

1917

Old School Catalog 1917-18, The Music Department

Valparaiso University

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Music Cat
1917-18

History

**ARCHIVES
VALPARAISO UNIVERSITY**

FACULTY

HENRY B. BROWN, A. M., President of the University.
OLIVER P. KINSEY, A. M., Vice-President of the University.
JOSEPHINE GILMORE, Ph. B., Registrar of the Conservatory.

PIANO

EDMUND W. CHAFFEE
C. FREDRIC OHLENMACHER
CLARENCE LOOMIS
MABEL SPOONER-SCHULDT

VOICE

ORLEE E. WEAVER
HELEN AXE BROWN-STEPHENS
HUGH R. ROBERTS

Violin, Viola, Violoncello

GUSTAV STEPHAN

Harmony, Counterpoint, Composition, Musical Analysis and Progressive Series

EDMUND W. CHAFFEE



HENRY B. BROWN
President of the University

History of Music, Appreciation of Music

Sight Reading and Public School Music

ORLEE E. WEAVER

HUGH R. ROBERTS

Orchestration and Instrumentation

GUSTAV STEPHAN

Guitar, Mandolin, Banjo

MRS. J. E. ROESSLER

University Chorus

ORLEE E. WEAVER

Chapel Choir

HUGH R. ROBERTS

University Orchestra

GUSTAV STEPHAN

German

JOHN E. ROESSLER

French

GERTRUDE E. ABY

Italian



OLIVER P. KINSEY
Vice-President of the University

CALENDAR

FALL QUARTER

Will open September 18, 1917, and will continue twelve weeks.

WINTER QUARTER

Will open December 11, 1917, and will continue twelve weeks.

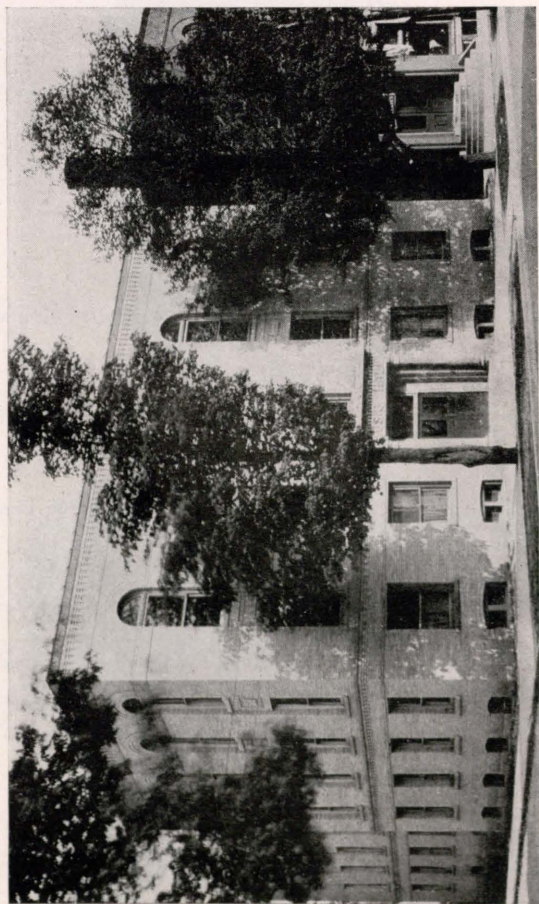
SPRING QUARTER

Will open March 5, 1918, and will continue twelve weeks.

SUMMER QUARTER

Will open May 28, 1918, and will continue twelve weeks.

While there are these special times for entering, yet admission to the Conservatory is permitted at any time.



CONSERVATORY OF MUSIC

THE UNIVERSITY

Valparaiso University was founded September 16, 1873. The founders realizing that the great majority of young people are prevented from attending higher institutions of learning on account of the enormous expense, and in many cases on account of the impractical courses of study and the unreasonable length of time required to secure even an ordinary education, resolved to establish an Institution where rich and poor would have an equal chance; where *work*, not *wealth*, would be the standard; in fact, where all would have the opportunity of obtaining a thorough practical education at an expense within the reach of those having the most modest means.

Since its inception the University has grown steadily. From an enrollment of thirty-five students the attendance has increased until the school year 1916-1917 found more than five thousand different students regularly enrolled. From three instructors the Faculty has been increased until it now numbers two hundred eighteen members. From a part of the Old College Building, the equipment has been developed to eleven large school buildings, including laboratories that permit six hundred different students to work at one time.

These facts are conclusive evidence of the high merit of the Institution. Steady growth and unparalleled prosperity could not continue for nearly half a century unless the work offered and the equipment furnished were such as to satisfy the real needs of the average student.

Location—The University is located at Valparaiso, a prosperous city in Northern Indiana, fourteen miles from the southern shore of Lake Michigan. The city has a population of nearly ten thousand people. It has well paved streets, cement walks, a complete sewage system, both gas and electric lighting plants, inter-urban street car service, and a water supply doubly safeguarded by an expensive filter plant. Three beautiful city schools. Eight churches are located within the city limits.

Valparaiso is reached by three railways, the Pennsylvania, the Grand Trunk and the Nickel Plate.



JOSEPHINE GILMORE
Registrar of the Conservatory

THE CONSERVATORY

The Conservatory of Music, a department of Valparaiso University, was founded in 1874. From the beginning its aim has been to provide all the advantages of the best conservatories of music at an expense that could be afforded by all.

That the Conservatory fills the need of those who desire a thorough musical education at a minimum expense is indicated by the fact that each succeeding year finds an increased number of students registered in the Department.

The Conservatory is located so near Chicago that it must compete with the best work done there, so that students here have every advantage that they could possibly have in the city and at an expense not one-fifth as great.

Music Hall, a beautiful structure, is devoted exclusively to the uses of the Conservatory. The building contains fifty-one practice rooms, each containing a new piano. The Kimball piano, the same as found in most of the leading Conservatories, is used exclusively here. This permits each student to have a private practice room certain hours each day. In addition to these practice rooms there are ten large studios and special rooms for Harmony. For recitals, ensemble work, etc., there is a Recital Hall thoroughly furnished and seating approximately three hundred people. For completeness in arrangement and equipment no other Conservatory of Music, even in our largest cities, surpasses it.

It has been the constant aim of the University to offer the best advantages in all departments. In this the Conservatory, of course, shares. Its faculty, it is believed, is of the highest order. Not only are the members teachers, but each has gained an enviable reputation as a specialist in his particular work. All have been pupils of the most noted masters. The faculty feels a responsibility for each student, and the result of this individual interest has been a remarkable growth in the lives of the students, for which the faculty feels justly proud.

The advantages to be found in a Conservatory of Music which is a regular department of a University can hardly be over estimated. Students here have the opportunity of taking such work, as may be desired, in the literary department of the University at no additional expense.

SCHOOL OF MUSIC



C. FREDRIC OHLENMACHER



EDMUND W. CHAFFEE

Admission—There are no entrance requirements to the Conservatory of Music, except for those seeking the degree of Bachelor of Music, for those working for the Teacher's Certificate, or for those working for the diploma in Public School Music. For these a high school education or equivalent attainment is required for admission to the Conservatory. It is believed this arrangement meets the needs of all who desire a musical education, whether for cultural purposes only or for a more exhaustive and technical study of music.

Courses Offered and Degrees Conferred—Five regular courses of study are offered. These are, Preparatory, Teacher's Certificate, Graduate, Post-Graduate and Public School Music. In addition to these special courses in Music and Expression and Music and Art are offered which are especially attractive to those who desire a combination of work.

A certificate is granted upon the completion of the Teacher's Certificate Course, a diploma is granted upon the completion of the Graduate Course, a gold medal is granted upon the completion of the Gold Medal Course and a diploma is granted upon the completion of the Public School Music Course.

Lectures and Recitals—Lectures and recitals by the faculty or prominent musicians are given each quarter. Attendance at these is required of all regular music students. Public recitals by pupils of the Conservatory are given each month. Each member of the faculty gives a private recital for his pupils every other week. Attendance at these private recitals is required.

Plan of Instruction—To lay down in detail the exact studies to be pursued each term in the completion of any course in music would be impracticable because the individual needs of each pupil would not be best served by such a plan. There is such a wide range of excellent material which may be selected according to the individual needs of each pupil, that a progressive teacher would be hampered by a strictly detailed course for all pupils. However it is necessary that a degree of uniformity in each course be adhered to. There are points to be attained in each course which may be outlined in a general way, much to the advantage of the pupil and teacher alike.

The Preparatory Course in Piano, Voice, or Violin requires from one to three years, depending entirely upon the musical ability and previous musical attainments of the pupil. If the pupil comes with a faulty technique, or no technique at all, it requires



GUSTAV STEPHAN



ORLEE E. WEAVER

patient and conscientious work on the part of both the pupil and the teacher to build up a technique adequate to the demands of the Preparatory Course.

OUTLINE OF COURSES

Department of Piano

The study of the piano is one of the educative factors which during the last few years has made wonderful progress from a pedagogical standpoint. It is the aim of this Conservatory to employ teachers who keep in touch with the best methods of presenting the subject both from a technical and interpretative point of view.

Pupils are given the most careful attention in laying the right foundation for successful piano study. The works of the standard classical composers comprise the basis of our piano study. The works of the modern school of composers are by no means neglected.

Pupils are encouraged to play in weekly recitals as soon as they are sufficiently grounded in the primary requirements of touch, phrasing and conception.

Progressive Series of Piano Lessons—In addition to its regular courses in Pianoforte, the Conservatory offers two courses in the Progressive Series of Piano Lessons. They are, the High School Course, which covers the elementary and intermediate grades; and a College, or University Course, which includes the advanced and final grades. These courses are elective and may be taken in place of the regular courses if desired. Those who are not working for a degree in music may have high school or college credit in the Academic Department of the University for work done in the Progressive Series.

Preparatory Work—In the beginning of Piano study, books of instruction are selected according to the individual needs of each pupil supplemented by the selection of etudes, and pieces from the following composers: Clementi, Kuhlau, Loeschhorn, Gurliitt, Kulak, Schumann, Grieg, Biehl, Berens, Krause, Reinecke, Heller, and others.

Advanced Work—In the advanced work technical exercises by Germer, Godowsky, Schwahn, Aloys, Schmitt, Pischna, Tausig, and Loeschhorn are studied together with etudes and pieces from Clementi, Czerny, Chopin, Schumann, Cramer, Moszkowski, Grieg, Bendel, Brahms, Godard, Field, Kirchner, Chaminade, Poldini and MacDowell.

SCHOOL OF MUSIC



MABEL SPOONER-SCHULDT



HUGH R. ROBERTS

PREPARATORY COURSE

Piano, 2 lessons per week, 1 to 3 years.

Harmony, 2 lessons per week, 48 weeks.

Choir and Chorus practice, 48 weeks.

One elective study each term of twelve weeks.

Practice, 3 to 4 hours daily.

Appearance on program and attendance at all recitals.

TEACHER'S CERTIFICATE COURSE

One year in addition to Preparatory Course

Piano, 2 lessons per week.

Harmony, 2 lessons per week, 48 weeks.

Counterpoint, 2 lessons per week, 24 weeks.

Harmonic Analysis, 12 weeks.

Composition, 1 lesson per week, 24 weeks.

Choir and Chorus practice, 48 weeks.

One elective study each term of twelve weeks.

Debating, 18 weeks.

History of music, 2 lessons per week, 24 weeks.

Appreciation of music, 2 lessons per week, 24 weeks.

Practice, 3 to 4 hours daily.

Appearance on program and attendance at all recitals.

GRADUATE COURSE

One year in addition to Teacher's Certificate Course

Piano, 2 lessons per week.

Harmony, 2 lessons per week, 48 weeks.

Counterpoint, 2 lessons per week, 24 weeks.

Composition, 1 lesson per week, 24 weeks.

History of music, 2 lessons per week, 24 weeks.

Appreciation of music, 2 lessons per week, 24 weeks.

Choir and Chorus practice, 48 weeks.

One elective study each term of twelve weeks.

Practice, 3 to 4 hours daily.

Appearance on program and attendance at all recitals.

GOLD MEDAL COURSE

One year in addition to Graduate Course

Piano, 2 lessons per week.

Chorus work the entire year.

Composition.

One elective study each term of twelve weeks.

SCHOOL OF MUSIC



CLARENCE LOOMIS



HELEN BROWN-STEPHENS

Debating, 18 weeks.

Practice, 3 to 4 hours daily.

Appearance on program and attendance at all recitals.

Department of Voice

Voice training is given especial prominence and attention in this Conservatory, particular care being taken to develop pure vowel sounds, and rich resonant tones on the basis of the best Italian methods.

While the peculiarities of the individual voice are always considered, the work is adapted accordingly.

The Course of Study is broad and comprehensive, giving every possible aid to the rapid and natural strengthening of the organs without forcing, and to the awaking of an artistic sense and poetic feeling in the expression of musical ideas. It comprises the following:

Voice training, implying principles of breathing as applied to tone production, and art of vocalization; voice placing; resonance, attack, and development of tone; blending of registers; sustained tones extending the compass above and below; pronunciation, the study of vowels and consonants with a view to distinct articulation without injuring the purity of tone or destroying the melody.

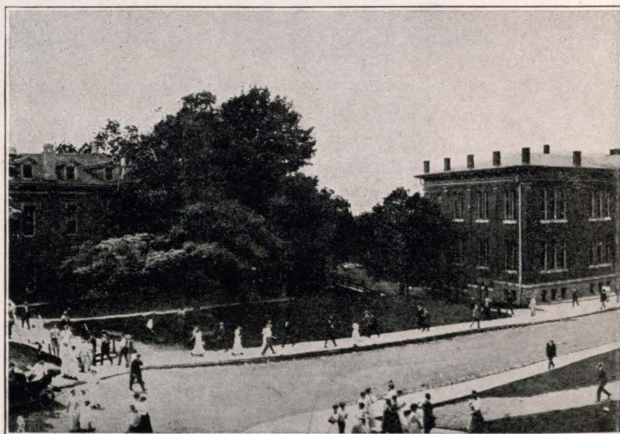
Candidates for graduation in this department are required to pursue a course of theoretical study, perfect themselves in sight-reading and in all the essentials and practical details of the Art.

Preparatory Work—In the beginning of voice study, exercises by the teacher to meet the requirements of the individual together with vocalises and studies by Panseron, Vaccia, Randegger, Concone, Marchesi, Sieber, Aprile, Lutgen, Spicker, Root, Abt, and others are taken up.

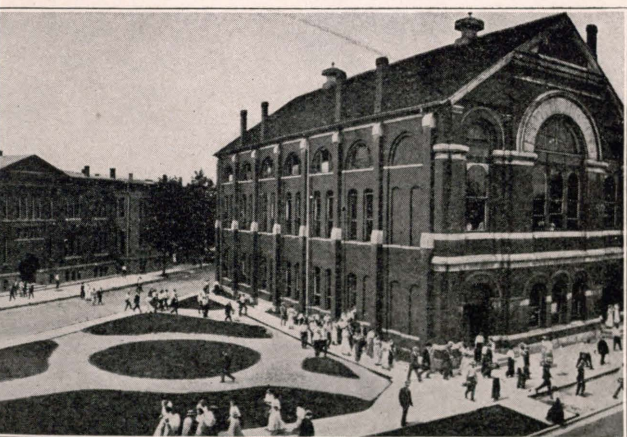
Songs of medium difficulty by MacDowell, Chadwick, Grieg, Jensen, Sullivan, Cowan, Mendelssohn, Abt, Tosti, Parker, Devoken and others are studied.

Advanced Work—The advanced work consists of tone production continued with more advanced vocalises by Concone, Lablache, Panofka, Savinelli, Lamperti, Delle Sedi, Marchesi, Spicker, Garcia, Nava and others.

Songs by the best Italian, French, German and English writers are studied. A study is made of the recitative and aria from the operas of Mozart, Gluck, Donizette, Rossini, Verdi, Gounod, Messenet, Von Weber, Wagner and others, also the oratorios of Bach, Handel, Mendelssohn, Haydn, Beethoven, Sullivan and others.



UNIVERSITY



TY PLACE



MRS. J. E. ROESSLER

PREPARATORY COURSE

Voice, 2 lessons per week, 1 to 3 years.
Harmony, 2 lessons per week, 48 weeks.
Choir and Chorus practice, 48 weeks.
Practice with instrument, 1 to 3 hours daily.
One elective study each term of twelve weeks.
Appearance on program and attendance at all recitals.

TEACHER'S CERTIFICATE COURSE

One year in addition to Preparatory Course

Voice, 2 lessons per week.
German, Italian or French. First year's work.
Harmony, 2 lessons per week, 48 weeks.
Counterpoint, 2 lessons per week, 24 weeks.
Composition, 1 lesson per week, 24 weeks.
Choir and Chorus practice, 48 weeks.
History of music, 2 lessons per week, 24 weeks.
Appreciation of music, 2 lessons per week, 24 weeks.
Debating, 18 weeks.
Practice with instrument, 1 to 3 hours daily.
Appearance on program and attendance at all recitals.

GRADUATE COURSE

One year in addition to Teacher's Certificate Course

Voice, 2 lessons per week.
German, Italian or French. Second year's work.
Harmony, 2 lessons per week, 48 weeks.
Counterpoint, 2 lessons per week, 24 weeks.
Composition, 1 lesson per week, 24 weeks.
History of music, 2 lessons per week, 24 weeks.
Appreciation of music, 2 lessons per week, 24 weeks.
Practice with instrument, 1 to 3 hours daily.
Choir and chorus practice, 48 weeks.
Appearance on program and attendance at all recitals.

GOLD MEDAL COURSE

One year in addition to Graduate Course

Voice, 2 lessons per week.
Choir and chorus, the entire year.
Italian.
Composition.

One elective study each term of twelve weeks.

Debating, 18 weeks.

Practice with instrument, 1 to 3 hours daily.

Appearance on program and attendance at all recitals.

Department of Violin, Viola and Violoncello

More than in any other branch in music, keenness of intellect is developed by the study of stringed instruments. To think quickly, to see and hear correctly, to have complete muscular control at all times and to have a clear musical insight is absolutely necessary to the violinist and cellist. In order that all these requirements may be obtained, a system of playing has been evolved which is scientific in character and productive of good results. The pupil is taught how to practice, how to think, and what to think. The practical value of this method of instruction is realized in the playing of such masters and artists as: Ysaye, Kreisler, Kubelik, Kathleen Parlow, Efram Zimbalist, Mischa Elman and other violinists of note.

In the beginning of violin study the methods by E. Mottenhauer, E. L. Hersey, Comprehensive Scales and Arpeggios by Hans Weseley, Technical Studies and Bowing Exercises by Sevcik, Schradieck, Mechanism by Dancla Op. 74. Studies by Kayser, Dont, Mazas Op. 36.

Preparatory and Intermediate Work—Etudes by Kreutzer, etc., Solos by Dancla, De Beriot, Hubay, Thome, Pierne, Faure, Grieg, Wieniawski, Godard, Vieuxtemps, Weidig, Johannes Wolff, Saint Saens, D'Ambrosio, Spohr, Alard-Sarasate, Svendsen, Halvorsen, etc.

Advanced Work—Etudes or Caprices by Fiorillo, Rode, Gaviniès, Vieuxtemps, Alard, Dancla, Locatelli, Wieniawski, and others. Advanced Solos by Wieniawski, Weidig, Hubay, Kreisler, Sarasate, Wilhemj, Paganini, Saint-Saens, David, Bach, Beethoven, Tchaikowsky, etc. Concertos by the old and modern masters. Sonatas by Mozart, Beethoven, Brahms, Grieg, Saint-Saens, Cesar Franck, etc.

The study of the viola for one term of 12 weeks, one lesson per week is required of all candidates for graduation in the Violin Department. Elementary exercises in clef reading and the various positions, are taken up by those beginning the study of the viola. Parts of standard overtures, symphonies, string trios, quartets and moderately difficult transcribed violin solos comprise the advance work in the study of the viola.

In the beginning of Violoncello the study of the methods of Langley, Schroeder, Lee and Werner are taken up. The technical exercises and studies by Battanchen, Klengel, Goltermann—solos and concertos by Haydn, Goltermann, Bruch, Davidoff, Saint-Saens, Lalo, Lindner and others. Thorough studies in scales, arpeggios, chords will be given special attention in all grades.

Not all the preparatory and advanced work outlined is required for graduation, only such compositions being selected by the instructor as will aid and further the advancement of the individual student.

All pupils will be encouraged to play in weekly recitals as soon as they are sufficiently advanced in their technic and the art of bowing. There are two important factors to be studied and acquired before progress of violin playing can be pronounced; first, a pure and singing tone produced by the mastery of the bow arm, and second, the dexterity or technic, of the fingers of the left hand.

PREPARATORY COURSE

Violin or Cello, 2 lessons per week, 1 to 3 years.

Harmony, 2 lessons per week, 48 weeks.

Orchestra and chorus practice, 48 weeks.

One elective study each term of twelve weeks.

Practice, 3 to 4 hours daily.

Appearance on program and attendance at all recitals.

TEACHER'S CERTIFICATE COURSE

One year in addition to Preparatory Course

Violin or Cello, 2 lessons per week.

Harmony, 2 lessons per week, 48 weeks.

Counterpoint, 2 lessons per week, 24 weeks.

Harmonic Analysis, 12 weeks.

Composition, 1 lesson per week, 24 weeks.

Appreciation of music, 2 lessons per week, 24 weeks.

Orchestra and chorus, 48 weeks.

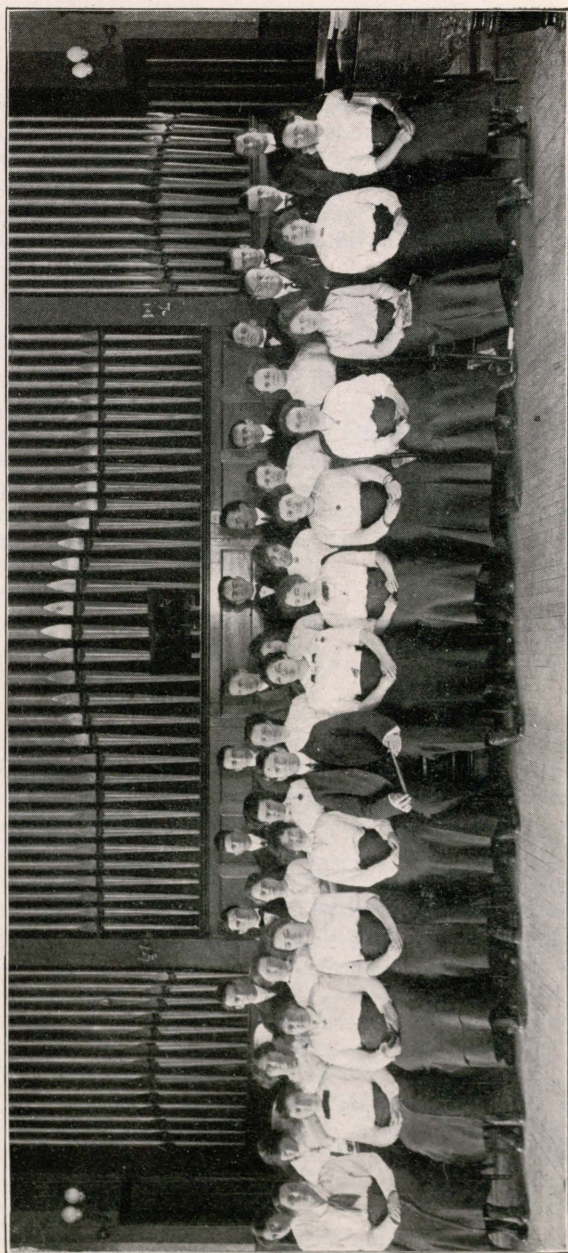
One elective study each term of twelve weeks.

Debating, 18 weeks.

History of music, 2 lessons per week, 24 weeks.

Practice, 3 to 4 hours daily.

Appearance on program and attendance at all recitals.



CHAPEL CHOIR

GRADUATE COURSE

One year in addition to Teacher's Certificate Course

Violin or Cello, 2 lessons per week.
Harmony, 2 lessons per week, 48 weeks.
Counterpoint, 2 lessons per week, 24 weeks.
Composition, 1 lesson per week, 24 weeks.
Appreciation of music, 2 lessons per week, 24 weeks.
History of music, 2 lessons per week, 24 weeks.
Orchestra and chorus practice the entire year.
One elective study each term of twelve weeks.
Practice, 3 to 4 hours daily.
Appearance on program and attendance at all recitals.

GOLD MEDAL COURSE

One year in addition to Graduate Course

Violin or Cello, 2 lessons per week.
Orchestra work the entire year.
Composition.
One elective study each term of twelve weeks.
Debating, 18 weeks.
Practice, 3 to 4 hours daily.
Appearance on program and attendance at all recitals.

Ensemble Playing—This comprises the studies of duets, trios, quartets, quintets for strings, pianoforte and other classical composition for strings and wind instruments with pianoforte. Also the classes of string quartet playing belong to this department.

Department of Guitar, Mandolin and Banjo

To those who desire to take up the study of the Guitar, Mandolin or Banjo, the Conservatory offers exceptional opportunities. The requirements in this department in the various courses of study are the same as in the Department of Piano, excepting the use of the different instruments.

Department of Public School Music

The demand for competent teachers of music in the Public Schools throughout the entire country has long been recognized by the Conservatory. A thorough and comprehensive course leading to a Certificate and requiring two years of thirty-six weeks each to complete is offered the student desiring to teach Public School Music. The work consists of: Purpose of Public School Music; Voice Training; Ear Training; Sight-reading including



UNIVERSITY ORCHESTRA

elements of music and musical culture; The Child Voice; Tone Production; Compass of Child Voice; Volume of Child Voice; Vocal Registers; Physiology; Relation between Singing and Speaking Voice; Correct Breathing; How to teach Rote-Songs; How to help Monotones; General directions of daily use; Elements of Notation; Interval Drill and Vocalises; Individual Singing; Melody Writing and Dictation; Song Interpretation; Tone and Rhythmic Quality; Attack, Phrasing, Enunciation, Expression; Work classified as to grades.

A special course is offered during the Summer Quarter which is required of all graduates of this department. This course consists of a study of the best methods of presenting the subject to children.

First Year

Voice, 2 lessons per week, 36 weeks.
Piano, 1 lesson per week, 36 weeks.
Harmony, 2 lessons per week, 24 weeks.
History of music, 2 lessons per week, 24 weeks.
Appreciation of music, 2 lessons per week, 24 weeks.
Public School Music Class, 2 lessons per week, 36 weeks.
Chapel Choir and Chorus, 36 weeks.
Child Study, or an elective study each term.
Practice with instrument, 2 to 3 hours daily.

Second Year

Voice, 2 lessons per week, 36 weeks.
Piano, 1 lesson per week, 36 weeks.
Harmony, 2 lessons per week, 36 weeks.
Public School Music Class, 2 lessons per week, 36 weeks.
Debating, 18 weeks.
Chapel Choir and Chorus, during entire year.
Psychology, or an elective study each term.
Special course in Public School Music during Summer Quarter.
Practice with instrument, 2 to 3 hours daily.

THEORY

The study of Harmony, Counterpoint, Composition, etc., is obligatory in the regular Conservatory Courses. The amount required depends upon the course one is pursuing.

Every pupil is strongly advised to enter some class in the Theory of Music even though he may not wish to enter any regular Conservatory Course.



UNIVERSITY BAND

HARMONY

The work in Harmony includes the harmonizing of melodies with the principal consonant and the principal dissonant chords. The secondary triads, modulation, secondary seventh chords, harmonizing of melodies and original exercises, suspensions, passing notes, etc.

COMPOSITION

The work in Composition includes work in writing sections, phrases and periods of different kinds, small and large two-part primary forms, small and large three-part primary forms, sonata forms and rondos.

COUNTERPOINT

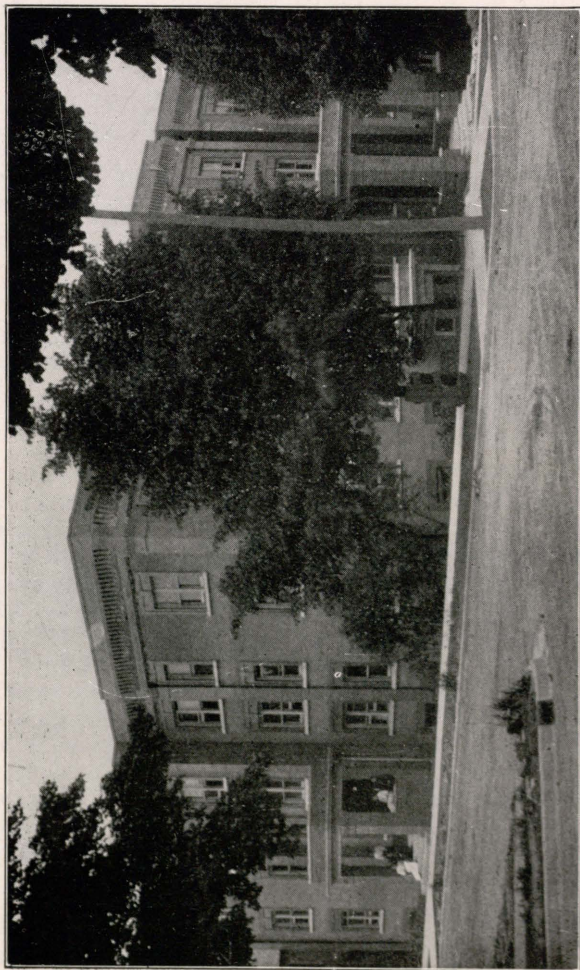
The work in Counterpoint includes two and three-part counterpoint in each of the six classes or species. Four-part counterpoint in each of the six classes or species. Figured chorals, canon and fugue.

HISTORY OF MUSIC

The work in History of Music includes music of the early races, notation, development of polyphony through various national schools and musical instruments. The organ, organ playing and organ music. The beginning and development of opera in Italy, France, England and Germany, the oratorio, evolution of the pianoforte, early Italian, English, French and German Clavier Schools, German sonata composers up to and including Haydn. Mozart, Beethoven, the violin—its makers, violin players and violin music, the orchestra and absolute music, romantic opera, French and Italian schools of the nineteenth century, Wagner's music dramas, other schools, piano playing and composition, Schubert, Weber, Mendelssohn, Schumann and Chopin, Liszt, pianists and teachers since Liszt, art song, oratorio opera in Germany, France, Italy, England and the Netherlands, national schools of Bohemia and Scandinavia, Russia, music of the United States, American composers and musical educators.

THE APPRECIATION OF MUSIC

The appreciation of music is a course designed to meet the wants of the music lover and the student. The study of musical form is as necessary in the development of the musician as the study of the instrument. Moreover, the study of an instrument is not necessary in order to appreciate music. This course is a



ALTRURIA HALL.

necessity to the student and indispensable to the music lover, training the former to interpret correctly and the latter to listen appreciatively. The best examples of musical form are presented and are analyzed, special effort being given to showing the elements of form and construction. The origin of music and its growth from the folk-song thru the various stages of development up to and including the symphony and symphonic poem is the line of study. A piano-player is used extensively in the performance of the symphonic and larger orchestral forms.

ORCHESTRATION AND INSTRUMENTATION

To the instrumentalist who desires an orchestral career and to the composer who desires knowledge of the orchestra, including the possibilities, tone qualities and groupings of the various instruments, the course in orchestration and instrumentation is a necessity. Each instrument and its effective use in the orchestra, its qualities and range, is studied. Effective arrangements are played by the Conservatory orchestra, thus giving the student the necessary opportunity of hearing the composition actually performed. In so far as possible, each instrument is demonstrated in the class room.

ORGANIZATIONS

The Conservatory maintains several organizations for the benefit of its students. Pupils are urged to affiliate with the organization connected with the department in which they are doing work, whether they are regularly enrolled or not. It is believed the training acquired in this way is essential to the fullest development in a musical way. These organizations are free to the students.

The University Chorus—The University Chorus is an organization numbering 200 people. The chorus meets twice each week, beginning rehearsals the middle of the Second Quarter and continuing until the close of the Third Quarter when it renders some well known oratorio or cantata. In all European schools of music a strict attendance at rehearsals in chorus is demanded. The Valparaiso Conservatory acknowledges the wisdom of this course, and has established the same rule, as it is the object of the Institution to make schooled musicians of its pupils. The thorough training of the ear and sense of rhythm is the first requisite, and the best means to that end is long experience in Chorus singing under a competent drill-master.

The importance of this can not be easily overestimated. The Conservatory must therefore refuse either a certificate or diploma of any kind to those who have not attended the Chorus rehearsals and made themselves proficient in these indispensable qualifications of a musician.

Among the recent works given are: Mendelssohn's "Elijah", Haydn's "Creation", Sullivan's "Golden Legend", Carl Busch's "King Olaf", Frederick Cowan's "The Rose Maiden", Gade's "Crusaders", Buck's "Legend of Don Munio", Handel's "Messiah", and Haydn's "The Seasons".

The Chapel Choir—The richest treasures of art are enfolded in the Sacred and Secular work of the great masters. All Voice pupils of the Conservatory are required to be present at the daily rehearsals of the Choir, which prepares standard Choruses, and works of Classic and Modern composers, for the Daily Chapel Exercises.

This splendid organization rehearses one-half hour daily.

Prepares two choruses for each morning Chapel Exercise.

The past year over 225 rehearsals were held and more than 450 choruses were rendered. Four complete cantatas, "Faith and Praise", "Ruth", "Crucifixion", and "Holy City", and one oratorio "Creation", were given.

The choir also renders "Half Hour Music", at Chapel each Friday morning.

The Orchestra—The Conservatory Orchestra is a necessary adjunct to the instrumental departments of the Conservatory. It affords adequate opportunity for practical experience which of itself is absolutely necessary. Several concerts are given during the year, rehearsals being held twice each week. The desire is to familiarize the student with as much as possible of the standard literature which is required in the repertoire of every professional orchestra player.

Orchestra work, comprising attendance at all rehearsals and concerts of the Conservatory Orchestra is required of all advanced students and also of those taking the Preparatory Course, at the disposition of the instructor.

Department of Opera—The Department of Opera is open to advanced students of voice. It offers special training to those desiring work of this kind. One complete opera is produced, each year, the entire cast and chorus being taken from the students of the Conservatory.

The Glee Club—The University Glee Club is an organization of young men. Rehearsals are held each week and various recitals and concerts are held during the year. Selection of those who comprise the Glee Club is made not only at the beginning of the school year but several times during the year. An opportunity is offered the newcomer to affiliate with this organization at any time he may desire.

The Lyric Club—The Lyric Club is an organization of young women devoted to the study of the best in vocal music. Weekly rehearsals are held and various recitals and concerts are given during the year.

Valparaiso University Entertainment Bureau—Members of the faculty of the Music and Public Speaking departments together with the post-graduates from these departments and members of the faculty from other departments of the University, form the personnel of the Bureau which sends out entertainers, readers, lecturers and musicians on lecture courses booked in the nearby towns. The object of the bureau is not to make money, but rather to serve as a laboratory course, as it were, for the professionally inclined student to gain real experience in the field, and to give good, clean, wholesome entertainment to the friends of Valparaiso University at the lowest possible cost.

EXPENSES

A quarter's work in music consists of 22 piano or 22 vocal lessons, or 11 piano and 11 vocal lessons, 22 harmony lessons, and 3 practice hours every day. The expense of this is \$36.00. For those taking the Progressive Series the tuition will be \$46.00 per quarter. If the student desires to take 22 piano lessons and 22 vocal lessons then the expense is \$58.00 per quarter. Without additional expense the student is admitted to all of the work in the literary department of the University and is expected to take at least one subject in this department every quarter.

For the completion of the full course in music the following additional subjects are required: History of Music, \$3 per quarter; Public School Music, \$3 per quarter; Composition, \$6 per quarter; Counterpoint, \$6 per quarter; Orchestration and Instrumentation, \$6 per quarter; Appreciation of Music, \$3 per quarter. Counterpoint may be taken in place of Harmony without the additional expense of \$6, provided the Harmony has been completed for any course. During the Summer Quarter there is a special class in Public School Music. To those taking this class a fee of \$10 is charged.

The expense for those taking the full course in music, if paid in advance for the year of forty-eight weeks, is \$165. This includes 88 piano or vocal lessons, 88 harmony lessons, 3 practice hours daily, history of music, appreciation of music, harmonic analysis, composition, counterpoint. The expense for those taking the full course in both piano and voice, if paid in advance for the year, is \$254.

The expense for those taking the full course in Public School Music, if paid in advance, is \$155 for the first year and \$160 for the second year.

When tuition for the year has been paid and the student is obliged to leave, all tuition excepting for the quarter then in progress is refunded. Tuition for a broken quarter is not refunded.

Boarding—The University maintains two grades of board: \$33 and \$36 per quarter of twelve weeks. When paid by the week the price is \$3.50 per week, payable in advance.

Rooms may be had for from \$6 to \$18 per quarter. Except in the University Dormitories, room rent is payable only by the quarter. The University makes an additional charge of 25 cents

per week when its rooms are rented by the week. During the Fall, Winter and Spring quarters, \$5.00 per quarter additional is charged for heat.

These amounts include board, tuition and well furnished rooms. The difference in the prices is due to a slight change in the character of the board and in the number of rooms. At the lower rates, two students have a single room and wardrobe, and the board consists of an abundance of well prepared food. At the higher rate, two students have a suite of rooms; that is, a study room, bedroom and wardrobe, and the board consists of a greater variety of food than at the lower rate. All the newer dormitories have hot and cold water in the rooms, and all dormitories have bath rooms. All rooms, whether single or in suites, are furnished with beds, bedding, chairs, tables and rugs.

The students pay for their light and laundry. The laundry work for the rooms is done by the University. The light need not exceed \$3 per year. Laundry may be had at from 35c to 50c per dozen articles. In connection with all the larger dormitories there are laundries where students may do their own laundry work at very little expense.

Athletics—During the second and third quarters there is always considerable athletic activity in the University. At the beginning of each of these quarters students are asked to contribute \$1.00 toward the support of this work. In return for this contribution they are given a ticket admitting them free to all athletic contests. All moneys thus collected are placed at the disposal of the Student Council, which is in control of all student affairs.

Remittances—All remittances should be made by draft, postal money order or express money order. *Please do not use personal checks.* There is always delay in collection, besides there is always cost for the same.

Students are advised to bring enough money to pay their expenses for at least one quarter of twelve weeks.

What to Do on Arriving at Valparaiso—On reaching the city, come directly to the President's office, which will be found in the University building. Here all necessary information will be given with reference to studies, classes, rooms and boarding.

Students are advised to make no contracts for rooms until the University office has been consulted.

The fare from any of the railroads to the University office is twenty-five cents. Trunk checks should be retained until rooms

are selected. Trunks are delivered from any station at the rate of twenty-five cents per trunk.

Information—All students are expected to come first to the University Office where settlement will be made and each student will receive a registration card with an assignment of the teacher and studies. The student will then promptly report to the Registrar of the Conservatory who will arrange for lessons, hours of practice, etc.

Sheet music and music books are for sale to the pupils at wholesale prices.

No pupil is permitted to omit lessons or practice without sufficient excuse.

No pupil will be permitted to change teachers or courses of study without the permission of the President of the University.

No deduction is made for temporary absence from lessons or practice, for their being discontinued except in cases of protracted illness or when one is unavoidably called away. In such cases a certificate is issued which entitles the pupil to the unused time, which may be made up at any time.

By adhering to these suggestions much time and annoyance may be saved the student.

For further information address,

SCHOOL OF MUSIC, VALPARAISO UNIVERSITY

Valparaiso, Indiana.