

# UNIVERSITY OF CINCINNATI

June 19 70

*I hereby recommend that the thesis prepared under my supervision by* Marian Jo Souder

*entitled* The College-Conservatory of Music of Cincinnati  
1955 - 1962; A History

*be accepted as fulfilling this part of the requirements for the degree of* Master of Music

*Approved by:*

James R. [Signature]  
Paul Cooper  
Donald H. Foster  
Elizabeth M. Taylor



THE COLLEGE-CONSERVATORY OF MUSIC OF CINCINNATI  
1955-1962; A HISTORY

---

A Thesis  
Presented to  
the Faculty of the College-Conservatory of Music  
University of Cincinnati

---

In Partial Fulfillment  
of the Requirements for the Degree  
Master of Music

---

by  
Marian Jo Souder  
June, 1970

UMI Number: EP26392

### INFORMATION TO USERS

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleed-through, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

**UMI**®

---

UMI Microform EP26392

Copyright 2009 by ProQuest LLC.

All rights reserved. This microform edition is protected against unauthorized copying under Title 17, United States Code.

ProQuest LLC  
789 E. Eisenhower Parkway  
PO Box 1346  
Ann Arbor, MI 48106-1346

## PREFACE

Though there were comprehensive studies of both the College of Music and Conservatory of Music, there was no continuing study available when this research was begun. Such a study is needed, as none of the available bulletins, pamphlets, catalogues or publicity brochures presents a detailed account of the development of the College-Conservatory of Music of Cincinnati as an independent school of music.

Granted, an institutional history is not normally undertaken until that institution has recorded a reasonable period of growth. On the other hand, of primary importance is the availability of materials for such a study. In this case, much valuable information was readily available when this study was undertaken, although a number of persons closely associated with the original schools were of advanced age and in poor health. (Several principal figures had already passed away.) Since the College of Music facilities no longer stand, and the College-Conservatory grounds are now the site of the C. M. Merry Junior High School; the fact that the College-Conservatory existed only seven years as an independent institution is not the prime concern. Most important is the consideration of the position of the College-Conservatory in the evolution and continuation of a musical heritage begun by two separate institutions in 1867 and 1878, respectively.

JAN 22 1970

This work was planned from the outset as a clinical history of the College-Conservatory of Music of Cincinnati, and all available material was collected and examined as to its pertinence to the topic. The project has been considered from an administrative approach throughout, avoiding as much as possible, reference to personal matters concerning individuals within the institution. The latter, more than any other single factor, proved the most difficult problem encountered; since any school is, of necessity, maintained by individuals.

When initial research was begun in the spring of 1964, primary sources such as College of Music and College-Conservatory Board Minutes were accessible to the author, although Conservatory of Music Minutes were never found. Through the assistance of James M. E. Mixter, former President of the Conservatory and later the College-Conservatory Board of Trustees, information was obtained from the Cincinnati Institute of Fine Arts which filled the gaps left by other sources. (Mixter presently serves as C.I.F.A. Treasurer.) Without this material, which was photocopied from Institute Minutes, completion of this study would have been impossible.

TABLE OF CONTENTS

CHAPTER	PAGE
I. GENERAL HISTORICAL BACKGROUND. . . . .	1
The College of Music of Cincinnati, 1; The Founders, 1; Incorporation and Growth, 2; Depression Consequences, 10; Final Reorganization, 11;	
The Cincinnati Conservatory of Music, 19; The Founder, 19; Establishment and Growth, 1867-1912, 20; Further Expansion, 1912-130, 27; New Ownership, 1930-1955, 34	
II. FACTORS CONTRIBUTING TO THE FORMATION OF THE COLLEGE-CONSERVATORY OF MUSIC OF CINCINNATI, IN AUGUST, 1955. . . . .	.43
Financial, 43; Educational, 46; Philanthropic, 47	
III. COLLEGE AND CONSERVATORY MERGER, A REALITY. . . . .	48
Negotiations begin, 48; Organization, 55; Administration, 56; Music School Faculty, 58	
Publicity, 61; Remodeling and Refurbishing, 62; Musical Advisor, 63; Re-organization of Alumni Association, 66; Trustees Change By-Laws, Make Long Range Plans, 68; Seal and Colors Adopted, 69; The Artist Series, 70; Commencement, 73; Summer Programs, 73; Second Academic Year Begins, 74; Events in Early December, 1956, 79	
IV. MODIFICATION, DEVELOPMENT, AND PROGRESS OF THE INSTITUTION; 1957-1961. . . . .	83
Administrative Changes, 83; Dean's Cabinet Replaces Administrative Council, 83; Veteran Board President Resigns Shortly Before His Death, 85; Mixter is Elected to Succeed Schmidt, 86; Acting Administrator Receives New Title, 87; New Dean of Women is Appointed, 87; Death Claims Board Vice-President, 87; Head of Radio-Television Department Resigns, Successor Named, 88; Trustees Authorize Study of Terms and Conditions of Faculty Appointments, 89;	

Legal and Financial Matters, 90;	
Disposition of College of Music Properties Authorized, 90; Insufficient Endowment Obviates New Degrees, 91; Package Plan, 91; Artist Series, Profit and Loss, 92; Second Fiscal Year Closes With Deficit, 92; Faculty Compensation Plan Introduced, 93; Fund Raising Survey Proposed, 93; President Outlines Problems, 94; Endowment Needs Engender Action, 95; Third Fiscal Year Shows Profit, But Deficit Follows, 96; N.A.S.M. Studies Predict Higher Operational Costs, 97; Additional Housing Needed, 97	
Curricular and Educational Development, 98; Core Curriculum, 98; New Degree Programs Announced, 99; Tuition Plan, Inc. Membership, 99; Professional Achievement of Alumni Noted, 100; First Catalogue Published, 101; Long Range Plans for a New Building, 101; Enrollment Drops, Committee Appointed, 102; Radio-Television Education Department Curriculum Revised, 103; Radio-Television Department Moved to Highland Avenue Campus, 104; Alms Hall and Schmidlapp Dormitory Closed Downtown, 105; Accreditation Remains Tenuous, 105;	
Other Cultural Endeavors, 106; American Opera Auditions, 106; Performances Under Alumni Association Sponsorship, 109	

V. UNIVERSITY LOOMS AS LOGICAL HAVEN . . . . .	112
Initial Inquiry, Authorized April 2, 1959, 113; Negotiations Span Two Year Period, 114; Old Deeds Prompt Appendage, 117; "UC Conservatory Merger Revealed; Court to Decide," 119; Court Approval Granted, 120; New Dean to be Appointed; Dr. Willhide Resigns, 120; Dean Shank Postpones Retirement, Agrees to Remain, 121; Fund Total Climbs, Goal in Sight, 122; All Phases of Merger Completed, 124.	

CHAPTER	PAGE
BIBLIOGRAPHY. . . . .	.126
A. Books, 127; B. Periodicals, 128; C. News- papers, 129; D. Unpublished Materials, 129; E. Institutional Publications, 129; F. Minutes, 130; G. Reports, Studies and Surveys, 130; H. Personal Interviews, Letters, and Written Statements, 131; I. Brochures, Pamphlets and Programs, 131; J. Yearbooks, 132	
APPENDIXES. . . . .	.133
Appendix A, Enrollment Statistics, 134; Table I, Fall Enrollment Statistics (Including First-Time Students), 135; Appendix B, Commencement Statistics, 136; Table I, Certificates and Diplomas, 137; Table II, Undergraduate Degrees, 138; Table III, Graduate Degrees, 139; Table IV, Com- mencement Totals (Of All Categories), 140; Table V, Honorary Degrees, 141; Appendix C, 142; Official Seal, College- Conservatory of Music of Cincinnati, 143; Appendix D, Additional Data, Pertinent to the Study, 144; Letter Stating Conditions of Transfer, College-Conservatory of Music of the University of Cincinnati, 145-147	

## CHAPTER I

### GENERAL HISTORICAL BACKGROUND

In order to achieve a better understanding of the events which preceded the 1955 merger of the College of Music of Cincinnati with the Cincinnati Conservatory of Music, it is necessary to review some of the earlier history of these institutions. Individual consideration is given to the historical background of each school respectively.

#### I. THE COLLEGE OF MUSIC OF CINCINNATI

The Founders. The College of Music of Cincinnati was established primarily through the efforts of two men: Reuben R. Springer (1800-1884) and George Ward Nichols (1837-1885) both of whom also figured prominently in the foundation of the May Festival Concerts (1873) and the erection of Music Hall (1878).<sup>1</sup>

Reuben R. Springer came to Cincinnati as an employee of Taylor-Kilgour & Company, a firm which prospered from trade on the Ohio River. In 1830 Springer married Jane Kilgour, daughter of the firm's owner, and subsequently

---

<sup>1</sup>V. A. Orlando, "Origin and Development of the College of Music of Cincinnati" (unpublished Doctoral dissertation, University of Cincinnati, 1946), pp. 31-40.

succeeded his father-in-law in the firm. His fortune secure by 1840, Springer retired, devoting the remainder of his life to travel, philanthropy, patronage of the Arts, and his Church (St. Peter in Chains). He was an avid collector of art works and was a benefactor of the Cincinnati Museum of Art.<sup>2</sup>

George Ward Nichols, who had been aide-de-camp to General William T. Sherman of the Union Army, came to Cincinnati with General Sherman at the close of the Civil War. Here Nichols compiled The Story of the Great March, accounting the march of General Sherman through Georgia and the Carolinas. Prior to the war Nichols had studied painting and had been employed as art critic for the New York Evening Post. He was author of Art Education Applied to Industry, and Pottery and How It Is Made: Its Shape and Decoration, and in 1871 was instrumental in founding the School of Design (then at the University of Cincinnati) which was transferred to the Cincinnati Art Museum in 1884. In 1868 Nichols had married Maria Longworth, the founder of the firm which was later to be Rockwood Pottery.<sup>3</sup>

Incorporation and Growth. Formal incorporation of the College of Music of Cincinnati was accomplished at a

---

<sup>2</sup>Orlando, op. cit., pp. 31-33.

<sup>3</sup>Ibid., pp. 39-40.

meeting held at Pike's Opera House on August 16, 1878. These original stockholders elected Reuben R. Springer, John Shillito, Jacob Burnet, Jr., George W. Nichols, and Peter Rudolf Neff as directors. The capital stock was \$50,000 and was to be sold in \$50 shares. George W. Nichols was elected President of this first Board of Directors.<sup>4</sup>

As stated in the "Minutes of the Stockholders, The College of Music of Cincinnati," August 16, 1878, p. 1, the aims of the new institution were:

. . . to impart instruction theoretically and practically in all branches of music education. The Plan of instruction adapted is intended to give 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 specific branches of the art and science of music. While the most advanced and thorough instruction will be given in the College, it is intended also to take young girls and boys, or any person if he has ever been taught the art of music. Teachers will be employed who are able to execute as well as teach.

The program of the institution was to be designed after the European conservatories of the time.<sup>5</sup>

Theodore Thomas, who had been invited to conduct the first May Festival in 1873, accepted the position as Musical Director of the College of Music in a letter to

---

<sup>4</sup>Orlando, op. cit., pp. 50-52.

<sup>5</sup>Ibid., p. 50.

the Board of Directors, dated August 20, 1878.<sup>6</sup> Thomas had been the organizer of "Symphony Soirees" in New York (1864) and had toured the country with his own symphony orchestra from 1869 to 1878.<sup>7</sup> It was through these tours that his work had come to be known in Cincinnati. Thomas was the Musical Director of the College of Music from 1878 to 1880, when he resigned after a divergence of views developed between him and the Board of Directors.<sup>8</sup>

Official opening of the institution took place on October 14, 1878 in Dexter Hall, a section of Music Hall. Annual rental was \$600 for the winter months and \$250 for the remainder of the year. The College of Music continued in these quarters until buildings could be financed and built. Initial faculty numbered thirty-one, and the student enrollment was five hundred.<sup>9</sup>

Through the benevolence of Reuben R. Springer and Julius Dexter, the first permanent building was constructed and was formally dedicated on October 28, 1884. The Odeon which was valued at \$74,000 contained a Concert Hall with a pipe organ and twenty-four practice rooms. At the same

---

<sup>6</sup>Orlando, op. cit., p. 51.

<sup>7</sup>Waldo Selden Pratt (ed.), *Grove's Dictionary of Music and Musicians*, Vol. VI (New York: The Macmillan Company, 1935), p. 35

<sup>8</sup>Orlando, loc. cit.

<sup>9</sup>Ibid., p. 54.

time Springer also gave a \$5,000 endowment for a Gold Medal Fund. These medals were to be awarded to outstanding performers. In addition Mrs. Springer donated \$60,000 in stock of the Pittsburg, Fort Wayne and Chicago Railroad (later leased by the Pennsylvania Railroad for ninety-nine years) as a permanent endowment for the school.<sup>10</sup>

In 1889 the second structure, the Lyceum, valued at \$16,667 was dedicated. The Lyceum contained a hall seating four hundred persons, and a Roosevelt organ, valued at \$15,118 which was donated outright by Peter Rudolf Neff. Neff owned the building, which he leased to the College of Music for \$1,000 per year with the privilege of purchase after fifteen years. [In 1902 fire destroyed the auditorium of the Odeon, the Lyceum and damaged Music Hall.]<sup>11</sup>

Additional rented buildings were: 413 Elm St., rented from Dr. G. Zinke at \$800 per year with privilege of purchase after nine years for \$16,000; and 417 Elm St., which was held on ninety-nine year lease by a Mr. Ahlbrandt, who rented the premises to the College for \$750 per year with privilege of purchase for \$15,000 after ten years. These properties were used to house women students.<sup>12</sup>

---

<sup>10</sup>Orlando, op. cit., pp. 61-64.

<sup>11</sup>Ibid., p. 70.

<sup>12</sup>Ibid., pp. 64-65.

The twenty-fifth anniversary of the College of Music was celebrated with a gala series of "Silver Jubilee" programs. These concerts were under the direction of Frank Van der Stucken, the first Conductor of the Cincinnati Symphony Orchestra, who was Dean of Faculty, Director and Supervisor of Musical and Financial Affairs of the College of Music (1897-1901). (Van der Stucken had succeeded Thomas as Director when the latter resigned.)<sup>13</sup>

In 1904, Arnold Johann Gantvoort (1857-1937) was appointed Manager of the College of Music. Gantvoort, who had been on the faculty since 1894, was nationally active in the National Education Association, the Music Teachers National Conference, and in 1911 was selected by the United States Government to attend the International Music Congress in Rome, Italy. He was author of numerous books concerning music education, and a series of music readers. Gantvoort resigned as Manager in 1920, though remained on the College faculty until 1922.<sup>14</sup>

The Emilie Balke Schmidlapp Dormitory was completed in 1906. This \$50,000 structure was erected by Jacob Godfrey

---

<sup>13</sup>Diamond Jubilee History, "Silver Jubilee Program" (Cincinnati: College of Music of Cincinnati, 1953), p. 30.

Schmidlapp in memory of his wife. Funds for the upkeep of the building were also allocated by Schmidlapp. Fronting on Elm Street, this dormitory for women was adjacent to the main College of Music complex.<sup>15</sup>

Minutes of the Board of Directors, March 31, 1921, record the presentation of Frederick Alms Hall, a five-story fireproof structure connecting with Music Hall. Mrs. Alms gave this building, free and unencumbered, to the College of Music, in honor of her late husband.

While Nicholas Longworth was President of the Board of Trustees from 1918-1922, a drive was begun to encourage persons holding stock to release it to the College. By January 15, 1926, the College of Music owned all of its property.<sup>16</sup>

During 1923 the College of Music was granted authority by the State Department of Education to confer the Bachelor of Music degree (for four years work), and the Master of Music degree (after an additional two years work). This was also the year the college affiliated with the University of Cincinnati, College of Education (later Teachers College), in a four year program towards a Bachelor of Science degree in education. With an additional year of practice teaching

---

<sup>15</sup>The Charlotte M. Schmidlapp Fund (Cincinnati: The Fifth Third Union Trust Company of Cincinnati, 1947), p. 19.

<sup>16</sup>Orlando, op. cit., pp. 96-97.

(at half pay) in the Cincinnati Public Schools, a Bachelor of Education degree could be awarded. This program, worked out by Dean Louis A. Pechstein of the College of Education, University of Cincinnati, originally applied to elementary work, but was so successful that high school student teaching was offered in 1926.<sup>17</sup>

Affiliation with the National Association of Schools of Music came in 1924. At this time standards for the Master of Music degree in applied music, the Master of Music degree in composition, and the Master of Education degree in music education were formulated.<sup>18</sup>

The above affiliation with the University of Cincinnati and that with the National Association of Schools of Music transpired while J. H. Thuman was Business Manager (1920-1925). Also during this period, the public school music program was reorganized and student teaching instigated.

From 1925 to 1930 Adolf Hahn was Director of the College of Music. Hahn came to the faculty in 1921 as violin teacher and orchestra director, and had been a member of the Cincinnati Symphony Orchestra. During his term as Director, Hahn reorganized administrative policies. He

---

<sup>17</sup>Orlando, op. cit., pp. 102-105.

<sup>18</sup>Ibid.

developed more efficient correspondence with prospective students, and advertised more extensively. Student enrollment reached 1300 during this period.<sup>19</sup>

Student activities were encouraged and more social events, such as dances, were planned. In 1925, at the suggestion of Sarah Yancy Cline (of the Music Education Department), the student body was organized and elected officers.<sup>20</sup> From 1926-1928 a school paper, called College Comments, was published; and in 1928 The College Lion, the first annual was printed.<sup>21</sup>

The celebrated "Golden Jubilee" year opened with the occupancy of a new office and studio building. Formal dedication ceremonies for the Administration Building were held as a part of the Founders Day celebration, October 11, 1927. Minutes from a Stockholders' Meeting held that day stated that "finances were excellent, enrollment [was] the largest ever, and students came from every part of the United States."<sup>22</sup>

---

<sup>19</sup>Orlando, op. cit., pp. 110-111.

<sup>20</sup>Ibid.

<sup>21</sup>Diamond Jubilee History (Cincinnati: College of Music of Cincinnati, 1953), p. 48

<sup>22</sup>Orlando, op. cit., pp. 118-123.

Depression Consequences. The Great Depression had a definite effect on enrollment at the College of Music. As compared with 1325 students in 1929, and 1213 students in 1930, enrollment figures in 1931 plunged to 721. Financial support became increasingly difficult to secure, and the competition of state-supported schools began to be felt. All means of economy were put into effect, including the reduction of salaries, in order to keep the institution in operation.<sup>23</sup>

On October 22, 1930, a suggestion was made in a meeting of the College of Music Trustees that a merger with the Cincinnati Conservatory of Music be considered. A committee, appointed to study the matter, rejected the idea due to the lack of college endowment to support a larger institution. Such a merger was again proposed in 1933. Meetings were carried on with members of the College of Music, Conservatory of Music, and the Institute of Fine Arts (which assumed control of the Conservatory in 1931). Again refusal was noted in the Minutes of the College Trustees, July 19, 1933. Representatives of the College of Music at these meetings were: George F. Dieterle, Martin G. Dumler, and Oliver S. Larkby.

---

<sup>23</sup>Orlando, op. cit., pp. 127-131.

<sup>24</sup>Ibid.

Also in 1935, an affiliation was made with the Athenaeum of Ohio. Agreement was reached to honor subject hours completed towards the Bachelor of Science degree at the Athenaeum, and the Bachelor of Music degree at the College of Music. Affiliation with Xavier University was effected in July of 1936. A mutual interchange of credits towards the Bachelor of Music degree at the College, and the Bachelor of Arts degree at Xavier University was arranged.<sup>25</sup>

In 1937 the first course in radio broadcasting was scheduled at the College of Music. This course dealt with microphone techniques, announcing, and performance, with actual performances over several radio stations.<sup>26</sup>

Final Reorganization. The 1941-42 school year was one of administrative change for the College of Music of Cincinnati. Stockholders had elected Walter S. Schmidt, Martin G. Dumler, William H. Albers, Clarence R. Reeves, Harry A. Freiberg, Frank H. Kunkel, Helene V. B. Wurlitzer, Carl R. Hiller, Albert G. Muhlhauser, and Edward J. Schulte, as Trustees. Members of the Executive Committee of the Board of Trustees included Walter S. Schmidt, President; Martin G. Dumler, Vice-President; William H. Albers,

---

<sup>25</sup>Orlando, op. cit., pp. 131-136.

<sup>26</sup>Ibid.

Treasurer; and Clarence R. Reeves, Secretary.<sup>27</sup>

President Walter S. Schmidt held B.A., B.Ph., and M.A. degrees, and had been Professor of Law and Lecturer in Psychology in several Ohio colleges. He also had studied violin. His primary business interest was in real estate; however, he was a Director of the Cincinnati Street Railway Company, as well as the Foundation Investment Corporation. Acknowledged as an authority on housing and land economics, Schmidt had served as President of the National Association of Real Estate Boards.<sup>28</sup>

Members of the above Executive Committee retained their positions during the final fourteen years of the life of the College of Music, with the exception of William H. Albers, who died on June 6, 1954. Albers was succeeded as Treasurer by Stanley H. McKie.<sup>29</sup>

On July 13, 1941, the Trustees appointed David Frederick Smith as Managing Executive. Smith came to the College of Music with a varied background. He had studied at Franklin College in Indiana, but left school to go to the Great Lakes, where he shipped out as a seaman on a Norwegian tramp steamer. His ventures finally led him to

---

<sup>27</sup>Orlando, op. cit., pp. 136-139.

<sup>28</sup>Ibid.

<sup>29</sup>"Minutes of the Board of Trustees, The College of Music of Cincinnati", September 22, 1954, p.1.

Spain, where during World War I, he was in charge of shipping for the American Expeditionary Forces. Smith returned to the United States in 1918, and was hired as the first Director of Cincinnati radio station WLW, in 1921. He was married to Marjorie Garrigus in 1924. Smith's early interest in radio persisted and in 1928 he joined the Time [news magazine] organization. His idea prompted the "March of Time" radio series, which began network broadcasts in 1931. He was engaged as Managing Executive of the College of Music due to his extensive promotional background.<sup>30</sup>

Fred Smith stated that, "In 1941 the College Board resolved to maintain a more direct control by appointing a Managing Executive . . . who was to manage the affairs of the College in accordance with the policies and mandates of the Board."<sup>31</sup>

Also in 1941, the Department of Radio Instruction was opened with Uberto T. Neely as Director. Helene V. B. Wurlitzer provided \$10,000 towards the establishment of a radio studio to be named the "Henriette Billing Broadcasting Studio", in memory of her mother. Formal dedication of the studio was October 12, 1941. Significant in these

---

<sup>30</sup>Statement by Fred Smith, Personal Interview, Cincinnati, May 27, 1964.

<sup>31</sup>Written Statement by Fred Smith, Cincinnati, May 27, 1964.

ceremonies was a one hour program, which was broadcast coast to coast.<sup>32</sup>

In 1942 a Faculty Committee was appointed by the Board to recommend academic procedures. Members of this first committee were: Howard H. Hess, Chairman; Sidney C. Durst, Uberto T. Neeley, Herbert L. Newman, and Corwin H. Taylor.<sup>33</sup> This committee did not report directly to the Board of Trustees. As Smith explained it: "The Board never met with . . . the Faculty Committee, nor did the Board admit . . . the Committee, or individual faculty members to attend their monthly meetings. All negotiations between the Board and the faculty were transferred through the Managing Executive."<sup>34</sup>

Several curriculum changes were effected after 1940. In 1946, the Department of Education of the State of Ohio approved the granting of the degree Bachelor of Fine Arts in Radio Education. In 1947 the Graduate School curriculum was revised and expanded; and in 1950, the graduate major in Gregorian Chant was established with the approval of the National Association of Schools of Music.

---

<sup>32</sup>Orlando, op. cit., pp. 142-145.

<sup>33</sup>Ibid.

<sup>34</sup>Written Statement by Fred Smith, Cincinnati, May 27, 1964.

Also in 1950 the Board of Education of the City of Cincinnati agreed to a program whereby talented high school students might earn up to six units of credit through study at the College of Music.<sup>35</sup>

With the advent of television, the Radio Department added television facilities and in 1950 became known as the Radio-Television Arts Department of the College of Music of Cincinnati.<sup>36</sup> The Bachelor of Fine Arts degree in Radio Education was expanded to offer such courses as Principles of TV Production, TV Artistic Technique, and TV Survey.<sup>37</sup>

On March 1, 1954 television facilities were leased to WCET, the first educational television station in the nation to be permanently licensed by the Federal Communications Commission.<sup>38</sup> The College of Music continued to have partial use of the premises, and students gained firsthand knowledge of the operation of the station.<sup>39</sup>

---

<sup>35</sup> Catalog, The College of Music of Cincinnati, 1954-55, 1955-56, p. 18.

<sup>36</sup> Announcement, College-Conservatory of Music, University of Cincinnati, 1964-65, p. 44.

<sup>37</sup> Catalog, op. cit., p. 44.

<sup>38</sup> Announcement, op. cit., p. 45.

<sup>39</sup> "Minutes of the Board of Trustees, The College of Music of Cincinnati," March 18, 1954.

In 1948 the annual Symposium for Student Composers was founded, largely due to the efforts of Felix Labunski, Professor of Composition at the College. Participants were student composers and performers from mid-west schools including: College of Music, Cincinnati Conservatory of Music, Indiana University, University of Michigan, Kansas City Conservatory, University of Louisville, American Conservatory of Music, Chicago Musical College, DePaul University (Illinois), Oberlin College, and in 1952, both Yale University and the University of Southern California were represented as well.<sup>40</sup> This event was cancelled in 1954, due to a lack of funds.<sup>41</sup>

Between 1942 and 1952 there was a growing dissatisfaction with administration methods. The report of a committee investigating faculty grievances was aired in a Special Meeting of the College Board of Trustees, February 11, 1952.

Complaints of the Faculty Committee were: (1) They felt the Board lacked knowledge to properly direct affairs of the College. (2) Faculty duties were not clearly delineated and there was encroachment by the Managing Executive

---

<sup>40</sup>Diamond Jubilee History, (Cincinnati: College of Music of Cincinnati, 1953), p. 11.

<sup>41</sup>"Minutes of the Board of Trustees, The College of Music of Cincinnati," February 2, 1954

and Board. (3) They also felt that the Faculty Committee should be consulted concerning the hiring or dismissal of faculty members.

Findings of the Grievance Committee of the Board were that the dissatisfaction stemmed from two factors: (1) the real or fancied invasion by Managing Executive of the prerogatives of the Dean and department heads, as well as a lack of tact in dealing with faculty; (2) the failure of the Board to delineate clearly the functions of the Dean, department heads, and the Managing Executive.

The Grievance Committee then made the following recommendations: (1) The Board of Trustees should continue to function, as usual. (2) Duties would be reviewed and revised. (3) Function of the Faculty Committee was to be delineated clearly. (4) Representatives of the College faculty should be permitted to attend regular meetings of the Board of Trustees and give written reports and make recommendations.

Agreement was reached by the Board on items (1) and (2), however no action was taken on the remaining recommendations.<sup>42</sup> No further mention of the Faculty Committee was noted in Board Minutes through 1955, nor were any faculty ever present at meetings.

---

<sup>42</sup>"Minutes of the Board of Trustees, The College of Music of Cincinnati," February 11, 1952.

Though enrollment continued to spiral (489 in 1953-54, and 507 in 1954-55)<sup>43</sup> financial prospects at the College of Music were not encouraging. Operating costs were increasing every year, and income did not keep pace. One of many economy moves was the closing of the dormitory during the summer session. (Summer classes were held on the University of Cincinnati campus in 1954, by both the College of Music and the Cincinnati Conservatory.)<sup>44</sup>

Beginning with February, 1954, the idea of a merger was proposed, discussed, developed, studied, and finally realized. The financial books of the College of Music were closed on July 31, 1955,<sup>45</sup> and a brilliant chapter in the rich cultural history of Cincinnati came to a close.

---

<sup>43</sup>"Minutes of the Board of Trustees, The College of Music of Cincinnati," September 22, 1954.

<sup>44</sup>"Minutes of the Board of Trustees, The College of Music of Cincinnati," November 1, 1954.

<sup>45</sup>"Minutes of the Executive Committee, Board of Trustees, College-Conservatory of Music of Cincinnati," June 30, 1955.

## II. THE CINCINNATI CONSERVATORY OF MUSIC

The Founder. The foundation of the Cincinnati Conservatory of Music, in 1867, was totally through the industry and dedication of one woman, Clara Baur (1835-1912). Born in Germany, Miss Baur was a descendant of a long line of educators and theologians; a direct ancestor having been an ally of Martin Luther. Her early education was received in the home, from her father, George Baur, a Lutheran minister.

In 1849, Clara followed her brothers Theodore and Emil (who went to Michigan later that year) to Cincinnati, where she served as their housekeeper. In preparation for teaching voice lessons, she began vocal study with Madame Caroline Rive, a dramatic soprano. (It was noted that Clara Baur never sang in a public performance, her only interest being teaching.) She [Clara] taught piano and voice, both privately and also in groups of three. In the group lessons each pupil was instructed for twenty minutes, while the remaining students observed.

With the idea for a school already taking form in her mind, Clara Baur returned to Europe in 1867. While there she engaged in additional private study and observed the operation of the European conservatories. Choosing the Stuttgart Conservatory as her model, she conferred at some

length with its Director, a Dr. Feist. Her studies while in Europe included piano with Dr. Sigmund Lebert, and Dr. Louis Stark, and voice culture with a Madame Winter (Paris), and a Madame Maroncelli.<sup>46</sup> (Lewis did not supply further information regarding the above-mentioned persons.)

Establishment and Growth, 1867-1912. Clara Baur returned to Cincinnati late in 1867 and began to seek a location to start her school. She rented one room of a fashionable boarding school for girls, run by Clara Nourse, and here began to formulate a faculty. Original faculty included Clara Baur and Caroline Rive, voice; Michael Brand, violin; and Henry Andres, piano.<sup>47</sup> "Miss Clara Baur's Conservatory of Music," as this venture had been called, was not officially named the Cincinnati Conservatory of Music until 1869.<sup>48</sup>

First separate quarters of the Cincinnati Conservatory, occupied in 1876, were located at Eighth and Vine Streets. Though only the upper floors of the four-story structure were used, this still involved some thirty rooms. The many rooms were utilized in housing the young ladies

---

<sup>46</sup>John Lewis, "Origin and Development of the Cincinnati Conservatory of Music" (unpublished Doctoral dissertation, University of Cincinnati, Cincinnati, 1948). pp. 69-73.

<sup>47</sup>Ibid., p. 74

<sup>48</sup>Ibid., p. 107

of Miss Baur's school. Several Eastern music schools had already been established by this time, however, this was one of the first resident departments in the nation.<sup>49</sup>

Clara Baur felt that the refinement of etiquette and high literary attainments were necessary for the development of the art of music. To this end she taught social graces, elocution, languages, and stressed the importance of posture, grace, and courtesy. Her aim was:

. . . to fit young people for professional career or social position, as circumstance dictate, by utilizing the high culture of the art of music, that they may wield a more potent influence for the good.<sup>50</sup>

In 1878 Bertha Baur came to Cincinnati to visit her aunt, and decided to stay on and assist her with clerical work. Bertha was the daughter of Emil Baur, grew up in Michigan, and had wanted to study medicine.<sup>51</sup>

Severe financial difficulties arose at the Conservatory after the establishment of the College of Music in August of 1878. Some faculty members left and joined the new institution, and others were hesitant to come there. John Trevor, of the John Church Music Company, came to the aid of Clara Baur, however, and the school was able to avoid bankruptcy.

---

<sup>49</sup>Lewis, op. cit., p. 102.

<sup>50</sup>Ibid., pp. 92-93.

<sup>51</sup>Ibid., p. 175

By 1881, a branch building at 139 West Eighth Street was being maintained to accomodate additional students. Classes for kindergarten-age children had been organized, and Clara Baur also announced the formation of the "Cincinnati Conservatory Society for Ladies and Gentlemen."<sup>52</sup>

A smallpox epidemic followed a severe flood in January of 1884, and the school was forced to move from the Eighth Street location. New quarters were found at 140 Broadway, and facilities of the Scottish Rite Temple were used for recitals and concerts. Summer school classes were established during this period, for the benefit of public school teachers, as well as students.<sup>53</sup>

In 1885, a Catalog was issued showing twenty-three faculty members. Branches of study given were: voice, instruments, theory of music, elocution, and languages. Departments listed were: preparatory, normal, and artist; with certificates awarded in the teaching field and diplomas granted to graduates in the artist department. Evening classes were held throughout the year.<sup>54</sup>

Still another move was necessary in June of 1888. The new location, at Fourth and Lawrence Streets, had been the Washington MacLean mansion. There were some one hundred

---

<sup>52</sup>Lewis, op. cit., pp. 116-117.

<sup>53</sup>Ibid., pp. 118-121.

<sup>54</sup>Lewis, loc. cit.

rooms in the four-story structure, including a drawing room large enough to be used for recitals.<sup>55</sup>

In 1889, Frederic Shailer Evans was added to the piano faculty, and Theodore Bohlmann, who had edited the famous Heller Studies for Piano, came in 1890. During this period it became a policy that final examinations were to be played as public concerts. Scheduling these recitals became increasingly difficult as the student body grew.<sup>56</sup>

Social functions held at the Conservatory were very ornate, even grand occasions, with the young ladies dressed in white. There was always a receiving line, with Clara Baur at the head; and flowers were displayed in profusion. There was definitely emphasis on the social prestige of the Conservatory of Music and its students.<sup>57</sup>

The 1896-97 Catalog recorded 858 students, fifty-three of them male. Crowded conditions prompted Clara Baur to draft plans for an extensive expansion program. When the property proved too small for enlargement on the grand scale she had envisioned, it became necessary to seek still another home for the institution.<sup>58</sup>

---

<sup>55</sup>Lewis, op. cit., pp. 126-127.

<sup>56</sup>Ibid., pp. 130-131.

<sup>57</sup>Ibid., p. 138.

<sup>58</sup>Lewis, op. cit., p. 78

Clara Baur was not long in locating the property she wanted for her school. The structure was not occupied, but the owners were hesitant to sell it. Clara Baur had chosen the Shillito mansion in Mount Auburn, and had reportedly told Bertha Baur of a dream which confirmed her selection. In her vision a hand from Heaven pointed to the Shillito house, and she knew that this was the place.<sup>59</sup> The Shillito heirs, finally convinced that the Conservatory was a worthwhile venture, sold her the estate in 1901. Clara Baur had sufficient capital to purchase the property outright.<sup>60</sup>

Considerable remodeling was undertaken immediately. First came the conversion of the large carriage house to a gymnasium and laundry, and the addition of a power plant and boiler room. In 1902 an auditorium seating 640 persons was built to the east of the Shillito house, and to the west a five-story dormitory wing. The lower floor of the west wing housed teaching studios and the upper four floors were dormitory rooms, each of which had hot and cold water. Built of fireproof materials, the new wing also had an elevator. Clara Baur had financed these additions with personal notes, through the First National Bank.<sup>61</sup>

---

<sup>59</sup>Ibid., p. 130.

<sup>60</sup>Ibid., p. 149.

<sup>61</sup>Ibid., op. cit., pp. 156-158.

Renovation completed, the move to the new location was accomplished in a single day. Breakfast was served at the Fourth and Lawrence building, and lunch was eaten in the new dining room (under the auditorium) of the Mount Auburn campus. Enrollment at the time of the move was 1000 students, with a faculty of thirty.<sup>62</sup>

Whereas Bertha Baur had formerly helped with only clerical duties, her aunt had appointed her Associate Director in the late 1880's. She was gradually given more authority as her aunt grew older, even to making annual summer trips abroad to secure outstanding artist faculty for the Conservatory.<sup>63</sup> Still another member of the Baur family had been on the staff since 1892. George Baur (a nephew of Clara) had been hired as head bookkeeper, but a short time later was elevated to the position of financial secretary.<sup>64</sup>

From the beginning Clara Baur had been the absolute executive of her school, and she remained so as long as she lived. Transactions of any consequence were always handled personally, and the only records kept were of supplies and matters of relatively little importance.

---

<sup>62</sup>Ibid., pp. 158-159.

<sup>63</sup>Ibid., pp. 164-165.

<sup>64</sup>Ibid., p. 176.

The other position Clara Baur had refused to relinquish was head of the vocal department. Since every effort had been made to secure renowned artists in all other areas, Bertha Baur insisted that a distinguished vocal teacher be hired. While Bertha Baur was in New York, on this mission, Clara Baur died, December 18, 1912.<sup>65</sup>

Clara Baur had lived modestly, taking no salary, but returning profits to the operation of her school. She was devoted to religious ideals and dedicated her work and the school to God; believing that her success had been due only to the grace of God. Clara Baur had been a frequent contributor of "The Lutheran World", and actively supported Christian missions and missionary activities.<sup>66</sup> Her personality was characterized by a unique religious idealism, intense personal interest in students, financial sagacity, and forceful administrative ability.<sup>67</sup> She made an enormous personal contribution to the cultural development of Cincinnati and the nation in establishing the Cincinnati Conservatory of Music.

---

<sup>65</sup>Lewis, op. cit., pp. 94-98.

<sup>66</sup>Ibid., pp. 87-91.

<sup>67</sup>Ibid., p. 100.

Further Expansion, 1912-1930. Bertha Baur assumed the administration of the Cincinnati Conservatory after the death of Clara Baur in 1912. She [Bertha] continued the policy of keeping business affairs a personal matter as no books were kept by the business office of any large transactions; though supplies and enrollment figures were meticulously noted.<sup>68</sup>

Some curriculum changes began to be evidenced from 1912 through 1920. The theory department had been expanded by Edgar Stillman Kelley, who came to the Conservatory as professor of composition in 1910.<sup>69</sup> Another unique program was inaugurated when Clara Bridge, of the piano faculty, formulated a program for the instruction of the blind. Materials were in New York Point, or braille, and Clara Bridge wrote a special textbook for use in this program. Instruction was available in theory and harmony, and the students were required to completely analyze every selection studied, therefore gaining a thorough knowledge of the material. (These students often majored in piano.)

In 1915, the string orchestra (active since 1896 under Pier Adolfo Tirindelli) added the wind instruments,

---

<sup>68</sup>Lewis, op. cit., p. 165.

<sup>69</sup>Ibid., p. 285.

to reach full instrumentation. A small opera department was also established in 1915.<sup>70</sup>

The last enlargement of the physical plant had been undertaken in 1910, when an addition to the west wing had been built. This provided nine more teaching studios and thirty more dormitory rooms. In 1917 the building to be known as South Hall was purchased from the Durrell estate. This eighteen-room house was used by Bertha Baur as a residence. Two more houses were acquired in 1921, directly across the street from South Hall, on Highland Avenue. On the front of the property stood a building which was named Auburn Hall, and to the rear of the lot a stone structure which was to be Opera Hall. In 1922 a second Durrell house directly west of South Hall was also purchased.<sup>71</sup> (It was partially destroyed by fire in 1932, and was not rebuilt.)

Financial difficulties became severe by 1920, for several reasons. There had been a tremendous expenditure for the property purchased since 1917; and, there were the exorbitant salaries paid some of the European Artist-teachers in order to enhance the national reputation of the school. (One reportedly received \$10,000.) These artist faculty often taught only a few students, bringing

---

<sup>70</sup>Lewis, op. cit., p. 279.

<sup>71</sup>Ibid., pp. 159-162.

in little return on an immense investment. Also large scholarships were necessary to secure the top talent, and Bertha Baur gave them as frequently to the wealthy as to the needy student.

The competition of the state-operated schools was being felt, as their tuition rates were lower than a private institution could afford. Music was no longer simply a social grace and teacher training was beginning to displace concert techniques in music study. Tuition fees failed to cover faculty salaries, and sources of income were not sufficient to meet necessary expenditures. Moreover, as a privately-owned institution, the Conservatory could not accept endowments.<sup>72</sup>

These financial problems led to the incorporation of the institution in 1920, as "the Cincinnati Conservatory of Music Company." The Articles of Incorporation set forth three aims: first, to maintain and to operate classes for instruments, music, languages and subjects pertaining to the arts and sciences; second, to house and maintain faculty and students; and third, to receive donations and endowments for the development of education in the school.<sup>73</sup>

---

<sup>72</sup>Lewis, op. cit., pp. 165-168.

<sup>73</sup>Ibid., p. 184.

Capital stock was \$250,000, and persons who purchased stock in the company included Bertha Baur, George Baur, Wanda Baur Clifton, Chalmers Clifton, Emilie Heine, Charles P. Taft, Frederic Shailer Evans, and Mary M. Emery.

The Board of Directors, as elected by the Stockholders were: Bertha Baur, President and Treasurer; Charles Livingood, Vice-President; George Baur, Secretary; Wanda Baur Clifton, and Chalmers Clifton. Property used by the Cincinnati Conservatory was purchased from Bertha Baur for \$200,000 by the company, and a resolution was passed stipulating that the company also assumed the indebtedness of the Conservatory.

As well as her newly elected offices on the Board of Directors, Bertha Baur retained complete administrative authority, as before. There was no record of any formal meetings of the Cincinnati Conservatory of Music Company after 1921.<sup>74</sup>

Bertha Baur also continued the policy of personal faculty selection. A contract she issued in 1924 called for thirty hours of private lessons every week from September first through July first, inclusive, and such artist concerts as mutually agreed upon, without additional fee.

---

<sup>74</sup>Lewis, op. cit., pp. 185-186.

The faculty member was to be diligent in securing students for the school and was not permitted to teach privately anywhere else during the term of the contract. For lessons taught over and above the thirty hours required, a fee of \$2.00 per half hour was to be paid. This contract was to be effective for three school terms, and payment was to be made between the first and tenth days of each month from September through July.<sup>75</sup>

Faculty meetings, as such, were never held, however Bertha Baur frequently entertained members of the faculty with dinners and social gatherings in her home. Each department operated in an independent manner, through consultation with the Director. Though she was often arbitrary with her staff, Bertha Baur was most tactful and dignified with others. She never lost her composure in public, always appearing serene.

Bertha Baur was deeply conscious of the advantages of social prestige and was prominent in the activities of numerous Cincinnati clubs and organizations. Some of these were: The Cincinnati Women's Club, Red Cross, National Federation of Music Clubs, the Cincinnati Art Museum and the Matinee Musicale. She was also a patron, member of

---

<sup>75</sup>Contract, Bertha Baur, 1924, pp. 1-2.

the Board of Directors, and member of the Executive Committee of the Cincinnati Symphony Orchestra.<sup>76</sup>

Degrees were first granted by the Cincinnati Conservatory of Music in 1922, as authorized by the State Department of Education of Ohio. The Bachelor of Music degree required 120 hours credit, and the Master of Music an additional year of graduate work. Outstanding work in music education could be recognized by presentation of the Honorary Doctor of Pedagogy degree, and for achievement in music the Honorary Doctor of Music degree was authorized.<sup>77</sup>

As early as 1922 students from the Conservatory had attended the University of Cincinnati, but were classified as special students. In 1923, through the efforts of Louis A. Pechstein, Dean of the College of Education, University of Cincinnati; an affiliation was effected whereby the Bachelor of Science degree (in a four-year program) could be granted to Conservatory students by the University. With an additional year of practice teaching in the Cincinnati Public Schools (at half pay), a Bachelor of Education degree could be conferred. Originally designed to involve only practice teaching in the elementary grades, this program was expanded in 1926 to include student

---

<sup>76</sup>Lewis, op. cit., p. 178.

<sup>77</sup>Ibid., pp. 188-189.

teaching at the high school level.<sup>78</sup>

Burnet Tuthill had joined the Conservatory staff as General Manager in 1922. Though this position did not carry the responsibility the title would imply; it was Tuthill who represented the Conservatory of Music in a meeting with six schools, all of which became charter members of the National Association of Schools of Music. When the N.A.S.M. was founded in 1924 there were twenty charter members schools.) The first standards formulated by this organization were for the Master of Music degree in applied music, the Master of Music degree in composition, and the Master of Education degree in music education.<sup>79</sup>

In 1925 extension courses were begun, offering harmony and history of music. By 1930 these courses had been expanded to five harmony, two counterpoint, two orchestration, and four history of music courses.<sup>80</sup>

The Bachelor of Letters degree had been authorized by the Ohio State Department of Education in 1926. This was a four year program in Dramatic Arts.<sup>81</sup> This degree

---

<sup>78</sup>Lewis, op. cit., pp. 190-192.

<sup>79</sup>Ibid., pp. 206-207

<sup>80</sup>Ibid., p. 249.

<sup>81</sup>Ibid., pp. 294-295.

was last granted in June, 1952.<sup>82</sup>

New Ownership, 1930-1955. Mr. and Mrs. Charles P. Taft endowed a fund to be known as the Cincinnati Institute of Fine Arts, in 1929. The Tafts provided \$1,000,000 with the understanding that an additional \$2,500,000 would be subscribed by a number of public spirited citizens. That amount was raised, and on March 22, 1927 the Cincinnati Institute of Fine Arts was formed as a corporation, not for profit, incorporated under the laws of Ohio. The original projects of the Institute were the Taft Art Collection and the Cincinnati Symphony Orchestra.

In 1929 Bertha Baur had the foresight to see that the problems facing the Cincinnati Conservatory of Music would not become any less complex. The curriculum had been expanded and with that came greater financial needs. Funds were increasingly difficult to obtain from outside sources, and even the Incorporation of 1921 had not made the institution secure. By this time the effects of the national depression were beginning to be felt, and she [Bertha Baur] recognized that the only means of perpetuating the Cincinnati Conservatory was to offer it to the Institute of Fine Arts.<sup>83</sup>

---

<sup>82</sup>Commencement Program, University of Cincinnati, Cincinnati, June 5, 1952.

<sup>83</sup>Lewis, op. cit., pp. 211-216.

The Institute of Fine Arts assumed control of the Conservatory of Music, with complete ownership, in November of 1930.<sup>84</sup> On January 15, 1931, the following Board of Trustees was elected: Bertha Baur, Maurice Freiberg, Thomas Hogan, Carl M. Jacobs, Jr., John Rowe, Robert A. Taft, President; George Warrington, Vice-President; George Baur, Secretary; and John H. More, Assistant Secretary. New trustees were to be nominated only by the Institute, and elected for one year terms by the Board of Trustees.

The number of trustees was set at seven in 1931. Officers of the board were to be president, one or more vice-presidents, one or more secretaries; and one person could hold two offices. Trustees were to receive no remuneration and compensation for officers was to be set by the board.

Bertha Baur retired from active management in 1930 when she assigned her interests to the Institute of Fine Arts; however, she was honored with the title President Emeritus in 1931.<sup>85</sup>

The first Director of the Cincinnati Conservatory of Music, appointed to succeed Bertha Baur, was Frederic Shailer Evans. Evans had joined the piano faculty in 1889

---

<sup>84</sup>Ibid., p. 216.

<sup>85</sup>Lewis, op. cit., pp 217-219

and had also been Dean of the Faculty from 1919-1932, under Bertha Baur. (He served as Director from 1930-1932.)

During the administration of Frederic S. Evans a number of changes were made in the curriculum. A graduate program in musicology was formulated by Thomas James Kelley, covering such subjects as music science, aesthetics, philosophy, and art. A course in eurythmics was first taught in 1931 also. This course involved co-ordinating music and bodily movement in order to develop rhythmic sensitivity, and was patterned after the method of the Swiss harmonist, Jacques-Dalcroze. All students were required to have one year of eurythmics. Chorus became a requirement for all degree students in 1931, and the band program was enlarged to better meet public school demands. Frank Simon was engaged to direct the band.<sup>86</sup> (Simon remained until 1953.)

Beginning in 1934, a series of radio broadcasts over station WKRC and the Columbia Broadcasting System featured the Conservatory Symphony Orchestra, under the direction of Alexander von Kreisler. This series (which continued until 1940) featured artist faculty, advanced students and chamber ensembles, from time to time.<sup>87</sup>

---

<sup>86</sup>Lewis, op. cit., pp. 282-287.

<sup>87</sup>Ibid., pp 283-287

Bertha Baur was **rushed** to Holmes Hospital late at night on September 17, 1940. She had suffered a cerebral hemorrhage, and died early in the morning of September 18, 1940. Private services were held at South Hall, for the Conservatory staff; and public services were conducted at Christ Episcopal Church, with Rev. Nelson Burroughs officiating. Burial was at Spring Grove Cemetery. (Clara Baur is also buried there.)

Although Bertha Baur never divulged her date of birth, friends and family believed her to have been eighty-four years old at her death. She had devoted sixty-three years of her life to the Conservatory of Music, having come to Cincinnati in 1878. Under her administration the institution had developed and became known as one of the finest schools of music in America. She was personally responsible for bringing numerous artists with continental reputations to Cincinnati, to further enhance the cultural climate of the city. In honor of her achievements as an educator, the University of Cincinnati had awarded her an honorary Master of Arts degree in 1925, and she was listed in Who Is Who in Music, 1941.<sup>88</sup>

In 1943, despite the scarcity of male students, due to World War II, the enrollment figures continued to climb.

---

<sup>88</sup>Cincinnati Enquirer, September 19, 1940.

Enough women students registered to more than offset those men in service, and the dormitory was reported full to capacity. This information was in a report made to the Institute of Fine Arts by the Conservatory Board of Trustees, in October of 1943.

That report also announced election of three new Trustees: James M. E. Mixter, Mrs. John Hoffman, and Chalmers Clifton. Officers elected were: Philip Wyman, President; Thomas Hogan, Vice-President; Edgar Friedlander, Amy Sherlock, Raymond Walters, and Lucien Wulsin.<sup>89</sup>

In 1945, through the Manpower Commission of the National Piano Manufacturers, six piano technology courses were begun throughout the country. One of these courses was inaugurated at the Conservatory of Music, with Alfred T. Reeves as Director. Upon completion of the twenty-six week program, a certificate was awarded.<sup>90</sup> (This course continued to be offered through 1955.)

Radio station WKRC outfitted a studio on the campus in 1951, to facilitate the teaching of basic techniques in studio procedure. This program was later expanded to cover some television techniques, and also offered a course in

---

<sup>89</sup>Cincinnati Enquirer, October 19, 1943

<sup>90</sup>Cincinnati Post, May 23, 1945.

radio and television acting.<sup>91</sup>

A certificate program in music therapy was started at the Conservatory in 1951, and some courses involved were applicable toward the Bachelor of Science degree in Education.<sup>92</sup> The other program initiated in 1951 was the co-operative system, whereby students would work for eight weeks while their alternates were studying at the music school. This program, extending over a five year period, led to the Bachelor of Music degree.<sup>93</sup>

Integration first became an issue at the Conservatory of Music in 1951. The Board of Trustees passed a resolution on May 25, 1951, stating that the only bases for admission to the Conservatory would be: talent (by audition), educational background, personal recommendation, and the ability to pay tuition costs. (Both the College of Music and the Conservatory enrolled their first negro student in 1951.)<sup>94</sup>

The final Director of the Conservatory of Music was William S. Naylor. He had come to the faculty in September

---

<sup>91</sup>Cincinnati Times-Star, July 27, 1951.

<sup>92</sup>The Clifton Opinion, August 23, 1951.

<sup>93</sup>Cincinnati Enquirer, September 18, 1951.

<sup>94</sup>Cincinnati Times-Star, October 17, 1951.

of 1948, and was appointed Director on June 6, 1952, after the resignation of Luther Richman.<sup>95</sup>

William S. Naylor became Director of the Conservatory at a critical time in its history. From 1948 through 1951 enrollment figures had reflected the return of World War II veterans to complete their education. In 1949, 531 degree students had been enrolled and 117 degrees were granted that spring. In direct contrast, October, 1952 registration was down to 235 degree students and there were only eighty-three degrees conferred in June of 1953. The deluge of veterans had passed, and the enrollment figures continued to descend.

During 1952-1953, Naylor conducted an extensive study in an attempt to solve the financial problems of the institution. One portion of his report showed that the school had been operating at a deficit for a number of years, with losses being absorbed by the Institute of Fine Arts.

A large section of this study was devoted to a complete analysis of the percentage of profit earned by each subject in the Conservatory curriculum. This showed that several departments were not making a profit, indeed,

---

<sup>95</sup>Ibid., June 6, 1951.

were not even meeting expenditures. Alternatives stated demanded increase of teacher load, or a lower pay scale; neither of which were acceptable according to Naylor. The only other possibility appeared to be the hope that a much greater number of students could be recruited. With this in mind Naylor listed remodeling, redecorating, and refurnishing projects which would make the Conservatory plant more attractive to prospective students.<sup>96</sup> (Most of these projects were not carried out until after the merger with the College of Music, in 1955.)

With the decrease in student enrollment, certain definite economy moves were necessary during the final year of operation. A meeting was held in October, 1954, with Dean Carter Good and Dean Spencer Shank, of the University of Cincinnati; Fred Smith of the College of Music, and William S. Naylor of the Conservatory; to discuss the possibility of holding summer sessions on the University campus. Arrangements were made, the Conservatory dormitories closed, and (along with the College of Music) the 1954-55 summer session of the Conservatory of Music was held on the campus of the University of Cincinnati.<sup>97</sup>

---

<sup>96</sup>William S. Naylor, Five Year Plan.

<sup>97</sup>"Minutes of the Board of Trustees, The College of Music of Cincinnati," November 1, 1954.

Minutes of the Cincinnati Conservatory Trustees were unavailable, however, entries in the College of Music Board Minutes indicated that joint discussions of a possible merger of the two schools were underway from September of 1954, throughout that entire school year. Once agreement was reached by the Institute of Fine Arts, Conservatory of Music Trustees, and College of Music Trustees; the fiscal year was closed (July 31, 1955), and the Cincinnati Conservatory of Music passed into history.<sup>98</sup> The contribution made by this venerable institution to the cultural life of Cincinnati and the nation was certainly no small one. That noble heritage was carried over into the new institution with pride.

---

<sup>98</sup>"Minutes of the Board of Trustees, The College of Music of Cincinnati," June 30, 1955.

## CHAPTER II

### FACTORS CONTRIBUTING TO THE FORMATION OF THE COLLEGE- CONSERVATORY OF MUSIC OF CINCINNATI, IN AUGUST, 1955

The private music school, as conceived in the late nineteenth century, could no longer compete with the state supported institution. Comparison and study of the Bulletins of both the College of Music of Cincinnati and the Cincinnati Conservatory of Music, as well as perusal of the Minutes of the Boards of Trustees, set forth the three factors which have been examined in this chapter. Involved are the financial, educational, and philanthropic considerations which made the 1955 consolidation of these two Music schools a necessity.

Financial. The close of the academic year 1954-55 found both the College of Music and the Cincinnati Conservatory of Music facing similar economic problems.<sup>1</sup> There was an urgent need for more scholarship funds to enable either school to attract and hold talented students. In Minutes of the January 11, 1955 Meeting of the College of Music Trustees, President Walter S. Schmidt stated that an adequate student body could not be maintained "unless these awards were able to be made in amounts ranging from

---

<sup>1</sup>"Minutes of the Board of Trustees, The College of Music of Cincinnati," March 22, 1955.

\$100 to \$500, based on the need of the student."

Student tuition fees and dormitory income were no longer sufficient to cover operational expenses. Not only were there annual operational deficits at both institutions, but each school had additional debts as well.

The Conservatory of Music owned its site and plant except for a mortgage held by the Cincinnati Institute of Fine Arts, of \$100,000. Operational deficit for the current year, up to September 1, 1955, was expected to be \$20,000; which the Institute had agreed to pay.

Conservatory of Music scholarship endowments, as of August 31, 1954, were as follows:

Corinne Moore Lawson	\$12,563.50
Sarah B. & Fred Smith	6,510.21
Stephen Wilder Fund	15,941.53
William A. Gray Fund	5,225.08
Jane Froman Scholarship	3,137.04
	<u>\$43,377.36</u>

While some of these funds were invested separately, others were in the consolidated investment fund of the Cincinnati Institute of Fine Arts.<sup>2</sup>

The College of Music owned the majority of its property with the exception of the following: (1) the Administration Building on Central Parkway was held under lease with the privilege of purchase; the rental being

---

<sup>2</sup>"Report of Joint Committee, Minutes of the Board of Trustees, the College of Music of Cincinnati," March 22, 1955.

four per cent per annum on \$27,000. There was an obligation to pay \$1,000 annually on said purchase price to the Spring Grove Cemetery Association. (2) the Schmidlapp Dormitory on Elm Street, title of which was held by the Schmidlapp Estate. The College had the use of these premises without charge so long as the building was used as a College of Music Dormitory for Girls. The College also had debts totaling \$70,000 which included an operating deficit of approximately \$10,000 up to July 31, 1955.<sup>3</sup>

Following is the list of the College of Music endowments, as of the above date:

Dorothy B. Albers Memorial Scholarship	\$ 5,000.00
Martin G. & Pearl Dumler Scholarship	6,000.00
Del Dendall Werthner Scholarship	1,515.00
Frank E. Kunkel Memorial Scholarship	500.00
Matioli Memorial Scholarship	8,726.65
Reuben R. Springer, unencumbered	100,000.00
Reuben R. Springer Gold Medal Fund	5,000.00
Stephen H. Wilder Scholarship	14,613.18
	<u>\$141,344.83</u>

These endowments were listed at book value, and their actual worth at the time of the report was even more than the figures quoted.<sup>4</sup>

A Sub-Committee composed of Edward Schulte of the College and James Mixter of the Conservatory, inspected the two institutions. After studying the operating state-

---

<sup>3</sup>Ibid.

<sup>4</sup>Ibid.

ments of both physical plants they concluded that the campus of the Conservatory could not only accommodate the combined school, but also had the advantage of being relatively near to the University of Cincinnati. Combination of the two schools in one plant was expected to effect a savings of about \$50,000 per year in operational expense.

Educational. Neither institution was in financial condition to expand its faculty nor improve curriculum offerings. A comparison of Bulletins from the two schools for 1954-55 revealed that almost identical courses were offered. A merger would enable expansion of the curriculum since teacher-time could be more economically utilized.

Group activities such as band, orchestra, chorus and opera workshop could profit from a merger in the most direct manner. In these areas the availability of a larger number of talented students would stimulate competition and permit rehearsal and performance of more challenging literature. Also with the increased personnel, additional ensembles would be possible.

A committee composed of Trustees representing both schools met in May of 1955. They recognized that to maintain Cincinnati's reputation of good music education, one efficient music school appeared to be the logical answer. United support from the citizens would foster stability

and insure the preservation of high artistic ideals and standards in such an institution. "So the question of Amalgamation . . . [was] . . . closely related to the general problem of education in music in Cincinnati.<sup>5</sup>

Philanthropic. As long as two music schools were in Cincinnati the demands for individual and organizational support would be duplicated. Pressure for this consolidation became more evident throughout Cincinnati.

The reading of a letter from John J. Emery, the President of the Cincinnati Institute of Fine Arts, was recorded in Minutes of the College of Music Trustees, of November 1, 1954. One of the points made in the letter was that the Institute of Fine Arts " . . . would look with favor on making annual contributions toward the support of a merged music school." A copy of the letter was sent to every Trustee of the College of Music. Since the Cincinnati Institute of Fine Arts had operated and financed the Conservatory of Music since 1930, such a letter held great significance.<sup>6</sup>

---

<sup>5</sup>"Report of Joint Committee", Ibid.

<sup>6</sup>Annual Announcements, Cincinnati Conservatory of Music, Cincinnati: 1954-55, p. 9.

## CHAPTER III

### COLLEGE AND CONSERVATORY MERGER, A REALITY

Negotiations Begin. Though a merger of the College of Music and the Conservatory of Music had been proposed many times in the past, the subject was again noted in Minutes of the February 2, 1954 Meeting of the College of Music Trustees. No formal action was indicated immediately; however President Walter S. Schmidt did say that any such investigation would need to be carried on discreetly, by a very small committee.

There was no record of the appointment of any such committee, however apparently such was done, for the Board Minutes of September 22, 1954 include the report of a group which had already met with the Executive Committee and President of the Conservatory of Music Board of Trustees. These two bodies had not been able to come to terms, though at one point Walter Schmidt stated that he and Conservatory President Thomas Hogan did agree that ". . . as a matter of public interest and respect. . . these two institutions should merge, if either was to survive."<sup>1</sup>

---

<sup>1</sup>"Minutes of the Board of Trustees, The College of Music of Cincinnati," September 22, 1954.

Informal discussions were reportedly held with John Emery, President of the Cincinnati Institute of Fine Arts (under whose auspices the Conservatory operated). The Institute of Fine Arts favored the move, and ". . . would look with favor on making annual contributions toward the support of a merged music school . . . "2

Questions still remained, such as possible legal complications, and whether the two institutions could actually be joined in a manageable form on one campus. A Sub-Committee composed of Edward J. Schulte of the College of Music, and James M. E. Mixter of the Conservatory of Music, made an extensive survey of the facilities, administrations, faculties, and enrollments of the two schools, and gave procedural recommendations relating to an amalgamation.

This lengthy study, begun in January of 1955, was quite detailed. It included a breakdown of the number of faculty and staff employed by both institutions, a survey of utility costs, and even a listing of all available teaching rooms (in both plants), with their dimensions. Not until March was this nine-page report brought before the respective Boards. One finding of the report, regarding the physical plants, was that the Conservatory campus

---

<sup>2</sup>"Minutes of the Board of Trustees, The College of Music of Cincinnati," November 1, 1954.

was large enough to house both schools, and allow for some expansion. The location of the Conservatory property was also deemed advantageous, due to neighborhood environment and proximity to the University of Cincinnati.<sup>3</sup>

The Full Joint-Committee, in their examination of the financial statements of both institutions, found that while the Conservatory of Music owned its property free and simple; it was heavily mortgaged to the Cincinnati Institute of Fine Arts. Also, Conservatory endowments totaled only \$43,377.36 (the institution had been privately owned until 1929, prohibiting the acceptance of any endowments). In addition the Conservatory was anticipating an operational deficit for the school year ending September 1, 1955, of approximately \$20,000, though the Institute of Fine Arts had agreed to cover this deficit.

On the other hand, the College of Music owned most of its property outright. Exceptions were: (1) the Administration Building, which was leased (with privilege of purchase), from the Spring Grove Cemetery Association. Rental was four per cent per annum on \$27,000, with the obligation to pay \$1,000 a year on said purchase price. (2) the Schmidlapp Dormitory, the title of which was held by the Schmidlapp Estate, with the agreement that the

---

<sup>3</sup>"Report of the Joint Sub-Committee," Cincinnati, January, 1955.

College could use the premises without charge as long as the building remained a College of Music dormitory for girls. Other debts of the College totaled \$70,000, and included an expected operational deficit of \$10,000 through July 31, 1955. College of Music endowments totaled some \$141,344.83 at book value, and actual worth was even more than that amount.

The methods as proposed by the Joint-Committee for effecting a merger numbered ten, and included adoption of the name "College and Conservatory of Music of Cincinnati," retention of the College corporation (in order to preserve endowments); and the transference of Conservatory stocks, real estate properties, and endowments to the College of Music Corporation. The College was to secure necessary funds to meet the cash requirements of the new institution through July 31, 1955, and the Institute of Fine Arts had agreed to waive interest and principal payments on the Conservatory property so long as the College and Conservatory of Music remained in existence as an institution for music education.

Board Members of the Conservatory (numbering eleven) were to be elected Trustees, along with eleven Trustees elected by the College of Music Stockholders. From each group of eleven trustees, four were elected for three-year terms, three for two-year terms, and three for terms of one

year. The specified number of Conservatory Trustees was to apply only to the first election of the Board of Trustees. This Board was to agree on the selection of a chairman, president, vice-president, secretary, treasurer, managing executive, and upon a nine-member executive board (five from the College and four from the Conservatory). Executive committee members were to serve one-year terms.

Any proceeds gained from the eventual sale of College of Music properties were to be used first to liquidate any College debts, and next the sum of \$100,000 was to be put in endowment funds to be known as the Dittson Endowment. Any balance could be used as the Trustees might decide. The Trustees planned to try and secure an agreement from the Schmidlapp Estate, permitting the sale of the Schmidlapp Dormitory along with the balance of the property. An agreed portion of the sale price was to be set aside in a trust fund for the construction of a new dormitory on the College and Conservatory campus, to be known as the Schmidlapp Dormitory.

The remaining conditions involved the Cincinnati Institute of Fine Arts either directly or indirectly. The Board of Trustees was to seek funds toward the eventual goal of replacement of the Conservatory buildings, and for general endowment purposes. When new endowments reached \$1,000,000, any obligation of the Institute of Fine Arts

for financial support was to be cancelled. The Institute of Fine Arts was to agree to make an annual contribution of \$25,000 for five years and meet any deficit beyond that amount not to exceed \$15,000, as long as its means would permit.<sup>4</sup>

Existing By-Laws were brought into agreement with the above report in a meeting of the new Executive Committee, on May 15, 1955, and Fred Smith was appointed as Managing Executive. At this same meeting attention was called to the fact that agreement for merger had been evidenced through an exchange of resolutions. Members present at this meeting were: Martin G. Dumler, Thomas Hogan, Jr., Stanley G. McKie, Louis A. Pechstein, and Walter S. Schmidt.<sup>5</sup>

In a letter sent to both Thomas Hogan and Walter S. Schmidt, dated May 5, 1955, John Emery reported the decision of the Board of Directors of the Institute of Fine Arts concerning the commitments involved in the proposed merger. All conditions were accepted as stated, with the exception of the proposal regarding annual contributions by the Institute of Fine Arts. This provision was thus ammended to read:

---

<sup>4</sup>"Report of the Full Joint-Committee," Cincinnati March 22, 1955.

<sup>5</sup>"Minutes of the Executive Committee, The College of Music of Cincinnati," May 15, 1955.

The Institute of Fine Arts will make an annual contribution of \$20,000 to the College and Conservatory of Music for a period of five years and if there is an annual deficit after this subvention and after \$5,000 of new outside money which Messrs. Hogan and Schmidt agree to raise for each of the first three years, the Institute pledges up to \$10,000 annually on a contingent basis to meet this deficit.<sup>6</sup>

It was to be understood that the pledge was to have no priority over amounts pledged by the Institute to its other agencies.

Further contingencies of the Institute included the agreement of the College and Conservatory to follow budget procedures used by other Institute agencies, and the proviso that the College of Music's net indebtedness was limited to \$97,000 (including the Administration Building ground rent of \$27,000). Also that the College endowments represented \$141,000 at book value.

Members of the Board of Trustees of the College of Music met on Monday, May 16, 1955, at 4:30 in the afternoon, in the Green Room of the College, to make the final decision concerning the merger. The motion was based on: (1) evidence that the Conservatory had already approved the procedure, (2) a copy of the letter from John Emery (President of the Institute of Fine Arts) to Walter Schmidt, and (3) a letter from the President of the Conservatory

---

<sup>6</sup>Ibid.

Board of Trustees affirming their willingness to assume fifty per cent of the joint annual contribution designated in the letter from Emery to Schmidt. The motion was finally approved by College of Music Trustees at approximately seven in the evening.<sup>7</sup>

A joint statement by President Hogan and President Schmidt was released to the news media, and a formal announcement appeared in the newspapers on May 17, 1955. Part of the news release stated that this action "creates one major music school, which, in the judgment of all concerned, will tend to preserve the enviable reputation of Cincinnati, known all over the world as a chief music center of our country." In confirming the stand of the Cincinnati Institute of Fine Arts, President Emery called the merger "an occasion for jubilation." He further stated that "deeper and greater values will evolve from the union, assuring our city not only of maintaining, but carrying to greater heights, its glorious tradition of music."<sup>8</sup>

Organization. At a Special Meeting held in the afternoon of May twenty-third, the action of the College

---

<sup>7</sup>"Minutes of the Board of Trustees, The College of Music of Cincinnati," May 16, 1955.

<sup>8</sup>Cincinnati Enquirer, May 17, 1955.

Board of Trustees was ratified and approved by the Stockholders. The name of the College of Music of Ohio was changed to the College and Conservatory of Music of Cincinnati.<sup>9</sup> Also the By-Law changes made by the Executive Committee were ratified, and a Board of Trustees was elected. The new College-Conservatory Board of Trustees had the following officers: Chairman, Thomas Hogan, Jr.; President, Walter S. Schmidt; Vice-Presidents: Martin G. Dumler, James M. E. Mixter, Louis A. Pechstein, and Philip Wyman; Treasurer, Stanley G. McKie; and Secretary, Clarence R. Reeves. Remaining Board Members chosen were: Chalmers Clifton, Julius Fleischmann, Edgar Friedlander, Hulbert Taft, Jr., Raymond Walters, John W. Haussermann, Jr., Mrs. Carl Jacobs, Harry Freiberg, Bertha Krehbiel, Raymond J. Kunkel, Edward J. Schulte, James D. Shouse, William T. Earls, and Robert Muhlhauser.<sup>10</sup>

Administration. Throughout the summer the College-Conservatory Board endeavored to fill administrative posts. William S. Naylor, former Director of the Conservatory of

---

<sup>9</sup>Action to change the name College and Conservatory to College-Conservatory, was not taken by the new Board of Trustees until December 15, 1955.

<sup>10</sup>"Minutes of Special Meeting of Stockholders, College of Music of Cincinnati," May 23, 1955.

<sup>11</sup>Cincinnati Enquirer, June 22, 1955.

Music, had declined the position of Dean,<sup>11</sup> and Eugene J. Selhorst (Dean of the College of Music since 1951) first accepted, then resigned the position as Head of the Graduate Department.<sup>12</sup> Numerous outside applicants were considered, however on August 22, 1955, the Board of Trustees announced the appointment of T. Scott Huston (teacher of composition and theory at the Conservatory since 1952) as Acting Dean and Chairman of the Graduate Committee; completing the administrative roster.<sup>13</sup>

Administrative staff of the new institution included: Fred Smith, Administrator; Marjora W. Shank, Administrative Assistant and Registrar; T. Scott Huston, Acting Dean; Bessie Crozier Etterer, Dean of Women; Harriett Hopkins, Comptroller; Edward Schellhous, Admissions Counsellor; Eleanor M. Allen, Admissions Counsellor and Young Artists Concerts; J. Laurence Willhide, Co-ordinator of Music Education; and Grace Underhill and Margaret Holman, Secretaries.

Joseph Link, Jr., Head of the Radio-Television Arts Department; Wilfred Engelman, Chairman of the Opera-Ballet Department; and the LaSalle Quartet, Quartet in Residence. Directors of large groups included: Paul Katz, Orchestra;

---

<sup>12</sup>Cincinnati Times-Star, August 9, 1955

<sup>13</sup>Cincinnati Enquirer, August 23, 1955.

Ernest Glover, Symphonic Band and Brass Ensemble; and Willis Beckett, Chorus.<sup>14</sup>

Music School Faculty. A complete list of the College-Conservatory faculty was published in the Cincinnati Times-Star on September 5, 1955, as follows:

Piano: John Quincy Bass, Margaret Belser, Alma Betscher, Olga Conus, Marjorie Counts, Karin Dayas, Blanche E. K. Evans, Hazel McHenry Franklin, Joann Fuller, Frederic Gahr, Karol Liszniewski, Margaret McNamara, John Meretta, Herbert Newman, Rebecca Shoup, Helen Smith, Melba Smith, Jenó Takacs, Elvera Thompson, Ilona Voorm, and Barbara Wagner. Organ: Eugene B. Addams, Virginia Banfield, Wayne Fisher, Ralph Tilden and Parvin Titus. Voice: Franklin Bens, Wilfred Engelman, Sonia Essin, Bige Hammons, Hubert Kockritz, Jeannine Philippe, Robert Powell, Fenton C. Pugh, Norma Richter, Violet Summer Sherrick, and Franz Trefzger.

Violin: John Beronet, Sigmund Efron, Paul Katz, Ronald Konieczka, Walter Levin, Carlo Mastropaolo, Henry Meyer, Julian Pulikowski, Arnold Schatz, and Paul Smith.

Viola: Siegfried Humphreys, Peter Kamnitzer, Paul Katz, and Julian Pulikowski. Violoncello: Arthur Bowen, Arthur Knecht, Jack Kirstein, and Fritz Manczyk. Double Bass:

---

<sup>14</sup>Brochure: "College-Conservatory of Music of Cincinnati," p. 1.

Harold M. Roberts, Robert P. Sattler, and Joseph Van Reck.  
Harp: Anna Bukay, and Linda I. Wellbaum. Guitar: Chris  
Williams.

Flute and Piccolo: Robert Cavally, Alfred E. Fen-  
boque, and Jack Wellbaum. Oboe and English Horn: Marcel  
J. Dandois. Bassoon: George Campbell and Hans A. R.  
Meuser. Clarinet: Eugene V. Frey, Emil Schmachtenberg,  
Bruce Scott, and James Wilber. Saxophone: Bruce Scott.

Trumpet and Cornet: Michael Denovcheck, William  
Haerr, Herbert A. Tiemeyer, and Henry Wohlgermuth. French  
Horn: Hilbert D. Mosher and James Pierce. Trombone: Betty  
S. Glover, Ernest N. Glover. Tuba: Betty S. Glover, Ernest  
N. Glover, Samuel Green, and Herbert A. Tiemeyer. Percus-  
sion: George J. Carey, and Edward B. Wuebold, Jr..

Chorus: Willis W. Beckett. Orchestra: William C.  
Byrd, Paul Katz, and Carlo Mastropaolo. Band: Ernest N.  
Glover and Herbert A. Tiemeyer.

Ensemble: Vocal; Willis W. Beckett; String, LaSalle  
String Quartet; Woodwind, Robert Cavally; Brass, Ernest N.  
Glover; and Piano, Karol Liszniewski and Ilona Voorm.

Conducting: Willis W. Beckett, William C. Byrd,  
and Elizabeth M. Taylor. Repertoire and Accompanying:  
Frederic Gahr, Miriam Kockritz, and Karol Liszniewski.  
Piano methods: Olga Prigge, and Ilona Voorm. Piano  
Technology: Benjamin H. McKlveen.

Composition: Peter Froehlich, Jr., Charles E. Hamm, T. Scott Huston, Felix R. Labunski, and Jenő Takacs. Basic Theory: Eugene B. Addams, Peter Froehlich, Jr., T. Scott Huston, Mary S. Leighton, Mildred Rapp, Robert P. Sattler, Bruce Scott, Rebecca Shoup, Elvera Thompson, Elizabeth M. Taylor, and Parvin Titus. Junior Theory and Appreciation: Rebecca Shoup.

History, Literature, and Musicology: Peter Froehlich, Jr., Charles E. Hamm, T. Scott Huston, Mary S. Leighton, Karol Liszniewski, and Franz Trefzger. Gregorian Chant: Rev. John de Deo, O.F.M..

Department of Music Education: J. Laurence Willhide, and Elizabeth M. Taylor. Psychology and Philosophy: Glen A. LaGrange.

Languages: Language Orientation, Hubert Kockritz; English: Christine H. Drach and Franz Trefzger; Italian: Emilia Gorno and Mrs. H. George Howell; German: Siegfried Humphreys; and French and German: Anna Marie Wagner.

Ballet: Shirley Frame Elmore and Marian LaCour. Dramatic Art: Sylvia DeVan, and Eva Parnell.<sup>15</sup>

Radio-Television faculty: Dr. Joseph Link, Jr., Clifford Baker, Emil L. Bergdolt, Pat Boisseau, Howard Chamberlain, Frank X. Dalton, Greg Dean, Katherine Fox,

---

<sup>15</sup>Cincinnati Times-Star, September 5, 1955

Leonard Gartner, Cecil Hale, Byron K. Harris, Robert J. Huber, Glen LaGrange, James R. Leonard, Arthur Ney, Jr., Uberto T. Neely, Helen Osborne, Robert Otto, Grace Payne, Arthur M. Peck, Jr., Walter Phillips, Arthur A. Radkey, Dorothy Revalos, George Rogers, Charles Vaughan, William Sauter, Charlton Wallace, Manelle S. Weaver, Clancy West, and Edward Weston.

Modern Professional Drama Department: Eva Parnell, Elinore Ager, Frieda Lotze, and Manelle Weaver.

Modern Professional Music Department: Robert McSpadden, Harry Raibourne, Robert P. Sattler, Milton Weiner, and Frank Leon Wolff.<sup>16</sup>

Publicity. When the Board of Trustees chose to publicize the merged institution through issuance of a brochure (since a catalog was out of the question so late in the year), John Magro was asked to supervise this project.<sup>17</sup> (Magro was at the time Vice-President of the Ruthrauff and Ryan Company, a prominent Cincinnati advertising firm.) The brochure, authorized in September of 1955, was designed and executed by Warren Stichtenroth of

---

<sup>16</sup>Cincinnati Times-Star, Ibid.

<sup>17</sup>"Minutes of Executive Committee, College-Conservatory of Music of Cincinnati." October 18, 1955.

the Ruthrauff and Ryan Co. and was released in mid-November, 1955.

Included in the brochure, entitled College Conservatory of Music of Cincinnati, were several striking views of the campus as well as one of the Cincinnati skyline. A short history of the school was given and two pages were devoted to congratulatory communications regarding the merger. Board of Trustees and Executive Committee members were enumerated as well as administration and department heads. One page contained short sketches concerning various facets of the school, e. g.: location, degrees offered, ensembles, dormitory facilities, enrollment, and government; and the final two pages were advertising. This brochure took on added significance since it was the first official publication of the new institution.

Remodeling and Refurbishing. Aside from the routine cleaning necessary (since much of the Conservatory had not been in use during the summer session), there were several remodeling projects undertaken in August and September. The old laundry room, idle for years, was converted into a seventy-student lecture hall, and in Drama Hall, a partition was removed to better adapt the area for opera workshop.<sup>18</sup> Two reception rooms and a library on the main

---

<sup>18</sup>Cincinnati Enquirer, September 2, 1955.

floor of Shillito Hall (later named the Gold Room, Founders Room, and Albers Memorial Study<sup>19</sup>) were completely refurbished in Victorian decor, as a gift of the John Shillito Company. These rooms were first re-opened to the public November 20-23, during Homecoming festivities.<sup>20</sup>

Musical Advisor. The created title "musical advisor" first appeared in the College-Conservatory Board Minutes of October 18, 1955, however the individual for whom the title was created had been discussed at length several days earlier. The topic persistently recurred until mid-February.

Duties of the musical advisor as outlined for the Board of Trustees in its October meeting included: (1) teaching violin five hours per week; (2) training the orchestra for opera performances as well as symphonic concerts; (3) development of a remarkable string orchestra; (4) direction of standard opera productions in modern form; (5) producing contemporary opera on a professional basis and organizing a symposium of opera composers. As well as teaching opera from a vocal point of view, staging and lighting effects were to be covered. Not only students, but professionals were to be attracted. (6) attraction of

---

<sup>19</sup>Cincinnati Enquirer, September 2, 1955.

<sup>20</sup>Ibid., November 13, 1955.

students from all over the world for study in Cincinnati; (7) the exchange of young artists La Jeunesse Musicale.<sup>21</sup>

Eddy Brown and his wife Lyda Betti Brown were first mentioned by Fred Smith on October 15, 1955 in a regular session of the Board of Trustees. Brown (born July 15, 1895) had studied violin with Hubay (Budapest) and with Auer (Petrograd). His debut was in 1910, in Berlin.<sup>22</sup> He began touring America in 1915. Brown abandoned concert work to become Musical Director of the Mutual Broadcasting System (1930-1937), and held that same position at station WQXR (New York City) beginning in 1936.<sup>23</sup>

Around 1950 the Browns moved to Italy where they were instrumental in founding the Academia Internazionale di Bel Canto, in Bordighera. Appointed Director of this academy was Franco Alfano (born 1876), a prominent Italian composer of opera. Through the help and interest of Comm. Mario Colombo, Director of the government subsidized L'Associazione Lirica e Concertistica Italiana (which auditioned hundreds of young operatic artists annually, and placed them in positions throughout Europe). The Browns

---

<sup>21</sup>"Minutes of the Executive Committee, Board of Trustees, College-Conservatory of Music of Cincinnati," October 18, 1955.

<sup>22</sup>Grove's Dictionary of Music and Musicians, American Supplement, 1935, p. 145.

<sup>23</sup>Baker's Biographical Dictionary, 5th ed., p. 216.

were able to stage professional productions and experiment with new techniques of performance. After the death of Alfano in 1954, they returned to the United States. One project planned by the Browns was the exchange of young opera singers between the United States and Italy. They now proposed to begin this project at the College-Conservatory of Music.<sup>24</sup>

Some members of the Board of Trustees were hesitant to take on any new faculty during the first year of the College-Conservatory. Problems such as conflict of duties with present faculty, Brown's age (61), the advisability of hiring a man and wife to work in the same area, and finances in general, were brought up for discussion. Most faculty members at the College-Conservatory had no guaranteed wage, yet the Browns (together) were to be hired for one year at a \$15,000 salary. The question of whether there could possibly be an equitable return on the investment was prominent in discussion.

Several factors contributed to the gradual change in attitude by the Board. First of all, the plan proposed by the Browns, to make the College-Conservatory world famous as a center of opera seemed plausible, especially

---

24

Mrs. Brown had early experience in musical-comedy, and later studied opera in Paris and Italy. She toured with an opera company while in Italy, and was a teacher of voice.

considering the experience of the couple in Italy. Also they [the Browns] had offered to spend \$2,500 for advertising in national journals to announce their appointment. Most influential of all were the letters from faculty praising the Browns and pledging their utmost support and co-operation. One of the last Board Members to acquiesce did say, "I do not go along that they will pay for themselves, but I am willing to take the risk if the rest of you are." By a unanimous show of hands the Board of Trustees approved the decision to employ the couple as of September 1, 1956.<sup>25</sup> The significance of this appointment was not to be fully realized until late in 1956.

Re-organization of Alumni Association. Alumni Activities had been thoroughly discussed by the Board of Trustees as early as October of 1955. Since much financial and moral support was generated by the graduates of an institution, it was imperative that the two organizations of the former schools be merged as quickly as such could be accomplished. On November 22, 1955 a general meeting of both associations was called to act upon the merger of the two groups, form a new association, and dissolve the former

---

<sup>25</sup>"Minutes of the Board of Trustees, College-Conservatory of Music of Cincinnati," February 14, 1956, p. 10.

organizations.<sup>26</sup>

Motion for creating the new association was carried unanimously and a temporary constitution was adopted at the November meeting. A Board of Governors was empowered to transact any business of the organization until a constitution could be adopted and elections held. This Board of Governors consisted of all officers of the alumni associations of both former schools, and elected these interim officers: Honorary Presidents, Mrs. John H. Hoffman and Martin G. Dumler; Honorary Directors, John W. Haussermann and Clarence Reeves; President, J. Laurence Willhide; Vice-Presidents, Mrs. Stanley Lee Clark and Richard A. Fluke; Secretary, Ralph Tilden; Treasurer, Herschel J. Linstaedt; and Directors, Mrs. Margaret Belser, Mrs. Howard Fuldner, Mrs. Arnold Ganzel, Mrs. Lee Gillespie, Betty Hoensch, Bertha Krehbiel, John Loessi, Mrs. Hazel McDonald, Mrs. Stanley McKie, Benjamin McKlveen, Helen Meyer, Edward A. Schellhous, Mrs. Parvin Titus, and Dr. Paul Wozencraft.

The purpose of the association was to ". . . promote a fraternal spirit among the Alumni, to foster closer bonds of fellowship between the Alumni and the College-Conser-

---

<sup>26</sup>Alumna News Bulletin, Vol. VII, No. 1, November 1, 1955.

vatory students, and to give practical assistance to the artistic interests . . ." of the institution. This excerpt from the alumni constitution appeared in the first issue of a quarterly publication (which assumed the format of the former Conservatory Alumna News Bulletin) and was released February 20, 1956 under the name Alumni Notes and News. It was published by the Board of Governors and distributed to all known alumni of the new institution.<sup>27</sup>

Trustees Change By-Laws, Make Long Range Plans. At their annual meeting on February 14, 1956, the Stockholders of the College-Conservatory were informed of the action taken by the Board of Trustees to increase the number of Stockholders from seventy-one to one hundred. Also the Board announced that Stockholders would henceforth be termed "members". The group passed a motion amending the constitution and by-laws to that effect.

President of the Board of Trustees, Walter S. Schmidt, reported that enrollment for the first semester had been 1720 students, with 558 of that number engaged in degree programs. Although a decrease in enrollment had been anticipated, a slight increase was noted for the beginning of the second semester. The number of dormitory

---

<sup>27</sup> Alumni Notes and News, College-Conservatory of Music of Cincinnati, Vol I., No. 1, February 20, 1956.

students remained the same for the second semester: 110 women and thirty-six men.

Fred Smith, Administrator, outlined the progress which had been made in promotional and fund-raising activities by himself and members of the Board of Trustees. A research committee had been organized in September at the suggestion of Ralph Corbett, Chairman of NuTone, Inc.. Members of this committee represented promotion experts from Proctor and Gamble, Crosley Broadcasting Corp., NuTone, Inc., Shillito's, Emery Industries, and Ruthrauff and Ryan. This group met a number of times and developed a plan of action.

Meanwhile, a joint committee composed of trustees from the finance, promotion, and development committees had been appointed by President Schmidt, with James M. E. Mixter as chairman. This committee subsequently met with the research committee mentioned above, and a ten-year plan for financial action was developed and approved by the Board.

Still another fund-raising committee was formulated February 9, 1956 at a luncheon meeting with James D. Shouse, at Crosley Square. Those present in addition to Shouse were: James Mixter, Louis Kahn, William Earls, John Magro, George Riley, Fred Smith, and Ralph Corbett, who was chosen chairman. Each member of this group

guaranteed to raise funds for the College-Conservatory (in 1956-57) totaling \$23,000. This drive, though unpublished, was to terminate in May.

Seal and Colors Adopted. A seal for the institution (to be used on diplomas and official stationery) was designed by Edward J. Schulte and adopted by the Board of Trustees in March, 1956. (Appendix B) It carried the year of the founding of the College of Music (1878), and of the Conservatory of Music (1867). In the center of two overlapping circles the year of the merger of the two schools (1955) was placed. The border of the circular emblem read, COLLEGE-CONSERVATORY OF MUSIC, CINCINNATI.

President Schmidt suggested that the colors of the College (gold and gray) and those of the Conservatory (gold and blue) be combined. Motion was made that the colors of the College-Conservatory of Music of Cincinnati be blue and gray, and was passed by the Board.<sup>28</sup>

The Artist Series. The April 10, 1956, meeting of the Executive Committee of the Board of Trustees saw the proposal of a project which was to be a source of great cultural significance to the College-Conservatory. Ralph Corbett (who had been active as a member of the Board,

---

<sup>28</sup>"Minutes of the Executive Committee, Board of Trustees, The College-Conservatory of Music of Cincinnati," March 8, 1956.

since January, 1956) proposed that the College-Conservatory offer to assume direction of the Artist Series. Corbett personally agreed to guarantee any losses for a period of two years, and serve as chairman of a special committee appointed to run this project. All profits from the "College-Conservatory Artist Series, Inc.," were to go to the scholarship and new building funds.

For forty-seven years the Artist Series had been run by J. H. Thuman, who had been its founder. Mr. Thuman did agree to accept the offer made by the College-Conservatory trustees, and consented to remain as consultant and handle administrative details. Ticket headquarters were also to remain in Thuman's office at the Baldwin Piano Co. outlet, on Race Street. Secretarial and incidental office expenses were to be covered by the College-Conservatory.<sup>29</sup>

Members of the Artist Series committee appointed by the Board of Trustees were: J. Ralph Corbett, chairman; Walter S. Schmidt, Fred Smith, J. Laurence Willhide, Edward J. Schulte, James M. E. Mixter, Lucien Wulsin, Jr., Clarence R. Reeves, John D. Henry, and Eddy Brown.<sup>30</sup> Bertha Krehbiel was also listed as a member of this group on promotional literature.

---

<sup>29</sup>Letter from Walter Schmidt to J. H. Thuman, approved by Thuman, May 10, 1956.

<sup>30</sup>"Minutes of Executive Committee, Board of Trustees, College-Conservatory of Music of Cincinnati," April 19, 1956.

This committee met with representatives of the news media on May 28, 1956, at the Terrace Plaza Hotel, to formally announce the change of management of the Artist Series as well as reveal plans for the 1956-57 session.<sup>31</sup>

The five concerts held during the first season included: Inge Borkh, soprano, October 26 (Taft Auditorium); The Vienna Philharmonic Orchestra, Carl Schuricht, conductor, November 13 (Music Hall); NBC Opera Company in "Marriage of Figaro", November 25 (Taft Auditorium); Frank Guerrara and Irene Jordan, February 6 (Taft Auditorium); and Jorge Bolet, pianist, March 8 (Taft Auditorium). A gala performance which was to have included Nan Merriman, John Alexander, Eddy Brown, Clarence Adler, and a 400 voice chorus from the Cincinnati Public Schools was originally scheduled for March 9, however it was cancelled. The Bolet performance took its place.<sup>32</sup>

In spite of an intensive promotional campaign which even included a competitive subscription drive (prizes totalled \$1,500.) and extensive advertising, the 1956-1957 season was not a profitable one. It did, however, keep the name of the College-Conservatory of Music constantly before the citizens of Cincinnati.

---

<sup>31</sup>Cincinnati Times-Star, May 24, 1956.

<sup>32</sup>Data regarding Artist Series sent by Mr. Corbett's office, May 26, 1964.

Commencement. The first annual commencement exercises of the College-Conservatory of Music of Cincinnati were held June 7, 1956. Dean T. Scott Huston presented the candidates and credentials were conferred by Walter S. Schmidt, President of the Board of Trustees. Twenty-six performance certificates, five piano technology certificates and eleven diplomas were given. Undergraduate degrees awarded included sixteen Bachelor of Science (education), thirty-seven Bachelor of Music, and eleven Bachelor of Fine Arts in Radio-Television. Thirty-six Master of Music degrees were granted, as well.<sup>33</sup>

Summer Programs. Summer session plans, which had been formulated by Fred Smith as early as October of 1955, were set into motion in May of 1956. Mr. Smith had spearheaded a drive to raise funds for scholarships to be offered to high school juniors and seniors who played orchestral instruments. These awards covered dormitory fees, half of the tuition for the six week workshop. Activities were to include daily rehearsals of the orchestra, band, and chorus; two private lessons each week, and classes in principles of theory and music literature. The extra-curricular agenda offered a day at Coney Island,

---

<sup>33</sup>Cincinnati Post, June 1, 1956.

attendance of a baseball game at Crosley Field, visits to local television studios, Cinerama, performances of the Cincinnati Summer Opera (student ushers were used), and a trip to the Cincinnati Art Museum.<sup>34</sup>

As well as the high school workshop, a special choral workshop featuring Harry Robert Wilson (of Columbia University) was scheduled for June 28-July 4, 1956. Enrollment of the choral workshop numbered sixty-one.

Summer enrollment (including degree students), as of June 26, 1956, was reported by Registrar Marjora W. Shank to be 490. There were seventy-seven undergraduates, thirty-seven graduate students in music; and radio-television registration showed twenty-three undergraduates, one graduate, and thirty-one special students. Applied students, including ballet, special high school students, and junior theory totalled 303.<sup>35</sup>

Second Academic Year Begins. September 3, 1956 newspapers carried the announcement of the appointment of J. Laurence Willhite as Dean (and Chairman of the Graduate Committee) of the College-Conservatory of Music.<sup>36</sup>

---

<sup>34</sup>Alumni Notes and News, College-Conservatory of Music of Cincinnati, Vol. I., No. 1, February 20, 1956.

<sup>35</sup>Report, Registrar's Office, College-Conservatory of Music of Cincinnati, June 26, 1956.

<sup>36</sup>Cincinnati Times-Star, September 3, 1956.

Willhide had already been working with the educational committee of the Board of Trustees for some time. (Confirmation of his appointment was noted in Minutes of the Board of Trustees, February 14, 1956.)

Qualifications which led to the selection of Willhide for this position included degrees from Oberlin College (B.M.), the University of Cincinnati (B.Ed.), the Cincinnati Conservatory of Music (M.M.), and the University of Southern California (Ph.D.). He had six years of military service, first as an Ensign in the Naval Reserve, and later as a Lieutenant in the U. S. Navy, with active duty in World War II. In 1948 and 1949 Willhide was a member of the Conservatory of Music Theory Department, and he was a Lecturer in music education at the University of Southern California while earning his Ph. D. (1950-1954). In 1954 Willhide returned to Cincinnati as Head of the Music Education Department of the Cincinnati Conservatory; however the following year he accepted an appointment as Assistant Professor of music education, University of Cincinnati (Teachers College). Willhide was also Co-ordinator of music education for the College-Conservatory of Music that year, 1955.<sup>37</sup>

Academic programs underwent changes in the begin-

---

<sup>37</sup>Cincinnati Times-Star, September 20, 1957.

ning of the 1956-57 school year. First, and perhaps most significant, was the establishment of the "Core Curriculum" for freshmen students. Every freshman student, regardless of degree objective, took identical courses involving all the basic elements of study for any of the degrees offered. With this program, all classes were available on the same campus, whereas formerly Bachelor of Science students as well as radio-television students had been forced to commute even as Freshmen.

A program of guidance was initiated whereby each student was given assistance to guide him in the selection of a productive course of study. At the end of the first year a particular field of emphasis was selected and the established curriculum for the area was followed thereafter.<sup>38</sup>

A combination Bachelor of Music and Bachelor of Science degree was developed, which went into effect in September of 1956. This program allowed an industrious student to complete requirements for both degrees in a minimum of four years and two summers. This double-degree program was also endorsed by the faculty of Teachers College, University of Cincinnati, and was included in their catalogue for 1957-58.

---

<sup>38</sup>Bulletin, College-Conservatory of Music of Cincinnati, Vol. I., No. 1, 1958, p. 36.

All Liberal Arts courses offered at the College Conservatory beginning in September of 1956 were to be taught by faculty from the University of Cincinnati. Under this arrangement all such credits earned by music students would be transferrable to the University for degrees given in affiliation with the Conservatory. Only English had been transferrable for degrees offered through the University in former years. Specific courses involved were Civilization and Educational Psychology; both requirements of the Bachelor of Science program.

There had been no trained library personnel at the College-Conservatory the first year after the merger. In 1956, however, Theresa K. Noak (formerly of the College of Music) was engaged as Librarian of the Gorno Memorial Library. That year the library was moved and expanded, with research sources greatly increased.<sup>39</sup>

Also that year the number of courses offered by the College-Conservatory was reduced from ninety-nine to sixty-six. None of the subjects deleted were required for any degrees being offered.<sup>40</sup>

One problem had persisted throughout the first

---

<sup>39</sup>Dean's Report to Corporate Members, College-Conservatory of Music of Cincinnati, February 5, 1957.

<sup>40</sup>Dean's Report to Board of Trustees, College-Conservatory of Music of Cincinnati, August 27, 1956.

year, and was even more serious in 1956. There were twenty-two piano teachers, and with only about 715 private lessons being taught per week, the income of the individual teacher was inadequate.<sup>41</sup> Some reduction in the number of applied faculty seemed necessary. The Board of Trustees authorized the Dean to work with the Educational Committee in making such reductions in staff as were necessary.<sup>42</sup>

Enrollment figures for October, 1956 were slightly higher in degree courses, according to the Registrar's Report. The total number of degree students was 512 as compared with 509 at the same time the previous year. A dramatic drop in applied music students was evidenced, however. Only 496 applied music students were reported enrolled, in contrast with 657 in 1955. (This only aggravated the problem discussed above.) In spite of the drop in applied music students, other areas showed gains substantial enough to make the total enrollment 1,406. On the same date (October tenth) in 1955, that figure had been 1,448.<sup>43</sup>

---

<sup>41</sup>Ibid., October 16, 1956.

<sup>42</sup>Dean's Report to Educational Committee, Board of Trustees, College-Conservatory of Music of Cincinnati, March 8, 1956.

<sup>43</sup>Registrar's Report, "Comparison of Registration," College-Conservatory of Music of Cincinnati, October 10, 1956.

Events in Early December, 1956. The relative importance of one concert to the history of a music school would normally be slight. Events relating to just such a concert, however, triggered student dissatisfaction at the College-Conservatory which ultimately brought about the resignation of the administrative head.

Tuesday evening, December 4, 1956, a string orchestra concert was scheduled, under the direction of Eddy Brown. Student disapproval of the appointment of Brown, his wife (Lyda Betti Brown), and Mrs. Marjorie Garrigue Smith to the faculty was evidenced by defacement of posters and programs advertising this concert, as well as the appearance of ludicrous posters lampooning not only these individuals, but also Administrator Fred Smith.<sup>44</sup>

More posters were found on the campus the following morning and student unrest grew more intense. By Thursday a number of students went before the Administrator to lodge the complaints of the student body. When Smith's response to these allegations was not satisfactory, the group elected four representatives who presented these grievances to the Board of Trustees. (They were meeting that afternoon [December sixth] in regular session.) One

---

<sup>44</sup>Mary Ellen Sechler, "Report of Events," April 23, 1964. (Mary Ellen Sechler was Secretary of the Student Committee.)

demand voiced by the committee was the immediate dismissal of the Administrator, Mr. Fred Smith.<sup>45</sup>

On Monday afternoon, December 10, members of the Student Senate scheduled a meeting of the student body. Earlier that day the student committee had turned over a number of signed student statements (bearing on the character and conduct of Fred Smith) to James M. E. Mixter and Louis E. Pechstein, Jr., representatives of the Board of Trustees.

Students numbering near 500, and approximately forty faculty members met in the College-Conservatory Concert Hall to hear a report by their committee. The meeting was called to order with a prayer by Clyde Williams, President of the Student Senate, as follows:

Grant O merciful God that we may ardently desire, prudently examine, truthfully acknowledge, and perfectly accomplish what is pleasing to Thee, unto the honor and glory of Thy Name.

In the course of the meeting a resolution was proposed for presentation to the Board of Trustees demanding the discharge of the Administrator. The resolution stated: "Mr. Smith is under no circumstances acceptable to us in any capacity whatsoever, within the organization or employ of the College-Conservatory."<sup>46</sup> An amendment to this

---

<sup>45</sup>Cincinnati Times-Star, December 11, 1956.

<sup>46</sup>Cincinnati Post, December 11, 1956.

resolution demanded that notification of the "time of dismissal or resignation of Mr. Fred Smith . . . be received by the students . . . by Friday, December 15, 1956 at 12:00 noon." This resolution was passed by the students, then approved by the faculty members present by a separate standing vote.<sup>47</sup>

A faculty resolution bearing forty-two signatures, and expressing confidence in Dean J. Laurence Willhide was introduced at this meeting. This resolution requested that "he [Dean Willhide] be accorded for the future all rights and privileges appertaining to his office."<sup>48</sup> Additional resolutions were introduced by the Student Senate, Men's Council, Women's Council, Sigma Alpha Iota, Mu Phi Epsilon, Delta Omicron, Phi Beta, Phi Mu Alpha Sinfonia, and the Pan Hellenic Council, endorsing the actions of the four member student committee composed of Eugene Bonelli, Constantine Soriano, Ronald Lipka, and Mary Ellen Sechler.<sup>49</sup>

At 5:00 p.m. on the afternoon of December 11, 1956, the Board of Trustees of the College-Conservatory received the resignation of Fred Smith. In a letter addressed to

---

<sup>47</sup>Cincinnati Enquirer, December 11, 1956

<sup>48</sup>Cincinnati Times-Star, December 11, 1956

<sup>49</sup>Cincinnati Post, December 12, 1956.

Walter Schmidt, President of the Board, Smith wrote, "Under conditions prevailing at the College-Conservatory, I feel that it would be best for the school and for Cincinnati that I resign as of December 20, 1956." The resignation was accepted by President Schmidt on behalf of the Board ". . .with most sincere regret."<sup>50</sup>

A short time later one newspaper columnist acknowledged that one of the major causes of the student uprising had been "nepotism, the high status accorded his relatives by Smith." He further stated, "this and other acts arose from a fundamental fault in the nature of the post of administrator [which] carried with it financial, academic, and artistic authority, all in one person." The columnist concluded that the position needed to be "restudied and redefined . . . as no one person could be expected to handle all these tasks."<sup>51</sup>

However the post of Administrator did remain within the framework of College-Conservatory control, as Marjora W. Shank was named Acting Administrator after the resignation of Fred Smith. (Board Minutes indicate that action was taken on October 9, 1957 to change Mrs. Shank's title to Dean of Administration.)

---

<sup>50</sup>Cincinnati Enquirer, December 12, 1956.

<sup>51</sup>Cincinnati Enquirer, December 17, 1956.

## CHAPTER IV

### MODIFICATION, DEVELOPMENT, AND PROGRESS OF THE INSTITUTION; 1957-1961

First, some evidence of change began to be noted in the administrative structure of the College-Conservatory. Even before the resignation of Fred Smith, as Administrator, the stringent rule that non-members could not attend Board Meetings had been relaxed somewhat. Minutes of the August 23, 1956 Trustees Meeting indicated the presence of Dean Willhide, and Eddy Brown had attended a luncheon and Trustees Meeting held on June 26, 1956, at the Queen City Club.

Second, legal and financial matters continued to confront the Board of Trustees during these years; and third, the pressing need for continuous curricular and educational progress persisted. Finally, conjoining these factors were the numerous other cultural activities and endeavors associated with a school of music.

#### I. ADMINISTRATIVE CHANGES

##### Dean's Cabinet Replaces Administrative Council.

Though there is no documentary evidence of any action by the Administrative Council during the first year of the College-Conservatory, such a group was still within the

structure of control of the institution until January 17, 1957. On that date, acting on the recommendation of the Educational Committee, the Trustees voted to disband the Administrative Council and replace it with the Dean's Cabinet.<sup>1</sup>

The Dean's Cabinet was composed of Dean Willhide, Chairman; Marjora Shank, Acting Administrator; Joseph Link, Radio-Television Director; Gordon Hendrickson, education division of Liberal Arts; Parvin Titus and Herbert Newman, applied music faculty; and Willis Beckett, advisory staff. This group was to meet bi-weekly to consider matters relating to both administrative and curricular affairs.<sup>2</sup>

Beginning with the February 5, 1957 Organizational Meeting of the Trustees, and the Annual Meeting of the Corporate Members (the same date), the Dean [Willhide] and/or the Acting Administrator [Mrs. Shank] attended at least a portion of practically every successive Board Meeting and personally presented their reports to the group. This was a distinct departure from the original College plan of organization which prohibited the attendance at any Trustee

---

<sup>1</sup>"Minutes of the Board of Trustees, College-Conservatory of Music of Cincinnati," January 17, 1957.

<sup>2</sup>Dean's Report to the Educational Committee, Board of Trustees, College-Conservatory of Music of Cincinnati, January 17, 1957.

Meeting by any non-member except the Managing Executive.<sup>3</sup>

Veteran Board President Resigns Shortly Before His Death. Walter S. Schmidt, who was elected President of the College-Conservatory at its inception, had served in that same capacity at the College of Music for fifteen years prior to the merger. He resigned as President on June 10, 1957, and the Trustees, with James M. E. Mixter serving as Acting President, elected him President Emeritus.<sup>4</sup>

Schmidt had suffered heart attacks in January and March of 1957, and had managed to recover, but was unable to survive the third attack which came on July 16, 1957. Requiem High Mass was celebrated by his brother, Rev. Austin G. Schmidt, S.J. (Schmidt's only close relative), at St. Xavier Church, at 10:00 a.m. on July nineteenth, with burial at Calvary Cemetery.

Past President of both the Cincinnati Real Estate Board and the National Association of Real Estate Boards, Schmidt had been instrumental in obtaining land for several of Cincinnati's landmarks. He was a graduate of

---

<sup>3</sup>"Plan for Proposed Administrative Organization for the College of Music of Cincinnati," 1952; adopted in the "Minutes of the Board of Trustees, College-Conservatory of Music of Cincinnati," October 15, 1955.

<sup>4</sup>"Minutes of the Board of Trustees, College-Conservatory of Music of Cincinnati," June 10, 1957.

Xavier University and served as alumni association President as well as Chairman of the President's Council. Only a month before his death, Xavier University had conferred upon him the honorary degree, Doctor of Laws.

Friends and associates were outspoken in their praise. Archbishop Karl J. Alter said, "His memory will be treasured by all those who revere integrity of character as well as talent and ability of high order, both of which he generously put at the service of his community."

Mixter Is Elected to Succeed Schmidt. On September 5, 1957, James M. E. Mixter, Director of Advertising and Sales Promotion for the Baldwin Piano Company, was elected President of the College-Conservatory Board of Trustees. Mixter had formerly served as President of the Conservatory of Music's Board of Trustees, and after the merger had been Vice-President of the College-Conservatory Board.

President of the Harvard Club of Cincinnati, member of the Cincinnati Summer Opera and member of the Men's Committee of the Cincinnati Symphony Orchestra, as well as the Queen City Association, Mr. Mixter was also an active supporter of both the United Fine Arts and United

---

<sup>5</sup>Cincinnati Enquirer, July 18, 1957.

<sup>6</sup>Ibid., September 6, 1957.

Appeal campaigns.

Acting Administrator Receives New Title. Marjora W. Shank, Acting Administrator of the College-Conservatory after the resignation of Fred Smith, (in December of 1956), was titled Dean of Administration by the Board of Trustees on October 9, 1957. (She also retained the post of Registrar.)<sup>7</sup> Mrs. Shank had been Dean of Women and Registrar at the College of Music;<sup>8</sup> and was named Administrative Assistant and Registrar when the merger took place in 1955.<sup>9</sup>

New Dean of Women Is Appointed. The appointment of Mrs. Douglas M. Allen as Dean of Women of the College-Conservatory was carried in the Alumna Notes and News of October 30, 1957. Mrs. Allen succeeded Mrs. Bessie Crozier Etterer, who had been Dean of Women from the inception of the institution (as well as at the former Conservatory of Music prior to the merger).

Death Claims Board Vice-President. Martin G. Dumler, Vice-President of the College-Conservatory Board

---

<sup>7</sup>"Minutes of the Board of Trustees, College-Conservatory of Music of Cincinnati," October 9, 1957.

<sup>8</sup>Catalog: "The College of Music of Cincinnati," 1954-55, 1953-54, p. 7.

<sup>9</sup>Cincinnati Times-Star, September 5, 1955.

of Trustees (and President of the Chatfield and Wood Sack Company), died on October 19, 1958 at Good Samaritan Hospital. Dumler was a graduate of the College of Music and was an accomplished composer as well as being a noted oil painter. Active in the cultural activities of Cincinnati, he had been an honorary life member of the Cincinnati Art Club, Director and Chairman of the Executive Committee of the Cincinnati Musical Festival Association and honorary life member of the International Bruckner Society of Vienna; as well as serving as President of the Bruckner Club of America from 1932 until his death.<sup>10</sup> He had been Vice-President of the College of Music Board of Trustees for a number of years prior to the merger.

A resolution was recorded in the October 29, 1958 Minutes of the Executive Committee, College-Conservatory Board of Trustees, commending the loyalty and devotion given to both the College of Music and the College-Conservatory of Music by Martin G. Dumler over the years.

Head of Radio-Television Department Resigns, Successor Named. Board Minutes note that the resignation of Joseph Link, Jr., Director of the Radio-Television Arts Department, was received and accepted by the Executive

---

<sup>10</sup>Cincinnati Enquirer, October 20, 1958.

Committee, College-Conservatory Board of Trustees on December 17, 1958. Link had headed that department at the College of Music from June 1, 1954 and retained that position after the merger in 1955.<sup>11</sup>

Appointed Chairman of the Radio-Television Education Department to succeed Link, was Edward A. Schellhaus.<sup>12</sup> Schellhaus had been a member of the voice faculty of the Conservatory (1953) and became admissions officer of the institution in July of 1954.<sup>13</sup> He was appointed Director of Admissions of the merger of College-Conservatory in the summer of 1955.<sup>14</sup>

Trustees Authorize Study of Terms and Conditions of Faculty Appointments. An extensive report titled "Faculty, Terms and Conditions of Appointments" was presented to the Education Committee of the Board of Trustees in January of 1959. This report discussed terminal point of service for

---

<sup>11</sup>"Minutes of the Board of Trustees, College of Music," June 1, 1954; and Cincinnati Times-Star, September 5, 1955.

<sup>12</sup>"Minutes of the Board of Trustees, College-Conservatory of Music of Cincinnati," January 22, 1959.

<sup>13</sup>Announcement, Cincinnati Conservatory of Music, 1953-54, p. 2; and Alumni News Bulletin, Cincinnati Conservatory of Music, April 30, 1954, p. 2.

<sup>14</sup>"Minutes of the Executive Committee, Board of Trustees, College-Conservatory of Music of Cincinnati," June 30, 1955.

faculty, and the lack of available retirement benefits for College-Conservatory faculty (only Social Security).

Since the financial status of the institution could not support a retirement program this plan was to be explained in September of 1959, and become effective as of August 31, 1963.

Service was to be terminated when a faculty member reached sixty-five, however, a retired member of the faculty could be re-appointed on an annual basis under the following circumstances: (1) should no adequate replacement be immediately available, or (2) whenever the faculty member was sufficiently eminent as to give prestige to the institution. One problem was encountered, however, as the exact ages of some faculty members were not immediately available.<sup>15</sup>

## II. LEGAL AND FINANCIAL MATTERS

### Disposition of College of Music Properties Authorized.

On June 6, 1956, President Schmidt had been authorized to move towards selling College of Music properties, with the exception of the Schmidlapp Dormitory and Alms Hall (the

---

<sup>15</sup>Dean's Report to Education Committee, "Minutes of the Board of Trustees, College-Conservatory of Music of Cincinnati," January 22, 1959.

latter which housed the radio-television department.<sup>16</sup>

It was not until March of the following year that the Administration Building, which faced Central Parkway, was sold to the Oola Khan Grotto. Negotiations for this transaction were handled through the Frederick A. Schmidt Co., and Board Minutes (April 10, 1958) indicate the selling price had been \$37,000.<sup>17</sup>

Insufficient Endowment Obviates New Degrees. During 1956 an effort was made to secure State Department of Education sanction to offer the Master of Education degree. Though adequate staff and equipment were available, the permission was denied due to lack of adequate endowment.<sup>18</sup> (A million dollar endowment was required for graduate degrees, and five hundred thousand (the annual interest at five per cent thereof) for undergraduate degrees.)

Package Plan. Studies of tuition resulted in the initiation of the "Package Plan" for freshmen students in September 1957. By 1959, the plan was in effect for the

---

<sup>16</sup>"Minutes of the Board of Trustees, College-Conservatory of Music of Cincinnati," June 6, 1956.

<sup>17</sup>Cincinnati Times-Star, March 23, 1957.

<sup>18</sup>Dean's Report to Corporate Members, College-Conservatory of Music of Cincinnati, February 5, 1957.

sophomore class as well. Provisions of this plan were:

- (a) to standardize charges for all applied and class study,
- (b) to hold students responsible for their entire semester's tuition (Refunds for dropouts were based on a sliding scale over a six-week period, thereby protecting both school and faculty from financial loss through attrition),
- (c) to pave the way for studies concerning faculty compensation for classroom teaching.<sup>19</sup>

Artist Series, Profit and Loss. Figures supplied in correspondence by Charlotte Ferguson, secretary to Ralph Corbett, on May 26, 1964, indicated the Series at a loss in 1956-57, 1957-58, 1961-62, and 1962-63 (these deficits were covered by private funds). In June of 1960 the Artist Series turned over \$5,000 to the Scholarship Fund and in June of 1959 a profit was realized for that cause.

Second Fiscal Year Closes With Deficit. Minutes of the Board of Trustees, October 9, 1957, recorded discussion of the financial condition of the institution as of July 31, 1957. Losses were set at \$29,000. (It was noted that the year before had shown a \$25,000 deficit).

---

<sup>19</sup>Dean's Report to the Corporate Members, College-Conservatory of Music of Cincinnati, January 22, 1959.

Savings were discussed in the area of salaries, and a possible increase in tuition rate was considered.

Faculty Compensation Plan Introduced. A plan concerning faculty compensation was introduced at a meeting of the Executive Committee of the Board of Trustees, June 18, 1958. Regarding applied music teachers, the bonus plan was to be discontinued, and pay was to be based on an hourly wage at approximately sixty per cent of gross earnings. Full-time staff were to be paid for ten months with a base pay scale, and any excess hours worked would be paid at the end of a given semester. Class teachers were to be paid by the credit hour, with the rate based on experience, background, and other qualifications.

In discussion of this plan, President Mixer stated: "It [the plan] is designed to establish a basis to standardize the Faculty's income from month to month. This is the result of a great deal of investigation . . . to provide an increase to the Faculty." The plan was approved unanimously by the Executive Committee.<sup>20</sup>

Fund Raising Survey Proposed. In a Special Meeting of the Board of Trustees on January 29, 1958,

---

<sup>20</sup>"Minutes of Executive Committee, Board of Trustees, College-Conservatory of Music of Cincinnati," July 30, 1955.

President Mixter stated that he had contacted Thomas R. Finn and Associates of Pittsburgh and talked with the Institute of Fine Arts regarding ". . .going out and trying to raise a lot of money." His inquiries indicated the advisability of having a survey done by a professional fund raising firm. (Results of this proposed survey will be pertinent later in this study.)

President Outlines Problems. On the next day [January 30, 1958] at the Annual Meeting of the Corporate Members, President Mixter stated some of the problems which faced the College-Conservatory of Music of Cincinnati.

"First of all, we are unable to offer our faculty substantial job security, pensions, or even a definite schedule of increase in compensation. We are in competition with tax supported schools. Our endowment is very limited. Our buildings and facilities, in many cases, are worn out or run down. The same applies to our equipment. Another problem is that we are operating a Radio-Television School downtown and a Music School uptown . . . a split campus arrangement."

In discussing the subject of endowment, specifically, he quoted statistics from a study made by Robert W. Hoefer, Comptroller of the University of Cincinnati, showing income figures for a random group of other private colleges. The figures quoted were: Cornell University: 38 per cent from endowment gifts, bequests, 62 per cent from tuition; Massachusetts Institute of Technology: 31 per cent from endowment, etc., 69 per cent from tuition; Stanford Uni-

versity: 47 per cent from endowment, etc., 53 per cent from tuition; Washington University (St. Louis): 37.5 per cent from endowment, etc., 62.5 per cent from tuition; Oberlin College: 22 per cent from endowment, etc., and 78 per cent from tuition. Mr. Mixter then quoted the same group of statistics for the College-Conservatory of Music as 10.6 per cent from endowments, etc., and 9.4 per cent from tuition, stating: "Here is the heart of our financial problem."<sup>21</sup>

Endowment Needs Engender Action. The possibility of allying with the University of Cincinnati was mentioned in the Minutes of the Board of Trustees of April 10, 1958, however independent operation was still thought to be plausible by some of the Board.

Research was proposed regarding the methods used by other institutions in obtaining endowment; the investigation of grant availability was discussed; and finally a proposal was made that a fund raising survey be secured. The latter recommendation was not acted upon formally by the Board until September 10, 1958, when a motion was passed to have The National Fund Raising, Inc. (through

---

<sup>21</sup>"Minutes of Annual Meeting of Corporate Members, College-Conservatory of Music of Cincinnati," January 30, 1958.

a Mr. Winter) conduct such a survey. Through this survey, the receptivity (of the Cincinnati area) to any proposed drive for funds could be measured, and the most feasible goal ascertained.

Results of the fund raising survey were not evidenced in the Minutes of the Board until April 2, 1959, when the drive potential was quoted as one million to one million, five hundred thousand dollars. President Mixer expressed confidence the quoted amount was feasible . . . "they [National Fund Raising, Inc.] had made an exhaustive study of the community."

Third Fiscal Year Shows Profit, But Deficit Follows.

The Treasurer's Report to the Corporate Members on September 17, 1958 indicated that the fiscal year ending July 31, 1958 showed a profit of \$7,737.40 before depreciation. This marked the first time such a report had failed to show deficit operation since the College-Conservatory was formed. By the Regular Meeting of the Board, April 2, 1959 when estimated losses looked to be \$46,000, there was again extensive discussion of a Fund Raising Campaign. Mention was made of the report on facilities and classrooms (1958) and the Report of National Fund Raising, Inc. At this point in the meeting, the suggestion was made that a possible merger with the University of Cincinnati would

make the fund raising easier. The consensus was that the President of the Board [Mixer] should be authorized to find out if the University was interested and on what basis, before any further action was taken.

N.A.S.M. Studies Predict Higher Operational Costs.

On February 26, 1960 Dean Willhide delivered the following information to the Board of Trustees: Studies by the National Association of Schools of Music revealed operational costs were expected to increase from thirty to forty per cent between 1960 and 1965. Willhide, quoting a member of the N.A.S.M. Commission of Curricula, said that Music schools were ranked "second only to medical colleges in cost of operation." Also he mentioned that schools similar in size and character to the College-Conservatory were reportedly operating at a \$100,000 to \$125,000 deficit annually.<sup>22</sup>

Additional Housing Needed. Negotiations were instigated for the property at 310 Oak Street to house the increased number of men students after the Schmidlapp Dormitory (downtown) was closed. President Mixer mentioned the transaction at the October 22, 1959 Annual Meeting of Corporate Members.

---

<sup>22</sup>"Dean's Report to the Board of Trustees, College-Conservatory of Music of Cincinnati," February 26, 1960.

In the spring of 1961 the number of women students enrolled for the fall semester was greater than could be accommodated. An Emergency Committee on Housing (Bertha Krehbiel, Louis A. Pechstein, Edward J. Schulte) recommended the rental of a dwelling a block south of the campus at 2528 Highland Avenue. Signing of a two year lease was approved by the Board of Trustees.<sup>23</sup>

### III. CURRICULAR AND EDUCATIONAL DEVELOPMENT

Core Curriculum. The so-called "Core Curriculum" (a plan devised by Dean of Faculty, Laurence Willhide) went into effect with the beginning of the fall semester of 1956. The purpose of this program was to confine all freshmen instruction to the campus of the College-Conservatory, eliminating the need for going to the University for certain academic courses as in the past.<sup>24</sup>

A program of counseling was initiated to assist freshmen students; so that, at the end of that first year, they might select the individual field of emphasis for which they were best suited.<sup>25</sup>

---

<sup>23</sup>"Minutes of the Board of Trustees, College-Conservatory of Music of Cincinnati," June 23, 1961.

<sup>24</sup>Cincinnati Times-Star, September 3, 1956.

<sup>25</sup>Bulletin, College-Conservatory of Music, August 1958, p. 36.

New Degree Programs Announced. Plans for a four-year program leading to the Bachelor of Music degree in church music was revealed in the January 30, 1957 issue of the Alumni Notes and News. The Chair of Church Music was endowed initially in December of 1956 by Mr. and Mrs. Harold B. Ogden of Greensburg, Indiana. As stated by the Odgens, the purpose and ultimate goal of their endowment was ". . .the study of music of all religions, its history, interpretation and influence in the broadest and most comprehensive form." (A two-year diploma was offered in the field of church music prior to September, 1958).

Also the double degree program including the Bachelor of Music and the Bachelor of Science degrees became effective in September 1956. This program, approved by the College-Conservatory and Teachers College (University of Cincinnati) permitted completion of all requirements for both degrees in four years and four summers.<sup>26</sup> (Teachers College, University of Cincinnati, first carried details of this program in their 1957-58 catalog.)

Tuition Plan, Inc., Membership. Dean Shank announced that as of the week of September 10, 1958, the College-Conservatory had become a member of the Tuition

---

<sup>26</sup>Dean's Report to Executive Committee, "Minutes of the Board of Trustees, College-Conservatory of Music of Cincinnati," January 22, 1959.

Plan, Inc.<sup>27</sup> This plan was available for parents who preferred to pay tuition, room, board, and other fees in monthly installments. A choice of payment plans, from one to four years in duration (with a graduated note) was offered. The two, three, and four year plans included Parent Life Insurance for qualified parents. In the event the parent who signed one of these contracts died, funds for the remaining period of schooling contracted would have been covered by the insurance.<sup>28</sup> (The school received three per cent of the contract amount for handling the paper work).<sup>29</sup>

Professional Achievement of Alumni Noted. A report made by President Mixter to the Board of Trustees September 30, 1958 gave the following random sampling of positions held by 260 graduates from the previous ten years: 25 per cent college teachers, 21.9 per cent symphony players, 19.0 per cent public school teachers, 18.0 per cent radio-television, 7.6 per cent professional performers, 3.7 per cent private (music) teachers, 2.7 per cent positions in large churches, and 1.8 per cent composers.

---

<sup>27</sup>"Minutes of the Board of Trustees, College-Conservatory of Music of Cincinnati," September 17, 1958.

<sup>28</sup>Bulletin, 1960-1961, College-Conservatory of Music of Cincinnati; (Vol. 2, No. 2) Cincinnati: April, 1960, p. 68.

<sup>29</sup>"Minutes", op. cit., September 17, 1958.

In addition, of the sixty-nine college teachers, six were directors and six were heads of departments in music schools; of sixty members, seventeen were first chair of their section; of fifty school teachers, six were system supervisors and department supervisors; of forty-nine in radio and television work, forty-one were staff announcers, engineers, directors or producers; and of twenty-one professional performers, several had been associated with either the Metropolitan or Cincinnati Summer Opera or with the NBC or CBS networks. The report was concluded with remarks reflecting on the quality of education and the reputation of the Institution.

First Catalogue Published. The first catalogue was published in August of 1958, bearing the title Bulletin of College-Conservatory of Music of Cincinnati. This Bulletin was designed for use in the 1958-59 and 1959-60 school years. Subsequent bulletins were published in April, 1960 and April 1961 for the 1960-61 and 1961-62 respective school years.

Long Range Plans for a New Building. In response to a request from the Board of Trustees, a "Preliminary Proposal for a Physical Plant" was drawn up by Deans Shank and Willhide, and presented to the Board in May of 1958. The proposed plant, based on 500 degree students, was to

involve a main building, dormitory facilities, auditorium complex, and parking facilities.

The main building was to house classrooms (two seating 125-150, four seating 50-75, and five seating 20-30), practice rooms (50 accousticized and 10 for organ), and forty teaching studios. Library quarters, administrative and staff quarters, as well as radio-television facilities were also housed in the main building.

Dormitory facilities were to be provided for 175 women and for fifty men (only freshmen were required to live on the campus). These figures were to be enlarged if the radio-television continued to remain within the department.

The auditorium complex was to contain a large hall (seating 1,000), a small hall (seating 350), an opera-workshop, and offices for conductors of the orchestra, chorus, and band. Storage for instruments was to be incorporated in this area as well. Finally adequate parking for faculty, students, and guests was to be an integral part of the new facility.<sup>30</sup>

Enrollment Drops, Committee Appointed. Between August 1958 and March 1959, a drop of twelve per cent in

---

<sup>30</sup>"Minutes," op. cit., May 23, 1958.

the enrollment of degree students was noted, with an excessive drop in the radio-television department.

On April 2, 1959 the formation of an Advisory Committee on Radio-Television Education was formed. Members were Uberto Neely, manager of WCET, two members of his staff (later identified as Charles Vaughn and James Leonard<sup>31</sup>), J. Laurence Willhide, Marjora W. Shank, and the newly appointed Head of that department, Edward Schellhaus.<sup>32</sup> The mission of this committee was to revise completely the department in order to bring it in line with the standards of the music division.

Radio-Television Education Department Curriculum Revised. This new curriculum was planned so that all courses were to be taken in sequential fashion. For best results, many courses were eliminated where course duplication existed or when the courses were not essential to the degree. Larger class units were organized, which stabilized the salaries of the music division. Also, with larger classes, the number of teachers was reduced from twenty-seven to fourteen, for a saving in structural costs.

---

<sup>31</sup>Ibid., August 12, 1959

<sup>32</sup>Ibid., April 2, 1959

The semester was increased from sixteen to eighteen weeks to agree with semester terms of the music division, and the University of Cincinnati. It was believed that this one change would be an important factor in the transference of credits to other educational institutions which previously had been a problem.

All freshmen entering the radio-television department were required to live on the Highland Avenue Campus, as of September 1959.<sup>33</sup>

Radio-Television Department Moved to Highland Avenue Campus. Board Minutes indicate that during the Christmas recess (December 21-January 1) the College-Conservatory closed circuit radio station (WCCM) was moved to the Highland Avenue Campus by Edward Schellhous and a volunteer crew of students. Speakers were installed in most dormitory rooms and administrative offices (the cost met by the individual occupant). This station served as a laboratory for the radio-television students and also provided an outlet for performing musicians of the student body.

Opera Hall was pre-empted for radio-television studios and opera workshop activities were shifted to Concert Hall, and other facilities in Shillito Hall. Offices for

---

<sup>33</sup>Report of the Advisory Committee, "Minutes of the Board of Trustees, College-Conservatory of Music of Cincinnati," October 22, 1959.

Schellhous and his staff were set up in a portion of Auburn Hall, the men's dormitory.

Alms Hall and Schmidlapp Dormitory Closed Downtown.

When the above facilities were completed, the whole radio-television operation shifted to the Highland Avenue Campus, and the Schmidlapp Dormitory and Alms Hall (downtown) were completely closed. Only the Odeon remained open in order to make use of the pipe organ for teaching and practice purposes.<sup>34</sup>

Accreditation Remains Tenuous. Dean Willhide prepared a report for the February twenty-sixth Meeting of the Board of Trustees entitled, "Certain Considerations with Regard to the Operation of the College-Conservatory of Music as an Independent School of Music." One of the factors set forth in this report concerned accreditation with the North Central Association of Colleges and Secondary Schools. Though this matter had been under discussion with the National Council for the Accreditation of Teacher Education, through the National Association of Schools of Music, for sometime, professional schools of music still were not eligible for membership in North Central.

---

<sup>34</sup>Dean's Report to Executive Committee, Board of Trustees, College-Conservatory of Music of Cincinnati, January 27, 1960.

This lack of accreditation meant that various state departments of education would not recognize degrees earned at the College-Conservatory or certify individuals who held those degrees for teaching. (The state departments of education of Texas and Kentucky had at that time denied students credit toward certification for work done at the College-Conservatory.)

Accreditation in the North Central Association was only possible if the College-Conservatory became a part of an institution already a member of that organization. Willhide expressed the hope that the Bachelor of Fine Arts degrees might then be included in the College of Liberal Arts, and therefore become fully accredited.

The conclusion drawn by Dean Willhide was that independent schools of music without regional accreditation (North Central), and without substantial endowment would either ". . .succumb to the situation or else become local schools of Music of non-degree nature."

#### IV. OTHER CULTURAL ENDEAVORS

American Opera Auditions. Four years in planning, the American Opera Auditions, Inc. came into existence in 1957, with the help of a grant by Hulbert Taft, Jr., in the name of Radio Cincinnati, Inc. (a Taft enterprise, of which Taft was president). This non-profit organization

was organized to discover new young singers, through national competition, and to select, prepare and help launch them in operatic careers. So stated the first Brochure issued by the Board of Directors: Walter S. Schmidt, Chairman, President of College-Conservatory of Music of Cincinnati (co-operating agency); John L. Magro, President, Chairman, Cincinnati Summer Opera Association; Raymond J. Kunkel, Attorney; James M. E. Mixter, Treasurer; Eddy Brown, Artistic Co-ordinator, College-Conservatory of Music of Cincinnati: John J. Emery, President of Cincinnati Institute of Fine Arts; Julius Fleischmann, College-Conservatory of Music Trustee; Neil H. McElroy, President of Proctor and Gamble Company; Edward J. Schulte, Architect; Hulbert J. Taft, Jr., President, Radio Cincinnati, Inc.; and Philip Wyman, Vice-President, Baldwin Piano Company.

American Opera Auditions were allied with the Associazione Lirica e Concertistica Italiana of Milan, Sen. Conte dott. Giovanni Treccani Degli Alfieri, President; the Associazione Italiana Diffusione Educazione Musicale of Florence, On. Renato Cappugi, President; and with the College-Conservatory of Music of Cincinnati. Both of the Italian agencies were acting with the approval of the Presidenza del Consiglio dei Ministri, Direzione Generale dello Spettacolo in Rome.

Preliminaries for the first competition were held in New York, Chicago, San Francisco, Dallas, Baton Rouge and Cincinnati.

Semi-finalists were determined by panels of judges as result of two auditions (the first in August and the second sometime between October and December).<sup>35</sup> These winners met in Cincinnati for a two month training period under the direction of Giulio Confalonieri, of the Associazione Lirica e Concertistica Italiana of Milan, Italy.<sup>36</sup>

Semi-finalists numbered twenty-six, the first season (1957-58) and eight winners were selected by a panel of judges which included Arthur Judson of Columbia Artists, Peter Herman Adler, N.B.C. Opera Company; Mario Colombo, Milan, representing the Italian Ministry of Fine Arts; and John L. Magro, President of the American Opera Auditions. The eight winners selected the initial year were: Prudincija Bickus, soprano; Sara Rhodes Hageman, soprano; Gene Boucher, bass; Jean Deis, tenor; Guy Gardner, baritone; and Ronald Reitan, baritone. They were presented with the Cincinnati Symphony Orchestra under Thor Johnson on March 15, 1958, doing standard operatic works in concert form.

---

<sup>35</sup> Brochure: 1st Annual American Opera Auditions, 1957-58.

<sup>36</sup> Alumni Notes and News, College-Conservatory of Music of Cincinnati, Vol. III, No. 1, October 30, 1957

Between July 27 and August 17, the eight winners were heard in performances at the Teatro Nuovo in Milan, Italy. The program from this series of one act performances indicated that the three acts of "La Bohème," were presented July 31, August 3, and August 15 respectively, featuring Rosalia Maresca, Prudencia [sic] Bickus, Jean Dreis, Gene Boucher, and Guy Gardner; while Sara Hageman, Marjorie Smith, Ronald Reitan and Jean Dreis performed in the two acts of "La Tosca" on August 10 and 17.<sup>37</sup>

Present in Milan for these performances, representing the American Opera Auditions, was John L. Magro; and the College-Conservatory of Music, J. Laurence Willhide. An article carried in the August 22 edition of the Cincinnati Enquirer pictured the above persons, Maestro Confalonieri, Fausta Cleva (Metropolitan and Cincinnati Summer Opera conductor), as well as Alberto Zedda, who conducted "La Tosca" at the Teatro Nuovo. (Mr. Zedda came to the College-Conservatory as orchestra conductor in 1958 and assisted Mr. Confalonieri in training the contestants.)

Performances Under Alumni Association Sponsorship.

Madame Alice Ehlers, professor of music at the University of Southern California, and noted harpsichordist, was

---

<sup>37</sup>Milano Cronaca, August 12-13, 1958; and Program: Teatro Nuovo, Milan, Italy, July 27-August 17, 1958.

presented in two recitals, February 24th and 28th, 1957 by the College-Conservatory of Music Alumni Association. An authority on Music of the Baroque era, Mme. Ehlers also provided a workshop concerning that period for students of the College-Conservatory.<sup>38</sup>

In the January 30, 1960 edition of the Alumni Notes and News preliminary plans to sponsor a recital by the noted French organist André Marchal were revealed by Alumni President, Elizabeth M. Taylor.<sup>39</sup> The recital was subsequently scheduled for March 1, 1960, at Christ Episcopal Church, due to the limited seating of Concert Hall. Marchal, blind from birth, was organist at the Church of St. Eustache in Paris, and was to head the organ department of Fountainebleau upon his return to France. All proceeds from this performance went into a fund for the purchase of a new practice organ for the College-Conservatory.<sup>40</sup>

Jane Hobson, mezzo soprano, former Conservatory of Music student, was presented in Recital by the Alumni group

---

<sup>38</sup> Alumni Notes and News, College-Conservatory of Music of Cincinnati, Vol. II, No. 4, July 15, 1957.

<sup>39</sup> Dr. Taylor was elected President of the Alumni Association in June, 1958. Advisor of the Music Education Department, she held the B.M. degree in Voice and M.M. degree in Voice and Composition from the College of Music and B.S., M.Ed., and Ed.D degrees from the University of Cincinnati.

<sup>40</sup> Alumni Notes and News, College-Conservatory of Music of Cincinnati, Vol. V., No. 3, April 30, 1960

on March 7, 1961. Dean Laurence Willhide (a former classmate of Miss Hobson) accompanied the soloist at the piano. Proceeds from this concert were earmarked for the Alumni Loyalty Fund.<sup>41</sup>

Through contributions to its Loyalty Fund, the Alumni Association continued to sponsor publication of the Alumni Notes and News through the 1962 merger with the University of Cincinnati. The final issue, dated October 1962, carried letters of welcome from the President of the University of Cincinnati, Walter C. Langsam, as well as from the President and Vice-President of the Alumni Association of the University; directed to all College-Conservatory Alumni.

---

<sup>41</sup>Alumni Notes and News, College-Conservatory of Music of Cincinnati, Vol. VI., No. 2, January 20, 1961.

## CHAPTER V

### UNIVERSITY LOOMS AS LOGICAL HAVEN

The idea of becoming one with the University of Cincinnati had been expressed numerous times in the source material of this work. As early as 1902, Mrs. Fredrick Alms approached the College of Music with an offer of \$100,000 and a plan to affiliate with the University.<sup>1</sup> The plan was not pursued, as endowments were adequate at that time to warrant continued independent operation.

Even during negotiations for the 1955 merger the College-Conservatory was viewed by some as the logical step toward University acceptance. Board Minutes of the College of Music, dated September 22, 1954, also carried extensive discussion of possibilities of a University of Cincinnati, College of Music coupling. In response to questions in that regard, President Schmidt revealed that he had discussed the matter previously with Raymond Walters, then President of the University. Walters was quoted as having said, "if a dept. of music were to be installed, it would be with College and Conservatory, never with the College alone."

---

<sup>1</sup>Cincinnati Enquirer, September 6, 1902, p. 2.

Edward Schulte made a statement in those same Board Minutes which, viewed in retrospect, was almost prophetic. He said, "Would it be first a merger (with the Conservatory) . . . then taken over by U.C.? That is the only way to do it over the long pull."

This general feeling was echoed officially in item eleven, page two, of the Survey prepared by James M. E. Mixter of the Conservatory and Edward R. Schulte of the College, in January, 1955. It read: "to design the project [merger] in its entirety with a view to the eventual inclusion of the Amalgamated Music School as a unit among the colleges constitution the University of Cincinnati."

Initial Inquiry, Authorized April 2, 1959. As has already been stated, President Mixter and the Board of Trustees approached officials of the University to assess what degree of interest in a possible union might exist. By the October sixteenth meeting, Board Minutes indicated that committees had been appointed from both institutions, with the understanding that several meetings should be held prior to issuance of any public statement. Chairman of the University Committee was Judge M. Schohl, along with President Walter C. Langsam, and Dean Ralph C. Bursiek. (No other names were specifically noted in the Minutes.) Stanley G. McKie was Chairman of the Conservatory Committee, and

President Mixter was included, though they were the only members mentioned by name.<sup>2</sup>

Negotiations Span Two Year Period. Minutes of the Board of Trustees, January 27, 1960, disclosed the information that a visit to the University had been made, that investigations were being made, and President Mixter indicated "there was hope for news by the February meeting."

Sequence of the College-Conservatory Board Minutes was broken between January 27, and July 6, 1960; however the following comment was expressed by Mixter at that time: ". . . no news in negotiations 'across the way,' perhaps in six weeks."

Meanwhile, during the April fifth Board Meeting of the Cincinnati Institute of Fine Arts, the possibilities of a University take over of the College-Conservatory had already been discussed. At that time Institute Trustees authorized steps be taken to see if the court would authorize contribution of \$1,304,000 plus the cancellation of a \$100,000 debt owed by the College-Conservatory to the Institute; provided additional funds could be raised, and the

---

<sup>2</sup>"Minutes of the Executive Committee, Board of Trustees, College-Conservatory of Music of Cincinnati," October 16, 1959.

taking over effected. The above discussion was recorded in the Minutes of the June 15, 1961, C.I.F.A. Meeting, at which time these recommendations were drawn up: (1) that a definite understanding be reached with the University of Cincinnati as to the terms on which it would take over the College-Conservatory; and (2) that the Institute would specifically authorize the making of a gift to the University provided court approval was obtained.

At this point, Institute President Emery presented to the Trustees a letter from President Walter C. Langsam, of the University of Cincinnati (refer to Appendix C), setting forth the basis on which the University would take over the College-Conservatory.

After general discussion of the proposed gift and its effect on the Participating Fund of the Institute, John W. Warrington introduced and moved adoption of the resolution quoted below:

BE IT RESOLVED, that subject to the ratification of this action by the Members of the Institute and to the obtaining of court approval for the making of such a gift, the Cincinnati Institute of Fine Arts contribute to the University of Cincinnati from its unrestricted endowment funds a sum not to exceed \$1,264,000, and cancel all indebtedness owed by the College-Conservatory of Music to the Institute, aggregating \$140,000 in principal amount, and, in addition, turn over to the University of Cincinnati all funds and properties held by it belonging to or held for the benefit of the College-Conservatory of Music; provided that sufficient other funds can be raised, court approval obtained, and all other action necessary to be taken by the College-

Conservatory of Music and the University of Cincinnati accomplished so that the College-Conservatory of Music will become a distinct school of the University called the College-Conservatory of Music of the University of Cincinnati not later than August 31, 1962.

BE IT FURTHER RESOLVED, that the officers of the Institute be and hereby are authorized, on behalf of the Institute to take any and all action that in their opinion is necessary or desirable to carry out this resolution.

The motion to adopt this resolution was seconded by Frank Hamilton, and unanimously carried.<sup>3</sup>

At a Special Meeting of Voting Members of the Cincinnati Institute of Fine Arts, called for 1:30 p.m., on June fifteenth, the above resolution was ratified. There being insufficient time to properly notify members of this meeting, a Waiver of Notice Document had been drawn and was subsequently signed by all members, approving the resolution with their signatures. This Waiver of Notice was then attached to the Minutes of that meeting.<sup>4</sup>

Trustees of the College-Conservatory met on June 23, 1961, and President Mixter read the aforementioned letter from Walter C. Langsam. Following discussion of the plan, this resolution was introduced by Edward A. Hogan; seconded by Eugene J. Kramer, and carried unanimously:

---

<sup>3</sup>"Minutes of Board of Trustees," Cincinnati Institute of Fine Arts, June 15, 1961, pp. 5-8.

<sup>4</sup>"Minutes of Special Meeting of Voting Members," Cincinnati Institute of Fine Arts, June 15, 1961, pp. 1-2.

BE IT RESOLVED, that subject to the obtaining of court approval for the making of such a transfer, the College-Conservatory of Music transfer to the University of Cincinnati all of the assets of the College-Conservatory including all real estate and endowments, for the establishment of a distinct school of the University to be called the College-Conservatory of Music of the University of Cincinnati not later than August 31, 1962, provided that all other action necessary has been taken as set forth in the letter of President Walter Langsam dated June 7, 1961, a copy of which letter is attached hereto and made a part of this Resolution.

BE IT FURTHER RESOLVED, that the officers of the College-Conservatory of Music be and hereby are authorized on behalf of the College-Conservatory of Music to take any and all action that in their opinion is necessary and desirable to carry out the intent and effect of this Resolution.<sup>5</sup>

Minutes of a Special Meeting of Corporate Members of the College-Conservatory, called for July 13, 1961, show that the above resolution was duly ratified by that group.

Old Deeds Prompt Appendage. Provisions noted in old deeds of the College-Conservatory of Music properties led the Institute of Fine Arts to append the June 15, 1961 resolution; the completed resolution then being adopted by signature. Institute Minutes showed that this was accomplished on October 3, 1961 through consent of the Executive Committee "To Action Without A Meeting". Text of the final draft follows:

---

<sup>5</sup>"Minutes of the Board of Trustees," College-Conservatory of Music of Cincinnati, June 23, 1961.

WHEREAS, by reason of the provisions of the deeds from The Cincinnati Conservatory of Music Co. to Cincinnati Conservatory of Music, recorded in Deed Book 1563, page 25, Hamilton County, Ohio Records, and from Cincinnati Conservatory of Music to College-Conservatory of Music of Cincinnati, recorded in Deed Book 2923, page 100, Hamilton County, Ohio Records, and of a quitclaim, release and assignment from Wanda Baur Clifton and Chalmers D. Clifton, her husband, the Institute may become entitled to the net proceeds from the sale of certain real estate described in aforesaid conveyances and now owned and occupied by the College-Conservatory of Music of Cincinnati, if said real estate is sold pursuant to the provision set forth in the deed from The Cincinnati Conservatory of Music Co., to wit: "if at any time, a school of music is not maintained on the said premises hereby conveyed, the same premises shall be sold"; and

WHEREAS, in order to effect the transfer of the operations of the College-Conservatory of Music to the University of Cincinnati, it will be necessary to transfer to the University of Cincinnati title to said real estate free and clear of such interest as is held by the Institute; and

WHEREAS, it is deemed advisable to supplement the resolution adopted by the Trustees on June 15, 1961, to specifically authorize the release, assignment and transfer to the University of Cincinnati, provided the conditions set forth in the resolution of June 15, 1961, are met, of all interest the Institute has or may have in the real estate described in Deed Book 1563, page 25, Hamilton County, Ohio Records, or in the proceeds of sale of such real estate;

NOW, THEREFORE, BE IT RESOLVED, that subject to the obtaining of court approval for the making of such a transfer, and in addition to or supplemental to the action to be taken in accordance with the resolution adopted by the Trustees on June 15, 1961, the Cincinnati Institute of Fine Arts does release, assign, and transfer to the University of Cincinnati all interest that the Institute has in said real estate, or in the proceeds from the sale thereof; provided that all other action be undertaken in connection with the transfer of the operations of the College-Conservatory of Music of Cincinnati to the University of Cincinnati, as set

forth in the Trustees' resolution of June 15, 1961, is accomplished.

BE IT FURTHER RESOLVED, that the officers of the Institute be and hereby are authorized on behalf of the Institute to take any and all action that in their opinion is necessary or desirable to carry out this resolution.

"UC Conservatory Merger Revealed; Court to Decide."

So read the headline of an article by Eleanor Bell of the Cincinnati Post and Times-Star. Published August 2, 1961, it coincided with and made note of the filing of petitions by the Cincinnati Institute of Fine Arts for permission to transfer funds and property to the University of Cincinnati; and further spelled out some of the terms of the impending merger. Similar articles were carried by the Post and Times-Star on August third, the Cincinnati Enquirer on August third and sixth; and the complete official newspaper release was printed in the University of Cincinnati News on September eighteenth.

In addition to the newspaper release, the September 1961 Alumni News and Notes carried "An Open Letter to All Alumni of the College-Conservatory of Music," written by James M. E. Mixter, President of the Board of Trustees. In this letter Mixter spelled out some of the details of the merger and appealed for the assistance of the Alumni in raising the necessary \$1,000,000 ". . . to make this plan a reality." He stated that the fund-raising campaign

was to be "a quiet one" in order not to conflict with the other cultural and educational fund drives in Cincinnati. He suggested that Alumni might "send suggestions as to names of people, companies, foundations, etc., who might help in a substantial way." Mixter further noted that "all contributions, large and small [would] be gratefully received."

Court Approval Granted. In his "Annual Report to the Cincinnati Institute of Fine Arts," College-Conservatory President Mixter noted that Court approval for the transference by C.I.F.A. of funds and assets to the University of Cincinnati had been granted on October 19, 1961.<sup>6</sup>

New Dean to be Appointed; Dr. Willhide Resigns. "The Board has accepted Dr. Willhide's resignation with regret and with great appreciation for his contribution to the school since 1956." So read the published statement of College-Conservatory President Mixter regarding the resignation of Dean J. Laurence Willhide, effective as of August 31, 1962. He [Mixter] added, "When the merger is completed the university will assume full control. At

---

<sup>6</sup>"Minutes of the Board of Trustees, Cincinnati Institute of Fine Arts," October 20, 1961.

this time a new head of the music school will be appointed." The author of the above newspaper article, published in the Cincinnati Post and Times-Star, April 30, 1961, went on to say: "Other members of the music staff have been assured no changes will be made in personnel for at least a year after UC takes over."

Dean Shank Postpones Retirement, Agrees to Remain.

Marjora W. Shank had petitioned the Board of Trustees to relieve her of duties as Dean of Administration, but permit her to remain Registrar. Board Minutes of April 25, 1962 reveal that she was "to stay on as Registrar, through February and assemble records and transfer them to U.C. in good shape." However, Minutes of a Special Meeting of the Board, May 30, 1962 stated that Mrs. Shank had agreed to stay on as Dean of Administration.

Only a few days later, Mrs. Shank was awarded, "on behalf of the Faculty, the Students and the Alumni of the College-Conservatory of Music of Cincinnati," the honorary degree, Doctor of Laws, at Commencement Exercises, June 8, 1962. The Citation for the degree, delivered by Laurence Willhide, indicated Marjora Whistler Shank had received the B.A. degree in 1923, from Otterbein College. She held posts including Executive Secretary, Teachers College; and Assistant Dean of Women at the University of Cincinnati,

from 1927 to 1947. From 1947 through August of 1955, she was Dean of Women and Registrar at the College of Music.<sup>7</sup> Marjora Shank served as Assistant to the Administrator and Registrar of the College-Conservatory until January of 1957, when she was appointed Acting Administrator; and she had been Dean of Administration since October of 1957.

Fund Total Climbs, Goal in Sight. By June 19, 1962, approximately \$800,000 had been secured through the fund-raising campaign, plus the definite assurance of an additional pledge (from an individual who desired to remain anonymous), of \$370,000. Minutes of the Institute of Fine Arts Trustees for that date carried discussion regarding the advisability of authorizing transfer of the court approved contribution as soon as the assured pledge of \$370,000 was received. President Emery stated that he felt the maximum amount, \$1,264,000 should be contributed by the Institute in order to "make up the decrease in the value of securities of the College-Conservatory, and to provide some margin of safety for the University on pledges that had been received during the campaign." Upon the motion of

---

<sup>7</sup>In private life Marjora W. Shank is the wife of Spencer Shank, Dean Emeritus of Special Services, University of Cincinnati. The Shanks both retired in June, 1963. (Greenville [Ohio] Advocate, July 10, 1963, p. 1.

John R. Bullock, and seconded by William S. Rowe, the following resolution was unanimously adopted:

BE IT RESOLVED, that if and when a pledge for an additional \$370,000 to the campaign is received and the University of Cincinnati is ready to accept the transfer of assets of the College-Conservatory of Music and to make it a separate college of the University, all in accordance with the provisions of the letter of June 7, 1961, from President Walter C. Langsam, of the University of Cincinnati, to Mr. John J. Emery, as President of the Cincinnati Institute of Fine Arts. The President, the Secretary, or the Treasurer of the Institute, be and hereby is authorized:

1. To cancel all indebtedness owed to the Cincinnati Institute of Fine Arts by the College-Conservatory of Music;

2. To join with the College-Conservatory of Music in transferring or otherwise to transfer to the University of Cincinnati all properties and assets of the College-Conservatory of Music, in which the Cincinnati Institute of Fine Arts has a fixed or contingent interests in real estate or in funds derived from the sale thereof, securities and cash representing the value of the College-Conservatory of Music's ownership of participating interests in funds of the Cincinnati Institute of Fine Arts, and any other assets of the College-Conservatory of Music in which the Cincinnati Institute of Fine Arts has a fixed or contingent interest;

3. To take any and all other action that may, in his or their opinion, be necessary or desirable to carry out this resolution and to effect the merger of the College-Conservatory of Music into the University of Cincinnati in general accordance with the provisions of the letter from President Walter C. Langsam, of the University, to Mr. John J. Emery, as President of the Institute, dated June 7, 1961 and as approved and authorized by this Board and the Members of the Institute on June 15, 1961, and approved by the Common Pleas Court of Hamilton County, Ohio, in cases No. A-184003 and No. A-184004 on the docket of said Court.

Although no available Minutes indicate the receipt of the \$370,000 pledge in question, the date of its receipt can

be approximated with some degree of accuracy. According to the above resolution by the Institute of Fine Arts, receipt of the \$370,000 was a major factor in the initiation of the final transaction.

On July 17, 1962, Minutes of the Institute of Fine Arts record the withdrawal of securities from a deposit box in the Union Trust Co., to be delivered to the Safekeeping Department of the First National Bank of Cincinnati, for the University of Cincinnati. This transaction was annotated: College-Conservatory of Music. Pertinent figures from the Investment Portfolio of the Institute, dated August 31, 1962, carried the notation of cash payment as "Balance of pledge to the University of Cincinnati," making a final total of \$1,406,370.

All Phases of Merger Completed. The July 31, 1962 edition of the Cincinnati Post and Times-Star carried the above information, also noting that the College-Conservatory of Music would officially become the fourteenth College of the University on the following day. Also in the article was the announcement that "Mrs. Marjora W. Shank, Dean of Administration, would act as Dean in charge during the early months of the transition period." (Jack M. Watson was subsequently appointed Dean of the College-Conservatory, effective June 1, 1963.)

The following paragraph was taken from the January, 1961 issue of Opus No. 1 (Official Journal, Cincinnati Musician's Union); however the thoughts expressed should effectively bring this study to a close without further comment:

The merger of the College of Music and the Cincinnati Conservatory of Music in 1955 did not result in the strengthening of music and music education in Cincinnati as everyone had hoped. Perhaps this merger with U.C. will mark the beginning of a real renaissance in the musical life of our community.

## BIBLIOGRAPHY

## BIBLIOGRAPHY

## A. BOOKS

- Campbell, William G., Form and Style in Thesis Writing.  
Cambridge, Massachusetts: Riverside Press, 1954.
- Good, Carter V., Introduction to Educational Research.  
New York: Appleton-Century-Crofts, Inc., 1959.
- Mize, J. T. H. (ed.). The International Who is Who in Music.  
Chicago: Who is Who in Music, Inc. Ltd., 1951.
- Pratt, et al. Grove's Dictionary of Music and Musicians,  
Vol. VI. New York: Macmillan Company, 1935.
- Roget, Peter M., College Thesaurus. New York: The New  
American Library, 1962.
- Slonimsky, Nicolas (ed.). Baker's Biographical Dictionary  
of Musicians. New York: G. Schirmer, 1958.
- \_\_\_\_\_. Supplement, 1965.
- Turabian, Kate L., A Manual for Writers of Term Papers,  
Theses, and Dissertations. Chicago and London:  
University of Chicago Press, 1955.
- United States Department of Health, Education and Welfare,  
Office of Education. Fall Enrollment in Higher Educa-  
tional Institutions, Circular 419. Washington:  
Government Printing Office, 1954.
- \_\_\_\_\_. Circular 460, 1955.
- \_\_\_\_\_. Circular 496, 1956.
- \_\_\_\_\_. Circular 518, 1957.
- United States Department of Health, Education and Welfare,  
Opening (Fall) Enrollment in Higher Education, Insti-  
tutional Data, Circular 544. Washington: Government  
Printing Office, 1958.
- \_\_\_\_\_. Circular 606, 1959.

\_\_\_\_\_. Circular 637, 1960.

\_\_\_\_\_. Circular 678, 1961.

Walsh, J. Martin and Anna Kathleen, Plain English Handbook, Fifth Revised Edition. Cincinnati: McCormick-Mathers Publishing Company, 1966.

Watanabe, Ruth T., Introduction to Music Research. Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1967.

Webster, et al. Webster's New World Dictionary. Cleveland and New York: World Publishing Company, 1957.

Webster, et al. Webster's New Twentieth Century Dictionary. Cleveland and New York: World Publishing Company, 1968

#### B. PERIODICALS

Alumni Newsbulletin. Cincinnati Conservatory of Music Alumni Association, Cincinnati: 1950-1955.

Alumni Notes and News. College-Conservatory of Music of Cincinnati Alumni Association, Cincinnati: 1955-1962.

Alumni Notes and News. College-Conservatory of Music of the University of Cincinnati, Vol. VII, No. 3, Cincinnati: October 1962.

Cincinnati Progress, City of Cincinnati, Vol. 10, No. 3, Midsummer Edition, May, June, July, 1963.

Frey, Eugene (ed.). Opus No. 1, Official Journal of the Cincinnati Musicians Union, Volume III, No. 1, "College-Conservatory of Music Applies for Government Subsidy," January, 1962.

Musical America, New York: Musical America Corporation.

Musical Courier, New York: Gainsburg-Shack, Inc.

Wright, Alan (ed.). Cincinnati Alumnus, Vol. 37, No. 3, "The Sound of Music," February, 1963.

## C. NEWSPAPERS

Cincinnati Enquirer, September 6, 1902; September, 1940-August, 1961.

Cincinnati Post, May, 1945-December, 1956.

Cincinnati Post and Times-Star, August 3, 1961.

Cincinnati Times-Star, July, 1951-September, 1956.

The Clifton Opinion, Cincinnati, Ohio, August 23, 1951.

Greenville (Ohio) Advocate, July 10, 1963, p. 1., "Deans Retirement to be Busy."

University of Cincinnati News, April 16, 1961.

## D. UNPUBLISHED MATERIALS

Baur, Bertha, (unpublished) Contract, Cincinnati Conservatory of Music Company. Cincinnati: 1924.

Naylor, William S., Study for a Five Year Plan (unpublished); Cincinnati: October, 1952.

Lewis, John. "Origin and Development of the Cincinnati Conservatory of Music." (unpublished Doctoral dissertation, University of Cincinnati, 1943).

Orlando, V. A., "Origin and Development of the College of Music of Cincinnati." (unpublished Doctoral dissertation, University of Cincinnati, 1946).

Riley, James. "The Mechanics of Thesis Writing." (unpublished Manual), Cincinnati.

## E. INSTITUTIONAL PUBLICATIONS

Bulletins of the College-Conservatory of Music of Cincinnati, 1958-1961.

Bulletins: University of Cincinnati, College-Conservatory of Music, 1963-1965.

Catalogues of the College of Music of Cincinnati, 1945-1956.

Commencement Exercises (Eighty-eighth), Cincinnati Conservatory of Music. Cincinnati: June 2, 1955.

Commencement Exercises, College-Conservatory of Music of Cincinnati. Cincinnati: June 7, 1956; June 6, 1957; June 6, 1958; June 5, 1959; June 3, 1960; June 9, 1961; June 8, 1962.

Diamond Jubilee History 1878-1953, College of Music of Cincinnati. Cincinnati: 1953.

Summer Commencement Exercises, College-Conservatory of Music of Cincinnati. Cincinnati: July 28, 1956; July 27, 1957; July 25, 1958; July 25, 1959; July 23, 1960; July 22, 1961; July 21, 1962.

#### F. MINUTES

Minutes: Cincinnati Institute of Fine Arts; Executive Committee, Board of Trustees, Voting Members. (1954-1962).

Minutes: College-Conservatory of Music of Cincinnati; Executive Committee, Board of Trustees, Corporate Members. (1955-1962).

Minutes: College of Music of Cincinnati; Executive Committee, Board of Trustees, Stockholders. (1952-1955).

#### G. REPORTS, STUDIES AND SURVEYS

Report to the Board of Trustees, College-Conservatory of Music, "Preliminary proposal for a physical plant. . ." Marjora W. Shank and J. Laurence Willhide, May 23, 1958.

"Preliminary Study of Enrollment and Faculty Distribution for a Proposed School of Music on the University of Cincinnati Campus." J. Laurence Willhide, December 3, 1959.

"Certain Considerations with Regard to the Operation of the College-Conservatory of Music as an Independent School of Music." J. Laurence Willhide, February 26, 1960.

Reports of the Dean to Educational Committee, Executive Committee, Board of Trustees, Corporate Members; College-Conservatory of Music of Cincinnati, 1956-1962.

Report of Joint-Committee: "Survey of Facilities, Administrations, Faculties and Enrollments of the Cincinnati Conservatory of Music and the College of Music," Edward J. Schulte and James M. E. Mixter, January, 1955.

#### H. PERSONAL INTERVIEWS, LETTERS AND WRITTEN STATEMENTS

Interviews with Patrons, Trustees, Faculty, Staff, and Alumni of the College of Music, Cincinnati Conservatory of Music, and the College-Conservatory of Music.

Smith, Fred. Written Statement. May 27, 1964.

Sechler, Mary Ellen. "Letter to author concerning events of December, 1956." April 23, 1964.

Ferguson, Charlotte (Secretary, Ralph Corbett). "Letter to author enclosing details of Artist Series, 1956-1963, including profit and loss figures." May, 1963.

Clifton, Chalmers. "Letters to author regarding 1955 and 1962 Mergers." April 18, 1964 and April 20, 1964.

Clifton, Chalmers. "Letter to J. Laurence Willhide concerning 1962 Merger." April 11, 1961.

#### I. BROCHURES, PAMPHLETS AND PROGRAMS

Brochure: "College Conservatory of Music of Cincinnati, 1955."

Brochure: "The Charlotte R. Schmidlapp Fund." Fifth Third Union Trust Company of Cincinnati, Cincinnati: February, 1947. [Considered by some a Book.]

Brochure: "The College-Conservatory of Music Projects  
a Merger with the University of Cincinnati," 1961.

Pamphlet: "1957-1958, First Annual American Opera  
Auditions," Cincinnati.

Pamphlet: "1958-59, Second Annual American Opera  
Auditions," Cincinnati.

#### J. YEARBOOKS

Curto, Carolyn (ed.). A Tempo 1952, Cincinnati Conserva-  
tory of Music, Cincinnati: 1952.

Halleman, Judy (ed.). 1954 By-Lion, College of Music of  
Cincinnati, Cincinnati: 1954.

Halleman, Judy (ed.). Reflection 1955, College of Music  
of Cincinnati, Cincinnati: 1955.

Hemmer, Eugene (ed.). Theme and Variations, 1949, College  
of Music of Cincinnati, Cincinnati: 1949.

Mraz, Lawrence A. (ed.). 1952 Symphonal, College of Music  
of Cincinnati, Cincinnati, 1952.

Smith, Ray (ed.). A Tempo '50, Cincinnati Conservatory of  
Music, Cincinnati: 1950.

## APPENDIXES

APPENDIX A

ENROLLMENT STATISTICS

COLLEGE-CONSERVATORY OF MUSIC  
OF CINCINNATI

TABLE I  
 FALL ENROLLMENT STATISTICS  
 (INCLUDING FIRST-TIME STUDENTS)

Fall Term	Opening Enrollment			First-time Students		
	Total	Men	Women	Total	Men	Women
1955	513	313	200	141	86	55
1956	508	322	186	154	107	47
1957	697	421	276	163	90	73
1958	548	321	227	125	68	57
1959	466	269	197	131	75	56
1960	478	275	203	155	95	60
1961	500	279	221	143	78	65
1962*						

\*Official figures not available.

APPENDIX B

COMMENCEMENT STATISTICS

COLLEGE-CONSERVATORY OF MUSIC  
OF CINCINNATI

TABLE I

## CERTIFICATES AND DIPLOMAS

School Year	Certificates			Piano Technology			Diplomas		
	June	July	Year's Total	June	July	Year's Total	June	July	Year's Total
1955-56	34	2	36	5		5	11	1	12
1956-57	26	4	30				2	1	3
1957-58	39	4	43						
1958-59	46		46				1*		1
1959-60	14		14						
1960-61	18		18						
1961-62	14	1	15						

\*This figure is used to indicate a Post-Graduate Diploma in Radio-Television Education.

TABLE II

## UNDERGRADUATE DEGREES

School Year	Bachelor of Music			Bachelor of Fine Arts, Radio-TV Education			Bachelor of Science, Educ. (Music major)		
	June	July	Year's Total	June	July	Year's Total	June	July	Year's Total
1955-56	36	3	39	13	1	14	19		19
1956-57	30	8	38	11		11	13		13
1957-58	29	4	33	24			17		17
1958-59	18	2	20	25	2	27	22		22
1959-60	21	2	23	19		19	13	(1*)	13
1960-61	33	1	34	21	2	23	18		18
1961-62	17	2	19	14		14	24		24

\*This figure is used to indicate a Bachelor of Arts degree, with a Music major.

TABLE III

## GRADUATE DEGREES

School Year	Master of Music			Master of Education, Communication Arts		
	June	July	Year's Total	June	July	Year's Total
1955-56	37	5	42	2		2
1956-57	15	4	19	3		3
1957-58	9	8	17	4		
1958-59	8	8	16			
1959-60	6	5	11			
1960-61	4	6	10			
1961-62	10	10	20			

TABLE IV  
COMMENCEMENT TOTALS  
(OF ALL CATEGORIES)

School Year	Certificates and Diplomas	Undergraduate Degrees	Graduate Degrees	Yearly Total
1955-56	53	72	44	169
1956-57	33	62	22	117
1957-58	43	74	21	138
1958-59	47	69	16	132
1959-60	14	56	11	81
1960-61	18	75	10	103
1961-62	15	57	20	92
7 Year Total	223	465	144	832

TABLE V

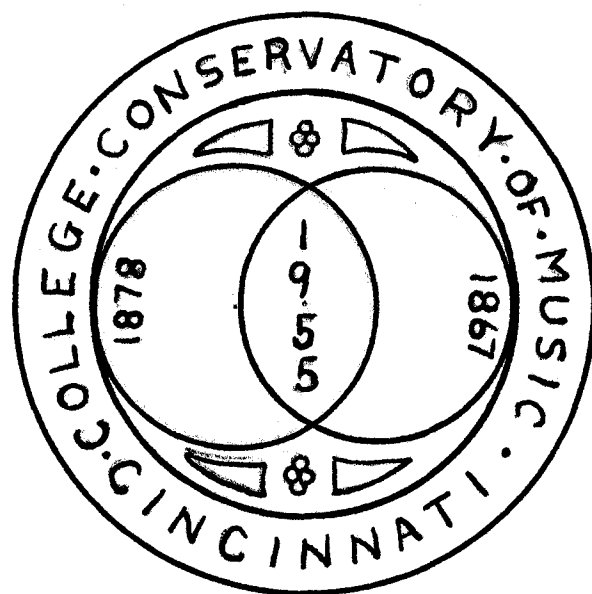
HONORARY DEGREES  
(IN ORDER CONFERRED)

School Year	Name of Recipient	Honorary Degree
1955-56	Helene V.B. Wurlitzer	Doctor of Letters
	Walter C. Beckjord	Doctor of Letters
	Julius Fleischmann	Doctor of Letters
1956-57	John Brownlee	Doctor of Music
1957-58	Philip Rhys Adams	Doctor of Letters
	Jack McLaurin Watson	Doctor of Music
1958-59	Alice Ehlers	Doctor of Laws
	Louis A. Pechstein, Sr.	Doctor of Letters
	Max Rudolf	Doctor of Music
	Philip Wyman	Doctor of Humane Letters
1959-60	Eileen Farrell	Doctor of Music
	Dr. Albert B. Sabin	Doctor of the Humanities
1960-61	Helen M. Thompson	Doctor of Letters
	Bertha E. Krehbiel	Doctor of the Humanities
	Vittorio Giannini	Doctor of Music
1961-62	Stanley G. McKie	Doctor of Laws
	Clarence R. Reeves	Doctor of Laws
	Marjora Whistler Shank	Doctor of Laws
	Paul Ulanowsky	Doctor of Music

APPENDIX C

OFFICIAL SEAL

COLLEGE-CONSERVATORY OF MUSIC  
OF CINCINNATI



APPENDIX D  
ADDITIONAL DATA  
PERTINENT TO THE STUDY

LETTER STATING CONDITIONS OF TRANSFER,  
COLLEGE-CONSERVATORY OF UNIVERSITY OF CINCINNATI

University of Cincinnati

June 7, 1961

Mr. John J. Emery, President  
Cincinnati Institute of Fine Arts  
Cincinnati, Ohio

Dear Mr. Emery:

In identical letters to you and Mr. James M.E. Mixter, I should herewith like to state the conditions for a transfer of the College-Conservatory of Music to the Board of Directors of the University of Cincinnati -- as discussed among representatives of the University, the College-Conservatory, and the Cincinnati Institute of Fine Arts.

1. If a transfer is to be effected, every effort should be made to complete arrangements by August 31, 1962.

2. In the event of transfer, the College-Conservatory of Music would be a distinct school of the University called the College-Conservatory of Music of the University of Cincinnati.

3. Students of the College-Conservatory who are degree candidates at the time of transfer would be permitted to complete their programs under the rules in effect at the time of their admission to the College-Conservatory.

4. In the event of transfer, the Board of Directors of the University of Cincinnati would have to have full authority to undertake any administrative, fiscal, or academic reorganization of or change in the College-Conservatory, to make any revision of student requirements or regulations, and to exercise over the College-Conservatory all the rights, powers, and responsibilities which it exercises with respect to the other colleges and schools of the university.

5. The financial conditions listed below, which are basic to a transfer, remain in effect only until August 31, 1962.

6. To accept and operate the College-Conservatory as a school of the University, the Board of Directors of the University of Cincinnati would require, at the time of transfer, from the College-Conservatory or from other sources willing and able to assist the College-Conservatory in the transfer, net assets and resources totalling at least \$3,500,000, this minimum requirement having been arrived at as follows:

Mr. Emery

-2-

June 7, 1961

New Music Building	c.	\$	1,500,000
Endowment Fund	c.		<u>2,000,000</u>
	c.	\$	<u>3,500,000</u>

7. It is understood that the current net assets of the College-Conservatory, and the balance to be provided to reach the required \$3,500,000, are approximately as follows:

Real Estate		\$	660,000
Campus	\$	600,000	
Downtown		60,000	
Less debt to 5/3 Bank		<u>34,422</u>	\$ 625,578
Market value of participating units in C.I.F.A. as of 4/30/61			168,613
Stocks and bonds owned by College-Conservatory according to audit of 6/31/60 at market value of 6/2/61			224,066
In prospect as a bequest			196,000
Market value of proposed donation of securities by C.I.F.A.			1,264,000
Cancellation of \$40,000 Conservatory note held by C.I.F.A.			<u>0</u>
Net assets		\$	2,478,257
Balance to be provided			<u>1,021,743</u>
Total		\$	<u>3,500,000</u>

8. It is understood that any increase or decrease in value of any item under 7 above at the time of transfer may be compensated for by a corresponding decrease or increase, respectively, in any other item under 7 above, or in the "balance to be provided." For example, any change in the size of the debt to the 5/3 Bank, or any change in the value of stocks held, would result in corresponding changes in the "balance to be provided."

With all best wishes, and with appreciation of your interest, I am

Cordially yours,

Original Signed By  
Walter C. Langsam

WCL:rl