conus (died in 1944), one of the world's great teachers of piano; and Ludwig Lefebvre, exponent of the modern dance. Tariaanna Conus-De Bayser also became a member of the faculty as teacher of the classic ballet.

Organization of Alumnae Association

Alumnae Association.— The graduates of the College were organized into an alumnae association at this time. The following officers were elected:⁴

Richard Fluke, President

Mrs. Robert Ludeke, First vice-President

Miss Bertha Krehbiel, Second vice-President

⁴ The Clarion, (1942-1943), 21.

Miss Alice Kelsch, Treasurer

Miss Charlotte Whitmeir, Recording Secretary

Mrs. Ethel Lewis Ratliff, Corresponding Secretary

The newly-organized association immediately set about making itself felt as a contributing factor to the material well-being and the social life of the College. Symphony teas given in the parlors of the dormitory following the Friday afternoon symphony concerts, with the soloist of the week as the guest of honor, were sponsored by the association. So well ordered and successful were these teas that it was said they would do honor to a "Who's Who" of musical celebrities.⁵

Improvement of Physical Plant

Material Renovation.— Within two months an outstanding change in the physical aspect of the buildings of the College was accomplished. Eighteen studios were repainted and redecorated, with new rugs and draperies. The Alumnae Association had the famous sloping corridor re-tiled. The Odeon was cleaned from ceiling to floor. The vacant lot that was connected with the corridor was transformed into a formal garden. The living room and the drawing room of the dormitory were redecorated, and the classical iron grilled entrance to the dormitory was cleaned and repainted. Most of this work was accomplished through the generosity

⁵ The Clarion, (1942-43), 21.

of the officials and friends of the institution..

Radio studios.--- Mrs. Helene V. B. Wurlitzer donated \$10,000 toward the installing of radio studios in memory of her mother, Henriette Billing. These studios are located on the first two floors of Alms Hall, and are modern and thoroughly equipped. This was a valuable and timely contribution to the facilities of the College, since it made possible the conducting of classes in radio under actual broadcasting conditions.

Development of Radio Department

A new department of radio instruction.--- One of the major developments under the new administration was the development of the department of radio instruction, which Uberto T. Neely had established in 1936, with himself as director.. The department was now housed in the new Henriette Billings Studios.

Radio department activities.--- During the first year in the new studio there were fifty-one half-hour broadcasts over WLW-WSAI, and one fifteen-minute broadcast for the Blue Network, over WLW. There were thirty half-hour broadcasts over WLW of a series of programs entitled "Music of the Masters." During National Music Week a quarter-hour program was given over NBC with WLW as the local outlet.. A group of students known as the "Cdeon Radio Workshop" gave ten half-hour broadcasts over WSAI. During the Christmas season the College participated in ten quarter-hour broadcasts in behalf of the 'Mile of Dimes' program. The "Music of the

Masters" broadcasts were also carried each Sunday by station WLWO as part of a four-hour directional broadcast to England.⁶

Radio scholarships.-- In conjunction with station WLW, a limited number of scholarships to high school graduates between the ages of eighteen and twenty-four years of age inclusive was inaugurated. Later a series of scholarships was also offered to high school pupils of both public and parochial schools in and about the vicinity of Cincinnati.

Dedication of the radio studios.-- A special program to signalize the opening of the radio studios was conducted on the evening of October 12, 1941.⁷ The program opened at nine o'clock with addresses by Walter S. Schmidt, president of the board of trustees, and Uberto T. Neely, director of the radio department. Episodes from the life of Mozart were then dramatized, with students as performers. Time was then given over to inspection of the radio studios and a survey of an art exhibition. A special radio program followed at eleven-thirty on a coast-to-coast broadcast over the NBC red network, with WLW as the local outlet. The guest conductor for the evening was Eugene Goossens, conductor of the Cincinnati Symphony Orchestra.

Goossens opened the broadcast with the Egmont Overture by Beethoven. Madame Lotte Leonard followed with two vocal numbers,

⁶ Letter to Fred Smith, Managing Executive of the College of Music of Cincinnati, from Uberto T. Neely, December 12, 1941.

⁷ Program, the College of Music of Cincinnati, Dedication of the New Henriette Billing Radio Studios of the College of Music, October 12, 1941.

An die Musik, by Schubert, and The Heavens Resound, by Beethoven. John Quincy Bass, another member of the faculty, was next on the program and played the Andante and Finale from the concerto in D minor for piano and orchestra by Mozart. The College orchestra accompanied both Madame Leonard and Mr. Bass, directed by Walter Heermann, the regular conductor of the College orchestra. The speaker on the broadcast program was James D. Shouse, vice-President of the Crosley Radio Corporation, who discussed the importance of music to the nation as a whole, and the value of local music schools like the College of Music of Cincinnati.⁸ With the orchestra accompanying, Bass closed the program with Rondo from the concerto in D minor by Mozart for piano and orchestra.

Many congratulatory messages were received in response to the broadcast, including messages from Mary Pickford, William S. Brady, Clarence Adler, and Alfred Human.

Establishment of Art Displays

Agreement with Art Museum.-- Along with the plan of reorganization was an agreement with the Cincinnati Art Museum for a display of rotating expositions of contemporary painters and of the masters. Included in these expositions were displays of a civic nature, and loans from famous private collections to be exhibited in the sloping corridor leading to the Odeon and to the

⁸ Continuity Script, Crosley Radio Corporation, October 12, 1941, p. 2.

main buildings of the College itself.⁹

Musical Events of the Year

Moonlight musicales.--- Moonlight musicales given at Alberly Manor, one of the beauty spots of the Middle West, became an important phase of the musical activity of the school. The students, the orchestra, and the faculty contributed their talent for the programs. The proceeds derived from the sale of the tickets were placed in the alumnal fund and in the scholarship fund. Other twilight musicales were given at the Taft Museum, presenting the students of the College and giving them an opportunity to display their talent.

Musical programs.--- Concerts by faculty and students of the College became an important part of the life of the school. The orchestra and chorus concerts were again prominent. Student recitals continued to be offered in keeping with custom. Pupils in their fourth year and those with an applied major working toward the degree of Master of Music presented graduation recitals. The College Symphony Orchestra, directed by Walter Heermann, played its regular season of concerts. The College Chorus, composed chiefly of students whose studies include chorus as a required subject, gave several concerts, including programs at the University of Cincinnati and before the Women's City Club.

Through its affiliation with the University of Cincinnati

⁹ The Clarion, (1942-43), 4.

both students and faculty members appeared on programs at University functions. These programs were presented at the Laws Memorial Auditorium, located in the Teachers College Building, and at the Student Union Building. Frequent concerts have been given by students in churches throughout the city, and at noon-day luncheons and banquets for various organizations.

Special concert of Dumler Compositions.-- On April 21, 1942, the Board of Trustees presented an evening of music devoted to the compositions of Martin G. Dumler, a graduate of the College and vice-president of the Board of Trustees.

The program included a variety of vocal and instrumental compositions, rendered by soloists, string quartette, chorus, organ, and orchestra. The orchestra was directed by Walter Heermann and Uberto T. Neely. The College Chorus was directed by Elizabeth M. Taylor. Soloists for the evening were Richard Fluke and Elizabeth Pugh. The members of the string quartette were William Morgan Knox, Herbert L. Silbersack, Joseph Sherman, and Leonard Watson. Sidney C. Durst presided at the organ.¹⁰

Summary

Under the reorganization plan of 1941-42, the operation of the College of Music of Cincinnati was directly assumed for the first time by the Board of Trustees. A managing executive was appointed, who acted as a representative of the Board of Trustees. The administration of education in music was placed in the hands of

¹⁰ Program, The College of Music of Cincinnati, April 21, 1942.

a faculty committee, and the treasurer of the Board of Trustees was given responsibility for the financial transactions of the school. This plan of organization brought the members and officers of the Board into closer contact with the problems of the College than had been the case since its founding.

An alumnae association was organized. The physical plant of the College was rehabilitated, and the financial policy of the institution was completely revised. An excellent musical faculty was available to offer professional training to students, and new artists were added. A modern radio department was developed. This was made possible by the construction of studios through the generosity of Helene V. B. Wurlitzer.

The musical traditions of the College continued. The large musical organizations of the College were more thoroughly developed and trained. Recitals by students, ensembles, large organizations, and faculty members seemed to reach a new peak in performance.

New challenges of the times were met through organization of regular broadcasting programs, the radio department, the alumnae association, and the faculty committee. The College was enjoying again the prestige it had lost during the depression years. It was taking again its place as a dynamic school of musical art, as one of Cincinnati's major contributions to the world of music.

CHAPTER VIII

CURRICULUM, 1878-1942

Introduction

This chapter is concerned with the development of the curriculum of the College of Music of Cincinnati from the beginning of the institution in 1878 to 1942. For the purpose of this study, the curriculum is defined as the instructional program offered by the College of Music. Six major topics are discussed: (1) aims of the College of Music; (2) characteristics of the curriculum; (3) administrative aspects of the curriculum; (4) early curriculum; (5) the curriculum from 1905 to 1922; and (6) the curriculum from 1922 to 1942.

Aims of the College of Music

Early aims.-- In the letter that offered the chair of musical director of the College of Music to Theodore Thomas, the purpose of the new institution was stated as follows:

It is proposed to establish an institution for musical education upon the scale of the most important of those of a similar character in Europe; to employ the highest class of professors, to organize a full orchestra with a school for orchestra and chorus, and to give concerts.

Thomas replied in his letter of acceptance of the position:

This project is a step in the right direction, and Cincinnati is the place in which to begin. We want concentration.

of professional talent, methodical training, such as we have in other branches of education, and a musical atmosphere.... The faculty must consist of teachers eminent in their departments of instruction¹

The aims of the founders of the College of Music and of its first director are stated in these letters.

In the articles of incorporation of the College of Music, under the laws of the State of Ohio, is this statement of purpose: "To cultivate a taste for music, and for that purpose to organize a school of instruction and practice in all branches of musical education."²

In this terse statement the early aims are well expressed. The cultivation of a taste for music, not only in the growing city of Cincinnati and its environs, but also throughout the Middle West, was a goal of the early administrators. The purpose of the College was to promote culture and to cultivate ideals, through helping pupils of ambition and ability to further their musical education according to their various talents.

To make it possible for a sound musical education to be received at the College, a faculty that numbered among its members some of the most famous teachers and musical performers of the Old World was secured. For years past it had been considered necessary

¹ Prospectus for the 32nd Academic Year 1909-1910, p. 9. Cincinnati: College of Music of Cincinnati, 1909.

² Catalogue, The College of Music of Cincinnati, 1899-1900, p. 10. Cincinnati: College of Music of Cincinnati, 1899.

to go to some one or more of the schools of music in Europe to obtain a complete musical education. Vocal students went to Italy, as a rule; instrumentalists and students of the science of music usually went to the schools of France or Germany. But with the founding of the College of Music and similar institutions, a change came about. Technical instruction in music of a high grade could now be obtained in Cincinnati. It is true that some knowledge of music could be obtained in the public schools and academies,³ but it was to the larger institutions of music education that students turned for proper and thorough development.

Interpretation of aims.--- The early trustees of the College regarded education in music as a component part of a general education, and formulated a program of study intended to develop the musical ability of the students and to train them to think musically. The trustees believed that children should receive music instruction early in life, so that native talents might be cultivated and trained as early as possible. Provision was made in the curriculum, therefore, for a child to begin his musical education and to continue through to graduation and post-graduation. Provision was also made for the advanced student and for the graduate. Training to appear on the concert, operatic, and dramatic stage was given, and every phase of the educational

³ Prospectus for the 22nd Academic Year 1899-1900, p. 1.
Cincinnati: College of Music of Cincinnati, 1899.

needs of students in these fields received careful consideration.

The catalogue for the seventeenth academic year stated that the objectives were:

To provide a thorough instruction in all studies appertaining to each specialty, and the more advanced education in solo and ensemble playing of orchestral instruments and the piano; in the study of the piano and organ, solo and chorus singing, and finally in the participation in musical performances, wherein the resources developed in the school are utilized.⁴

The objectives of the College have changed with its growth, keeping abreast with the developments of music education in the musical schools of the country.

Present aims.-- The objectives of today are stated as follows:

The College--one of the first in the United States prepared from the very beginning to teach every branch of the music profession--has not only maintained its initial ideals but also has broadened its curriculum to harmonize with contemporary educational developments....

A student following the regular courses of study at the College of Music graduates with a Degree symbolizing a broad background in history, languages and many other subjects in addition to his musical courses....

Attainment is emphasized in the musical field in performance and in teaching. Provision is also made for those who desire instruction in any given branch of music, but who do not intend to apply it for credit.⁵

⁴ 17th Academic Year, 1894-95, p. 6. Cincinnati: College of Music of Cincinnati, 1894.

⁵ Catalogue, the College of Music of Cincinnati, 1943-44, p. 11. Cincinnati: College of Music of Cincinnati, 1943.

Characteristics of the Curriculum

Characteristics.-- Despite changing administrations and the consequent adjustment of policies down through the years, the basic characteristics of the curriculum of the College of Music have remained substantially unchanged. Four of these characteristics may be noted: flexibility, consistency of program, a testing program, and adjustment to the needs of the times and the locality..

Flexibility.-- The individual needs of each student have been of utmost importance. Both administrators and faculty members have been interested in the student, and have seen that the curriculum is adapted to individual differences. Revisions of the curriculum have been consistently made to meet the changing social and professional demands. Since the staff is cognizant of the demands made upon the teacher and the musician, who as a beginner is seldom a specialist, the curriculum contains a comprehensive program of studies for the education of teachers, and insures true musicianship by adequate preparation in applied music.^{5a}

Consistency of program.-- The curriculum has been consistently developed according to a fundamental, basic pattern, found in the vocal schools of Italy and in the schools of music (instrumental and scientific) of Germany and France.^{5b} This pattern consists of private lessons in applied music, supplemented with class instruction in

^{5a} Courier, I (January, 1887), . 14-15.

^{5b} Courier, I (October, 1887), iii.

theory and related subjects. The organization and the selection of teaching materials were based originally, and still are to a considerable degree, upon traditional musical training and performances. The methods of teaching have been based upon the methods recognized as most effective in the tradition of musical training and performance.

Testing program.— During the early years of its existence, public examinations were required for both vocal and instrumental music. Only advanced pupils appeared at the examinations when the public was invited.⁶ All other examinations were private.

At the present time (1945) candidates for honors are required to take an oral examination, final written examinations, and comprehensive examinations. Students majoring in applied music must perform before the board of directors. They also must appear in a graduation recital.

The College of Music has served as a center for extended experimentation in the use of tests for purposes of guidance. The following paragraphs describe this experimental work.

Experimental program.— Two series of tests were conducted at the College of Music from 1930 to 1935. Elizabeth Medert Taylor attempted to evaluate a battery of musical and psychological tests as a basis for evaluation of the successful student of music, and the successful professional musician. She employed the Seashore Measure of Musical Talent, the K-D Music Tests, the

⁶ Courier, V (July, 1886), iv.

Kwalwasser Tests of Melodic and Harmonic Sensitivity, the Measures of Musical Background (an original test devised for experimental purposes), and the Detroit Advanced Intelligence Test, Forms V and W.⁷

Testing program of Corwin H. Taylor.-- In connection with the testing program at the College of Music, Corwin H. Taylor devised an experimental battery covering certain phases of musical ability not measured previously by standardized tests.⁸ The tests in the battery are intended to indicate tonal, rhythmic, and emotional potentialities, and to measure acquaintance with musical literature.

Adjustment to the needs of the community.-- The curriculum has been changed to meet the needs and demands of the musical activities of the community. Materials have been reorganized from time to time to provide for the needs of schools and churches for performances of various kinds, and for special groups, such as the Cincinnati Symphony Association, the May Festival, and the Cincinnati Summer Opera Association.

Revisions of the curriculum.-- The curriculum has been broadened to harmonize with contemporary trends. An outstanding

⁷ Elizabeth M. Taylor, "A Study in the Prognosis of Musical Talent." Unpublished Doctor's dissertation, University of Cincinnati, 1941. Pp. 194.

⁸ Corwin H. Taylor, "The Construction and Validation of Certain Experimental Measures of Musical Potentiality," p. 2. Unpublished Doctor's thesis, University of Cincinnati, 1941.

development has been an increased interest in having students work on a variety of musical instruments, rather than intensively on a single instrument. The present program of study is divided into a required number of credit hours. Emphasis in music education has changed from the training of teachers to offer instruction on a musical instrument, as was done in 1878, to giving teachers a broader knowledge of various instruments, for the teaching of instrumental classes, and to the preparation of teachers of school music, both vocal and instrumental. This change to a more general program of teacher-education was begun in 1894. By 1925 the degree of Bachelor of Science was granted to students in this program.

Administrative Aspects of the Curriculum

Entrance requirements.-- From the beginning an entrance examination was necessary in order to be admitted to the academic department. This department included instruction in studies appertaining to applied music, and the more advanced education in solo and ensemble playing of orchestral instruments, piano, organ, and voice. Students pursued a definite course of studies for certificate and diploma honors. The general music school, served as a preparatory department for general or special instruction. Students entered for any number of terms.

At present no requirements are demanded for entrance to work in applied music. Since 1923 a high school diploma or its equivalent has been required for entrance to the regular under-

graduate programs. Advanced standing in applied music and in any theoretical subject may be received by presenting proper credentials from schools that are members of the National Association of Schools of Music, or by examination. Advanced standing in academic work must be approved by the University of Cincinnati. An applicant for graduate work must possess the bachelor's degree from a college or music school of recognized standing. Comprehensive examinations on musical subjects may be required of candidates entering the College of Music from other schools or colleges.⁹

Extension courses.-- An extension department was inaugurated in 1935. Correspondence courses were offered in harmony, counterpoint, orchestration, history of music, and musical form. Composition has recently been added to this list. Twenty assignments are considered sufficient for a semester's work, with an examination.¹⁰

Evening classes.-- The College has offered instruction in the evening since 1878, in private and class work. Rehearsals of large ensembles have been conducted in the evening. This policy is still in vogue, for class work and private lessons. The purpose of the evening classes is to accommodate adults who are unable to

⁹ Catalogue, The College of Music of Cincinnati, 1944-45, p. 36. Cincinnati: College of Music of Cincinnati, 1944.

¹⁰ Catalogue, the College of Music of Cincinnati, 1944-45, p. 36. Cincinnati: College of Music of Cincinnati, 1944.

attend the College during regular school hours, and who wish to continue their musical education.

Summer school.-- A summer teaching program was started at the end of the first year, 1878. The year was divided into five terms of ten weeks each. The fifth term, which was the summer term, generally started in July in the early years. It presented a splendid opportunity for those who desired intensive training, especially for teachers who were free to study in the summer months. In 1878 the term consisted of ten weeks. Since 1918 the summer term has been six weeks in duration. All the departments of the school are open during the summer term, with a possible rare exception when the demand for the department may not justify opening it.

A policy now discontinued was to bring outstanding teachers to the College faculty for the summer session. All of the work offered in the summer session is equivalent in method and character to that of the regular academic year. All of the courses conducted during the summer session carry credit toward degree awards.

Through the cooperation of the University of Cincinnati and the College of Music, special intensive courses of one or two weeks have been offered for several years, with instruction by outstanding music educators.

Early Curriculum

Basic program.-- The early curriculum, before 1903, consisted primarily of work in applied music. Students regularly enrolled in the school studied one field of applied music. The major portion of the student's time was spent in practicing upon the chosen instrument. All applied music was taught privately, so as to fit the needs of the individual.

The courses offered in applied music included piano, voice, organ, violin, viola, violoncello, bass viol, oboe, flute, cornet, French horn, bassoon, clarinet, trombone, and harp. Instruction in theory consisted of harmony, counterpoint, fugue, composition, score reading, sight reading, orchestration, and form and analysis. Lectures were given on the history and esthetics of music, and also on the vocal apparatus. Classes in opera and dramatic expression also were held. Courses in elocution were offered. French, German, and Italian, as well as English, were taught. Lectures were given on the division of time pertaining to notation, and how to understand music.¹¹ A training department was likewise in operation for the teaching of music in the public schools.¹² Orchestral, chorus, and ensemble classes were offered,

¹¹ Catalogue, The College of Music of Cincinnati, Nineteenth Academic Year, 1896-97, p. 13. Cincinnati: College of Music of Cincinnati, 1896.

¹² Catalogue, the College of Music of Cincinnati, Prospectus for the 27th Academic Year, 1904-1905, p. 25. Cincinnati: College of Music of Cincinnati, 1904.

as well as a class in popular music.

General speaking, all students attended the same classes except for the major field in applied music. Free classes were held in elementary sight singing, chorus, orchestra, history of music, voice (lectures), prima vista piano reading, ensemble chamber music, and opera. All students were admitted free to chamber and orchestra concerts, to the organ concerts, and to the concerts given by faculty and students. The accomplishment of students was determined by the board of examiners. The faculty members serving on this board were interested chiefly in skill in performance of standard works listed for each instrument. The length of time until graduation depended upon the previous knowledge and the capacity for progress of a pupil, and not on credit hours.

Requirements for certificate and diploma.-- From 1878 forward, certificates and diplomas have been awarded upon the completion of a program of study. Theory classes have been obligatory for a student working toward a certificate or diploma.

Certificates were conferred only upon students in the academic department who had studied in the College for at least four terms, and who had completed the work prescribed for their respective departments. A certificate in violin was awarded upon the completion of the prescribed program in violin, plus requirements in elementary class theory, and performance of a composition assigned fifteen days in advance and prepared by the candidate

without any assistance. A certificate student in voice was required to complete the prescribed study in voice and the elementary class theory, perform a piano accompaniment previously selected, and read at sight (vocally) a song selected by the board of examiners. The student had to perform a composition assigned eight days in advance, and prepared by the candidate without assistance.

Diplomas were awarded for advanced work beyond the requirements for a certificate. Completion of the prescribed work required at least two years. This included a completed program of study in the major field, plus the requirement of theory and performance before the board of directors.

Students who planned to teach privately or in a musical institution were granted a certificate, and after further study a diploma upon completion of the prescribed work of study and demonstration of competence to teach.

A graduate in any department who pursued further studies after being granted a diploma could apply for post-graduate instruction. The student was required to present three one-hour programs of his own choosing, embracing compositions of the old and the modern school. One of the programs was performed before the public. A post-graduate diploma was awarded for this work.

A course for the training of teachers in public school music was adopted in October, 1894.¹³ A prerequisite for the course

¹³ Catalogue, The College of Music of Cincinnati, Prospectus for the 22nd Academic Year, 1899-1900, p. 15. Cincinnati: College of Music of Cincinnati, 1899.

was ability to play the piano with skill sufficient to enter the academic department. In theory it covered two grades of harmony. Three levels of courses were offered to cover the ground in the song method from the first grade through high school.

The Curriculum from 1903 to 1922

New programs.-- During the period from 1903 to 1922, there were some changes in the curriculum of the College. The candidate was also required to appear more frequently at student recitals.¹⁴ A fencing department was added in 1903 in order to provide physical exercise for the development of muscles, eyes, nerves, and graceful body movement. A children's department was added to the department of drama in 1910. Further advanced courses were offered for teachers and graduate students, such as normal courses for pianists and teachers. In 1921 a complete course in church music, choir training, and boy choir training was offered by the organ department. The completion of the required work for graduation with a certificate, undergraduate diploma, or post-graduate diplomas was based upon personal evaluation of a student by the instructor in the major field, with the emphasis placed upon a successful public performance.

¹⁴ Catalogue, the College of Music of Cincinnati, Prospectus for the 26th Academic Year, 1903-1904, p. 17. Cincinnati: College of Music of Cincinnati, 1904.

The Curriculum from 1922 to 1942

Expansion for certification and affiliation.-- In 1922 a course in practice teaching was instituted, providing experience in public school teaching under the guidance of a cooperating teacher in the music department of the Cincinnati public schools.

Public School Music degrees.-- The public school music department was reorganized and expanded as a result of the accreditation of the College to grant degrees and of its affiliation with the University of Cincinnati in 1924. Four programs were offered: (1) a two-year course, leading to a certificate in public school music and a four-year state provisional special certificate; (2) a three-year course, leading to a diploma in public school music; (3) a four-year course, leading to the degree of Bachelor of Science in Public School Music; and (4) a five-year course, leading to the degree of Bachelor of Education in Public School Music. These two degrees were granted by the University of Cincinnati for work done at the University and at the College of Music. The new degree program required students to perform acceptably standard works in the vocal and instrumental fields. It met the requirements of the University of Cincinnati and the standards specified by the state department of education. The program itself was divided into three parts:

(1) one-half of the total credit hours were to be in applied music and theory;

(2) one-fourth of the total credit hours were to be in

theory of education and its application to the teaching of music;

(5) one-fourth of the total credit hours were to be in courses providing a general cultural background.

In 1928 the public school music department embraced two distinct programs; one for the training of directors of vocal music and the other for the training of directors of instrumental music. This plan was discontinued in 1959 and a single program is now offered, embracing both the vocal and instrumental fields.

The programs for a certificate and diploma are continued, with additional requirements in musical subjects.

Music degrees.--- In the early part of this period (1922), the College began to offer programs leading to the degrees of Bachelor of Music and Bachelor of Science, and to grant honorary degrees of Master of Music, and Doctor of Music.

The Bachelor of Music degree provided for a major in a vocal or instrumental field or in composition. The program was divided into three parts:

(1) one-half of the total credit hours were to be in applied music;

(2) one-fourth of the total credit hours were to be in theory;

(3) one-fourth of the total credit hours were to be in courses providing a general cultural background.

All students were required to participate in ensembles, orchestra, or chorus, throughout the entire four years.

The Master of Music degree at first was granted only in composition as the major subject and with applied music as a secondary subject. The degree required two years' work in residence after the degree of Bachelor of Music had been granted. Original compositions required were: a string quartette, a double fugue, a symphonic poem, overture, or work for chorus, solcists, and orchestra, and a thesis on musical history, science, or aesthetics. Instrumental and vocal majors were later permitted in the program for the master's degree. Requirements were one year of study of the major instrument, advanced counterpoint, advanced orchestration or composition, the composition of a double fugue, and a thesis pertaining to a musical subject. The honorary degrees of Bachelor of Music, Master of Music, and Doctor of Music were conferred upon artists who had become distinguished through musical achievement or had rendered noteworthy service to the art of music.¹⁵

Summary

From the beginning, the aims of the College have been in accord with the purpose and objectives of the founders, namely, to organize a College of Music that would cultivate a taste for music, and spread culture; a school that in its faculty, its program of study, and standards, would compare favorably with the better

¹⁵ Yearbook, The College of Music of Cincinnati, 1925-26, p. 51. Cincinnati: College of Music of Cincinnati, 1925.

musical schools of Europe. Directors and administrators have understood, from the beginning and down through the years, that there are elements that must vary with varying demands; that there must always be criteria and means for measuring achievement; and that there must be an adaptation of requirements, programs and curriculum to the economic, social, and educational needs of the day. The curriculum has been broadened to contribute to social effectiveness and to the development of a musical culture which will give expression ^{to} the fundamental realities and values of a modern democratic civilization. The program of studies has met the needs of the advanced student of music, and has also provided for the less advanced learner, even the beginner. The program was based upon the European plan with modified American ideas of music education.

Specialization has been made possible through the adaptations of programs leading to degrees in music. The requirements of the Ohio State Department of Education and those of the University of Cincinnati called for a reorganization in entrance requirements, subject matter, credit hours, and examinations. The introduction of degree programs called for a longer period of study. Later graduate work was organized at a level beyond the undergraduate curriculum of early years. With the progress of the years the educational program was shifted from an individualistic basis for the developing of a skill in performance to an educational program in keeping with the demands of the times.

CHAPTER IX

FINANCIAL DEVELOPMENT

Introduction

This chapter deals with the financial development of the College of Music of Cincinnati. As a private institution, which has been consistently described in its announcements as "endowed, not for profit," the College has repeatedly faced financial problems of a grave character. The present chapter reveals the capacity of the institution to withstand vicissitudes. Topics treated are: (1) financial basis of the College; (2) the formative period, 1878-1903; (3) the period from 1903 to 1927; (4) the period from 1927 to 1941; (5) reorganization of 1941-1942; and (6) special aspects of the finances of the College.

Financial Basis of the College

General financial basis.— The College is a corporation endowed and conducted not for profit, with stockholders who elect from their members a governing board of trustees. All apparent profits realized have been used in extending the usefulness of the College and in perfecting its teaching. Since its foundation, the financial position of the College has been chiefly dependent upon the tuition fees derived from students. Receipts from this source have directly controlled the amount of financial resources available for operation. The College has never received any

financial aid from the city or state, and has had no reserve to be used for financial reverses. The friends and trustees of the College have contributed to its needs from time to time.

Endowments.-- On November 25, 1882, Reuben R. Springer endowed the College with \$60,000 worth of stock of the Pittsburgh, Fort Wayne, and Chicago Railway Company. Previous to this, he had given \$5,000 to be used for prizes in the form of gold medals to be awarded to students of superior ability.

The Formative Period, 1878-1903

Financial records.-- Records of financial transactions during the first period are still intact. A close account was kept of business transactions from the smallest items to the important expenditures for salaries and rentals.

Early conditions.-- The College is an endowed school of music and was founded as a non-profit institution. It has been able to give a musical education of a high and comprehensive character at a minimum cost. On this simple basis the College of Music was founded and has flourished.¹

Capital expenditures.-- The school expanded so successfully that in 1884 the Odeon was built. This building contained an auditorium and twenty-four practice rooms. After a further

¹"Report of the Board of Trustees to the Stockholders of the College of Music of Cincinnati, January 19, 1895," p. 3.

increase in enrollement, the Lyceum, a small concert hall, was built in 1889 at a cost of \$16,667. The Schmidlapp dormitory for women students, the gift of J. G. Schmidlapp, was opened in 1902. This aided in bringing more students to the College, solved a great housing problem, and provided a source of income.

Tuition fees.-- Between 1878 and 1895, the College had taught over nine thousand students from all parts of the country, and spent more than \$1,250,000.²

Tuition fees could be paid on the basis of an entire year or by the term, which consisted of ten weeks. There were three different types of fees, one for private lessons, one for orchestral instruments except violin and cello, and one for class lessons in all branches of theory.

During the formative years, the College adopted the plan of taking notes for all unpaid tuition, in the form of a promise to pay when able, or when possible, or after a certain length of time. By 1902 there were several hundreds of these notes on hand aggregating many thousands of dollars. One entry alone, covering a period from 1882 to 1896, amounted to over three thousand dollars in notes.³

²"Report of the Board of Trustees to the Stockholders of the College of Music of Cincinnati, January 19, 1895," p. 3.

³"Report on the College of Music of Cincinnati, for the year ending December 20, 1902, by Alfred Knight, Certified Public Accountant, Cincinnati, Ohio."

Effects of general economic conditions.-- The nation-wide economic reverses of the year 1896 curtailed the income of the College, but the institution was able to survive this loss. The enrollment for the year 1896 totaled 708 students.

The Period from 1903 to 1927

Difficulties.-- The fire of 1903, which destroyed the Odeon, the Lyceum, and studios, necessitated a temporary occupancy of the Schmidlapp Dormitory. The loss totaled \$50,000, of which \$35,000 was covered by insurance.

Arnold J. Gantvoert was now manager of the College. During his administration, few accounts of business transactions seem to have been kept, as very few are extant. Available sources of information for his regime (1903-1920) have been the yearly reports given to the Board of Trustees.

The financial depression of 1907 resulted in a loss of sixty-one students and a corresponding financial loss.

In 1918, the high cost of living, the entrance of America into World War I, two severe epidemics of influenza, and the coal famine resulted in many students leaving the college. Notwithstanding its endowment, the College had no sinking fund for the emergencies created by the world disturbances.

Until 1920, the school continued to operate with losses in one department or another. These losses were more or less balanced by donations of stockholders interested in the welfare

of the College.

Student fees.-- Fees were based on private lessons for applied music, for class or private lessons in theory and language (Table 4). All fees were based on a term of ten weeks. Students taking more than one full branch (two private lessons a week) of musical instruction were granted a reduction of ten per cent on the tuition fees of additional full branches. Free classes were held in sightsinging, ensemble class, prima vista reading piano classes, history of music, and voice lectures.

Problems after 1920.-- From 1920 to 1924, large expenditures for the operation of special departments, for faculty salaries, for granting scholarships, and for the upkeep of the plant increased the operating expenses of the College. The total income of the school did not meet the increased expenses. The growing competition of music schools that enjoyed public support had a detrimental effect upon enrollment in the College. Funds other than the regular income of the school were necessary in order to meet expenses. Once again patrons of the school contributed money to aid the institution.

During the period from 1924 to 1927 the College enjoyed a rapid increase in both total gross income and total net gain. This was a period of economic expansion throughout the nation.

The Period from 1927 to 1941

Prosperity in 1927-1928.-- The Golden Jubilee year of

TABLE 4

TUITION FEES PER CLASS IN THE COLLEGE
OF MUSIC OF CINCINNATI
FOR THE YEAR 1907-1908*

Classes	Fees
Piano	\$15.00 to \$50.00
Vocal	15.00 to 45.00
Violin	17.50 to 45.00
Violoncello	20.00 to 35.00
Organ	20.00 to 35.00
Public School Music	40.00
Theory	15.00 to 45.00
English, French, Italian and German diction, and Stage Department. . . .	15.00 to 45.00
Double Bass	15.00 to 25.00
Oboe.	15.00 to 25.00
Flute	15.00 to 25.00
Cornet	15.00 to 25.00
French Horn	15.00 to 25.00
Trombone.	15.00 to 25.00
Bassoon	15.00 to 25.00
Clarinet.	15.00 to 25.00
French Language	15.00 to 25.00
German Language	15.00 to 25.00
Italian Language.	15.00 to 25.00
Fencing	10.00 to 25.00
Elocution	25.00 to 40.00

* Catalog and Prospectus for the 30th Academic Year, September 4, 1907. Cincinnati: College of Music of Cincinnati, 1907.
Pp. 6-8.

the College, 1927-1928, was one of financial prosperity. The College reflected in enrollment and income the general inflationary tendencies of the time. In 1927 the studio and office building was added to the physical plant of the College. Gross income and net gains reached the highest levels in the history of the College in 1928.

Financial loss, 1929-1941.— Late in 1929 a great economic depression began, which was to disturb the life of the nation for many years. The College at once felt the effects of the depression. By 1931 income was far below expenses. For the next ten years income fell generally slightly below expenses, although the reverse was true in 1936 and 1939.

Reorganization of 1941-1942

Financial changes of 1941-1942.— With the reorganization in 1941, a managing executive was appointed who was responsible to the Board of Trustees, and the position of comptroller was continued as that of cashier. There was a strong effort to increase the number of full-time degree students. The number of students in the dormitory was more than doubled. Up until 1942 the dormitory had been a definite item of expense. Many salary charges were eliminated, due to revision of working arrangements with the faculty. The instructors were placed in a position to earn an income derived from a percentage basis.⁴

⁴ Interview between the writer and Walter S. Schmidt at Cincinnati, April 4, 1945.

TABLE 5
TUITION FEES IN THE COLLEGE
OF MUSIC OF CINCINNATI
FOR THE YEAR 1941-1942

	Fees
Private Lessons	
Voice Culture	\$2.00 to \$5.00
Pianoforte.	1.50 to 5.00
Violin and Viola.	1.50 to 4.00
Organ	3.50 to 4.00
Violoncello	2.50 to 4.00
Double Bass	3.00
Woodwinds, Brass, Percussion.	2.00 to 4.00
Harp	2.50 to 5.00
Harmony	2.50 to 4.00
Counterpoint and Composition.	2.50 to 4.00
Orchestration	2.50 to 4.00
Score Reading	4.00
Canon and Fugue	2.50 to 4.00
Sight Reading and Dictation (each).	2.50
Dramatic Art.	25.00 to 40.00
Classes	
Composition	\$20.00
Counterpoint.	40.00
Form and Analysis	20.00
Harmony	40.00
Keyboard Harmony.	20.00
History	10.00
Appreciation.	10.00
Piano Music Interpretation.	20.00
Conducting.	20.00
Orchestration	40.00
Opera Repertoire.	37.50 to \$70.00
Prima Vista Piano	20.00
Teachers Training Class	20.00
Band Instrument Class	10.00
Sight Singing	17.00
Dictation	17.00
Band and Dance Band Arranging	17.00
Class Piano Teaching.	50.00
Teachers' Training Classes.	20.00
Dancing	20.00 to 30.00
Psychology of Music	10.00
Extension Department, Correspondence lessons	40.00 to 80.00
Radio Courses	11.00
Languages	20.00 to 25.00
Music Education	75.00 to 200.00
Dramatic Art (full course).	300.00
Dramatic Art.	8.50 to 50.00

The printing of programs was eliminated, and mimeographed ones were used instead.

Donations for scholarship purposes were obtained from patrons in such amounts that withdrawals from established scholarship funds were reduced from fifteen per cent to five per cent.⁵

Even the responsibility for improving the physical plant was taken over by the newly-organized Alumnae Association.

All this led to the greatest financial gain in the history of the College.

Special Aspects of the Finances of the College

Special problems.--- The financial administration of a musical institution presents problems which are not to be found in an academic institution. The rates of tuition at a college of music generally are higher than those at a liberal arts college. The salaries of some of the faculty members of a college of music are also larger than those of teachers in a liberal arts college.

The purchase and upkeep of equipment in a college of music involve unusual expense. The presentations of operatic productions, concerts, dramatic productions and the like also involve items of expense not usually found in other types of institutions.

Public relations.--- From its founding, the College has

⁵ Interview between the writer and Fred Smith at Cincinnati, April 4, 1945.

never made it a practice to advertise widely. It has advertised in local and in some outside city newspapers, national music magazines, and various other school magazines. Other publications in which the College advertisements have been carried include musical programs, convention programs, and city directories. Its best advertising has undoubtedly come through the work of its graduates.

An effective method of advertising employed by the College has been the policy of sending outstanding members of the faculty on tour to nearby cities. It has also made use of its most talented students for performances in and about Cincinnati.

Another means of advertising in later years has been by radio, through faculty and student participation in programs presented over local stations, such as WLW, WSAI, WCKY, and WCPO. These programs have also been presented nationally, at times.

In recent years the advertising program of the College has been developed both in extensity and in intensity, particularly under the leadership of Fred Smith.

Scholarships.-- The College awards annually a number of scholarships to students who demonstrate marked ability. All scholarships are conferred by the Board of Trustees upon recommendation of the Board of Examiners after a competitive examination of the applicants.⁶

⁶ Catalogue, the College of Music of Cincinnati, 1944-45, p. 17. Cincinnati: The College of Music of Cincinnati.

The following permanent scholarships have been established:

The George Ward Nichols, in Organ

The Peter Rudolph Neff, in Voice

The Frederick H. Alms and Mrs. Eleanor C. Alms, in Voice,
Piano, and Violin

The B. W. Foley, in Voice

The Larz Anderson, in Organ

The Casper H. Rowe, in Violin

The Albino Gorno, in Piano

The Oliver Ditson scholarships from the fund known as
the Oliver Ditson Endowment

The WLW, WSAI Radio Scholarship.

In 1942, the Board of Trustees approved a plan for an annual subscription to provide a scholarship fund for aid to talented young men and women who would not otherwise be able to continue their studies.⁷

Summary

The College of Music was founded as a non-profit, endowed institution. The greater part of the income of the school has been secured from tuition fees of its students. The existence

⁷ Catalogue, the College of Music of Cincinnati, 1944-45, p. 17. Cincinnati: The College of Music of Cincinnati.

of other institutions in the field of music has limited to some degree the financial expansion of the College.

During the first periods of the history of the College of Music (1878-1903), the institution flourished financially. From 1903 to 1920, the College continued to grow, and it experienced prosperous years, along with the nation as a whole, from 1924 to 1928. From 1929 on, however, that is, from the beginning of the depression, the College was able to meet financial problems only through the aid of its patrons, who were also stockholders of the College.

Since the reorganization in 1941-1942, the school has been meeting expenses. It has always been operated under the administration of a Board of Trustees. At present the managing executive is the representative of the Board.

The following general statements may be made as to the financial history of the College:

(1) The finances of the school have always been controlled by the Board of Trustees, operating as a rule through the office of a director or manager.

(2) The financial resources of the College have been affected by local and national economic trends.

(3) The salaries of members of the faculty have been the most important item of expenditure.

(4) The College has from its origin maintained a policy of granting scholarships.

(5) Advertising has become a means of publicizing and promoting the College.

The College of Music of Cincinnati was founded and endowed in 1878 by a group of laymen interested in music. It was established as a non-profit institution. In the reorganization of 1941-1942, again led by a group of laymen, it has been placed on a more solid financial foundation.

CHAPTER X

FACULTY MEMBERSHIP

Introduction

This chapter discusses the faculty of the College of Music. Five main topics are treated. They are: (1) general characteristics of the faculty; (2) basis of selection; (3) early faculty; (4) faculty members after 1903; and (5) faculty personalities.

General Characteristics of the Faculty

In all institutions of learning, the faculty is of chief importance in the development of the institution. In a school of music it is of utmost importance, since the contact between teacher and pupil is intimate. The careful selection of members of the faculty has always been a primary consideration of the administrators of the College of Music of Cincinnati.

Background.-- The faculty members of the College of Music have been of both European and American birth. Those from Europe had already achieved Old World fame before coming to America, and they brought with them a wealth of background. They represented many countries, particularly Italy, France, Germany, England, Russia, Finland, Austria, Belgium, Czechoslovakia, and Hungary. While the American-born teachers received their training in the United States, mostly in such cities as Boston, New York, Philadelphia, and Chicago, many of them continued their music education

in European schools under the masters. In some instances the American-born teacher renewed acquaintance with the European teachers as members of the same faculty. The faculty members, generally speaking, have been recognized as competent performers. Many of them received their early training at the College of Music of Cincinnati, and have achieved success in several phases of musical activity.

Degrees.-- In the early years few of the faculty members had degrees. The degree usually held, if any, was the honorary degree, Doctor of Music. A recent survey shows that nearly half of the faculty members hold degrees. The degree most commonly held is that of Bachelor of Music. Several faculty members hold the degree, Master of Music, two have received the Doctor of Education degree, and many hold honorary degrees.

Social qualities.-- The personality and social qualities of many of the faculty members have greatly enriched the social prestige of the school. Some have been friends of outstanding artists and prominent personages. Many members of the faculty have taken an active part in the musical and social events of the community.

Standards of instruction.-- The piano instruction is based solidly upon the principles of J. S. Bach. In the vocal department all styles and forms of the art--oratorio, song, and opera--have been presented by teachers who have had actual experience on the stage of grand opera, concert, and oratorio platforms.

There has never been at the College any of the narrowness

of mere nationalism. Its professors have been Europeans or Americans, with the chief qualification that of artistic capacity. No faculty member, however great a virtuoso, has been relieved of the burden of actual teaching. A few who chafed at the drudgery of teaching had but a brief career with the College.

Balance between departments.--- The piano department has been larger than any other department, with several outstanding teachers. The string department has always been a close second, its teachers being members of the Cincinnati Symphony Orchestra. The voice department, too, has always had several outstanding teachers on its roster. The other departments of the school have remained equally important to the school as a whole.

Basis of Selection

The members of the faculty have been chosen because of their teaching ability, training, concert experience, and reputation. Members with European training and fame have generally taught the more advanced students, but this has not been true in all cases. The other members of the faculty have frequently been graduates of the College who showed talent in performance and teaching ability.

Replacements have been necessitated only by the death of a member of the faculty, or an occasional resignation. Other than this, the appointment of a faculty member was determined by the needs of the various departments, or by the demand for a particular type of instruction. The emphasis upon various phases of music,

such as opera, radio, instrumental training (band instruments), dancing, and dramatics, necessitated the employment of teachers proficient in these fields. The growth of the public school music department has also brought about an increase in the number of members in this field.

Training of faculty members.-- Faculty members have brought to the College musical influence and traditions from European and American institutions and teachers. Among the old-world institutions and organizations represented are conservatories of Brussels, Budapest, Moscow, Paris, Leipzig, and a number of other cities, and certain opera and ballet companies. In America many colleges, universities, and schools of music have contributed to the training of the faculty. Music instruction is often a matter of work under individual teachers, rather than of institutional training. Faculty members of the College have studied under many well known teachers, for example, Leschetitzky, Hageman, Auer, Busoni, and Schoenberg.

Early Faculty

The first faculty of the College consisted of twenty-five members, many of them well known. On the roster were such names as Armin Doerner, pianist and composer; S. E. Jacobson, violinist and concertmaster of Theodore Thomas' orchestra; H. G. Andres, pianist and composer; and Otto Singer, composer and conductor. Brief accounts of these four faculty leaders are given in subsequent paragraphs.

There were eighteen teachers in the instrumental department, which included piano and orchestral instruments. The vocal department had four teachers. The language department numbered three instructors. Some of the teachers taught in more than one department, for example, in both the instrumental and the theory departments.

Armin Doerner.-- Armin Doerner was well known in Cincinnati as a pianist and teacher. Doerner was born in Marietta, Ohio, in June, 1852. In 1859, he came to Cincinnati, and at the age of ten years he received his first instruction on the piano from his father. The first musical institution which he attended was the Academy of Music, in Berlin. Doerner entered this school in 1871, studying piano under Theodore Kullak, and composition with Carl Weitzmann. Study abroad continued, including work at the Conservatory of Stuttgart, where Bruckner, Techert, and Faisst were Doerner's instructors. He finished his studies in Paris, with Edward Wolff, a pupil of Chopin.¹

Doerner returned to Cincinnati in 1879, and subsequently became a member of the faculty of the College. He wrote a book of technical exercises for the piano. As a performer, Doerner was well known for the duo-piano recitals which he presented in company with Henry Andres.

S. E. Jacobsen.-- S. E. Jacobsen was born in Milan, Italy,

¹ W. S. E. Mathews, A Hundred Years of Music in America, p. 156. Cincinnati: G. L. Howe, 1889.

in 1839. He began the study of the violin at an early age. Through the influence of Pastel, the famous director, Jacobson was sent to Riga to study under Concertmaster Weller.² Later he studied at the Leipzig Conservatory. In 1860 Jacobson was appointed concertmaster for the Bremen Symphony, remaining there for twelve years.³

Jacobson came to America in 1872 as the concertmaster of Theodore Thomas' orchestra, which post he held for six years. In 1876, a string quartette was organized by Jacobson. This soon became famous throughout the United States. Jacobson came to the College of Music in 1878, as professor of violin. His worth and importance attracted the attention of the Director of the Chicago Musical College. He later became director of the violin department of that institution, where he produced such pupils as Michael Banner, Max Bendix, Theodore Binder, Henry Burke, Charles Henzen, and Nicholas Longworth.

Henry G. Andres.— Henry G. Andres was born of a musical family at Nancy, France, in 1838. His father was his first instructor in piano. Andres went to Paris at the age of fourteen to continue his studies and resided there for seven years. Upon coming to America in 1860, Andres visited Cincinnati on a business trip and decided to remain in Cincinnati. In the beginning Andres taught privately, and gave a series of soirees or

² W. S. B. Mathews, op. cit., pp. 289-290.

³ Ibid., p. 290.

German Kammer concerts, which found favor among the musical people of the city.⁴

In 1868, he was appointed the head of the piano department of the Conservatory of Music. With the founding of the College of Music in 1878, Andres became a member of the faculty of that institution. He joined Armin W. Doerner, as has been noted, in presenting piano duo recitals throughout the country. Andres was also a composer, but none of his compositions was ever published.

Otto Singer.-- Otto Singer, a native of Saxony, was born in 1835, in Sora, near Meissen. He received his early education at the Kreutzschul in Dresden, and later went to the Leipzig Conservatory, studying under Richter, Moscheles, and Hauptmann until 1855. Singer remained in Leipzig for four more years, studying, teaching, and composing. During that time some of his compositions were performed at the Gewandhaus concerts.⁵ Later, Singer became associated with the Wagner-Liszt school at Weimar. While there, his symphony was played at the festival of the German National Association of Musicians. The work was well praised by Franz Liszt.⁶ From Weimar, Singer went to Dresden, and, on the recommendation of Liszt, sailed for New York. In New York, Singer was a member of

⁴ W. S. B. Mathews, op. cit., p. 510.

⁵ Ibid., p. 444.

⁶ Ibid., p. 446.

the newly-established conservatory of William Mason and Theodore Thomas until it failed in 1873.

Otto Singer came to Cincinnati in 1875, as assistant musical director of the first May Festival. In 1878 he became a member of the faculty of the College of Music. In addition to these duties, Singer also directed the Harmonic Society and other German singing organizations. At the College he taught piano and theory, and was a lecturer on music. Singer also wrote for magazine publication articles on esthetic and historical subjects related to music.

For the festival of 1876, Singer wrote the cantata, The Landing of the Pilgrim Fathers. For the opening of the great Music Hall in 1878, he wrote the cantata Festival Ode. His other published works include: Andante and Variations (Op. 1) for two pianos; Fantasie in E minor (Op. 2); Duo for piano and violin in C minor (Op. 3); Rhapsody for piano and orchestra; and Schiller's Tower of Song for chorus and orchestra.⁷

Other members of the early faculty.-- Jacob Bloom, a former member of the faculty of the Conservatory of Music, taught violin at the College, together with J. Broekhoven and H. Eich. Adolf Hartedge gave instruction in violoncello and piano. Viola and theory were taught by C. Eastens. There were four instructors in voice, namely, Signor Paolo La Villa, Emma Cranch, Louise Rollwagen, and Madame La Villa, who also taught Italian. Piano

⁷ W. S. B. Mathews, op. cit., p. 604.

was also taught by G. Schneider, Helen Sparmann, and Patti Thorndick. In the orchestral department flute was taught by Theodore Hahn, cornet by M. Heidel and Adolph Canise, French horn by W. Schreikel, and clarinet by Carl Schuett. Madame E. Langenbeck and Earl Huber were scheduled for German classes; Madame Fredin for French; and Charles Mouliner for Italian. History of music was taught by H. E. Krehbiel. Dr. Landon R. Longworth gave a course on acoustics and the anatomy of the ear and larynx. Arthur Mees gave instruction in the theory department and conducted chorus classes.⁸ There were two instructors in the elocution department, Mrs. E. Westendorf and James E. Murdoch.

Additions to the faculty.-- In 1887, nine years after the founding, Albino Gorno, Lino Mattioli, Tekla Vigna, Alessandro Sylva, and Henry Schradieck were listed as faculty members. Two of the teachers in the piano department, Charles A. Graininger and Edwin W. Glover, were graduates of the College. Albino Gorno and Lino Mattioli became powerful figures in the growth of the school. Others who added to the reputation of the institution in its first quarter century were Frank Van der Stucken, W. S. Sterling, A. G. Gantvoort, Leandro Campanari, and N. J. Eisenheimer, of the violin and piano departments. Well known teachers who

⁸ Program, College of Music of Cincinnati, December 5, 1878.

joined the faculty by 1900 included Romeo Gorno (brother of Albino Gorno), J. Marien, Frederick J. Hoffman, and Lillian Arkell Rixford. The two latter were graduates of the College.

Faculty Members After 1903

Faculty members added in 1906.--- In 1906, two more outstanding teachers were added to the faculty. Madame Louise Dotti, a member of the opera department and instructor in voice, was an associate of Patti, Nordica, and Gersten. Louis Victor Saar taught piano and theory, and conducted the College Chorus. He was also a composer of great note, and a pianist of unusual ability. He made frequent appearances with string quartettes, and accompanied famous violinists. Saar was awarded the Mendelssohn prize in Berlin in 1891 and the Tom Kuenstler Prize in Vienna in 1892; his compositions for piano were awarded the first prize in Boston in 1899; and he won the Kaiser prize in Baltimore in 1903.

Faculty of 1922.--- The faculty of 1922 was the largest on record up to this time. There were nine piano instructors, with Clarence Adler as guest instructor. The voice department had eight instructors, with Giuseppe Campanari as guest instructor. The organ department had four teachers, with Charles Heinroth as guest instructor. The string department had six instructors, and the theory department, four instructors. The wind instruments were taught by the members of the Cincinnati Symphony Orchestra.

Instructors to be found on the faculty included Adolph Hahn, Emil Heermann, Walter Heermann, Walter Werner, Giacinto Gorno, and Hans Schroeder. The following former pupils of the College, not already mentioned, were members of the faculty: Ann Meale, William Morgan Knox, Edna Weiler Paulsen, Sidney C. Durst, Uberto Neely, Irene Carter Ganzel, Hazel McHenry Franklin, and Irene Justine Gardner.

New faculty members since 1922.-- Teachers added to the faculty from 1922 to 1942 include: Frederick Louis Bach, John Quincy Bass, Sergei Barsukoff, Mr. and Mrs. H. Howard Brown, Sarah Yancy Cline, Leon Conus, Richard Fluke, John R. Froome, Howard W. Hess, Ilse Huebner, Arthur Knecht, Robert Korst, Herschel Linsteadt, Carlo Mastropaolo, John Meretta, Herbert Newman, Ernest Pack, Italo Picchi, Olga Prigge, Fenton C. Pugh, Mildred Rapp, Corwin E. Taylor, Elizabeth Medert Taylor, Marcian Thalberg, and Franz Trefzger.

Staff in 1942.-- The faculty of the College in 1942, with a varied background of experience and training, gave instruction in nearly every field of musical endeavor. Some of the instructors were Europeans with years of experience on the continent. Others were American teachers with European training. The remainder had received their entire education in American schools. A third of them were graduates of the College of Music of Cincinnati.

Professional activities.-- Concerts were not given by

the faculty members as in previous years, but the emphasis was placed upon performance and teaching. The possession of academic degrees was stressed to a greater extent than in previous years. The professional experience of the College faculty included concert, opera, radio, and teaching activities. Some of the staff had made concert tours both in Europe and the United States, and had also appeared as soloists with symphony orchestras and festivals. A number of the faculty were members of the Cincinnati Symphony Orchestra. Some were staff members of a local radio station. Others were choir directors or organists in local churches.

Teachers of long service.-- A number of the faculty, both graduates and non-graduates of the College, had given long and faithful teaching service. Albino Gorno and Lino Mattioli each had given approximately sixty years as members of the faculty. Lillian Arkell Rixford was a member of the faculty for the same length of time. Ottila Dickerscheid had served for thirty-five years, and among those who served approximately twenty years or more are: Theodore Hahn, Romeo Gorno, Mary Venable, Frederick J. Hoffman, Ann Meale Di Girolamo, Emil Heermann, Walter Heermann, Uberto Neely, Edna Weiler Paulsen, Sidney C. Durst, Giacinto Gorno, Arnold J. Gantvoort, and Howard W. Hess. A number of other faculty members had served from ten to fifteen years. A chart showing the periods of service of certain faculty members is presented in Figure 19.

Composers among the faculty.-- The College has not been

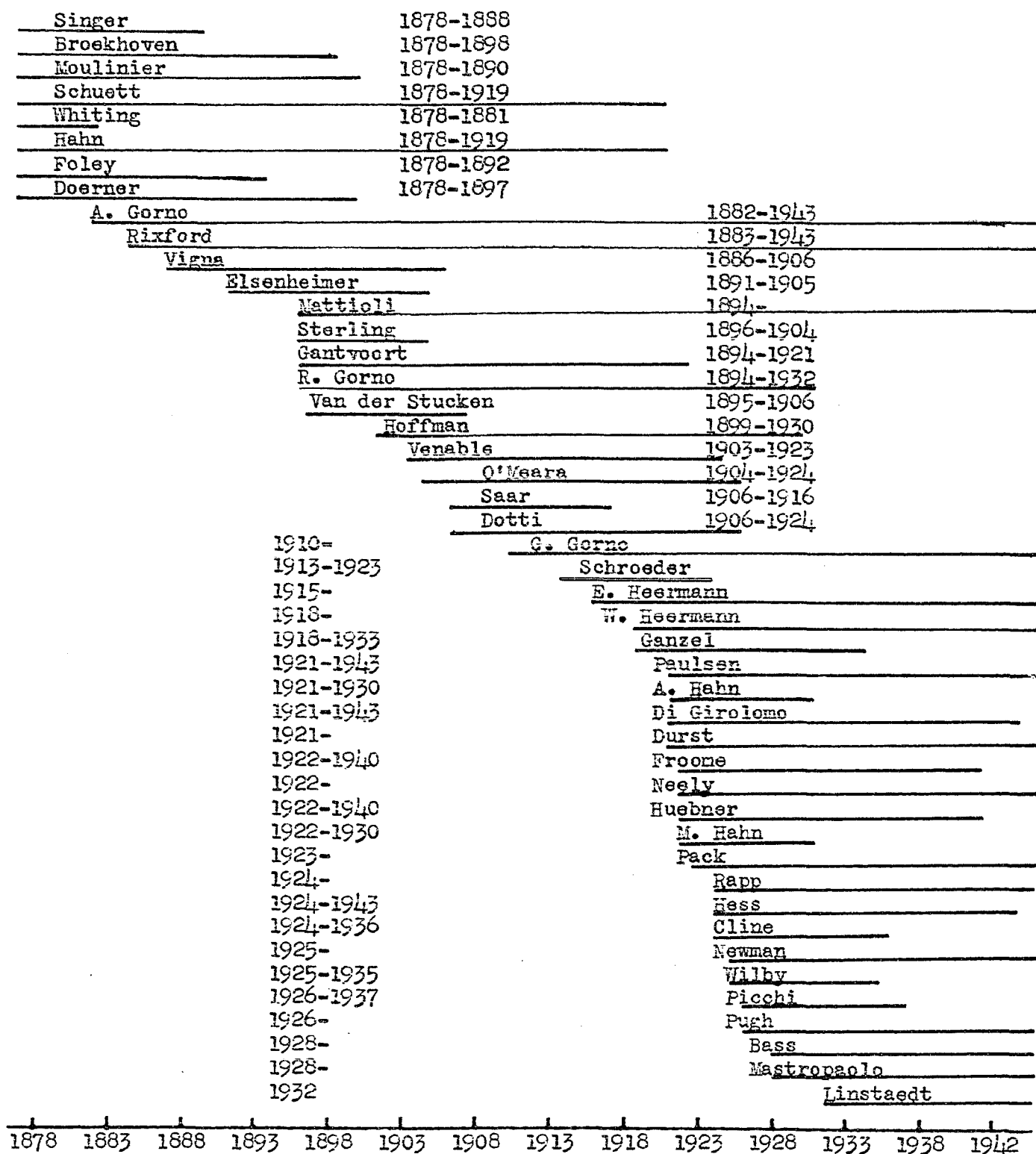


Figure 19.-- Chart showing the Years of Service of Certain Members of the College of Music of Cincinnati, 1878-1944.

a haven for composers, for no funds have been available with which to subsidize a faculty member and permit him to undertake composition on a large scale without teaching or other duties. The typical faculty member interested in composition is one who composes during leisure time after completion of a full schedule of administrative or teaching assignment. Faculty members have contributed many works to musical literature, from the early years of the College to the present. George E. Whiting wrote in several fields of music, including songs and compositions for organ and for the Protestant church services. He also composed several cantatas for chorus and orchestra. A number of these works were performed in Cincinnati and at the May Festival. Pietro Floridia, a member of the voice department, wrote the opera Paoletta. Louis Victor Saar's works include arrangements and compositions for piano, orchestra, string, and woodwinds. Henri Ern wrote primarily for orchestra. Louis G. Sturm wrote in practically all of the musical forms. Lino Mattioli received recognition for his work in composition. Frank Van der Stucken's compositions have been performed both here and abroad. Albino Gornc was a composer of distinction, writing for voice, piano, and orchestra. In 1881 he was awarded the prize medal in composition in Milan. His various published works include a concerto for piano and orchestra.

W. S. Sterling was the composer of several works for orchestra and organ, and had composed a requiem for choir and orchestra, and a number of anthems and songs. Arnold J. Gantvoort

was the author of various textbooks on music. Richard Kieserling won considerable fame in the field of composition, and was the recipient of the prize at a national Saengerfest held in Brooklyn, New York, for his composition entitled, Farewell.

Henry L. Woodward wrote several compositions, including songs, quartettes, organ, and orchestral works. Donzella Cross Boyle has written musical notes for the Young People's Concerts of the Cincinnati Symphony Orchestra, and has also produced various other musical publications. Di Girolamo has written exclusively for the service of the Catholic Church. Corwin H. Taylor has written various educational works. Jean Ten Have has had several of his orchestral compositions performed by the Cincinnati Symphony Orchestra.

Present composers.-- A number of the present faculty members are actively engaged in composition. Dr. Sidney C. Durst is the composer of many published works for piano, solo voice, chorus, and studies for the violin. Mildred Rapp has composed in several forms. Elizabeth M. Taylor's works include compositions for chorus, violin, and voice, and liturgical works for the Episcopal Church. Eugene J. Selhorst has composed in all the larger forms, in addition to songs, pieces for piano and organ, and liturgical music.

Faculty Personalities

Several members of the College faculty who have made important contributions to the development of the institution are

discussed briefly in the following pages. Those included are George E. Whiting, B. W. Foley, Signor Albino Gorno, Signor Lino Mattioli, Lillian Arkell Rixford, Signor Italo Picchi, and Dr. Sidney C. Durst. Other faculty members might perhaps have been chosen with equal justification, but each member of this group is representative of some aspect of faculty experience, training, or service, as suggested in the paragraph immediately following. With the exception of Durst, the faculty members discussed are pictured in Figure 20. Dr. Durst's portrait may be found in Figure 18, page 150.

George E. Whiting was one of the members of the original faculty. He represents the aspiration of the founders to establish a College of Music noted for its eminent teachers. B. W. Foley, an early graduate of the College, became one of its best known teachers. His name has been perpetuated through the establishment of the B. W. Foley scholarship in voice and the B. W. Foley library of music. Signor Albino Gorno served the College in many capacities during his long career. Gorno was a living reminder to students in his later life of the early days of the College and of the European tradition and high musical standards which marked its development. Signor Lino Mattioli, like Gorno, symbolizes the continuity of traditions and standards from the early days of the College to the present period. Lillian Arkell Rixford was a graduate of the College and one of its most successful teachers. Like other faculty members trained at the College, she gave it loyal service through many years. Signor



Figure 20. Photographs of Faculty Personalities, B. W. Foley, 1922 (top); Lino Mattioli, 1922 (upper left); Albino Gorno, 1922 (center); Lillian Arkell Rixford, (upper right); George E. Whiting, 1880 (lower left); and Italo Picchi, 1927 (lower right).

Italo Picchi came to the College after a distinguished career in grand opera. He knew professional requirements, and gave reality to the preparation of students for work in opera.

Dr. Sidney C. Durst received his early training in music at the College. He has shared in the development of the institution both as teacher and administrator.

George E. Whiting (1842-1923).-- Whiting was born in Holliston, Massachusetts. He began the study of piano at the age of five, and made his debut as organist at the age of thirteen. When Whiting was fifteen years old, he moved to Hartford, Connecticut, where he founded the Beethoven Society. While there he succeeded Dudley Buck as organist in one of the largest churches.

His studies were continued with J. P. Morgan in New York, with William Thomas Best in Liverpool, and with Radecke in Berlin. Whiting then went to Boston to become organist at the King's Chapel, and later, principal of the organ department at the New England Conservatory and organist at Music Hall in Boston.

In 1878, Whiting came to Cincinnati as principal organ instructor at the College of Music. He presided at the organ in Music Hall, giving concerts throughout the season, and was also organist for several May Festivals.

In composition his principal works are the Organist, which contained twelve pieces for the organ; three Preludes for organ in C and D minor; a prologue to Longfellow's Golden Legend, for chorus and orchestra; a cantata entitled Dream Pictures; and Tales of the Viking for solo chorus and orchestra. Whiting also

wrote numerous songs, church services, and organ pieces.

B. W. Foley (1845-1923).--- B. W. Foley was born in Covington, Kentucky. His first teacher in piano was Frederick W. Steinbrecher, a pupil of Chopin. In 1867, he journeyed to Leipzig, and entered both the conservatory and the university. At the university Foley majored in chemistry. At the conservatory he studied theory under Richter, organ under Papier, and piano with Plaidy. He continued his studies in Brussels and Paris.

In 1870, Foley returned to his home and began teaching music. In 1874, he founded the Covington Choral Society.⁹ In 1875, he became the organist of the Episcopal Church in Covington. Foley became a member of the College of Music in 1878 as a teacher of voice, and director of the College Choir. When the dissension between Thomas and Nichols took place, Foley resigned, and with George Schneider and Arthur Mees, formed the Cincinnati Music School. A year later they founded the Apollo Club. Foley returned to the College of Music in 1886. The B. W. Foley scholarship was established in his memory. His musical library was also given to the College in his memory.

Signor Albino Gorno (1859-1944).--- Signor Gorno was born in the province of Cremona, Italy (March 10, 1859). His musical studies were begun at the age of five. Upon entering the Conservatory of Milan, Gorno soon became recognized as a student of great

⁹ W. S. B. Mathews, A Hundred Years of Music in America, p. 603. Cincinnati: G. L. Howe, 1889.

promise, and at his graduation was the recipient of three diplomas, and three gold medals for proficiency in piano, organ, and composition. At the great musical exposition held in Milan in 1881, Gorno won the prize medal in composition. The examining committee consisted of three of the greatest musicians in Italy, namely, Boito, Bazzini, and Ponchielli. The Queen of Italy publicly recognized the talents of the young composer by personally presenting to him the prize medal. That same year, Adelina Patti, the greatest of all prima donnas, chose Gorno to accompany her on a tour through the United States. After a five months' tour with Madame Patti, Gorno was engaged by the College of Music as principal of the piano department. He made his debut as a pianist in Cincinnati in 1882.¹⁰

Gorno was eminently successful as a teacher of piano, as a pianist, and as a conductor. For a while he also taught organ and composition, and had charge of the ensemble classes and the opera department. He was a pianist who was looked upon as a performer of exquisite finish and fluent technique.

During later years Signor Gorno devoted much time to editing, a function for which his study of the classics had especially equipped him. As a composer he was not only a master of orchestration and of vocal effects, but also an artist of highly poetic temperament. Many of his works showed a religious fervor, as, for example, his two versions of Ave Maria, which won the

¹⁰ Signor Albino Gorno, p. 1. Cincinnati: The College of Music of Cincinnati, no date.

prize medal at the Milan Musical Exposition in 1881. His opera, Cuor e Patria, was produced in Europe.

The following compositions by Gorno were performed in Cincinnati by the Philharmonic Orchestra, the Cincinnati Symphony Orchestra, the College of Music Orchestra and Chorus, and individuals: Elegia, for chorus, mixed quartet and orchestra; Barcarolle, for mixed chorus; Gondoliera, for mixed chorus, mixed quartet and strings; Romanza, Return Again, and Ave Maria, for organ and mixed quartet; and Ave Maria, in canon form, for soprano and contralto voices;¹¹ Burlesca, for piano, also arranged as a duet; Nocturne, Variations on a Schumann Theme, and Scherzo, for two pianos. Other compositions include: The Arabian Legend, for piano and orchestra; Fantasia, after Dante's Divine Comedy, for chorus and orchestra; The Feast of the Mountaineers, for piano, organ, orchestra, and chorus; and Marinnesca, for piano and orchestra.

In June, 1924, Signor Gorno received the honorary degree of Doctor of Music from the College of Music of Cincinnati.

Signor Lino Mattioli (1853-).-- Lino Mattioli was born in Parma, Italy. He studied voice under Signor F. Griffini, a noted teacher of voice at the Royal School of Music in Parma. He also studied the violoncello. Signor Mattioli continued his studies at Milan, and later taught voice and coached many artists

¹¹ The Courier, III (February 20, 1903), 18-19.

for the operatic stage. In Milan, he was a member of the faculty of the Conservatory of Milan, and was an associate of Companari and Toscanini. In 1884, he came to America as violoncellist, with the Abbey Opera Company. The company performed in Cincinnati, and Mattioli was offered the position of voice instructor by Colonel George Ward Nichols,¹² then president of the College.

Mattioli was very successful as a teacher, and found it necessary to employ one of his best-trained pupils to assist him in laying the foundations of his method with new students. For a time he was also a member of the Cincinnati Symphony Orchestra as a cellist, a position he had also held with the Metropolitan Opera Company in New York in 1884. In 1931 Mattioli was elected a member of the "American Academy of Teachers of Singing," an organization whose membership is limited to forty teachers.

Mattioli's compositions include: Haberna, for solo cello; Barcarolle, for solo piano; Youth Waltz and Gavotte, for string quartet; and Where Love Abides and Ave Maria, for voice.¹³

Although advanced in age, he re-visits fortnightly his old studio, still interested in the College and in the young music students (1945).

Lillian Arkell Rixford (1865-1943).-- Lillian Arkell

¹² Signor Lino Mattioli, p. 2. Cincinnati: The College of Music of Cincinnati, no date.

¹³ Mary Hubbell Osborn, Ohio Composers and Musical Authors, p. 131. Columbus: F. J. Heer Printing Company, 1942.

Rixford was born and educated in Brooklyn, New York. Coming to Cincinnati, she entered the College of Music, and studied organ with George Whiting, and piano with Charles A. Graininger.

Rixford also studied theory and composition with Otto Singer and Carl Baetens. She was a student for three years and subsequently became a member of the College faculty in the organ department.

For two seasons she presided at the organ in Music Hall at the Sunday Popular Concerts and did much toward acquainting and familiarizing the public with its resources and literature.¹⁴

Rixford held many prominent church positions throughout the city. She was known throughout the country for concertizing and musical programs accompanying the dedication of organs. Many of her pupils occupy prominent church positions in all parts of the country.

Signor Italo Picchi (c. 1876-1937).--- Picchi was born in Brescia, Italy. He made his debut in the Grand Opera House of Brescia and later was engaged for leading roles at the famous La Scala, Opera House, in Milan, Italy. After several seasons' engagements in South America, Picchi was recalled to La Scala in 1915 to create the bass role in Mascagni's "Le Parisina." Picchi also sang the leading role in "Papa Martin" at the La Scala.

In 1918 Picchi came to America to join the Metropolitan Opera Company, where he stayed for nine years. With Madame Gedski, Julia Claussen, and Clarence Whitehill, Picchi was chosen to sing

¹⁴ The Courier, III (August, 1903), 12.

at the opening of the Panama-Pacific Exposition in San Francisco. He was a member of the Cincinnati Zoo Opera Company after 1925. Picchi came to the College in 1927 as a teacher of voice and principal of operatic training in the opera department, which post he held until his death in 1937.

Sidney C. Durst (1870-).-- Sidney C. Durst, an outstanding member of the faculty as well as an administrator of the College, is a graduate of the College of Music, where he studied piano under Charles A. Graininger and composition under Otto Singer. Upon graduating with honors, Durst became a member of the faculty and taught for several years. He then continued his studies at the Royal Academy of Music in Munich, Bavaria, where he was graduated with medal honors in piano, composition, and organ. In these two institutions he studied with two of the greatest contrapuntalists of their time, Otto Singer and Josef Rheinberger. Upon his return to America Durst resumed his place on the faculty of the College, as a teacher of composition, organ, a composer, and a recitalist. He is a member of the American Guild of Organists, and was dean of the Southern Ohio Chapter of that organization for ten years, retiring in 1922. He has appeared as a recitalist at the convention of the National Association of Organists in Pittsburgh and at the San Francisco Exposition. Durst is also well known for his research work in the music of Spain, a country to which he has made four visits, collecting folk and church music.

His best known compositions are Festival Chorus for organ and orchestra, and Concert Piece for organ and orchestra.

He has also written various cantatas: Cantata in Praise of Music and Ponce de Leon, A Song of Life, and Psalm 122. For children's voices he wrote the operetta, Snow White.

Durst was the head of both the theory and the organ departments. In 1930, he was appointed Acting Director of the College, and later, Director.. In 1942 he was the director of studies.

In 1925, Miami University, Oxford, Ohio, conferred upon Durst the honorary degree of Doctor of Music.

Summary

The faculty of the College of Music of Cincinnati originated partly in Europe, partly in America. From Europe have come men and women of outstanding talent and achievement, who, together with their American-born co-workers, have developed the talents of their students to become outstanding musicians and teachers throughout the country..

The faculty has expanded in size since the early days of the school, and this growth has in general been steady and continuous. Members of the College faculty were chosen because of their training, teaching ability, concert experience, and reputation. Many of the teachers are graduates of the College.

Three members of the faculty, namely, Albino Gorno, Lino Mattioli, and Lillian Arkell Rixford, were associated with the College for sixty years. Ottila Dickerscheid was a member for thirty five years. Others have served from ten to twenty years

as members of the faculty. Faculty members have been active in the field of composition, on the operatic and concert stage, and as members of symphonic organizations.

The abilities and personalities of certain faculty members, such as George E. Whiting, B. W. Foley, Albino Gorno, Lino Mattioli, Lillian Arkell Rixford, Sidney C. Durst, and Italo Picchi, have contributed much to the influence and prestige of the College of Music.

CHAPTER XI

STUDENT LIFE, ORGANIZATIONS, AND ACHIEVEMENTS

Introduction

This chapter centers upon the life of the students of the College and their record of achievement after graduation. There are six main topics to be discussed: (1) student conduct; (2) social life of the students; (3) relationship between students and faculty; (4) student employment; (5) student organizations and activities; and (6) achievements of former students.

Student Conduct

Early regulations.--- The early regulations of the College were characterized by strict discipline. Scholarship pupils had to attend classes regularly, obey the directions of the teachers, and the rules of the College. In addition, they had to be diligent students, and irreproachable in conduct both in and out of the College. They were obliged to perform when requested by the College, and were not permitted to accept engagements without permission of the authorities of the College.¹

In the beginning, out-of-town students obtained lodgings in private homes within the immediate vicinity of the College. Special care was exercised by the College authorities in the

¹ Catalogue for the Seventeenth Academic Year, 1894-1895,
p. 51. Cincinnati: The College of Music of Cincinnati, 1894.

assignment of pupils to comfortable and proper homes.² The College-sponsored dormitories, which immediately adjoined the College and were supervised by a competent matron, provided a suitable and comfortable home.³

With the building of the Emilie B. Schmidlapp Dormitory for women in 1902, the life of the students was controlled in keeping with the ideals and propriety of the times, and in a home-like atmosphere. Students going out between 7:00 a. m. and 6:00 p. m. had to leave a white pass at the office, stating as nearly as possible where they could be located and the probable time of their return. Students who desired to spend an evening away from the dormitory, or to visit the theater or other places of amusement, were obliged to obtain a green pass from the Director, who would appoint a suitable chaperone. No visitors were allowed on Sunday except the parents. The day's activities commenced at 6:30 a. m., and ceased at 10:30 p. m. Practice was allowed from 6:30 a. m. to 9:00 p. m. No practice was allowed on Sunday.

An excerpt from the regulations reads as follows:

Those living in the dormitory are expected to be, in a very literal sense, self-governed. Lady-like conduct from the resident students is expected at all times, both in the dormitory and elsewhere, since any infringement of good society involves the good name of every lady in the dormitory. As beneficiaries of a noble gift, the conduct of the students should at all times redound to the credit of the institution. Conscientious employment

² Prospectus for the Twenty-Second Academic Year, 1899-1900, p. 27. Cincinnati: The College of Music of Cincinnati, 1899.

³ Ibid., p. 26.

of time is demanded.⁴

Current regulations.-- The conduct of the 1942 student body of the College was regulated in a more democratic manner. More freedom was allowed to dormitory students. Later hours were set for social and evening engagements. Practice was permitted on Sundays. The housemother could give special permission for late absences. Students were eligible for two such permissions a month. Quiet hours were observed after eleven. The dormitory was closed and lights were out in the drawing rooms and halls at ten-thirty o'clock. The bedroom floors were quiet after eleven. Men guests were permitted at the dormitory during the noon meal hour, or between four and ten-thirty, except on Monday and Thursday. Guests were permitted on Saturday and Sunday from noon until the closing hour. The practice hall was open from eight in the morning until ten at night, except when the Odeon was in use. No smoking was allowed in the bedrooms, but a study room on each floor served for that purpose.

Social Life of the Students

Recreation.-- Before 1902 the only social intercourse was among the students themselves, other than social contacts between classes, at concerts, or at recitals. The study of music was the uppermost thought in the mind of the administrators of

⁴ The Emilie B. Schmidlapp Dormitory, p. 12. Cincinnati: The College of Music of Cincinnati, 1902.

the College.⁵

When De Pachmann, the great pianist, played in Cincinnati in the latter part of the nineteenth century, he visited the College. He was literally besieged by the girls, who became hysterical at his antics. To escape being mobbed, he fled through the old Music Hall entrance which connected with the College.⁶

The November, 1902, Courier recounts occasional entertainments which the students had "just for fun."⁷ With the building of the dormitory, recreation became part of the regular school life. The first dance given at the Dormitory was a Halloween costume party on October 31, 1902.⁸

Later, dances, both formal and informal, were given by the girls in the Dormitory. In 1905, the Eta Chapter of the Sinfonia Fraternity was installed at the College, and this organization, too, sponsored dances,⁹ for both resident and non-resident students. Later, dances were sponsored by the directors of the College at the Hotel Alms and the Metropole Hotel.

Social activities.--- The social events at the College

⁵ Courier, I (January, 1887), 9.

⁶ Interview between the writer and Mrs. Earl M. Galbraith at her home, September 9, 1943.

⁷ Courier, III (November 12, 1902), 8.

⁸ Ibid., p. 8.

⁹ Courier, III (May 15, 1903), 10.

in 1942 were more varied. Numerous parties were given throughout the year by different organizations. Weekly teas were held during the symphony season for visiting artists and members of the Cincinnati Symphony Orchestra. Fraternity and sorority activities provided a greater part of the social life of the school. The student assembly, which was reorganized in 1942, sponsored several concerts and parties throughout the year, and issued the Clarion, the school paper.

Extra-curricular musical activities.-- The extra-curricular activities have reflected the spirit of the times, musically speaking, with the waltz period, the jazz age, and the ever-present swing or jam session now in vogue.

The students have always attended the concerts of the Cincinnati Symphony Orchestra. Since the College is located next to Music Hall, it has been easy for students to be present for all of the concerts given there. Students have always been expected to attend the program of concerts given at the College, and have also taken advantage of the many concerts given throughout the city.

Activities during war time.-- During the first World War student life at the College was a patriotic one. The students knitted for the Red Cross, and volunteered to endure a meatless day a week. During the period of scarcity of fuel, the students rearranged their own practice periods so that the instructors could teach in the regular practice rooms. Many of the students took active part in furnishing concerts in the cantonments, "Y" huts,

and at patriotic meetings. Others went into "Y" work. Fourteen song leaders were trained for outdoor and "Deferred Registrants" meetings.

The Commencement of 1918 was held without the orchestra, due to the enlistment of practically all of the male students of military age, many of whom were members of the orchestra. Several other students went into war work. The service flag numbered sixty-six stars. The influenza epidemics which began in 1918 necessitated the departure of many of the students, but the College kept functioning with a curtailed musical program.

During World War II, the students of the College were once more engaged in war activities. Many of the men, both teachers and students, entered the armed forces. Several of the girls also joined the service. The remaining students were active selling War Bonds and Stamps, giving donations of blood to the Red Cross, participating in Red Cross activities, and taking part in concerts and dances for the United Service Organizations and various other groups engaged in furthering the war effort.

Relationship between Students and Faculty

Interest of faculty in students.— Students of the College have always had a close personal relationship with the faculty, both in private instruction and in class lessons. This bond was often created by the fact that the instructor was chosen for his teaching ability and personality. Many graduates later imitated the characteristics of their teachers in the studio or on the

platform as a direct result of intimate relationship and understanding between the two groups. The teacher was judged by the success of his pupils. The career of each graduate was closely followed by the faculty of the College.

Student Employment

Opportunities for part-time employment.-- From the beginning, the College attempted to secure positions for its students. In the early years, students held positions as accompanists, organists, and vocalists in local churches. With the era of the motion picture, many students played the organ, piano, violin, or other orchestral instrument as a musical background at the Lyric, Capitol, and Albee Theatres. Sound pictures came in at about 1929, and many theatrical opportunities accordingly disappeared. With the advent of the jazz era, male students formed or played in dance bands. In a more recent period positions in radio stations have been open to students. Former students of the College have become staff musicians at station WLW. Other positions which students have held are those of assistant librarians, clerks, and stenographers.

Student Organizations and Activities

Student Assembly.-- The Student Assembly was elected by the student body on October 14, 1925, a date which commemorated the founding of the College forty-eight years earlier. The first Student Assembly was under the chairmanship of Karl Payne, then a student at the College.¹⁰

¹⁰ College Comments, I (June, 1926), 2.

The main purpose of the assembly was to promote good fellowship, develop school spirit, further social activities which were sadly lacking, and help to advertise the College and impress upon the public that it still ranked high among the music schools of the country.¹¹

The student assembly, which ceased to meet when the College suffered a decline in registration in 1950, was reorganized in 1942, with Marian Quintile and Franz Trefzger as faculty advisers. The purpose was three-fold: (1) that students might become better acquainted socially; (2) that they might have the opportunity to advance themselves artistically; (3) that they might have representation in order to present constructive ideas to the Managing Executive, the Board of Trustees, and the Faculty.

Organizations and Departments Notable for Public Performance.--

Organizations which have provided many noteworthy programs on behalf of the College are the Orchestra and the College Chorus. A similar service to the College has been rendered by the opera department and the dramatic department. These organizations and departments are discussed briefly in the following paragraphs.

Symphony Orchestra.-- The student orchestra gives a series of five concerts a year. It has had for its directors in the past such eminent musicians as Theodore Thomas, S. E. Jacobson, Henry Schradieck, Leandro Campanari, Frank Van der Stucken, Jose Marien, Johannes Miersch, Henri Ern, Adolph Hahn, and Albino Gorno. Walter Heermann has been director of the orchestra since 1930.

College Chorus.-- The College Chorus has always been one of the most attractive features of the College. It has given

¹¹ College Comments, I (June, 1926), 2.

oratorios, cantatas, operatic choruses, and part songs. All students enrolled in the collegiate department are required to belong to the chorus. A few of its directors have been Theodore Thomas, Frank Van der Stucken, Jose Marien, Louis Victor Saar, Albino Gorno, Prower Symons, and Sarah Yancey Cline. The chorus now is directed by Elizabeth Medert Taylor.

Operatic instruction.-- Aspirants for the operatic stage had an opportunity to acquire the necessary routine and experience in the department of Opera. The best traditions of the operatic stage have been upheld in its performances.

The success of the department has been due to the teaching of the vocal instructors serving as operatic coaches, the training afforded by the department of drama, and a complete orchestra and chorus.¹²

Frank Van der Stucken, Van Den Berg, Lino Mattioli, Pietro Floridia, Albino Gorno, Romeo Gorno, Italo Picchi, and Robert Korst have been responsible for the success of the department.

Dramatic department.-- Through the medium of the Odeon Stock Company, plays have been given for the combining of theoretical knowledge and practical experience, for acting, directing, and teaching. The department has been under the direction of Virgil A. Pinkley, Jennie Mannheim, Joseph O'Meara, John R. Froome, and Manelle Stallard.

¹² Catalogue, the Forty-fifth Academic Year, 1922-1923,
p. 30. Cincinnati: The College of Music of Cincinnati, 1922.

Fraternal organizations.-- The sororities and fraternities at the College are national professional organizations in both music and drama. Members are both students and faculty members. The fraternal organizations hold social affairs for members and for the regular student body. Throughout the year musical programs of serious and comical nature have been presented. The organizations have as one of their principal aims to be of service to students in need.

There are five active fraternal organizations on the campus of the College. The Eta Chapter of the Sinfonia Fraternity was established in 1903.¹³ It is the only organization on the campus for men only. Alpha Chapter of Beta Pi Omega was founded at the College in 1914. Sigma Alpha Iota founded Eta Chapter also in 1914. Delta Omicron founded the Eta Chapter at the College in 1918. The Mu Omicron Chapter was founded in 1923, by Mu Phi Epsilon. W. S. Sterling, a graduate and former Dean of the College, was one of its founders. Omega Chapter of Phi Beta was established at the College in 1934. This organization is a dramatic and musical sorority. Epsilon Chapter of Phi Sigma Mu, a fraternity for public school music students, was established in 1927, but is now in abeyance.

Alumni Association.-- The Alumni Association of the

¹³ Sinfonia was temporarily disbanded during the second World War. The men at the College organized a social club which was intended to be a part of Sinfonia after the war.

College was first organized in June, 1893, by J. G. Schmidlapp. It was to include post graduates and past graduates. During its first years it was concerned with annual reunions and yearly meetings. After a few years it ceased to function, but was reorganized by R. J. Balke in the decade of 1920's. However, the association again became inactive during the following decade. This was a period of marked decline in student attendance and College activity.

In 1941, the Alumnae Association was reorganized once more at the invitation of Walter S. Schmidt and Fred Smith. Today the organization, in addition to its artistic and social interests, has proven itself very practical. It sponsors the Friday afternoon symphony teas with symphony soloists as guests of honor. It re-tiled the famous and historic sloping corridor which leads past the Odeon. It redecorated the Student Lounge, and recently the Association has established a Scholarship Fund.

Publications.-- The College sponsored the issues of the Courier, which were published monthly from 1878 to 1919. The magazine contained reprints from books, school news and musical comment, and carried programs of concerts given by the College and by visiting artists, and of symphony and festival concerts. In 1925, College Comments, a student publication, made its first appearance. In 1929, Semi-Quaver, another student publication, replaced College Comments for a short time. The Clarion, the new student publication, was first published in 1942.

Presentations.-- In 1928, original one-act plays and an operetta were presented by talented students of the College.

Margaret McClure Stitt wrote Never Too Old, and Patient 509.

Edna Ann Stewart wrote Gray Matter, a one-act play. When the Clock Stopped, an original fantasy, was written by Walter Scott Patterson, and given on May 6, 1929. A. Lehman Engel wrote the operetta, Pierrot of the Minute. It was performed at the College in 1928 with an all student cast and orchestra, with the composer conducting.

Achievements of Former Students

Many former students have had successful careers as teachers, composers, and concert and radio artists. Brief accounts will be given of the careers of the following alumni of the College: Joseph Surdo, music educator and composer; Victor Young, composer and accompanist; William S. Brady, vocalist and teacher; Thurlow Lieurance, a composer of American folk music; Clarence Adler, pianist and teacher; Alfred Human, musical critic; William J. Reddick, composer and accompanist; Thomas Griselle, composer of modern music; Ernest La Prade, musical administrator; and Martin G. Dumler, a business man and a composer who has made music an avocation.

Joseph Surdo.— Joseph Surdo was born in Cincinnati in 1876. He entered the College of Music, where he studied orchestration under Van der Stucken and Edgar Stillman Kelly. After Surdo's graduation in 1895, he became a member of the teaching staff of the College. For nearly fifty years he was a member of the music department of the Cincinnati public school system. Surdo was well known in Cincinnati as a conductor of large high school orchestras and choral groups.

In composition Surdo has produced such successes as

Flanders Field, and The Viking, which were performed at the Semi-Centennial Lay Festival, under the direction of Dr. Frank Van der Stucken. His opera, Enter Pauline, with lyrics by Clark B. Firestone, a member of the staff of the Cincinnati Times-Star, was performed for the first time at the Cincinnati Zoo Opera House on July 27, 1929.

Other compositions are the cantata, Lincoln Ode, and the operettas, Prince Charming and Crowing of the Gypsy Queen. Songs which have received considerable success are Lover's Climax, My Minnesota Viking, The Lord is My Shepherd, and The Nativity.

Lincoln Ode was performed under his direction with symphony orchestra and a chorus of seven hundred and fifty children. His Flag Song and 96th Psalm, a chorus for children's voices, were featured at the 1899 Saengerfest, with the Chicago and Cincinnati Symphony orchestras.¹⁴

In 1926, Surdo received the honorary degree of Master of Music from the College. Following retirement in 1939 from the public school system, Surdo continued to teach privately. He is choir director of the Norwood Christian Church, a position which he has held for a number of years. Surdo is also engaged in the composition of an opera.

Victor Young.-- Victor Young was born in Bristol, Tennessee. He studied at the College under Romeo Gorno and Louis Victor Saar. Young continued his musical education in Paris with

¹⁴ Cincinnati Times-Star, 89, (June 15, 1927), 36.

Isidore Philipp and Paul Le Flem, of the Schola Cantorum. In New York Young studied with Mortimer Wilson and A. Schmidt. He has served as accompanist or assisting artist to Evan Williams, Mario Laurenti, Florence Hardeman, Ernestine Schumann-Heink, Alice Verlet, and Helen Davis, and has toured extensively with these artists. Young spent eight years as musical director of Thomas A. Edison's Experimental Laboratory in West Orange, New York. Here he conducted tone tests and made "PF" recordings under Edison's personal supervision.

At present Young is devoting all of his time to composing. He has written numerous songs, operettas, school music, and symphonic music. His compositions have appeared on the programs of many concert artists.

William S. Brady.-- William S. Brady was born in Xenia, Ohio, in 1878. He attended the University of Cincinnati, from which institution he graduated in 1899. At the College of Music Brady studied voice and theory, piano, and orchestration, and at his graduation in 1900 was awarded the Springer Gold Medal. He continued his studies in Berlin with Julius Lieban, and with G. Vannini in Florence. Brady has conducted summer master classes at the Chicago College of Music and the American Conservatory. He has also taught in Munich, Germany. At present Brady has his own voice studio in New York. His pupils have become well known opera and concert stars. William and Alonzo Brady wrote and produced a successful opera, the Silver Swan, in Cincinnati.

Thurlow Lieurance.— Thurlow Lieurance was born in Cskaloosa, Iowa, in 1878. In 1898 he was appointed Chief Musician of the Twenty-second Kansas Infantry. He enrolled at the College of Music in 1899. Here he studied piano with Otilie Dickerscheid, voice and harmony with W. S. Sterling, composition with Frank Van der Stucken, and trumpet with Herman Bellstedt.

In 1900, Lieurance joined the chorus of the Castle Square Opera Company. Later he taught music in Kansas. While visiting a brother who was a physician on the Crow Reservation in Montana, Lieurance became interested in the music of the Indian and began to write and record the songs of the Red Man. He has recorded hundreds of songs from about thirty Indian tribes in North America. Many of his recordings are in the museums both abroad and in New Mexico, and in the Smithsonian Institute.

Lieurance is the author of four cycles and one musical drama, From the Yellowstone, for solo, quartette, and chorus. He has written numerous songs, and compositions for piano, cello, violin, organ, and flute. His most popular composition is By the Waters of Minnetonka.

Clarence Adler.— Clarence Adler was born in Cincinnati on March 10, 1886. Adler's training in music began at the College of Music at the age of eleven. After seven years of basic instruction in piano at the College, the boy went to Europe in 1904 for further study. His teachers there included Leopold Godowsky and Alfred Reisenauer. In Berlin, Adler succeeded Artur Schnabel as

pianist of the Rehking Trio. He returned to America and once again settled in Cincinnati.

Here Adler became the pianist of the Heermann-Adler-Sturm Trio. This trio was organized by Adler and Hugo Heermann, the latter the father of the present concert master of the Cincinnati Symphony Orchestra. Adler went to New York in 1913, and became a member of the faculty of the Institute of Musical Art, a position he retained for ten years. His concert activities continued, however, including appearances with the Kneisel Quartette, the Flonzaley Quartette, and other chamber music ensembles. In 1919, Adler formed the New York Trio, of which he was the pianist until 1930.

Adler has appeared as soloist with the New York Symphony Society, the New York Philharmonic, the Cincinnati Symphony Orchestra, and other American orchestras. He has conducted a private piano studio in New York City since 1924, and directs a music camp, "Ka-ren-ni-oke," at Lake Placid, New York. In 1938, the College of Music conferred on Adler the honorary degree of Doctor of Music.

Recently, Clarence Adler and Leon Barzin, conducting an alumni group of the National Orchestral Association, joined forces to devote six concerts exclusively to fourteen of the piano concertos written by Mozart. This series was the first of its kind ever given in America.¹⁵

¹⁵ Concert programs, Town Hall, 1942, 1943.

Alfred Human.-- Alfred Human was born in Boston, Massachusetts, the son of Theodore Human, one of the original first violinists of the Boston Symphony Orchestra, and Harriet d'Utassy, Human's pianist. Alfred Human journeyed through Europe and America with his parents on concert tours. He began the study of music in his early childhood.

Later, Human settled in Cincinnati, for several years living with an aunt in Madisonville. During this period he attended the College, where he studied piano and theory with Philip Werthner and dramatic art. While a student, Human became assistant to the dramatic critic of the Cincinnati Enquirer. For a time, he went on tour as accompanist for his father.

Furthering his talent for writing, Human went to South America as a special writer for news syndicates. Human then returned to New York and became editor for the original Musical America, a position which he held for nine years. Besides lecturing, he conducted a music educational column which was syndicated in many papers throughout the United States.

In 1932, Human joined the staff of the Musical Courier. At the present time he is President and Managing Editor of the Musical Courier. In 1942 he received the honorary degree of Doctor of Music from the College.

William J. Reddick.-- William J. Reddick, a native Kentuckian, was born in 1890. He attended the University of Cincinnati and the College of Music, and studied under Romeo and Albino Gorno, and Louis Victor Saar. Reddick has been active as

an accompanist and coach for singers, as an organist, and also as conductor of the Little Theatre Opera Company in New York.

Reddick has arranged a number of Negro spirituals in a sparkling fashion that brings out both their naive quality and their richness. His compositions have been written mostly for the medium of the voice. A few of Reddick's spirituals are: Standin' in the Need of Prayer, Leanin' on de Lawd, Wait till Ah Put on My Crown, Velvet Darkness, and Red Bombay.

Thomas Griselle.-- Thomas Griselle was born in Upper Sandusky, Wyandotte County, Ohio, in 1891. He was graduated from the College of Music in 1911, studying piano with Albino Gorno and composition with Louis V. Saar. Further studies in composition were under the instruction of Nadia Boulanger and Arnold Schoenberg. Griselle took up his residence in Columbus, Ohio, and later settled in Tiffin, Ohio.

As solo pianist, Griselle went on many tours with Alice Nielsen and Clarence Whitehill. Griselle has been more recently conductor for radio and phonograph recordings with the Robbins Music Corporation, in New York. He is a member of the Authors Club, and the American Society of Composers, Authors, and Publishers.

In 1928, Griselle won the first prize from the Victor Talking Machine Company for his Two American Sketches, Nocturne, and March. He also wrote the first so-called classical jazz

piece, named the Cubist.¹⁶ Griselle has written a composition entitled Keyboard Symphony for Six Pianos, as well as selections for piano and string quartette. Program Music, another work by Griselle, is a satirical suite for orchestra, two tone poems, and two sinfoniettas.

Ernest La Prade.-- Ernest La Prade was born in Memphis, Tennessee, in 1889. He began the study of the violin at the age of ten. La Prade moved to Cincinnati in 1908, entering the College of Music as a pupil of Henri Ern. Here he obtained a certificate "with distinction" and the Springer Gold Medal. In 1911, La Prade graduated from the College with "great distinction," and was appointed to the faculty of the College. While at the College, he became a member of the faculty String Quartette and joined the Cincinnati Symphony Orchestra.

In 1912, La Prade attended the Brussels Conservatory, tutoring under Cesar Thomson. Upon the outbreak of the first World War, La Prade proceeded to London to join the Belgian Quartette, a group organized by Desire Defau (now conductor of the Chicago Symphony Orchestra) and including Joseph Jongen of the celebrated Brussels Quartette, and the English viola virtuoso, Lionel Tertis. While in London, he wrote the comic opera Xantha, which was produced in 1917.

Returning to America, in the Spring of 1917, La Prade

¹⁶ Mary Hubbell Osburn, Ohio Composers and Musical Authors, p. 90. Columbus, Ohio: F. J. Heer Printing Company, 1942.

became a flying instructor in the United States Army Air Service, serving until after the Armistice. He then joined the New York Symphony Orchestra as first violinist and remained with that organization until 1928. During this period La Prade also served as program annotator for the Symphony Society, as instructor in the American Orchestral Society, as head of the violin department of the Chautauqua Summer Schools, and as instructor of the Symphony Society scholarship classes in violin and chamber music.

From 1928 to 1935, La Prade assisted Dr. Walter Damrosch in the planning and presentation of the NBC Music Appreciation Hour, and was responsible for the form and contents of the Instructor's Manual and Student's Notebooks used to supplement the broadcast courses.

Since 1929, La Prade has been on the staff of the National Broadcasting Company, supervising such programs as the Metropolitan Opera Broadcasts, the NBC Music Guild, Music and American Youth, as well as research and educational activities.

As a conductor La Prade has been identified with a wide variety of network programs, including Collier's Hour, the American Magazine Hour, Melodic Thoughts, and Alice in Orchestralia. He was the originator of the NBC Home Symphony, a participation program for non-professional musicians, and conducted it for two seasons over a coast-to-coast NBC network. This project resulted in an orchestra of some fifty thousand players, scattered throughout the United States, Canada, and nearby foreign countries, who, despite their geographical dispersion, joined weekly in the performance of

works in the standard symphonic repertory.

La Prade has lectured on broadcasting music education by radio, at New York University, Teachers College of Columbia University, and various clubs. He has written articles for musical periodicals and encyclopedias. He is the author of Alice in Orchestralia and Marching Notes. La Prade composed incidental music for two plays, and song and incidental music for many broadcast programs.

In 1938 La Prade was made honorary member of the Tennessee Federation of Music Clubs, a distinction shared with Oscar Seagle and Grace Moore. In 1940, La Prade was appointed chairman of the advisory board of Pine Peak Music Camp, Groton, New Hampshire. La Prade assisted Leopold Stokowski in selecting new works for performance by the NBC Symphony Orchestra in 1942.

Martin G. Dumler.-- Martin G. Dumler was born in Cincinnati in 1868. As a youth he studied with H. Steinfeldt, organist at St. Joseph's Roman Catholic Church, who taught both piano and violin. In 1889, Dumler journeyed to Europe to continue his musical studies.

In 1890, Dumler returned to Cincinnati and enrolled at the College studying voice with Tecla Vigna and Lino Mattioli, and composition with Almon W. Vincent and Nicholas J. Elsenheimer. Dumler graduated from the College in 1901.

The Honorary Degree of Master of Music was bestowed upon Dumler by the College in 1924. It was the first degree of

its kind given by the College since its foundation in 1878.

In 1927, Xavier University made him an honorary Doctor of Laws.

The College conferred upon him the Honorary Degree of Doctor of Music in 1934.

Dumler has composed a number of works for diverse instruments and for voice, as well as works for chamber ensembles and for orchestra. His major compositions are for church and liturgical purposes, such as Masses, motets, sacred choruses, and larger forms for solo voices, chorus, organ, and orchestra. Most of these have been published in America and Europe. Dumler's Mass, Missa Latrautica (Op. 10), was recommended by the Society of St. Gregory of America as a model of Catholic liturgical music. His compositions include Easter Prelude, (opus 29, no. 1) for string orchestra, timpani, and organ; String Quartette (opus 47); Suite for Orchestra No. 1 (opus 23).

Dumler for many years has been a stalwart supporter of the Cincinnati Symphony Orchestra. He is a member of the Board of Directors of the Cincinnati Musical Festival Association, and a member of the Executive Committee of the Society of St. Gregory of America. Dumler is also President of the Bruckner Society of America, and vice-President of the College of Music of Cincinnati. In the business world Dumler is President of the Chatfield and Woods Sack Company.

In 1943, Dumler was honored with the Rose F. and Samuel B. Sachs Award, a prize of \$500. It is awarded annually to a

Cincinnati for outstanding achievement. On this occasion Dumler was honored for his suite for orchestra, Four Ballet Scenes, which was performed by the Cincinnati Symphony Orchestra.

Summary

In its early years, the College of Music offered little by way of social life for its students. Gradually a definite program of social activities for both men and women has been evolved. Important contributions to this development have been made by the establishment of fraternal organizations and through the leadership of Adolph Hahn and Mrs. Hahn, and the various directors, presidents, and other administrative officers of the College. A democratic form of student government is a recent development. With the reorganization of the College in 1941-1942, the alumnae association, which had been founded in 1898 and had undergone periods of inactivity and revival, was reorganized and became a vigorous working body.

Several factors have influenced the life of the student of the College. These are: (1) the intimate association of students and faculty members; (2) the opportunity for employment while studying; and (3) the existence of fraternal organizations which provide a variety of social and professional activities.

Many of the graduates and former students of the College have had successful careers in teaching and musical performance. The varied outcomes of the musical education offered by the College are illustrated in the careers of Joseph Surdo, Victor Young, William S. Brady, Thurlow Lieurance, Clarence Adler, Alfred Human, William Reddick, Thomas Griselle, Ernest La Prade, and Martin G. Dumler.

CHAPTER XII

THE INFLUENCE OF THE COLLEGE OF MUSIC OF CINCINNATI

Introduction

In the following brief chapter, some of the contributions which the College of Music has made to the musical life of Cincinnati and to the general development of music in America are discussed. The first section deals with the influence which the college has exerted in its own community. Following a brief statement concerning the musical interests and activities of the city, specific contributions of the College of Music to three major activities and to the general musical culture of the city are mentioned. In the remainder of the chapter, the wider influence of the college is discussed, with special attention to the number of graduates produced in various fields, and the diversified activities of alumni and former students.

Influence in Cincinnati

Cincinnati, a musical city.-- The College of Music of Cincinnati grew out of local pride and interest in the musical activities of the city of Cincinnati. Any attempt to evaluate the College as a Cincinnati institution must take account of the fact that the city was already devoted to musical culture when the College was established. The institution is as much the product of the musical interests of the city as it is a contributor to those interests. As was pointed out in Chapter II, the Germans who migrated to Cincinnati

in the 1850's subsequently became an important element in the population of Cincinnati. They brought a keen interest in music and probably were chiefly responsible for the development of music, music schools, music education, and concerts in the nineteenth century. Through the latter part of that century the city was recognized as a leader in musical affairs in the Midwest. In more recent years Cincinnati has had to compete with other midwestern cities which have produced choral organizations, music schools, and symphony orchestras of a high level.

Musical journals have frequently paid tribute, not only to the musical institutions of Cincinnati, but also to the high level of musical taste in the city. A somewhat extreme statement published between twenty-five and thirty years ago is as follows:

Cincinnati is a truly musical city in the sense that it has a 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.¹

A more conservative judgment is expressed in the following sentences, printed about ten years later:

From old settler times Cincinnatians have always encouraged music as an integral part of education, for the city has been fortunate in having within its midst men and women who realize the importance of culture. This is a conservative community; the outside world knows comparatively little of the inner workings, and therefore, the stranger within its gates is not unlikely to be

¹ Musical Courier, LXXIV (April 5, 1917), 21-22.

completely surprised at what he finds in the way of artistic progress.²

Perhaps the most significant musical activities of the city are the biennial May Festivals (since 1873), the concerts of the Cincinnati Symphony Orchestra (since 1885), and the annual summer season of grand opera (since 1921). Many other cities now maintain similar activities, but Cincinnati was one of the first cities west of the Alleghenies to undertake the support of large choral festivals and a full scale orchestra, and one of the first American cities anywhere to provide for an extended summer season of opera.

Contribution of the College of Music to Musical Life in Cincinnati.-- The College of Music was recognized from its inception as one of the leading institutions for musical training in the city. It has had only one serious rival for preeminence, the Cincinnati Conservatory of Music, founded in 1867 by Clara Baur as a proprietary institution and taken over by the Cincinnati Institute of Fine Arts in 1930. The keen rivalry of these two schools, a rivalry persisting to the present day, has undoubtedly furnished each institution with an incentive to provide leadership and service to the community in its musical life. Although in many respects the services rendered by the College and Conservatory are similar, the College has had intimate and unique connections with the May Festival and the symphony orchestra. Attention is called to these relationships, as

² Musical Leader (1928). Reference incomplete because taken from scrapbook of College of Music, and original journal not available in any Cincinnati library.

well as to other local contributions, in the following paragraphs.

The founding of the May Festival in 1873 preceded by a few years the establishment of the College of Music. The same civic leaders were active in both instances. George Ward Nichols was president of the May Festival Association as he was of the College of Music, and Reuben Springer, whose generosity to the College was noted in Chapter III, provided the funds for the building of Music Hall as a home for the May Festival. When Theodore Thomas came to the College as its first director, he had been director of the May Festival since 1873. In later years the College contributed to the May Festival as it does today, through the membership of many of its faculty and alumni, and occasionally of its students, in the symphonic and choral organizations participating in the festival performances.

The Cincinnati Symphony Orchestra was founded in 1885. The College participated directly in its establishment, by contributing \$3,000 a year to the salary of the first director, Frank Van der Stucken. At the same time, the conductor became a member of the College of Music faculty. Van der Stucken shortly was given the post of the Dean of the College, and later served as Honorary Dean during his tenure as conductor of the orchestra. The College took a keen interest in its early years in developing competent orchestral members, and it has always had representation both from faculty members and former students in the ranks of the Cincinnati Symphony Orchestra.

It may be noted that the College was housed originally in a portion of Music Hall. As buildings were erected or purchased by the College, they continued to be located adjacent to Music Hall. The fact of physical proximity to this building, which has served for many decades as the home of the May Festival and the Symphony Orchestra, and as the city's leading auditorium for concerts, has made it natural for the students and faculty to attend concerts and to participate in many of the musical events held in Music Hall. An example of the continuing interest in symphony activities is found in the symphony teas which have been held during the last few years at the College, following the Friday afternoon concerts by the orchestra. These social affairs would have been impracticable if the College had been located at a considerable distance from the concert hall.

The College of Music has likewise shared in the development of summer opera, although in a less direct fashion. Faculty members and graduates have held membership in the Symphony Orchestra providing the accompaniments for the opera each evening. In the earlier years of the summer opera, when Cincinnati talent was employed in the operatic casts and choruses, the College provided from its faculty and students a number of performers, who sang minor and occasionally major roles, or appeared in the chorus groups.

A less conspicuous, but no less important, contribution to musical life in Cincinnati has been through the participation of faculty, students, and alumni in local musical activities of every description. Every person associated with the College is a potential

patron of concerts, recitals, and other musical performances.

Likewise, faculty members and present and former students have always taken much of the burden of providing music for the community. The range of services rendered is great, in vocal work from singing in church choirs to appearances in opera, and in instrumental performance from work in dance bands to solo appearances with the Cincinnati Symphony Orchestra.

Wider Influence

Reputation of College of Music.-- Musical institutions are known primarily through their faculty members and their graduates. The fact that Theodore Thomas, a musician of national reputation, was the first director of the College undoubtedly gave it prestige in its early years. From the beginning, the faculty included members who were known in the music world outside of Cincinnati. A consistent attempt has been made by the various administrators of the College to bring to its faculty individuals of an established reputation. Graduates of the College have in turn carried the name of the institution wherever they have gone as teachers and performers.

The College of Music has also secured recognition through direct publicity, especially through advertisements and descriptive articles in national musical journals. Among such journals have been the Musical Courier, the Musical Leader, and the Musical News. A comparatively recent vehicle for public relations work is that of radio. Programs broadcast from the College of Music through various Cincinnati

stations and over radio networks have carried the name of the College to listeners in every part of the United States.

Statistical Data on Students and Graduates.--- Complete records as to students who have attended the College of Music are not available. It is impossible to estimate with any accuracy how many students have attended the College who did not work toward an academic award, but merely had an interest in studying music.

On the other hand, records are available showing the total number of diplomas and degrees granted by the College. Tables 6, 7, and 8, present the fundamental data on these awards recognizing the completion of definite programs. A diploma signifies the completion of at least two years of training. A postgraduate diploma requires a third year. For a bachelor's degree, four years are required. A master's degree is based upon at least one year of work beyond the bachelor's degree.

Many students, especially in the earlier years of the College, received a certificate on the completion of one year of work. Relatively few certificates have been given since 1921. No records are available as to the number of certificates awarded annually. Consequently, unless a student completed at least a diploma program, the tables fail to take account of his enrollment.

There are some duplicates in the tables, since a student might earn a diploma, a bachelor's degree, and even master's degree; and thus be counted in two or in all three of the tables.

Distribution of diplomas and post-graduate diplomas by years.---

TABLE 6

MAJOR FIELDS OF DIPLOMAS CONFERRED ANNUALLY BY
THE COLLEGE OF MUSIC OF CINCINNATI, 1878-1944

Year	Field											Total
	Piano	Voice	Organ	Dramatic Art	Theory	Music Education	Violin	Violoncello	Other Strings	Woodwind	Brass	
1881	1											1
1882	2	4										6
1883	4	5	1									10
1884	1	4		1								6
1885	2	3			1							6
1886				5	1							6
1887	3	5		4								12
1888		3		6	1		1	1				12
1889	2	7	1	1	1			1				13
1890	5	4		1								10
1891	3	2		3			1					9
1892	6	3	3	4			1	1				18
1893	6	5	1	7			1					20
1894	3	4		4	1							12
1895	7	13	2	8			3	1				34
1896	3	1		2								6
1897	4	1		6								11
1898	1		1	3								5
1899	3		1	4			1					9
1900		1		7								8
1901		1										1
1902	1		2	1			2					6
1903				1								1
1904		1		3								4
1905	3	1										4
1906	1	2		1								4
1907				1								1
1908	3			1			1					5
1909	2	1										3
1910	2	1	2	1								6
1911	3	1					2					6
1912	2	2		1								5
1913	2	4		3			1			1		11
1914	1	4	1	3								9
1915	4	3		2						1		15
1916	2	2		2								6
1917	4	5	1	3		2	1			1		17
1918	4	4	1	4			2					15
1919	1	6	2	4								13
1920	4	4		1			1					10

TABLE 6 (Continued)

Year	Field										Total	
	Piano	Voice	Organ	Dramatic Art	Theory*	Music Education	Violin	Violoncello	Other Strings	Woodwinds		Brass
1921	3	1				4	1					9
1922	5	3	2	1			2					13
1923	5	3		1			2					11
1924	9	9	3	7			3	1				32
1925	11	2	1	1		1	1					17
1926	6	8	2	4		1	4					27
1927	13	12	3	2		1	4					37
1928	9	4	2	3		3	4	1				30
1929	14	3	5	6		13	5	1				49
1930	11	3	3	3		2	1	1				29
1931	5	3	4	5		11		1				29
1932	6	5	4	1		4	1				1	22
1933	3	6	4	4		2	1				1	17
1934	3		2	3	1	3	1		2			17
1935	9	3	1			2	2					17
1936	9	1	4	1						1		16
1937		1		1			3	2			1	8
1938	2	1					1				1	5
1939	3			1				1				5
1940	3			1				1				5
1941	1											1
1942	1			1				1				3
1943	1											1
1944	1	1	1									3
Total	228	188	57	152	6	53	54	13	2	4	4	761

* Sometimes in combination with another field.

TABLE 7

NUMBER OF POST GRADUATE DIPLOMAS CONFERRED ANNUALLY BY
THE COLLEGE OF MUSIC OF CINCINNATI, FROM 1921 TO 1942

Year	Field						Total
	Piano	Voice	Organ	Violin	Dramatic Art	Cello	
1921	1	1	1				3
1922	1	2		1			4
1923	2	1		1	1		5
1924		2		1			3
1925	2	1		2			5
1926	1						1
1927		3	1	1	1		6
1928	6	1	1	2	1	1	17
1929	1	2			2		5
1930	1		3				4
1931					1		1
1932	1			1			2
1933		1	2				3
1934	1						1
1935			1				1
1936			1				1
1937		1					1
1938			1				1
1939				1			1
1940				1			1
1941							
1942	1						1
Total	20	18	11	11	6	1	67

TABLE 8

NUMBER OF DEGREES CONFERRED ANNUALLY BY THE
COLLEGE OF MUSIC OF CINCINNATI, 1924-1944

Year	Types					Total
				Honorary		
	Bachelor of Music	Bachelor of Science	Master of Music	Doctor of Music	Master of Music	
1924	3			1	1	5
1925	6	1		1		8
1926	6	1		1		10
1927	6	1			1	8
1928	14	3				17
1929	19	3	3			25
1930	22	6	6	1		35
1931	7	5	2			14
1932	9	7	2			18
1933	6	7	2			15
1934	12	6	1	1		20
1935	11	2	3			16
1936	10	6	2			18
1937	17	3	4			24
1938	11	7	10	1		29
1939	11	3	11			25
1940	13	7	3			23
1941	10	6	6			22
1942	11	7	2	1		21
1943	8	2	2	1		13
1944	14	2	3	1		20
Total	228	85	62	9	2	386

Table 6, last column, shows the annual totals for two year diplomas in all fields. The number of diplomas given increased gradually from 1881, when the first diploma was awarded, to a peak of 54 in 1895. A rapid decline in awards of diplomas followed, with less than ten being given each year from 1898 through 1912. The number then began to increase, reaching a total of 49 in 1929. During the next decade the number of diplomas per year declined rapidly. From 1941 to 1944, not over three diplomas were awarded in any one year.

Post-graduate diplomas were first awarded in 1921, when three were conferred (Table 7). This number increased gradually, reaching 17 in 1928. The number rapidly dropped after this date, with no representation in 1943 or 1944.

Distribution of bachelor's degrees by years.— Bachelor's degrees were first conferred in 1924, when three students received the degree, bachelor of music (Table 8). The number of students earning this degree increased gradually until 1930, when 22 such degrees were granted. For the next three years, the number of students receiving this degree dropped to less than ten per year; but from 1934 through 1944 there was but one year with a class numbering less than ten bachelors of music.

The Bachelor of Science degree, given by the University of Cincinnati to music education graduates, has been awarded to one or more students annually since 1925. The maximum number in any year has been seven.

Distribution of advanced degrees by years.— The degree of

master of music has been granted on the basis of graduate study since 1929 (Table 8). From one to six students have earned this degree each year since that date, except in 1938 and 1939, when the totals rose to ten and eleven respectively.

Nine persons received the honorary degree, doctor of music, and two the honorary degree, master of music, from 1924 to 1944.

Statistics of diplomas granted, by departments.-- The number of diplomas awarded annually in each department of study is shown in Table 6. The departmental totals at the end of this table indicate that the departments graduating the most students in the period from 1881 through 1944 were piano, voice, and dramatic art, with 228, 188, and 152 diplomas respectively. Other departments producing as many as 50 diploma graduates during this period are organ, violin, and music education. It may be noted from Table 8 that 85 degrees in music education have also been granted, these all falling within the last twenty years.

Activities of Faculty and Graduates.-- As in the city of Cincinnati, faculty members and graduates of the College have participated in a wide variety of music activities throughout the nation. These activities include teaching, leadership in musical organizations, public performance, and composition. The graduates have normally returned to their own communities or found vocational opportunities away from Cincinnati.

A few of the graduates of the College who have found professional careers in music may be named. Instrumentalists include:

Ellis McDiarmid, Max Bendix, James Philip Johnson, Irene Gardner, and Virginia Duffy. An outstanding violinist of the College was Florence Hardeman, assisting artist with Madame Schuman-Heink for a number of years. Madge Wickam took up quarters in London, England. Otto Singer, Jr., became director of the Mannheim Symphony Orchestra and a member of the Conservatory of Music of Mannheim, Germany.

Vocalists are: Cyrena Van Gordon, Louise Hunter, Norma Richter, Colin O'More, Rose Shay, Ada Fiedeldey, George Segers, Mary Risseem De Koss, Ada Belle Files, Bulah Corner, Alma Beck Hacker, May Houston, Helen Doyle, Benjamin Grobani, Allen Doeller, and Harry Mumma.

Composers who have studied at the College are: Constance Cechnowar Virtue, Lehman Engel, Louise Snodgrass, Henry Woodward, Albert Hague, Eugene Selhorst, Clifford Lang, Helen Matthews, William Latham, Robert Brain, and Jack Castellini.

Among the graduates who have found careers in music education are: Dorothy Stolzenbach Payne, George Basch, John Quincy Bass, Howard Wentworth Hess, Frank C. Biddle, Elizabeth Medort Taylor, Fenton Fugh, J. Alfred Schehl, Frederick J. Hoffmann, M. W. Glover, W. S. Sterling, C. A. Graininger, Lillian Flogstead, August A. Palm, and Wayne E. Fisher. These names include teachers and supervisors in county, city, and state schools, directors of music schools, directors of music in universities and colleges, teachers in public and private institutions, and private teachers.

Various students have continued their studies in voice, piano, composition, and violin. Others have appeared in opera and on the

concert stage.

The student body has come from all parts of the United States, as well as from many foreign countries. Some of the countries represented are Canada, Russia, Germany, Mexico, Italy, France, Japan, Poland, Spain, and Honolulu.

Summary

The College was the outgrowth of the interest of laymen in the musical activities of Cincinnati. The foundation for the musical culture of the city was laid by German immigrants who were keenly interested in music. In the latter part of the nineteenth century, when the College was founded, Cincinnati held undisputed leadership in musical affairs in the Midwest, with its symphony orchestra and May Festival. Later other Midwestern cities offered Cincinnati competition of a high level. Cincinnati has continuously supported the College and the Conservatory in their friendly rivalry as musical institutions throughout the years.

The College has had unique experience in its intimate association with the May Festival and by playing an active part in the founding of the Cincinnati Symphony Orchestra. This association has received added impetus in later years through the continued use of Music Hall (original location of the College) as a center of musical activities, and through the symphony teas given following the Friday afternoon concerts by the orchestra. Through the participation of both faculty and student as performers, the College has also shared

in the development of summer opera. Civic and musical organizations have received the cooperation of the College.

Since its founding, with Theodore Thomas as its first director, the reputation of the College has been international in scope. The faculty and students have taken active part in the musical activities throughout the country, thus achieving public prominence. The ideals of the College have been carried to all parts of the United States by its former students and graduates.

CHAPTER XIII

SUMMARY

The Problem

The problem of this dissertation is to show the origin and development of the College of Music of Cincinnati. The major topics developed in the study are: (1) historical and local backgrounds; (2) the lives of the founders of the College; (3) the early growth and development, 1878-1903; (4) a period of expansion, 1903-1927; (5) prosperity and difficulty, 1927-1941; (6) reorganization period, 1941-1942; (7) curriculum; (8) finance; (9) faculty membership; (10) student life and organizations; and (11) influence of the College of Music of Cincinnati. This chapter indicates the sources of data, and then reviews briefly each of these topics.

Sources of Data

Material for this study has been obtained from reports of the Board of Trustees, periodic reports of the President of the Board of Trustees, reports of special committees of the Board of Trustees, the records of pupils and graduates, college ledgers and journals, and teachers' records. Additional sources that provided important data were; student publications, catalogues, bulletins, programs, letters from members of the faculty, administrators, alumni and interested individuals, addresses of school officials and visitors, newspapers, magazines, scrapbooks, and historical volumes dealing with phases of the problem.

Information of value has been secured from personal interviews with former and present officials of the College, and members of the faculty and of the alumni.

Historical and Local Backgrounds

Early music in Cincinnati reflected the dominant influence of European artists. This influence was prevalent throughout the United States. English traditions became the accepted cultural patterns after the Revolutionary War. These were later modified in the Midwest by the influx of foreign immigrants.

The stream of European immigration during the latter half of the nineteenth century formed the cultural characteristics which were to make Cincinnati notable among the cities of America. The position of Cincinnati on the Ohio made it a gateway to the west and to the south.

In local music, the English singing societies were followed by the German singing societies. Musicians from southern Europe established instrumental organizations. The promotion of music and the founding of schools of music had a marked influence on the musical culture of the city. The introduction of vocal and later of instrumental music in the schools, together with the organization of the Cincinnati May Festival Association and the Cincinnati Symphony Orchestra, the building of Music Hall, the founding of the Cincinnati Conservatory of Music and the

College of Music, all brought about a remarkable growth of music in Cincinnati.

Founders of the College of Music of Cincinnati

Reuben R. Springer.-- Reuben R. Springer, benefactor of the College, was born in Frankfort, Kentucky, November 16, 1800. He had little formal education, and at the age of thirteen he was a clerk in the local post office, later becoming postmaster. In 1816 Springer became a clerk on the river steamer, George Madison. In 1830 Springer married Jane Kilgour, the daughter of Henry Kilgour of Taylor, Kilgour, and Company. Springer succeeded his father-in-law as a member of the firm. He was a successful capitalist and retired at an early age. He devoted most of his time to travel, to the interests of his church, to art and to practical philanthropy. Springer was instrumental in the building of Music Hall and the founding of the College of Music.

George Ward Nichols.-- George Ward Nichols was born in Fremont, Mt. Desert, Maine, in 1837. His parents were patriotic and cultured persons. Nichols studied painting in New York and in Europe under Thomas Couture. For a while he was art critic for the New York Evening Post. Nichols took part in the political and military struggle in the organization of the state of Kansas. He was an aide-de-camp on the staff of General Sherman during the civil war and came to Cincinnati with General Sherman. Nichols was the author of several well known publications. He was also an executive with determination and self confidence. He played

an active part in the founding of the School of Design. He was president and manager of the Harmonic Society of Cincinnati, president of the Cincinnati May Festival Association, and of the College of Music. Nichols also aided in the building of Music Hall. In 1868 Nichols married Maria Longworth, daughter of Joseph Longworth, a member of an old and distinguished family of Cincinnati.

Maria Longworth Nichols.--- Maria Longworth Nichols was a woman of remarkable talent, a student of painting and pottery. She was active in the founding of the College of Music, the promotion of the May Festival, the building of Music Hall, and the establishing of the Art Museum. She was the founder of Rookwood Pottery.

Early Growth and Development, 1878-1903

The College of Music was founded in 1878 by a group of laymen. It was at first located in Dexter Hall, a part of the greater Music Hall. It was organized as a stock company, not for profit. George Ward Nichols became its first President of the Board of Trustees and Theodore Thomas the first musical director. From the beginning Thomas and Nichols failed to agree as to the proper duties of the director. After two years Thomas resigned as director of the College. Nichols remained as President of the Board, although he resigned the presidency of the May Festival.

Administrators.--- With the resignation of Thomas in 1880, the College was without a musical director until 1887. During the years from 1880 to 1887 the business and educational affairs of the College were in the hands of the President of the Board of Trustees. Frank Van der Stucken joined the faculty in 1885. In 1887 he became Dean of the Faculty and director and supervisor of the musical and financial affairs of the institution. At the same time W. S. Sterling became Assistant Dean and A. J. Gantvoort became Assistant Director. With the death of Nichols in 1885, Peter R. Neff became president. Neff resigned in 1898 and was succeeded by William McAlpin as president. He held the office until his death in 1899. Julius Fleischman succeeded McAlpin. Van der Stucken resigned as Dean in 1901 and Sterling became Dean with Gantvoort as manager.

Early endowments.--- The first endowment was a gift of \$5,000 from Springer, the interest to be used for gold medals to be awarded to students of superior ability. In 1882 Springer gave the College \$60,000 worth of the stock of the Pittsburg, Fort Wayne, and Chicago Railway Company, provided the stockholders would relinquish all profits and return them to the institution.

Physical expansion.--- The Odeon, a building containing studios and an auditorium, and adjoining Music Hall, was built in 1882, through the leadership of Nichols and the donation by Springer of eighty shares of capital stock of the Cincinnati Gas, Light, and Coke Company, valued at \$15,000. The Lyceum, a small concert hall (1886), was built through the efforts of Peter Rudolph Neff. The

Schmidlapp dormitory (1902) was built by J. E. Schmidlapp as a memorial to his wife. It is located on the Zinke and Strobel lots facing Elm Street. In 1902 a fire destroyed the Lyceum and the Odeon to the extent of \$50,000, of which \$35,000 was covered by insurance. The Odeon was rebuilt in 1903.

Programs.— The College sponsored symphonic and chamber music concerts, and choral works performed by the College chorus. Lectures were given on the history of music. The first opera festival in Cincinnati was sponsored by the College of Music.

Attempted merger.— An attempt was made by Mrs. Frederick H. Alms to merge the College of Music with the University of Cincinnati in 1902 but was rejected.

A Period of Expansion, 1903-1927

Administrators.— A. J. Gantvoort was manager of the College until 1920. Fleischman was President of the Board of Trustees until his resignation in 1918. Nicholas Longworth became the next President of the College. J. H. Thuman succeeded Gantvoort as business manager in 1920 and remained until 1925, when the position of business manager was abolished. Longworth resigned as president in 1922, and R. W. Balke was elected to succeed him. He held the office until his resignation in 1924. George W. Dittman filled Balke's unexpired term, until his death in 1925. Adolph Hahn became director of the College in 1924, and

later was assisted by his wife.

Expansion.-- In 1921, Mrs. Frederick H. Alms purchased the J. H. Ahlbrandt property, a five story building, suitable for dormitory purposes, and donated it to the College. The titles of the land upon which the buildings were situated were held by individuals interested in the welfare of the College and they transferred these to the College. Anticipating further building, the College authorities, in 1923, leased the property fronting on Central Parkway with the privilege of purchase.

Institutional growth.-- The years from 1903 to 1927 comprised an important and productive period of growth for the College. The institution developed into a center of musical culture. Both faculty and students grew each year in number and in quality. Concerts were given which attracted students to the College. Its graduates were successful both in America and in Europe.

Administrative problems.-- In 1920, J. H. Thuman became business manager of the College. During 1923 the musical standards were recognized by the State of Ohio with accreditation to grant degrees. The affiliation in 1923 with the University of Cincinnati strengthened the position of the College as a music institution. In 1924 the College became a member of the National Association of Schools of Music.

An attempt was made in 1920 to merge the College of Music with the Schuster Martin School of Drama, but the movement failed.

Prosperity and Difficulty, 1927-1941

Administrators.-- William Smith Goldenburg became the business manager of the College in 1927. George B. Wilson became President of the Board of Trustees after Dittman's death in 1926. In 1930 Joseph Wilby became president. He was succeeded in 1934 by Dr. Carl R. Hiller. Adolph Hahn retired in 1930 and Sidney C. Durst was named Acting Director and later director of the College. With the beginning of the academic year 1934-1935, J. H. Thuman returned to the College as director, with Durst remaining as director of studies.

Administrative problems.-- With the beginning of the golden jubilee year of 1927-1928 a studio and office building was erected upon land donated by George W. Dittman. The continued expansion of the College, the employment of a larger faculty, the introduction of new teaching departments, and the depression which began in 1929 placed burdens upon its financial structure. Added to this was a growing competition in the field of music education, offered by state supported institutions. Revenues from student tuition failed to meet the expenses and contributions from patrons were secured. Two attempts to merge the College of Music of Cincinnati and the Cincinnati Conservatory of Music failed. The College became affiliated with the Athenaeum of Ohio in 1935, and with Xavier University in 1936.

Reorganization Period, 1941-1942

Administrators.-- With the academic year 1941-1942, Walter S. Schmidt became the President of the Board of Trustees, Martin G. Dumlér became Vice-President, William H. Albers became treasurer, and Clarence R. Reeves became secretary. Fred Smith was appointed managing executive, with William Blasi assistant to the managing executive and Alice Kelsch registrar. The new group of officers assumed direct control of the affairs of the College.

The fundamental ideals upon which the College was founded in its first years of organization were emphasized with the reorganization of 1941-1942. The new administration produced many changes in the management of the institution, which again took its place as a leading institution of musical art.

Curriculum

Curricular development.-- The curriculum of the College has undergone a change in emphasis since its founding, moving from concern mainly with cultural and social values to stress upon vocational competence. The program of studies has always provided for the beginner as well as the advanced student of music. Expansion of instruction in the field of applied music and in public school music has been an important development.

Finance

Financial problems.-- During the first period of its history (1878-1903) the College flourished financially. Founded as a non-profit endowed institution, the greater part of the income was derived from tuition fees from its students. The existence of other institutions in the field of music limited the financial expansion of the College. However, the financial basis of the College was sound. After its first seven years of existence, the College occupied buildings which it owned, thanks to its own resourcefulness and the generosity of its patrons.

Continued prosperity was experienced during the second period (1903-1927). From 1929 to 1941, however, the College was able to meet its financial problems only through the contributions of patrons of the College.

General statements.-- The finances of the College have always been controlled by a President and a Board of Trustees. The salaries of the faculty members have constituted the most important item of expenditure. Public relations have played a more important role in the reorganization period of 1941-1942 than in any earlier period of its history. The College has always maintained a policy of granting a number of scholarships.

Faculty Membership

Faculty.-- The personalities and talents of the faculty of the College have influenced the teaching and service of

the school. The achievements are in the main the result of the guidance of the teachers. The prestige of the College has depended to a great extent upon the quality of its faculty. The great number of its students who have succeeded have brought credit upon the teaching of the faculty. Concerts by members of the faculty have aided in spreading the reputation of the College to all parts of the United States. Many members of the faculty have been of European birth or training, and have represented the major music schools of Europe. Others have been American born and trained, including graduates of the College itself.

Student Life and Organizations

Student activities.-- The activities of student life during the early years of the College were governed by the customs of the times. The College was originally planned for the study of music and not for social pursuits. Time has brought changes in the social pattern of the school. From student government by a central authority, to a government by a student council with faculty administrators, has led to a more democratic form of control. The intimate relationships between student and faculty member form a great bond of friendship. The fraternal organizations play a most important role in the life of the students, for they provide social and professional activities.

Influence of the College of Music of Cincinnati

The survival of an institution such as the College of Music over a period of sixty-four years is not a miraculous event. The community and the school have maintained a stable relationship and mutual good-will. Situated in the mid-West, the location of the College has contributed to the growth of a student body gathered from all parts of the country. Its capable and interested lay leadership has given it financial security. Its faculty has won for it a significant position in the cultural growth of the nation.

It has been closely associated with the Cincinnati May Festival Association, and had an active part in the founding of the Cincinnati Symphony Orchestra. The College has been an important factor in producing a high level of musical development in Cincinnati. This has been accomplished by its concerts and its music education program. The College has been instrumental in bringing instructors from Europe and various sections of the United States to Cincinnati. They in turn have taken an active part in service to the community.

The activities of the faculty and the graduates have played a decisive role in spreading the fame of the school. In all parts of the country they have participated in performances as members of musical ensembles, as participants in instrumental and choral organizations, and as soloists and directors. Many more of its graduates have become teachers of music, and in this capacity have extended the influence of the College of Music far beyond the boundaries of Cincinnati.

Conclusion.-- The College of Music of Cincinnati may be characterized by the following statements:

The founders sought to establish an institution on the model of leading European musical conservatories, and at the beginning of their enterprise secured a staff that gave the College prestige and guaranteed high artistic standards. Throughout its entire existence the College has maintained high standards of musicianship, and has always included in its faculty musicians of recognized attainment, with both European and American background.

The College of Music was founded by a group of laymen interested in developing music education in Cincinnati, and willing to put their time and resources into this venture. It began and has continued under lay control to a much greater degree than is the case with most professional institutions.

The decision was reached at the founding of the institution that it was to be administered not for profit. With the help of its endowment and aid at crucial times from various benefactors, the College has survived the vicissitudes of economic depressions and two world wars.

In program the College has been responsive to new demands upon music education. In particular, it has moved from one and two year programs centering in private instruction in a particular instrument or in voice to four-year degree programs with a balance between technical training, musical theory, and general cultural subjects. Likewise, new programs have appeared and been developed as occasion demanded, as in the school music and radio performance fields.

In its early years the College devoted itself almost wholly to instruction, and made no provision for social life or organizations for its students. A pattern of social life gradually emerged through which the College provides activities and fosters organizations comparable to those of other higher institutions.

From its beginning the College of Music has been recognized as one of the leading musical institutions of Cincinnati. Its physical location adjacent to Music Hall, the center of the musical life of the city, has contributed markedly to the association of the College with local musical activities. This location is no accident, since Music Hall was built to house the May Festival, and the College of Music and May Festival Association were under the same leadership in their early years. George Ward Nichols served as president of both organizations, and Reuben Springer, early benefactor of the College, gave the funds for the construction of Music Hall. Likewise, when the Cincinnati Symphony Orchestra was founded, the College of Music provided half the salary of the first conductor, Frank Van der Stucken, making him a member of its faculty and later Dean.

Throughout the years members of the faculty, advanced students, and alumni have held posts in the major musical organizations of the city, including the May Festival, the Symphony Orchestra, and the Summer Opera Company and Orchestra. Faculty and students have played prominent parts in every aspect of the musical life of Cincinnati.

The national reputation of the College was early established by the character of its faculty, headed at the beginning by a musician of eminence, Theodore Thomas. The College has maintained a prominent

place among musical institutions in the United States. It has continued to include in its faculty musicians whose achievements have won more than local recognition, and who have brought to the College a background of training from major European and American institutions and teachers. The students of the College have been drawn not only from Cincinnati, but also from many parts of the United States. In their professional careers, as teachers, performers, musical administrators, and composers, they have carried the name of the College to many distant points. Publicity through musical journals and the radio has also added to the recognition of the College of Music of Cincinnati as an institution of more than local significance.

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 January 19, 1895
 January 25, 1916
 October 22, 1918
 June 26, 1920
 December 21, 1920
 March 31, 1921
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A P P E N D I X

APPENDIX 1

TABLE 9

LIST OF THE PRESIDENTS OF THE BOARD OF TRUSTEES OF
THE COLLEGE OF MUSIC OF CINCINNATI FROM 1878-1942

President	Term
George Ward Nichols	1878-1885
Peter R. Neff	1885-1898
William McAlpin	1898-1899
Julius Fleischman	1899-1919
Nicholas Longworth	1919-1921
R. F. Balke	1921-1925
George W. Dittman	1925
George B. Wilson.	1925-1931
Joseph Wilby.	1931-1934
Dr. Carl R. Hiller.	1934-1941
Walter S. Schmidt	1941-

APPENDIX 2

PROGRAM OF CONCERTS PRESENTED BY THE
COLLEGE OF MUSIC OF CINCINNATI
DURING THE SEASON 1878-1879

Third Orchestra Concert in Music Hall
December 19, 1878
Conductor, Theodore Thomas
Soloist, August Wilhelmj

Overture, Leonore, No. 3. Beethoven
Concerto in D (first movement). Paganini
August Wilhelmj
Symphony, No. 4. D Minor, Op. 120 Schumann
Hungarian Airs Ernst
August Wilhelmj
Overture, Euryanthe Weber

Eighth Orchestra Concert in Music Hall
March 20, 1879
Conductor, Theodore Thomas

Symphony, G. Minor Mozart
XXIII. Psalm, "The Lord is my Shepherd," Schubert
Chorus of Women's Voices (The College Choir)
Stabat Mater Rossini
Miss Annie B. Norton, Miss Louise Rollwagen,
Messrs. E. Hartley Thompson and Charles J.
Davis. Chorus of 150 voices.

First Chamber Concert in College Hall
November 14, 1878

Theodore Thomas, first violin; S. E. Jacobsohn,
second violin; C. Baetens, viola; Adolf Hartdegen
violoncello; Armin W. Dorner, piano

Quartette, No. 1, G Mozart
Suite (for Violoncello and Piano-forte) Op. 16. Saint Saens
Quartette, No. 9, C, Op. 59 Beethoven

Second Chamber Concert in College Hall
December 5, 1878

Theodore Thomas, first violin; S. E. Jacobsohn,
second violin; C. Baetens, viola; Adolf Hartdegen
violoncello; H. G. Andres, piano

Quartette, in G Haydn

Trio in B, Op. 97 Beethoven
 Messrs. Andres, Thomas and Hartdegen
 Quartette, No. 3, in A, Schumann

Eleventh Chamber Concert in College Hall
 May 8, 1879

S. E. Jacobschn, violin; C. Baetens, viola,
 H. Wittgenstein, flute, G. Schneider, piano;
 Adolf Hartdegen, violoncello

Trio, No. 6. (Serenade) Op. 25 Beethoven
 For flute, violin, viola
 Quartet, F Major, Op. 37 Scharwenka
 Sonate, A Major, Op. 47. Beethoven
 violin and piano

Sixth Public Examination in Music Hall
 June 26, 1879

Overture, "Prometheus," Beethoven
 Orchestra
 Quintet, "Blow gentle gales," Bishop
 Misses Hughes and Madeira, Messrs.
 Darby, Ross, and Hill
 Recitative and aria (Romeo and Juliet) Vaccai
 "Ah se tu dormi svegliati,"
 Maud Runkle
 Adagio in A flat (organ) Volckmar
 Fenton J. Lawson
 Cavatina (La Sonambula) "Come per me sereno," . . . Bellini
 Rose Whitten
 Concerto, D Major (violoncello) 1st. movement. . . Romberg
 Arthur Holdt
 Romanza (Don Sebastian) "Deserto in terra," . . . Donizetti
 E. R. Deverall
 Cavatina, (Lucrezia Borgia), "Com' e bello," . . . Donizetti
 F. G. Hirley
 Concerto, A Minor (violin) Viotti
 Max Bendix
 Aria (Elijah), "Hear ye Israel," Mendelssohn
 Lulu Hughes
 Prelude and Fugue (Organ) Bach
 S. E. Newman
 Sarabande (Violoncello) Handel
 Master Forcheimer
 Cavatina (Semiramide) "Ah quel giorno. Rossini
 Ida Speaks
 Fantasie Caprice (Violin) Vieutemps
 Kate Funck

Rondo Finale (Lucrezia Borgia), "M'odi a M'odi," . . Donizetti
Ruth Jones
Trio, "Il Matrimonio Segreto," "Le faccio un
inchino," Cimarosa
Mrs. Gross, Misses Whitten and Jeffers

Ninth Public Rehearsal in Music Hall
April 2, 1879

Symphony, D Major Haydn
Concerto, No. 5, E flat, Op. 73 Beethoven
Franz Rummel

Ballet Music and
Wedding Procession, "Feramors," Rubinstein
Fantasia on Hungarian Airs Liszt
Franz Rummel

APPENDIX 3

CALENDAR OF EVENTS OF STUDENT AND
FACULTY FOR THE SEASON 1929-1930

October 13	Production of "Everyman." Direction of Mrs. G. D. Goldenburg
October 14	Annual reunion in observance of Founder's Day
October 24	College of Music Stock Company's production, "Once There Was a Princess." Direction of J. R. Froome
October 29	First Chamber Music Concert. F. Hoffman, E. Heermann, W. Heermann. Memorial. Frank Van der Stucken
November 7	Pianoforte Recital. Ruby Flax, class of Dorothy Stolzenbach Payne
November 12	Lecture on the Voice, Dora Topping Brown
November 17	First concert of the College Symphony, featuring original piano concerto by Clifford Lang
November 22	Children's Theater Company, direction of Mrs. Goldenburg in "King Rene's Daughter."
November 29	Keytype Art, a lecture by Carl W. Grimm
December 5	College of Music Stock Company's production, "Seven Chances." Direction of J. R. Froome
December 13	The Player's Club, direction of Mrs. G. D. Goldenburg in "Stop Thief."
December 17	College of Music Chorus presenting sacred cantata, "The Nightingale of Bethlehem," direction of Sarah Yancey Cline
December 21	Children's Christmas Concert
January 9	Second Chamber Music Concert. R. Gorno E. H. Witt, and E. Pock
January 15.	College of Music Stock Company's repeat performance of "Seven Chances."
January 16.	Demonstration of Dalcroze Eurythmics by Doris Wulff
January 21.	Piano Recital, pupils from the class of Dorothy Stolzenbach Payne
January 27.	Organ Recital, pupils from the class of Lillian Arkell Rixford
January 29.	Second College Symphony Orchestra Concert and formal acceptance of the Verdi Bust presented by Mr. and Mrs. J. J. Castellini
February 2.	Recital of Hugo Wolf, songs by Antoinette Brody Marcus
February 11	Chamber Music by Evelyn Genhardi, Helen Gough and Winifred Hazelwood of the class of Ilse Huebner, assisted by Bertha Miller, class of Dell K. Werthner

February 14	The Players' Guild, direction of Mrs. G. D. Goldenburg, in "The Road to Yesterday."
February 15	Organ Recital, pupils of the class of Lillian Arkell Rixford
March 6	College of Music Stock Company's production, "Icebound." Direction of J. R. Froome
March 13	Open meeting of the "Appreciation of Music" class. Direction of Donzella Cross Boyle, with organ pupils of the class of Lillian Arkell Rixford. (afternoon program)
March 13	College of Music Stock Company's repeat performance of "Icebound."
March 20	Third College Symphony Orchestra concert, featuring concert piece in G. minor for organ and orchestra by Dr. S. C. Durst
March 22	The Players' Club, direction of Mrs. G. D. Goldenburg, in "Nothing But the Truth."
March 24	Recital of pianoforte music by Hans Richard
March 26	Marguerite Marshall in a piano recital. Pupil of Romeo Gorno. Assisted by William R. Birrel, voice pupil of Giacinto Gorno
March 28	Piano Recital, pupils from class of Mildred Steinwart
April 3	College of Music Stock Company's production "The Mollusc." Direction of J. R. Froome
April 7	Herbert Newman (faculty pianist) in a piano recital
April 9	Piano recital, pupils from the class of Dorothy Stolzenbach Payne, assisted by Vola Cook, class of J. R. Froome
April 10	Ruth Law Mathews and Reba Robertson, from the organ class of Lillian Arkell Rixford, in a post-graduation recital, assisted by Mary Elizabeth Wallace, from the voice class Richard A. Fluke
April 11	John Quincy Bass, pianist, class of Ilse Huebner, in a post-graduation recital
April 22	Wayne Fisher, organist, class of Lillian Arkell Rixford, in a post-graduation recital
April 23	Recital of original composition by Constance Cochnower Virtue
April 24	Pupils from the class of Cora Craig Nash, in a voice and piano recital
April 26	The Players' Guild, direction of Mrs. G. D. Goldenburg, in "Kick In."

- April 28 Organ recital of Andre Marchal, organiste du Grand Orgue L'Eglise St. Germain des Pres, Paris, at Christ Church, auspices of the College of Music of Cincinnati and the Cincinnati Conservatory of Music
- April 30 Third Chamber Music Concert, Dorothy Stolzenbach Payne, piano; E. Heermann, Violin; Walter Heermann, violoncello
- May 5 Pupils from the class of Cora Craig Nash, in a voice and piano recital at the College Hill Public School
- May 1 Lecture recital by Howard Wentworth Hess (faculty pianist) at the Fort Thomas Woman's Club
- May 6 "The Persian Garden" given by the pupils of H. Howard Brown. Preceded by "When the Clock Stopped." an original fantasy by Walter Scott Patterson, drama student of John Redhead Froome
- May 7 Ann Meale Di Girolamo (faculty pianist) in a piano recital
- May 8 The Department of Drama and Expression in a program of readings and one-act plays. Class of J. R. Froome
- May 10 Piano recital, pupils from the class of Dorothy Stolzenbach Payne
- May 12 Piano recital, pupils from the class of Hans Richard
- May 13 Piano recital, pupils from the class of Romeo Gorno. Assisted by pupils from the classes of Ernest Pack, violin, and Walter Heermann, violoncello
- May 13 Mary Eleanor Caldwell, voice, and George Gillespie, organ and piano, at the United Presbyterian Church, Hamilton, Ohio
- May 14 Voice recital, pupils from the class of Lino Mattioli
- May 16 Fourth concert of the College Symphony Orchestra, directed by Walter Heermann; College Chorus, "The Swan" and "The Skylark" by A. Goring Thomas. Directed by Sarah Yancey Cline
- May 17 Pupils from the class of Cora Craig Nash in a piano recital
- May 19 Sacred Cantata, "As the Hart Pants" by Mendelssohn, presented by the class of Giacinto Gorno
- May 20 Piano recital, pupils from the class of Howard Wentworth Hess
- May 22 College of Music Stock Company's production of three one-act plays. Direction of J. R. Froome

May 23		Recitals of original compositions.
May 24		Pupils from the class of Dr. Sydney Durst Voice recital. Pupils from the class of Dell Kendall Werthner and pupils from the piano class of Irene Carter Ganzel
May 26		Organ recital. Pupils from the class of Lillian Arkell Rixford
May 27		Joint recital. Pianist, Carl Kuehner from the class of Howard Wentworth Hess and George Gillespie from the class of Lillian Arkell Rixford, assisted by Mary Eleanor Caldwell, vocalist
May 28		Recital program. Pianist, Margaret Conway from the class of Dr. Albino Gorno, assisted by Patricia Conway from the class of Emil Heermann
May 31		"Fast Colors" a farce in three acts. Directed by Grace D. Goldenburg and Dance Divertissements, pupils from the class of William Kyle
June 2		Piano recital. Pupils of Dr. Albino Gorno
June 3		Voice recital. Pupils of Italo Picchi
June 5		Song Cycle, "The Morning of the Year" by pupils of Fenton Pugh
June 6		Voice recital. Pupils of Edna Weiler Paulsen
June 9		Two piano recitals. Pupils of Dr. Albino Gorno, assisted by pupils of Giacinto Corno
June 13		One act plays. Pupils of Grace D. Goldenburg
June 14		Organ recital. Pupils of Lillian Arkell Rixford
June 18		College of Music Stock Company's production "Minick" Direction of John Redhead Froome
June 20		Commencement