

1912

# Old School Catalog 1912-13, The Department of Music

Valparaiso University

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ARCHIVES  
VALPARAISO UNIVERSITY

ANNUAL ANNOUNCEMENT

Conservatory of Music

Valparaiso University

1912-1913

## Calendar

### **WINTER TERM, 1912-1913.**

Will open December 10, 1912, and will continue twelve weeks.

### **SPRING TERM, 1913.**

Will open March 4, 1913, and will continue twelve weeks.

### **SUMMER TERM, 1913.**

Will open May 27, 1913, and will continue twelve weeks.

### **FALL TERM, 1913.**

Will open September 16, and will continue twelve weeks.

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## Location

Valparaiso is 44 miles east of Chicago on the Grand Trunk, the Pittsburg, Ft. Wayne and Chicago, and the New York, Chicago and St. Louis (Nickel Plate) Railroads. It is easily reached from all points. Going westward, these roads make connection at Chicago with all lines leading into the city. Going eastward, the Pittsburg, Ft. Wayne & Chicago Railway makes connections at Plymouth with the Lake Erie & Western Railway (natural gas route), and the Vandalia Lines. These make connections with all roads leading into Indianapolis. Further eastward the Pittsburg, Ft. Wayne & Chicago Railway makes connections with all north and south lines. Going eastward the Grand Trunk Railway makes connections at Wellsboro with the Baltimore & Ohio and the Chicago & West Michigan Railways, at South Bend with the Lake Shore & Michigan Southern, and with all north and south lines in Michigan. Going eastward the New York, Chicago & St. Louis Railway makes connections with all north and south lines. The Chicago, Indianapolis & Louisville Railway (Monon Route), running the entire length of the State from north to south, also from Indianapolis, makes connection at Hammond with the New York, Chicago & St. Louis Railway. At Grand Crossing, nine miles east of Chicago, the Pittsburg, Ft. Wayne & Chicago and the New York, Chicago & St. Louis Railways make connection with the Big Four (Cleveland, Cincinnati, Chicago & St. Louis) Railway.

# The Conservatory of Music

FOUNDED 1874

ANNUAL ANNOUNCEMENT

1912-13

ARCHIVES  
VALPARAISO UNIVERSITY



H. B. BROWN, *President*

O. P. KINSEY, *Vice-President*

PUBLISHED BY THE UNIVERSITY  
VALPARAISO, INDIANA  
DECEMBER, 1912



PRESIDENT H. B. BROWN

## Board of Directors

H. B. BROWN, President.

EDMUND W. CHAFFEE.           ORLEE E. WEAVER.

FREDRIK NELSON.               FRITZ INGERSOLL.

Secretary, MRS. ARISTA V. HEWITT.

## The Faculty

### PIANO.

EDMUND W. CHAFFEE.

FREDRIK NELSON.

MABEL SPOONER-SCHULDT.

HARRIET BRUCE-ROE.

GERTRUDE HORN.

LEADA BARNES.

### VOICE.

ORLEE E. WEAVER.

HARRIET BRUCE-ROE.

HUGH R. ROBERTS.

**Violin, Viola, Violincello.**

FRITZ INGERSOLL.

Clarinet, Flute, Cornet, Trombone, Saxophone, Etc.

HENRY GEISS.

Harmony, Counterpoint and Composition.

EDMUND W. CHAFFEE

History of Music. Musical Analysis.

GERTRUDE HORN.

## **The Faculty---Continued.**

### **University Chorus.**

ORLEE E. WEAVER.

### **Chapel Choir.**

HUGH R. ROBERTS.

### **Sight Reading and Public School Music.**

ORLEE E. WEAVER.

HUGH R. ROBERTS.

O. E. ROBINSON.

### **Orchestra.**

FRITZ INGERSOLL.

### **University Band.**

HENRY GEISS.

### **Guitar, Mandolin, Banjo.**

MRS. J. E. ROESSLER.

### **German.**

JOHN E. ROESSLER.

### **French.**

GERTRUDE E. ABY.

### **Italian.**

SEBASTIAN TANGUSSO.

## Conservatory of Music

The Conservatory of Music was organized thirty-nine years ago. From the beginning it was the purpose of the founders to establish a Conservatory of Music in which students might have all the advantages of the best musical conservatories in the large cities and at an expense that could be afforded by all. That the fondest hopes of the founders have been realized is shown by the fact that the department has had a growth which has never been equaled by any other Conservatory of Music.

The school 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.

The Music Hall, a beautiful structure, contains twice as much room as the old building. The Department is thoroughly equipped with seventy-two new pianos. Between sixty and seventy of these are in Music Hall, the remainder in other buildings available for use by the Department. Each student has a private practice room. 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 with every appliance for such work.

For completeness in arrangement and equipment, no other conservatory of music, even in our largest cities, surpasses it.

Since the erection of this new hall, the attendance in the department has doubled.

### COURSES OF STUDY.

These are five in number, Preparatory, Teacher's Certificate, Graduate, Post-Graduate, and Public School Music. The time required for the completion of any of these courses of study depends upon the previous preparation, ability, talent and character of the work of the individual pupil.

### DEGREES CONFERRED.

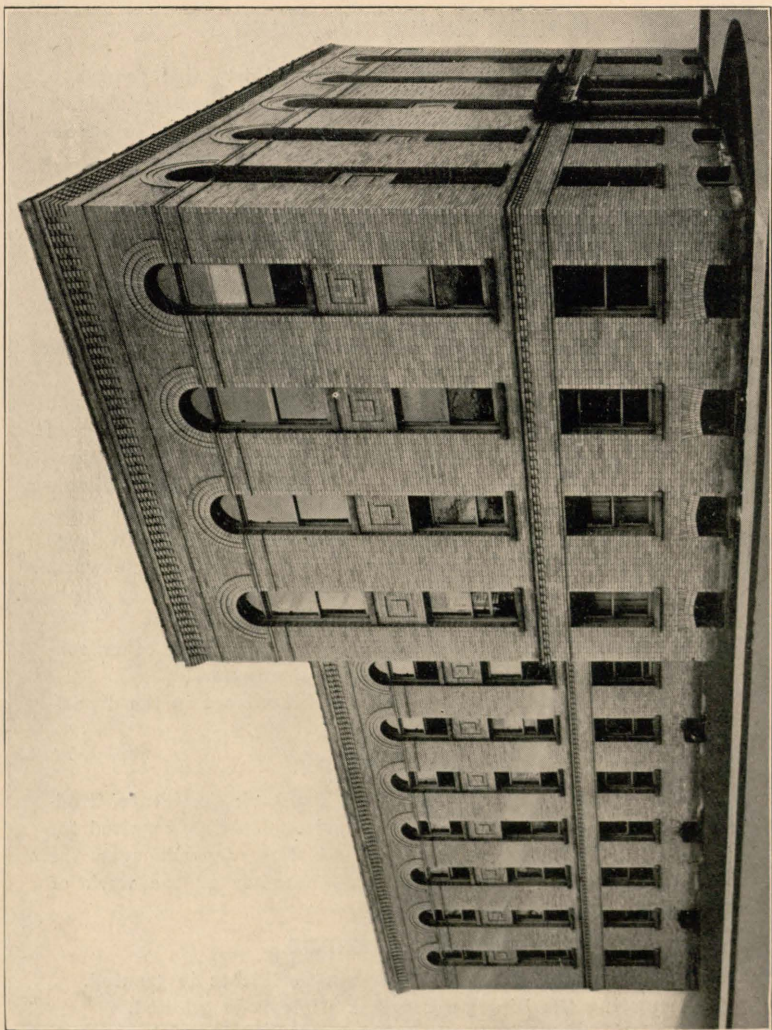
On completing the Teacher's Course a Certificate is granted.

On completing the Diploma Course a Diploma is granted.

On completing the Post-Graduate Course a Gold Medal is granted.

On completing the Public School Music Course a Diploma is granted.





CONSERVATORY OF MUSIC

**SPECIAL ADVANTAGES.**

All students taking the regular course in this department have access, without additional expense, to all classes in any of the literary departments of the University. This of itself is an advantage not found at any other Conservatory of Music.

**DEMAND FOR GRADUATES.**

The result of the very superior advantages offered and the very thorough work done is that the graduates of the school are sought for as directors of music, singers, and especially as teachers in the best colleges, universities and normal schools in the land.

**EXPENSES.**

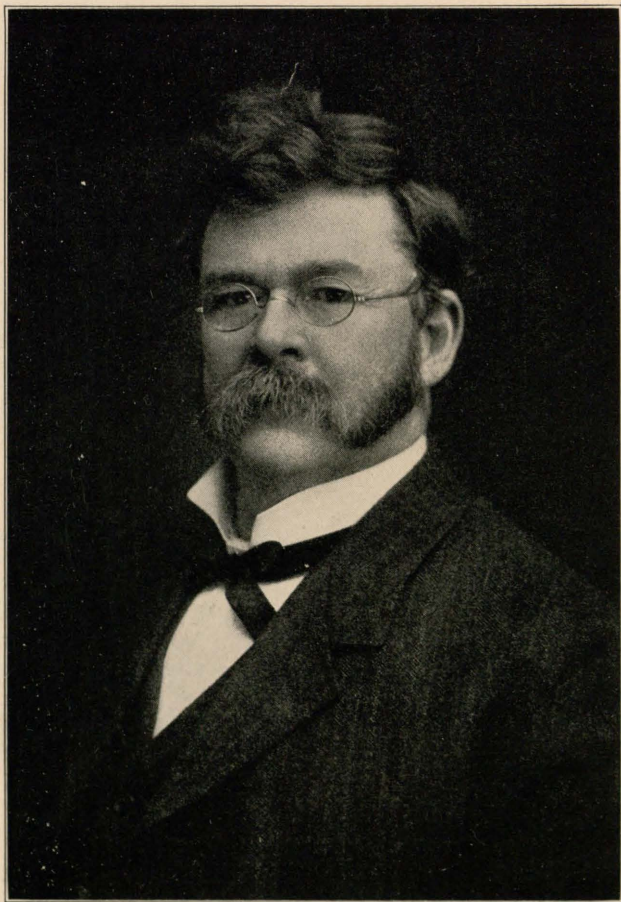
A term's work in music consists of 22 piano or 22 vocal lessons, or 11 piano and 11 vocal lessons, 22 harmony lessons, 3 practice hours every day, and a lesson in notation every day. The expense of this is from \$31.50 to \$35.50. If the student desires to take 22 piano and 22 vocal lessons then the expense is from \$53.50 to \$57.50 per term. 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 course every term.

For the completion of the full course in music the following additional subjects are required: History of Music, \$3 per term; Composition, \$6 per term; Counterpoint, \$6 per term. Counterpoint may be taken in place of Harmony without the additional expense of \$6, provided the Harmony has been completed for any course. In completing any course of Music, 18 weeks in debating are required.

The expense for those taking the full course in music, if paid in advance for the year of forty-eight weeks, is \$160. This includes 88 piano or vocal lessons, 88 harmony lessons, 3 practice hours daily, history 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 \$248.

**PUBLIC SCHOOL MUSIC.**

In connection with the Department of Music there is a special course in Public School Music, which consists of private lessons in Voice, private lessons in Piano, Harmony, Sight Reading, History of Music, Notation, Chorus Work, and during the summer term a class in which the best methods of presenting the subject to children are given.



VICE-PRESIDENT O. P. KINSEY

Few schools offer equal advantages to those who are preparing to teach music in the public schools.

Excellent facilities for chorus work are offered, which all members of the Music Department are required to take. In addition to this there is special training for choir work which those in the Voice Department only are required to take, without additional expense.

#### PRACTICE AND INSTRUMENTS.

All lessons as well as all practice rooms are private. The instruments used are of the best quality. The Kimball Piano, the same as found in the best conservatories in Chicago, is used here.

#### UNIVERSITY BAND, ETC.

A university band, a university orchestra, guitar and mandolin club are kept up during the entire year. These give frequent public recitals, and each has at least one rehearsal every week. Each one of these gives one concert during the year.

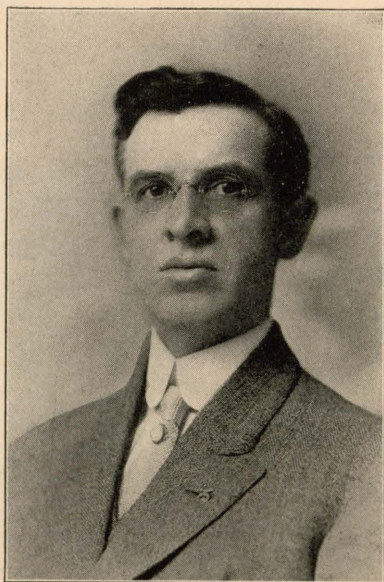
#### GENERAL INFORMATION.

Lectures and recitals by the faculty, or prominent musicians from abroad, are given every term. Seventy-two pianos are used in the department. A musicale is given each week by members of the various classes at which every student of the department is expected to be present. 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. Nor will he be permitted to change teachers or courses of study without permission of the President. 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.

For sight reading, classes in Ensemble for Piano may be organized at any time.

#### 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 best be 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



EDMUND W. CHAFFEE



FREDRIK NELSON

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.

### PREPARATORY.

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 technic, or no technic at all, it requires patient and conscientious work on the part of both pupil and teacher to build up a technic adequate to the demands of the pieces of the Preparatory Course.

### 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 in our piano curriculum.

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

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### SYNOPSIS OF REQUIREMENTS

for the various piano courses.

#### PREPARATORY COURSE.

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

Harmony: 2 lessons per week, 48 weeks.

Choir and chorus practice, 48 weeks.

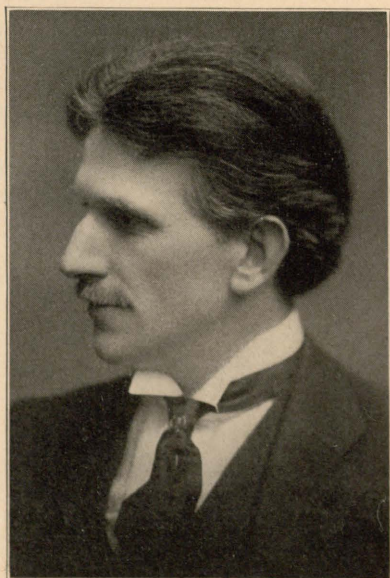
One elective study each term of twelve weeks.

Appearance on program and attendance at all recitals.

Practice, 3 to 4 hours daily.



ORLEE E. WEAVER



FRITZ INGERSOLL

**TEACHERS' CERTIFICATE COURSE.**

1 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: 48 weeks.

One elective study each term of 12 weeks.

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

Practice, 3 to 4 hours daily.

Appearance on program and attendance at all recitals.

**GRADUATE COURSE.**

1 year in addition to Teachers' Certificate Course.

Piano: 2 lessons per week.

Harmony: 2 lessons per week, 48 weeks.

Composition: 1 lesson per week, 24 weeks.

Counterpoint: 2 lessons per week, 24 weeks.

History of Music: 2 lessons per week, 24 weeks.

Choir and chorus practice the entire year.

One elective study each term of 12 weeks.

Practice: 3 to 4 hours daily.

Appearance on program and attendance at all recitals.

**POST-GRADUATE COURSE.**

1 year in addition to Graduate Course.

Piano: 2 lessons per week.

Chorus work the entire year.

Composition.

One elective study each term of 12 weeks.

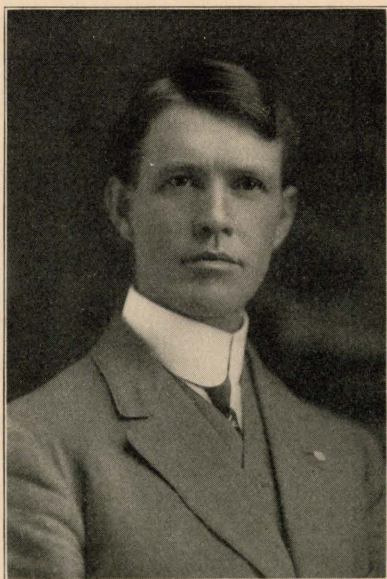
Practice: 3 to 4 hours daily.

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.





HUGH R. ROBERTS



GERTRUDE HORN

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.

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.

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### SYNOPSIS OF REQUIREMENTS

for the various voice courses of study.

#### 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.

Appearance on program and attendance at all recitals.

#### TEACHERS' CERTIFICATE COURSE.

1 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, 48 weeks.

History of Music: 2 lessons per week, 24 weeks.

Practice with instrument, 1 to 3 hours daily.

Appearance on program and attendance at all recitals.



HARRIET BRUCE-ROE



MABEL SPOONER-SCHULDT

**GRADUATE COURSE.**

1 year in addition to Teachers' 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, 48 weeks.

History of Music: 2 lessons per week, 24 weeks.

Practice with instrument, 1 to 3 hours daily.

Choir and chorus practice, 1 year.

Appearance on program and attendance at all recitals.

**POST-GRADUATE COURSE.**

1 year in addition to the Graduate Course.

Voice: 2 lessons per week.

Choir and chorus the entire year.

Italian.

Composition.

Practice with instrument, 1 to 3 hours daily.

Appearance on program and attendance at all recitals.

**DEPARTMENT OF VIOLIN, VIOLA AND VIOLINCELLO.**

The most talented student will not attain any degree of proficiency without a thorough foundation, and it is the aim of this department to so instruct the student that there will be no obstacle in the way of progress. The physician who makes a correct diagnosis has only taken the first step. Next he must know just what to prescribe to overcome the ailment.

Through many years of experience as instructor in violin Mr. Ingersoll has learned what is best to prescribe to meet the needs of each pupil.

How many violinists are vainly struggling to play the violin, when they have not correctly practiced the first principle of violin playing. It is not necessary to present here a program or course of instruction to be followed by all. That will be arranged by the instructor. It is, however, required that all students must study certain etudes and compositions by the old masters, as soon as they have had sufficient preparation in the technique of the left hand and bow arm.



MRS. J. E. ROESSLER



LEADA BARNES

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**SYNOPSIS OF REQUIREMENTS**

for the various courses in violin.

**PREPARATORY COURSE.**

**Violin:** 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.

Appearance on program and attendance at all recitals.

Practice: 3 to 4 hours daily.

**TEACHERS' CERTIFICATE COURSE.**

**1 year in addition to Preparatory Course.**

**Violin:** 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.

Choir and chorus: 48 weeks.

One elective study each term of 12 weeks.

History of Music: 2 lessons per week, 24 weeks.

Practice: 3 to 4 hours daily.

Appearance on program and attendance at all recitals.

**GRADUATE COURSE.**

**1 year in addition to Teachers' Certificate Course.**

**Violin:** 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.

Choir and chorus practice the entire year.

One elective study each term of 12 weeks.

Practice: 3 to 4 hours daily.

Appearance on program and attendance at all recitals.



HENRY GEISS

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**POST-GRADUATE COURSE.**

1 year in addition to Graduate Course.

Violin: 2 lessons per week.

Chorus work the entire year.

Composition.

One elective study each term of 12 weeks.

Practice: 3 to 4 hours daily.

Appearance on program and attendance at all recitals.

**DEPARTMENT OF PUBLIC SCHOOL MUSIC.**

The demand for competent teachers of music in the Public Schools through the entire country is recognized by this Conservatory, and a special and thorough course is offered in this department.

The course is taught in the most direct and comprehensive manner. A Certificate is awarded to all who complete this course.

**Outline of Study.**

Purpose of Public School Music; Voice Training; Ear Training; Sight-reading including 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.

**SYNOPSIS OF REQUIREMENTS**

for the Public School Music course of study.

**First Year's Course.**

Voice: 2 lessons per week, 36 weeks.

Piano: 1 lesson per week, 36 weeks.

Sight-reading: 2 lessons per week, 24 weeks.

Harmony: 2 lessons per week, 12 weeks.

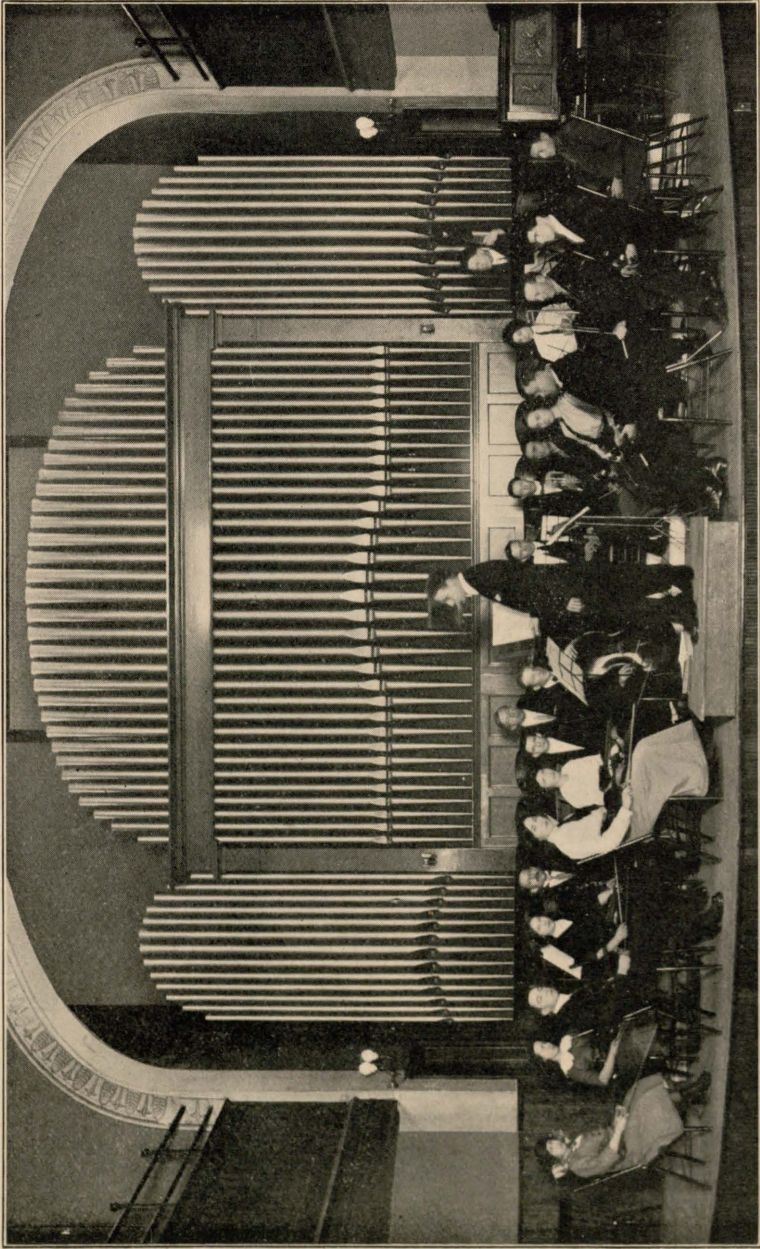
History of Music: 2 lessons per week, 24 weeks.

Chapel Choir and Chorus: 36 weeks.

Child Study or an elective study each term.

Practice with instrument, 2 to 3 hours daily.





UNIVERSITY ORCHESTRA

**Second Year's Course.**

Voice: 2 lessons per week, 36 weeks.

Piano: 1 lesson per week, 36 weeks.

Harmony: 2 lessons per week, 36 weeks.

Chapel Choir and Chorus during entire year.

Psychology or an elective study each term.

Special course in Public School Music during summer term.

Practice with instrument, 2 to 3 hours daily.

**THEORY.**

The study of Harmony, Counterpoint, Composition, etc., is obligatory in the regular Conservatory Course. 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.

**Preparatory Course in Theory.**

**Elementary Harmony**, including the harmonizing of melodies with the principal consonant and the principal dissonant chords.

**Teachers' Certificate Course in Theory.**

**Harmony:** The secondary triads, modulation, secondary seventh chords, harmonizing of melodies and original exercises. **Counterpoint:** Two and three-part counterpoint in each of the six classes or species. **Composition:** Work in writing sections, phrases and periods of different kinds, small and large two-part primary forms, small and large three-part primary forms.

**Graduate Course in Theory.**

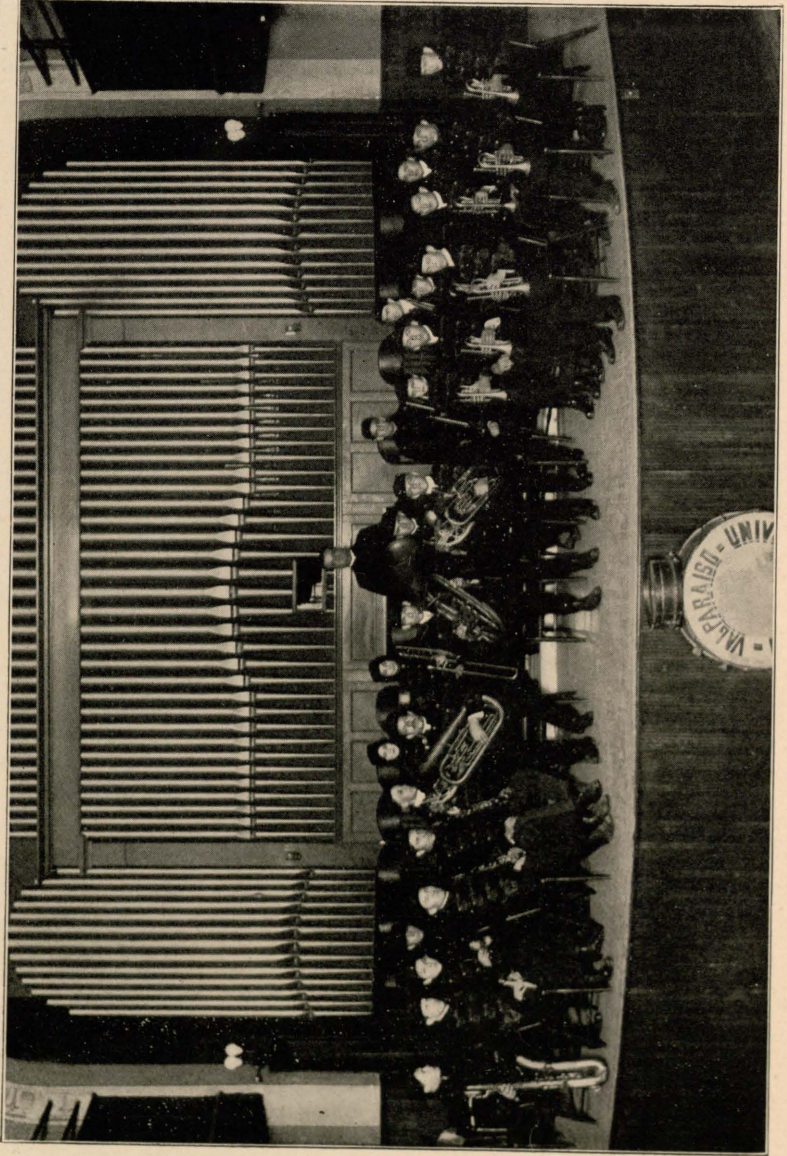
**Harmony:** Suspensions, passing notes, etc. **Four-part Counterpoint** in each of the six classes or species. **Composition:** sonata forms, rondos.

**Post-Graduate Course.**

Figurated Chorals, canon and fugue.

**THE UNIVERSITY CHORUS.**

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



UNIVERSITY BAND

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*, and Carl Busch's *King Olaf*.

#### THE CHAPEL CHOIR.

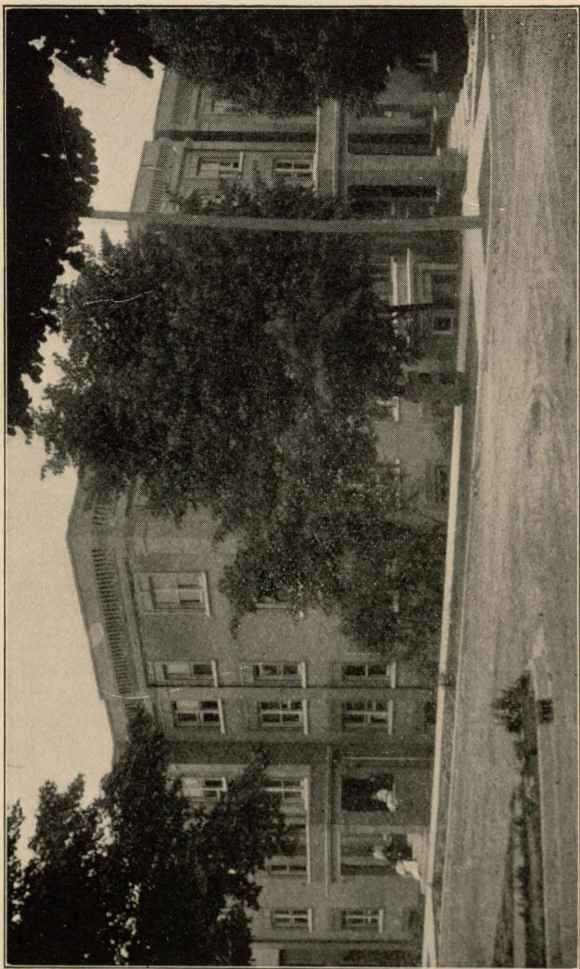
The richest treasures of art are enfolded in the Sacred and Secular works of the great masters. All Voice pupils of the Conservatory are required to be present at the daily rehearsals of this Choir, which prepares standard Choruses, and works of Classic and Modern composers, for the Daily Chapel Exercises.

#### ORCHESTRA.

Mr. Ingersoll has charge of the Orchestra. All students are required to enter the orchestra as soon as their teacher deems it advisable and profitable. The orchestra will meet one evening each week in Recital Hall for rehearsal. The organization will have full string sections and wind instruments which will permit their playing the best class of music. Several concerts will be given during the year by the orchestra and ensemble classes.

Nothing develops the student so rapidly as ensemble playing. Unconsciously his taste is changed and his ability to understand music is quickened.

Ensemble classes may be formed and will be directed by the instructor for a small fee per term.



ALTRURIA HALL

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**BOARDING.**

Board and Furnished Room, \$1.70, \$2.25, \$2.50 and \$3.00 per week.

Board, and Furnished Room for One Term of 12 weeks, \$20.40, \$27.00, \$30.00 to \$36.00.

**DORMITORIES.**

In these the rooms are single or in suites. The single rooms are sufficiently large to accommodate two students. A suite of rooms usually consists of a sitting room, a bedroom and a wardrobe and is occupied by two students.

The new dormitories are up-to-date in every respect. They are provided with all modern conveniences,—steam heat, hot and cold water in each suite of rooms, gas or electricity. The rooms in these are much larger than in other buildings, but the expense is not much greater. A suite of rooms costs only 75 cents to \$1.00 a week to each student, two students occupying a suite.

In all of the buildings the rooms are provided with everything necessary. The laundry work for the rooms is done by the Institution, so that there is no additional expense in any way excepting for heat and light. Heat in the coldest weather costs \$5.00 per term of twelve weeks, and light whatever the student chooses to make it.

**REGISTRATION.**

All students are expected to come first to the main college 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 Music Hall office that the teacher may assign hours for lessons, and then see the secretary of the Music Hall who will arrange for hours of practice, etc. Students will not change teachers without first reporting to the main college office.

**RULES AND REGULATIONS.**

All students entering the Conservatory do so with the understanding that they will be governed and must abide by the following rules and regulations:

No pupil of the Conservatory is allowed to omit lessons or practice hours without sufficient cause.

Lessons lost in consequence of the absence of the student will not be made good by the Conservatory, except in case of protracted illness, when due notice has been given.

The practice hours must be devoted only to the lesson assigned by the teacher. No "ragtime" or popular music will be tolerated. This is a place for work, not amusement.

Visiting from room to room during practice hours is strictly forbidden. Any two students found together in a practice room, without a special permit from the President, are subject to dismissal from the Conservatory.

Students will not be permitted to change teachers or studies without a written consent from the President.

After each practice hour the student will close the piano and window, lock the door and deliver the key to the secretary.

No singing or loud talking in the halls during practice hours will be tolerated.