The History of the Louisiana State University School of Music.

Charlie Walton Roberts Jr
Louisiana State University and Agricultural & Mechanical College

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Louisiana State University and Agricultural and Mechanical College, Ed.D., 1968
Music

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THE HISTORY OF THE LOUISIANA STATE UNIVERSITY

SCHOOL OF MUSIC

A Dissertation

Submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Education

in

The Department of Education

by

Charlie Walton Roberts, Jr.
B.Mu.Ed., Louisiana State University, 1957
M.A., Louisiana Polytechnic Institute, 1964
May, 1968
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ABSTRACT

The purpose of this study was to present the history of the growth and development of the Louisiana State University School of Music from its beginning in 1915 through 1955. Data for this study were collected primarily from the files of the School of Music, Louisiana State University and from the Archives, Louisiana State University Library. Other methods for collecting data were interviews, various newspapers and magazines published throughout the state, and several Louisiana State University publications such as the Gumbo, Louisiana State University Catalogues, and Report of the Board of Supervisors.

The School of Music began with one faculty member, Henry Wallace Stopher. He was to serve as Director of the School, teacher, conductor, instructor, band director, and business manager. Through a long period of gradual development and expansion, Stopher guided the school during its first twenty-five years. During his tenure of office, the School of Music progressed from a one-teacher department to a School of Music with twenty-five faculty members.

In 1940, Willem van de Wall was appointed to succeed Stopher as director of the school. The policy of Van de Wall appeared to be one of cooperation with the other departments
and schools on the campus. It was hoped that this general condition of improved professional and public relations on the part of the school would increase public confidence and interest in the school as a center of music education.

In June, 1943, Barrett Stout was appointed Director of the School of Music. The faculty was reduced to fourteen and the student enrollment in the school was decreased as a result of World War II. The most evident needs during Stout's administration appeared to be that of re-structuring the curriculum and up-dating the physical facilities of the school. Another task facing Director Stout was that of re-examination by the National Association of Schools of Music. In February, 1946, this was accomplished. The principle objective of the Stout administration was music and music education to better serve the people of the State of Louisiana.

On July 1, 1955, Stout retired as Director of the School of Music thus ending a twelve year tenure in that position. Dr. Everett Timm was appointed to succeed Stout as Director of the School of Music on July 1, 1955.
CHAPTER I
INTRODUCTION

I. MUSIC IN THE UNITED STATES PRIOR TO 1915

Development of Music in Higher Education

Music was relatively late in entering the curriculum of the American college. Although there are numerous records of musical activity in early colleges, the first professorship in music was established at Oberlin College in 1935, a "Professorship of Sacred Music." The first recorded bachelor's degree in music was awarded by Boston University in 1876. The gap of 200 years from the founding of Harvard College (1636) to the earliest recognition of music in higher education is understandable when colonial living conditions and the Old World influences on American education are considered. There was little place for music in these first institutions which were largely prototypes of English or continental schools concerned with training men for the learned professions or the ministry.¹

The numerous forces affecting higher education predestined its institutions to a characteristically different role from earlier religious-oriented schools both in scope and influence. Among these forces were the pioneers of

¹ Hazel N. Morgan, Music in American Education (Chicago: Music Educators National Conference, 1955), p. 120.
music education and the societies dedicated to its future. After 1870, music professorships and departments of music were established in several of the leading colleges, and numerous conservatories were founded.²

A corresponding development in these early years was the attention given to teacher preparation in the field of music. Although music instruction had begun in the public schools of Boston as early as 1838 and had spread rapidly to other cities throughout the United States, training of the music teacher was supplied by conventions and institutes sponsored largely by various book-publishing concerns. These publishers contributed significantly to the remarkable growth of early music and supplied training not to be found in the college of that day.³

Probably the earliest institution which gave school music its first methods and many of its first teachers was the singing school. These singing schools were established about 1720 as a means of improving music in public worship. Although the religious influence of the singing school was paramount, this school progressively adapted itself to the currents of social and political feeling. The singing school was a private enterprise. The teacher organized his own

² Ibid.
³ Morgan, op. cit., p. 121.
classes (usually held at night), taught them, and collected his modest fees. The singing school was educational in that both of its major aims, studying choral music and acquiring the art of music reading, laid the national foundations for music appreciation and culture.⁴

As the public school music program expanded, the need for increased emphasis on teacher training and the responsibility for assuming leadership in this vital area became evident. Courses in music pedagogy, methods, and materials were added to the college curriculum, and teacher-training departments were organized.⁵

In essence, practically the entire history of music in institutions of higher learning in America has evolved since the beginning of the twentieth century. A search through the Proceedings of the National Education Association revealed no mention of music in higher education until the year 1909. Considerable interest, however, is evident in the Proceedings of the Music Teachers National Association of that year.⁶

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⁵ Morgan, loc. cit.

⁶ Speech made by Dr. Barrett Stout at The Louisiana Music Teachers Association, Alexandria, Louisiana, October 12, 1943.
The condition of music in higher education during the early 1900's was reflected by the topics discussed and questions raised at the annual conventions of the Music Teachers National Association. Some of these were as follows:

- Should practical music be taught in the University or only in the private studio or conservatory?
- Giving credit for practical music.
- Should music count for college entrance?
- The basis for academic credit for practical music.
- The function of music in the college curriculum.
- Musical degrees in American colleges.
- Should the music department of a university be administered as a separate conservatory or should the administration be consistent with that of other departments?

A survey made by Leonard B. McWhood of the University of Wisconsin in 1907 revealed the situation regarding music in colleges throughout the United States at that time. This survey disclosed that sixty-five of 123 colleges gave no academic credit in music and allowed no credit for music as a part of the requirements for admission to college.\(^7\)

In 1909, John R. Kirk, President of the Northeast Missouri State Teachers College, delivered an address at

\(^7\) Ibid.

\(^8\) Ibid.
the National Education Association convention on "Music on Accredited Basis." Kirk made a plea for colleges to give music its rightful place in the college curriculum as an accredited subject.\textsuperscript{9}

The period from 1910 to 1925 seems to have been one of great awakening with respect to the inclusion of music in the curriculum of not only institutions of higher learning, but the elementary and secondary schools as well. The Music Teachers National Association became more active in promoting music instruction in the colleges and universities of the country. This period culminated in the organization of the National Association of Schools of Music in 1924.\textsuperscript{10}

Beginning of Public School Music in Louisiana

An early attempt to aid music in the public schools of Louisiana occurred in 1887 when music was made a part of the course for teachers in the normal schools. About the same time music was given a prominent place on the programs of numerous teacher institutes with teachers and some of the more proficient students of the normal schools giving instructions and demonstrations.\textsuperscript{11}

\textsuperscript{9} Ibid.
\textsuperscript{10} Ibid.
Until 1908, music was given little attention in the schools; although it was included in courses of study prescribed for the schools of Louisiana, the procedures to be followed and attainments expected were quite indefinite. Music was accepted as a part of the curriculum, but little else was done to make its inclusion a matter of reality.\textsuperscript{12}

The first serious attempt to make the state-wide study of music an actuality was in 1908. Through the efforts of Dr. Samuel E. Weber, who was appointed by the Louisiana State Board of Education to reorganize the structure of the high schools, music and art were required subjects in the course of study of every high school in the state.\textsuperscript{13}

In an article entitled "History of School Music in Louisiana," Henry W. Stopher, Director of the Department of Music at Louisiana State University, reported:

The plan was doomed to failure almost from the first, however. In the first place, the requirement was adopted in July when most of the competent teachers had already secured positions for the succeeding year. Since there were few qualified music teachers in Louisiana most of those employed had to be imported from other states. Many of them had never been south before; they did not appreciate the problems of southern schools; they were not sympathetic with southern attitudes; and they made no attempt to adapt themselves to the conditions they found. As a consequence, there were many misfits.\textsuperscript{14}

\textsuperscript{12} Ibid.
\textsuperscript{13} Ibid.
\textsuperscript{14} Ibid.
With the requirement that music and art be taught in the schools, the assumption was that teachers should be found who could teach both subjects. An attempt to find a properly qualified individual resulted in the employment either of art teachers who knew little about music or music teachers who had limited knowledge in the field of art.15

Before the end of 1908, opposition to this requirement and to the unqualified teachers had become so great that many of the schools had to drop the music and art courses. And in spite of the requirement, many schools did not employ music and art teachers until the late 1930's. The number of music teachers became smaller and smaller as the years passed until finally in 1915 only forty-eight of the 137 high schools in the state included music in their curricula.16

According to Stopher in 1919, music was needed by everyone to make better use of leisure time. Stopher stated:

For hundreds of years a major portion of the teaching in all schools has had as its purpose the cutting down of the number of hours of necessary daily toil to earn a living. Gradually this has been accomplished. The eight-hour day is the rule and the five-day week no longer a novelty. But every hour subtracted from working time and added to leisure has created a new problem, namely: how to spend that leisure time recreatively and not destructively.

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15 Ibid.
16 Ibid.
The only factor needed to determine whether a good or a bad man is to be made out of a boy is the manner in which he spends his leisure time. Men do not commit crimes while at work. "The idle brain is the devil's workshop." Boys do not get into trouble while they are busy. Music furnishes the best single opportunity to fill up this leisure time. It has fewer barriers to its participation than most other recreations. "Teach a boy to blow a horn and he will never blow a safe."17

In spite of the decline of music in the official curriculum during this period, the study of music was nonetheless one of the important fields of education in which a large group of people was interested. For several years serious students of music found it necessary to pursue their studies at great expense in distant institutions and cities.18

**Beginning of Music at Louisiana State University**

In the early 1900's Louisiana State Normal College, then a two-year institution located in Natchitoches, Louisiana, was one of the leading teacher-education institutions in the state. In order to assist in training of teachers of music and art, the State Normal College employed Stopher from Indiana. Stopher was a very aggressive person and was successful in promoting the cause of music in particular.

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17 Address to the Louisiana State Board of Education, Lafayette, Louisiana, November 29, 1919 by Henry W. Stopher.

Stopher had been at Normal College only a relatively short time when it was determined by the administration of Louisiana State University that the university would establish a Department of Music. 19

About this time Stopher published an article, "Music in the Public Schools," in which he stressed the need for better prepared music teachers. In this article he indicated that music in the schools of Louisiana was primarily the responsibility of the classroom teacher. Stopher emphasized the point that few teachers did anything with the subject: 20

As a deplorable consequence, we find that this State, whose people love music as much as the people of any other state, having every advantage of homogeneous population and unity of historic background, traditions and customs, and last, but by no means least, the advantage of a climate that makes soft, smooth voices the rule, is in danger of remaining in the rear, so far as musical development is concerned. 21

Stopher believed that teachers should further their musical education to learn better methods in teaching music and insisted that every teacher should learn to "carry a tune." 22

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19 Letter dated November 7, 1967 from Lloyd V. Funchess.
21 Ibid.
22 Ibid., p. 29.
The *State-Times*, a Baton Rouge, Louisiana, newspaper, joined the efforts of various persons and organizations in supporting better music in the schools. In a 1914 issue, it stated:

> Efforts of various local clubs to have music included in the curriculum of the city schools are well directed. We believe such a course would prove both profitable and pleasurable.\(^{23}\)

The editor suggested that teachers well-trained in the art of teaching music would be needed if this music curriculum was to be made a reality. In essence, teachers needed instruction and the state university was the most logical institution where teachers could receive this training.\(^{24}\)

Another moving force for the creation of a music department was the Louisiana Music Teachers Association, which was organized in 1912. The aim of the first meeting was to advance and elevate music as a profession through proper training of its members, namely, the music teachers.\(^{25}\)

The official program of the 1914 meeting gave as the objectives of the association:

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\(^{23}\) *State-Times*, May 27, 1914, p. 4.

\(^{24}\) Ibid.

1. The elevation of the standards of music teaching in Louisiana.
   2. The improvement of musical taste throughout the state.
   3. The encouragement of additional training of Louisiana composers, performers, and teachers.26

The fourth annual meeting of the association in April, 1915, concerned itself with the standardization of music teaching in Louisiana. The Committee on Standardization of Music Teaching recommended an amendment to the constitution of the association, and appointed a committee to prepare and present at the proper time, to the state legislature, a bill providing for the registration of all music teachers in Louisiana.27

In 1914, Colonel Thomas D. Boyd, president of the university, expressed the opinion that a Department of Music should be established. To meet the need for a broader opportunity for music study in the state appeared to be part of President Boyd's vision for a great university.28

Probably, the first musical organization on the campus of the university was a student band organized by two cadets, Wylie M. Barrow and Ruffin G. Pleasant in 1893. With the hiring of William B. Clarke as band director in

26
   Ibid.

27
   Ibid., p. 13.

28
   Culpepper, op. cit., p. 1.
1905, the role of the band as a musical organization took on added significance. Organizational growth lagged until 1910, when the university band, with new instruments and a renewed interest, presented a concert in Memphis. The occasion met with such success that educators approved and welcomed the organization as a part of university life. 29

The academic year of 1914-1915 was the final year for Professor Clarke as bandmaster. Although handicapped by blindness, he appears to have been one of the leading factors in establishing a growing band program and creating the need for a Department of Music. His efforts did much to advertise the university. The band, as the sole musical organization, became so popular that in the academic year 1914-1915 the university was paid $600.00 for services of the band. These services were for various concerts, parades, and dedicatory ceremonies. 30

II. SEARCH FOR DIRECTOR OF DEPARTMENT OF MUSIC

As the 1914-15 session began, President Boyd was beginning his search for a director of his proposed Department of Music. A letter from Stopher, then on the


30 Ibid.
faculty at Louisiana State Normal, Natchitoches, Louisiana, to President Boyd dated November 11, 1914, stated:

Enclosed I am sending some newspaper clippings which I shall be glad to have you keep on file with my letter of application until action is taken upon it.31

In another letter dated March 8, 1915, Stopher reported to President Boyd the following:

My salary for the summer quarter will be $390 for ten weeks. I am sure the work at the University will be rich in opportunity for service and enjoyable in every respect. However, inasmuch as the salary is only $250 for nine weeks, I can accept your kind offer only upon the condition that it is to be permanent at a salary of at least $1600.00 provided I make good at the summer school.32

The correspondence to the president continued:

I shall be glad to accept the outline of courses as given in the 1914 announcement with practically no changes. I should be glad to have a chance to organize an orchestra, glee club, chorus, quartet, or any other musical organization you want. Confident of my ability to please you I ask nothing better than a trial at the summer school if a permanent place in your faculty is to be won thereby, but in fairness to Mr. Roy and the Normal, I cannot seriously consider a salary of $250 for nine weeks in preference to my present position.33

On June 26, 1915, Stopher wrote another letter to President Boyd stating that he was leaving Louisiana Normal

31 Letter dated November 11, 1914, from Henry W. Stopher to President Thomas D. Boyd.

32 Letter dated March 8, 1915, from Henry W. Stopher to President Thomas D. Boyd.

33 Ibid.
to attend summer school at Cornell University, where he was planning to take advanced work in musical composition, conducting, and orchestral technique.34

Correspondence between the president and Stopher was becoming frequent. In a letter dated July 17, 1915, Stopher advised the president that he was anxious to leave Louisiana Normal. In this correspondence Stopher indicated that he had been offered a good college position in the Middle West. However, there was one thing more important than a larger salary to Stopher, and that was the bachelor's degree.35

The following is a series of telegrams that evolved as a Director of the Department of Music was appointed:

Western Union 11:20 A.M. July 24, 1915
Pres. Boyd,
Will accept fifteen hundred. Wire answer.
Must know promptly. Stopher36

34

35
Letter dated July 17, 1915, from Henry W. Stopher to President Thomas D. Boyd.

36
Telegram dated July 24, 1915, from Henry W. Stopher to President Thomas D. Boyd.
Western Union 12:05 P.M. July 25, 1915
Pres. Boyd,
Wire best salary position immediately. I want the opportunity there. Stopher.37

A telegram in the form of a recommendation was then received by President Boyd from President Victor L. Roy of Louisiana Normal:

Western Union 3:25 P.M. July 26, 1915
Pres. Boyd,
Judging by Mr. Stopher's record here he would meet your requirements. His band work has been highly successful. He wants a higher salary than we can pay. I would therefore release him if the matter is not delayed too long. V. L. Roy38

The following telegram was the offer to Stopher to accept the position as Director of the School of Music. It read as follows:

Western Union July 26, 1915
H. W. Stopher 215 Dryden Rd. Ithaca, N.Y.
Will pay you fifteen hundred dollars for regular session beginning Sept. 15, and two hundred fifty for summer school. You will have charge of all music classes, band, orchestra, chorus, and if practicable glee club. Prof. Roy wires he will release you if matter is settled promptly. Please accept by wire collect. T.D.B.39

37 Telegram dated July 25, 1915, from Henry W. Stopher to President Thomas D. Boyd.

38 Telegram dated July 26, 1915, from Victor L. Roy to President Thomas D. Boyd.

39 Telegram dated July 26, 1915, from President Thomas D. Boyd to Henry W. Stopher.
Telegram dated July 27, 1915, from Henry W. Stopher to President Thomas D. Boyd.
CHAPTER II

THE DEVELOPMENT OF THE LOUISIANA STATE UNIVERSITY
SCHOOL OF MUSIC FROM 1915 TO 1940

I. FACULTY

Appointment of Director

On July 27, 1915, the position of Director of the Department of Music was filled by the appointment of Henry Wallace Stopher. The director was to conduct the band, orchestra, glee club, music for chapel assembly three times a week, and organize classes in public school music. A full four-year conservatory course was to be developed.¹

The Biennial Report of the Louisiana State University to the General Assembly announced that the university had begun to organize two important and much needed departments, namely, Music and Home Economics. Both were established as a department of Teachers College primarily for the purpose of training teachers to teach these subjects in the high schools of the state. However, it was indicated that the departments were open to other students as well as those of the Teachers College, and that they were designed to offer regular four-year college courses "as complete and thorough

as the courses offered in similar departments of larger state universities."^2

Courses in music were designed to offer students an opportunity to study the subject as a part of university work. The aim was to make musical training contribute to liberal culture with credit granted toward a Bachelor of Arts degree for all class work.^3

Stopher, the first director of the Department of Music, was born in Harlan, Indiana, January 28, 1883. After receiving a secondary education in the schools of Harlan, Delphi, and Noblesville, Indiana, he attended Indiana State Normal where he completed the requirements for a teaching diploma in 1906.^4

Stopher's previous teaching experience was listed as Principal of Harlan High School, Harlan, Indiana, 1905-1906; organizer of the Harlan Community Chorus, 1906-1907; history teacher in high school and music teacher in all grades, Delphi, Indiana, 1907-1908; Supervisor of Music in Noblesville, Indiana, 1908-1910; and Director of Public School


^4Personnel Information Form from the Files of the Office of the President, Louisiana State University.
Music, Louisiana State Normal, 1910-1915. He was a member of the Louisiana Music Teachers Association, and president of this organization for two years.5

Professor Stopher appeared to be very busy that first year. As recorded in the Biennial Report, he assumed editorship of the music department in The Louisiana School Work, was president of the Louisiana Music Teachers Association, and accepted an invitation from the State Department of Public Instruction to rewrite the course of study for music throughout the elementary and secondary schools. In conjunction with his work at the university, he traveled 428 miles with the glee club, 1,126 miles with the band, and 920 miles in connection with the affairs of the Louisiana Music Teachers Association. He traveled a total distance of 2,474 miles the first year.6

Stopher reported:

Three hundred and thirty-three letters have been written as part of my work, a large number of which were answers to teachers in regard to some musical matter. I wrote 108 letters carrying on an investigation of the status of music in rural schools, a total of 441 in the cause of better music.7

5 Ibid.
7 Ibid., p. 102.
The same report also stated the needs of the department. Table I provides a graphic illustration of these needs.  

The director apparently believed that if the musical organizations of Louisiana State University were to lead the South, they had to be equipped with the best instruments and the director of these organizations needed more time to devote to their development. The department needed an assistant to teach piano and voice, to take charge of music in the Demonstration High School, and to assist in teaching the university classes. It was announced that such a position would be self-supporting after the first year through the tuition paid for private lessons in piano and voice. Stopher had evidence that this plan had succeeded at other institutions and was confident that it would succeed at Louisiana State University.  

Miss Eleanor Taylor, a graduate of the Institute of Musical Art, New York City, was the second faculty member named to the department. Her appointment was effective at the beginning of the summer term of 1916. In addition to voice, Miss Taylor taught guitar, banjo, ukelele, and

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8 Ibid.

9 Ibid., p. 103.
<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Victrola for the teaching of Music</td>
<td>$ 250</td>
</tr>
<tr>
<td>Appreciation</td>
<td></td>
</tr>
<tr>
<td>Records to be used with the Victrola</td>
<td>150</td>
</tr>
<tr>
<td>A grand piano for Garig Hall</td>
<td>750</td>
</tr>
<tr>
<td>A grand piano for the pavilion</td>
<td>750</td>
</tr>
<tr>
<td>An upright piano for the Demonstration</td>
<td></td>
</tr>
<tr>
<td>High School</td>
<td>350</td>
</tr>
<tr>
<td>Two upright pianos for the voice students</td>
<td>800</td>
</tr>
<tr>
<td>One bass viol</td>
<td>50</td>
</tr>
<tr>
<td>One violincello</td>
<td>50</td>
</tr>
<tr>
<td>Two violas at $30</td>
<td>60</td>
</tr>
<tr>
<td>Two clarinets in A, with cases for same</td>
<td>100</td>
</tr>
<tr>
<td>One Boehm system flute</td>
<td>75</td>
</tr>
<tr>
<td>Two oboes at $50 each</td>
<td>100</td>
</tr>
<tr>
<td>One bassoon</td>
<td>100</td>
</tr>
<tr>
<td>Two dozen good heavy music stands at $2 each</td>
<td>48</td>
</tr>
<tr>
<td>One case for music made to order</td>
<td>25</td>
</tr>
<tr>
<td>One set of tympani and trunks for the same</td>
<td>125</td>
</tr>
<tr>
<td>One bass clarinet</td>
<td>100</td>
</tr>
<tr>
<td>One alto clarinet</td>
<td>50</td>
</tr>
<tr>
<td>One baritone saxophone</td>
<td>140</td>
</tr>
<tr>
<td>One alto saxophone</td>
<td>120</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$4193</strong></td>
</tr>
</tbody>
</table>
mandolin. She also organized the "Comus Edic," the first musical group of women students on the campus.10

Miss Taylor was retained after the summer term of 1916 and in September, 1916, Miss Leila Opdenweyer, a graduate of the New England Conservatory of Music, became the first piano teacher employed by the university. Both Miss Taylor and Miss Opdenweyer were called special teachers and received as salary the fees paid for private lessons.11 The rate for private lessons was five dollars per month and for the nominal sum of one dollar per month a university piano could be rented.12

Stopher takes leave of absence. As the 1917-1918 session began, the men's glee club, band, and faculty were decreased because of World War I. Only five men returned to the band, and fourteen of twenty-four members of the previous year's men's glee club did not return. Professor Stopher was given a leave of absence to enter the YMCA service and F. T. Guilbeau was employed as band director. Guilbeau came to the university from Breaux Bridge High School, Breaux Bridge, Louisiana.13

11 Ibid.
12 LSU Catalogue, Vol. IX-N.S., April, 1917, No. 4, p. 236.
13 LSU Alumni News, op. cit., p. 5.
Miss Eleanor Taylor, who began her work in the summer of 1916, continued until the close of the fall term of 1917 when deafness made it necessary for her to resign. Before leaving, Miss Taylor, in response to requests from several singers, organized the women’s glee club.\(^{14}\)

Mrs. J. E. LeBlanc was appointed instructor in music in January, 1918, but held the position only a few months before resigning due to the illness and death of her husband. Mrs. LeBlanc’s position was filled for the summer by Miss Catherine McComb.\(^{15}\)

Further evidence of the impact of World War I was indicated in the Biennial Report:

During the war the Department of Music, like every other department at the University, labored against many adverse conditions. The majority of the students of the Department left to enter some branch of service. The Band became smaller and smaller and during the absence of the Director in War Work, during the year 1918-19, the Orchestra, Semi-Chorus, and the Glee Club were all discontinued entirely. The Male Quartet was maintained through the efforts of Professor E. B. Doran. The Military Band and classes in Public School Music were in charge of Professor F. T. Guilbeau. During the session, Miss Catherine McComb taught all the students in piano and voice.\(^{16}\)

Director Stopher left Baton Rouge in August, 1918,

\(^{14}\)Ibid., p. 2.

\(^{15}\)Ibid.

\(^{16}\)Biennial Report, Vol. XII-N.S., No. 6, June, 1920, p. 106.
and Miss Leila Opdenweyer resigned at the end of the summer term of 1918 to work in her father's store in order to allow her father's male employee to enlist in the army. However, she returned in the fall of 1920, and stayed until her parents moved to Florida in the fall of 1923.\textsuperscript{17}

On January 14, 1919, a letter from the Director of YMCA work at Kelly Field, Texas, was read at a faculty meeting thanking the university and all concerned for allowing Professor Stopher to serve the nation through the YMCA in the highly efficient manner that he had served at Kelly Field.\textsuperscript{18}

Although Stopher was involved in YMCA work, the business of the Department of Music continued. A letter from Stopher to President Boyd indicates this fact:

"Your letter of the 23rd instant brings the glad news that you have employed Mr. Charlton for the coming session. I have hitched up my belt one more notch and have already made some plans for properly advertising Mr. Charlton. The Southern School Work will run an article that I shall prepare from material which Mr. Charlton will furnish me. This will tell about his training and experience, and possibly, give his picture.

I note with extreme satisfaction that you are considering the advisability of separating the voice and piano departments. This ought by all means to be done. I am sure that we can fill them both with

\textsuperscript{17} \textit{LSU Alumni News}, September, 1917, p. 6.

\textsuperscript{18} Minutes of the Louisiana State University Faculty, January 14, 1919."
all the students we ought to ask one teacher to take. Miss Opdenweyer is now at the Cincinnati Conservatory of Music, or, at least, in some conservatory in Cincinnati. She put in two hard years of work with us, and if possible, we ought to get her back when circumstances would be more auspicious.19

Director returns to university. Upon the return of Stopher to the university in September, 1919, Guilbeau was retained as band director which made it possible for the director of the Department of Music to devote more attention to the other student organizations. The initial duty of Stopher was to employ a violin teacher, Elbridge H. Charlton, who would assist in the development of the orchestra. Stopher remarked that "no musical organization was better adapted to create favorable impressions in Baton Rouge and other parts of the state than the orchestra."20

After the close of the 1921 summer session, Miss McComb resigned. Miss Opdenweyer returned as chairman of the piano department and Mrs. A. M. Schutzman was responsible for voice instruction. Both these departments grew until the classes were too large for one teacher.21

19 Letter dated March 23, 1919, from Henry W. Stopher to President Thomas D. Boyd.


21 Ibid., p. 7.
In 1921, there were four faculty members in the department. They were Professor Stopher, Mr. Charlton, Mrs. Schutzman, and Miss Opdenweyer. However, the next year, 1922, the faculty increased to seven with the addition of Rudolph M. Levy, instructor in clarinet and saxophone, Hypolite T. Landry, instructor in cornet, and David H. Piller, instructor in cello, bassoon, and oboe.

Each of the new faculty members made a brief statement about his major area of interest as indicated below:

It is a comparatively easy matter for a young man who can play a cornet or other valve instrument in a band to practice a half hour daily, and, under the guidance of a skilled teacher learn to play acceptably in a parlor with a piano, or in an orchestra where tone quality is more important than in a band. No one method is used for all students but the instruction is adapted to the needs of the individual student.

Mr. Landry

No department of music is complete without facilities for teaching the unusual instruments. These instruments belong in any orchestra. There is no better parlor music than that of the cello and very large bands should include both oboe and bassoon.

Mr. Piller

Tone is the first essential in clarinet playing. It is not acquired in months, but takes perhaps years. To become an artist one must remember that tone alone does not make a clarinet player, but that the facility and ease in blowing and also in the execution determine the finished player.

Mr. Levy


24 Ibid., p. 254.
The faculty was listed in the Louisiana State University Catalogue of April, 1923, as follows:

Professor Stopher, Mr. Charlton, Miss Opdenweyer, Mrs. Schutzman, Mr. Landry, Mr. Waymouth, and Mr. Paul D. French, Instructor in Reeds.25

With the approval of the curriculum leading to the Bachelor of Music degree, Stopher outlined the following objectives of the Department of Music which had been a department of the College of Arts and Sciences since June, 1922:

To encourage and foster genuine friendliness among all students and faculty in the Department particularly, and to all in general.
To offer extensive and varied opportunities for ensemble work for the discipline of practice, and for growth in musical conception.
To create such an atmosphere of seriousness and earnest endeavor in the major practical field of each student that he will welcome every opportunity to play or sing as the open door to greater ability in self-expression.
To establish such lofty standards of studentship, such habit of personal humility and democracy as will stamp our graduates as educated, cultured, refined, religious, and worth-while men and women.
To teach and live constantly that only those who give themselves deserve to receive.
To teach by example that work is worship.26

The session of 1924 was the last year in which the Department of Music was housed in Peabody Hall. Four

26 Morning Advocate, May 2, 1923, p. 4.
classrooms were available for seven teachers. These teachers were Professor Stopher, Mr. Charlton, Mr. French, Mr. Landry, Miss Opdenweyer, Miss Julia Morse, and Miss Carrie R. Wallace. All ensemble classes or organizations were held in the same room with the furniture being reset for each rehearsal.

Miss Morse resigned at the close of the 1925 summer term, and her position as voice teacher was filled by the appointment of Miss Wilma Nobiling, a graduate of the Knox Conservatory of Galesburg, Illinois. Miss Zelda Huckins, a graduate of Newcomb College, New Orleans, taught piano and voice during the summer term of 1925, and continued in this position for the fall semester. After Miss Huckins resigned in January, 1926, Miss Kathryn Conrad succeeded her as instructor of piano and voice. Miss Anna Wallace, a pupil of Dr. Chevalier G. Ferrata of New Orleans and later of Josef Lhevinne of Chicago, was added to the piano department. Henry J. Voorhies, a former student, was appointed as instructor of flute.

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The session of 1926-1927 began with a faculty of seven. Miss Carrie R. Wallace returned as head of the piano department for the third consecutive session. Miss Elma M. Schifferly replaced Miss Anna Wallace who was on leave to study in New York City. Miss Nobiling and Miss Conrad both returned to the voice and piano department, respectively, and Miss Oramay Ballinger, who was employed in 1925, returned to the violin department. Miss Nita Babin was added to the piano department. Each of these teachers taught theory, history, and appreciation of music. From the beginning of the session, it was apparent that a more wide-spread interest was being taken in music than ever before.31

Professor Stopher was quoted in the LSU Alumni News as saying:

I wish it to be understood that I consider that the Department of Music has merely a very good start, and that it is my earnest hope that in a few years more the largest and best music school in at least the entire South will be built up right here on our historic old campus. Then, if the expanding program of the new Louisiana State University provides adequately for us on the new grounds we shall hope to have a large and flourishing college of music to put in the new home.32

The year 1927-1928 was a period of rapid growth.

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31 LSU Alumni News, loc. cit.

32 Ibid.
The faculty increased to eleven and forty students were working toward a music degree.\textsuperscript{33} It was now possible for the director to plan the work of the degree student so that the ideal balance between study and experience could be accomplished. Through the work of the voice division students with vocal skills were now available to the singing organizations. The orchestra was better balanced and had attained much greater strength. The literature studied and performed by the various ensemble groups was uniformly excellent and, in many instances, of great musical significance.\textsuperscript{34}

In July, 1928, the faculty consisted of the following former members: Professor Stopher; Mrs. Nita Babin Berdon, piano; Miss Wilma E. Nobiling, voice; and Mrs. Oramay Ballinger Welch, violin. Additions to the faculty included: Frank Collins, Jr., Bachelor of Arts degree, Illinois College, piano; Miss Elizabeth Hawkins and Miss Gladys King, piano; Miss Roxine L. Beard, Bachelor of Arts degree, Ohio Wesleyan College, Miss Ruby Simons, Bachelor of Music degree, Louisiana State University, voice, and Miss Lois Culpepper, Bachelor of Music degree, Louisiana College, organ.\textsuperscript{35}

\begin{flushright}
\textsuperscript{33}Culpepper, \textit{op. cit.}, p. 4.
\end{flushright}

\begin{flushright}
\textsuperscript{34}Ibid.
\end{flushright}

\begin{flushright}
\end{flushright}
The next several years were characterized by a steady growth in enrollment, constant improvement of the course of study, and additions to the faculty, such as Lloyd V. Funchess, woodwind instructor, a graduate of Louisiana State University, and Carleton Liddle, piano instructor, a graduate of Oberlin College.36

The department was very active in promoting music throughout the state. This was indicated in a recent letter from Funchess, now Superintendent, Louisiana State School for the Deaf. The letter stated:

In my judgement [sic], the Music Department was one of the most aggressive, on-going, dynamic departments of the University. Without question, this was the direct result of the interest and effort of Professor Stopher. Communications throughout the State in those days were very limited. Nevertheless, Professor Stopher organized a Men's Glee Club, a Women's Chorus, and an Orchestra, and various small ensembles. From time to time these respective groups planned and executed tours in all sections of the State which most assuredly had direct influence with respect to the developing of a taste for Music on a State-wide basis.37

Department of Music admitted to National Association of Schools of Music. July 1, 1930 to July 1, 1931, was the biggest year in the point of advancement of music interests

36 Culpepper, loc. cit.

at the university since the establishment of the department in July, 1915. Of far-reaching importance to the department, to the university, and to the state was the admittance of the Department of Music to full membership in the National Association of Schools of Music at the annual session of the association in St. Louis, Missouri, December 29-30, 1930.  

The Louisiana State University music department was the first department south of the Ohio River and east of the Mississippi River in the United States to be granted membership in the organization. Those preceding Louisiana State University in admittance were Eastman School of Music; Northwestern University; Syracuse University; University of Arizona; University of Iowa; University of Kansas; University of Michigan; University of Oregon; University of Southern California; University of Washington; and Yale University.

The admission of the department to membership in the National Association of Schools of Music followed work that was done during the summer of 1930 to bring the curriculum offered by the university in line with the requirements of the association. These requirements were in accordance with the suggestions of Dr. George Leighton of the Cincinnati


39  Ibid.
Conservatory, who visited the department early in 1930 as a representative of the national group.40

Commending very highly the faculty and the students of the department, Dr. Leighton stated that the only change necessary to elevate the department to required standards was the placing of more emphasis upon music theory with the addition of another member of the faculty who was to devote full time to "building-up" this division of work. Miss Helen Gunderson, a native of South Dakota, who had wide experience in the teaching of music, both in the United States and for one year in China, came to the university in September, 1930, to head the music theory division of the department.41

On January 5, 1931, after the department was admitted to the association, Professor Stopher made the following observation:

The admission was very matter of fact, since it was practically settled before the meeting at the Statler Hotel in St. Louis. The requirements for membership in this organization are very definite. These requirements are published in a bulletin put out by the Association.

40 LSU Alumni News, January, 1931, p. 27.
41 Ibid.
The requirements specify three things. The first required the faculty to come up to a very high standard. This measure was passed splendidly. Individual ability of students is another of the points that the Association considers. When Dr. George Leighton visited the Music Department last May he interviewed all the faculty and practically every music student. His report on the first two requirements was that the Department rated very high in these respects. However, he failed to recommend the course of study of the Music Department. He suggested a few changes that would make the course of study acceptable to the Association.42

Professor Stopher stated that he and President Thomas H. Atkinson conferred on this matter. The result of this conference was the preparation of a special bulletin in September which outlined the course of study as suggested by Dr. Leighton. This bulletin was sent to the Curricula Committee of the Association which was composed of some of the faculty members of leading universities. Dr. Howard Hanson, Director of the Eastman School of Music, was chairman. On November 1, 1930, a letter of congratulations was mailed to the Louisiana State University Music Department stating that the Curricula Committee had voted unanimously to accept the course of study.43

In supporting the significant accomplishments of the Department of Music, Stopher gave the following report:

42 Morning Advocate, January 5, 1931, p. 2.
43 Ibid.
It seems proper at this time, having been granted this national recognition, to ask that the Department of Music be given the dignity of the name of the School of Music, and that it be assigned to the College of Fine Arts which I hope will soon be established instead of the present title, Department of Music, College of Arts and Sciences.44

Department becomes School of Music. Probably the most significant event of the session, 1930-1931, was the designation of the department as the School of Music by university authorities in January, 1931. Since a majority of the graduates of the School of Music entered the teaching profession the school was taken from the College of Arts and Sciences and made a part of Teachers College in May, 1932.45 The LSU Alumni News stated that because of the outstanding character of its work, based on the success of its graduates and the recognition accorded by various standardizing agencies, the department was elevated to the rank of School of Music.46

A beginning of music in the University Demonstration High School was made by Miss Daisy Carlock during the 1930-1931 session. In addition, Miss Carlock was to teach the

44 Report dated January 2, 1931, from Henry W. Stopher to President James M. Smith.


methods of teaching school music and was to be responsible for the practice teaching aspect of music beginning in September, 1931.\textsuperscript{47}

In March, 1931, Mrs. Oramay Ballinger Welch, who was head of violin work for four years, resigned to move to Little Rock, Arkansas, where Mr. Welch accepted a promotion as Boy Scout executive. In May, Arthur M. Culpepper, a native of Louisiana, who had had remarkable success as the only parish supervisor of music in the state, Richland Parish, was appointed to a position on the faculty.\textsuperscript{48} During the 1931-1932 session there were two other additions to the faculty. They were Madame Eugenie Wehrmann Schaffner, noted pianist of New Orleans, Louisiana, who had studied with the great French pianist, Raoul Pugno, and the Russian composer, Moritz Moszkowski; and Elizabeth McVoy, Bachelor of Music degree, Louisiana State University, instructor in piano.\textsuperscript{49}

In September, 1932, the School of Music offered a course in piano for young children. Classes were arranged in town for those parents who could not conveniently bring their children to the campus for instruction. Days and

\textsuperscript{47} \textit{LSU Catalogue}, Vol. XXIII-N.S., May, 1931, p. 91.

\textsuperscript{48} Minutes of the School of Music Faculty Meeting, March 4, 1931.

\textsuperscript{49} \textit{LSU Catalogue}, \textit{op. cit.}, p. 92.
hours were arranged as nearly as possible to suit the convenience of the students. Training in these classes included rhythm, ear-training, technique, sight-reading, memorization, and use of the pedal. These students were taught by a new member of the faculty, Miss Polly Gibbs. Miss Gibbs was a graduate of Henderson-Brown College, Arkadelphia, Arkansas, and Northwestern University, Evanston, Illinois. For special work in music pedagogy, she studied at the American Conservatory in Chicago, Hall Institute in New York, and for three summer terms in Paris.\(^{50}\)

Other faculty members appointed by the School of Music for the 1932-1933 session included: Ernest E. Schuyten and Milton Cherry, violin; Henri Wehrmann, strings and ensemble; and Ginette Rosenthal, piano. Mrs. Oramay Ballinger Welch also rejoined the faculty as head of the school music department.\(^{51}\)

Table II indicates the School of Music budget for salaries for the 1932-1933 session.\(^{52}\)

\(^{50}\) Morning Advocate, September 17, 1932, p. 8.

\(^{51}\) Ibid.

\(^{52}\) Louisiana State University School of Music Budget, 1932-1933, p. 1.
### TABLE II
BUDGET FOR SALARIES OF THE FACULTY,
SCHOOL OF MUSIC,
1932-1933

<table>
<thead>
<tr>
<th>Department</th>
<th>Name</th>
<th>Salary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director</td>
<td>H. W. Stopher</td>
<td>$4800</td>
</tr>
<tr>
<td>Theory</td>
<td>Helen Gunderson</td>
<td>2500</td>
</tr>
<tr>
<td></td>
<td>Pearl Willis</td>
<td>1800</td>
</tr>
<tr>
<td></td>
<td>J. Elliot Webb</td>
<td>900</td>
</tr>
<tr>
<td>Piano</td>
<td>Carleton J. Liddle</td>
<td>2700</td>
</tr>
<tr>
<td></td>
<td>Mme. E. W. Schaffner</td>
<td>3600</td>
</tr>
<tr>
<td></td>
<td>Miss Elizabeth McVoy</td>
<td>1600</td>
</tr>
<tr>
<td></td>
<td>Mary O'Bryan</td>
<td>900</td>
</tr>
<tr>
<td>School Music</td>
<td>George Hathaway</td>
<td>3600</td>
</tr>
<tr>
<td></td>
<td>Mrs. J. A. Welch</td>
<td>2000</td>
</tr>
<tr>
<td></td>
<td>Julia Heck</td>
<td>900</td>
</tr>
<tr>
<td>Organ</td>
<td>Frank Collins, Jr.</td>
<td>2200</td>
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<tr>
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<td>Ernest Rolston</td>
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<tr>
<td></td>
<td>Roxine Beard</td>
<td>2000</td>
</tr>
<tr>
<td></td>
<td>Mrs. D. S. Reymond</td>
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</tr>
<tr>
<td>String</td>
<td>Milton Cherry</td>
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<tr>
<td></td>
<td>Ernest Schuyten</td>
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<tr>
<td>Cello</td>
<td>Marcel Guermann</td>
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<td>Cello-Viola</td>
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<tr>
<td>Brass</td>
<td>A. M. Culpepper</td>
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</tr>
<tr>
<td>Reeds</td>
<td>L. V. Funchess</td>
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</tr>
<tr>
<td>Secretary</td>
<td>Alice Pitchford</td>
<td>1200</td>
</tr>
<tr>
<td>Librarian</td>
<td>Margaret Lanius</td>
<td>1200</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td>$49,100</td>
</tr>
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*Part-time
Quality of instruction. In speaking to the Baton Rouge Lions' Club, November 4, 1933, A. M. Culpepper, head of the Brass Department, stated that the training offered by the Louisiana State University School of Music was equal to that of any other institution in the United States and far superior to that training given in many longer established schools. "Graduates of Harvard and Yale had expressed the opinion that the physical equipment was far superior to that of any other American institution."53

Culpepper continued by explaining that another feature of the school was the remarkable practical experience which was included in the training of students. He evaluated this experience as being equal to that of a conservatory graduate plus ten years in the practical field. Students had the opportunity of practicing and appearing in concerts with orchestras and other musical groups which contributed to their practical experience.

Musical education was just beginning to spread and Louisiana State University, through her Music School, was planning on making the most of her opportunities.54

53 Morning Advocate, November 5, 1933, p. 11.
54 Ibid.
The speaker then commented upon the value of including a musical program in the public school system, saying the benefits are manifold, being cultural as well as providing mental exercise. Culpepper stated that he found it remarkable that more music in the public schools was not offered, particularly in view of the sympathetic attitude of school officials towards it.55

Stopher travels to Europe. During the summer of 1934 Professor Stopher took his first vacation since 1915, when he assumed leadership of the music school at Louisiana State University. On this vacation he visited parts of Europe with ideas and aims that would be of benefit to the School of Music.56

First, he visited libraries to discover where books and music might be bought without paying duty and an American agent's commission. Such places were found in Vienna, Paris, and London, thus saving from forty to sixty per cent of the cost in America.

Second, Stopher wanted to establish friendly relations with leading schools of music in England, France,  

55 Ibid.

56 Louisiana Schools, Vol. XII, October, 1934, No. 2, p. 41.
and Austria with a view toward student exchange. This was made possible with three schools: Morzarteum, the State Conservatory at Salzburg; Paris Conservatoire; and the Royal College of Music in London.\(^{57}\)

Third, in line with the emphasis placed upon oratorio by the School of Music, a decision was made to dramatize and perform Gounod's *Redemption* during the session of 1934-1935. Permission had been secured from the owners of the copyright, Novello, Ltd., of London. However, before attempting such a difficult and unusual task, Stopher decided to see three of the greatest plays presented in Europe. The *Passion Play* at Oberammergau, *Faust* and *Everyman* at Salzburg, and certain operas in New York City and Salzburg. These ideas were in keeping with the determination of the university administration to make Louisiana State University second to none in the matter of authentic and artistic presentations of "the world's best oratorios."\(^{58}\)

Fourth, he wanted to hear the Festspiel at Salzburg. This was one of the world's great music festivals. This was accomplished.\(^{59}\)
Fifth, and last, he wanted to find the house in England where his mother's father lived and in which the family had lived for more than five hundred years. This he accomplished also.60

Faculty improvement and additions. The subsequent years of growth of the School of Music were steady. The faculty was improved and the requirements for entrance were raised. Although better technical facilities were in demand, the university, the school's director, and faculty concentrated their attention upon raising the practical and cultural standards.61

Opera received an impetus during 1935-1936 with the arrival of Pasquale Amato. For thirteen years Amato had been a renowned Metropolitan Opera singer. Prior to his arrival, all operatic productions and presentations of oratorios, symphonies, and masses were representative of the scope of work that was accomplished at this twenty-year stage of the development of the department. Remarks by many observers indicated that this was made possible through the vision of the director and presidents of Louisiana State University.62

60 Ibid.
61 Louisiana Leader, October, 1935, p. 9.
62 Ibid.
In May, 1935, the Louisiana State University Catalogue indicated that Frank Collins, Jr. had been promoted to the rank of associate professor, the first such position in the School of Music. Assistant professors were listed as Liddle, Rolston, Schaffner, Jordan, Gibbs, and Gunderson. Instructors for that session were Welch, Daisy Carlock Reymond, Dalton Reymond, Towns, Ducrest, Willis, Robert, Opdenweyer, Penick, Ruhl, Culpepper, Cherry, Funchess, Michell, Vardeman, Wehrmann, McVoy, and Rosenthal.63

Additions to the faculty for the 1936-1937 session included: Stefan Sopkin, artist teacher of violin; Louis Ferraro, opera coach and assistant in the string department; Hendrik J. Buytendorp, instructor in brass and string bass; F. Crawford Page, head of the department of liturgical music; and Louis Hasselmans, opera director.64

In the course of a year at the university there was an average of almost one musical performance a day. Though a public performance was no guarantee of the successful accomplishment of the purpose of a music training school, nevertheless, it was reflective of the most unusual resources and energies on the part of the school. The director and


64 Louisiana Leader. November 11, 1936, p. 5.
faculty of the school were of the opinion that it was doubtful that their work in music was surpassed, or even equalled, at many universities in the country. In the two years from 1936 to 1938, the faculty had been decidedly augmented with the employment of two eminent musicians, Pasquale Amato and Louis Hasselmans, who formerly were members of the Metropolitan Opera.65

An obvious result of what was accomplished in drama and music was that university students had an exceptional opportunity for the cultivation of artistic skills. While it was true that many students took advantage of this opportunity, it was not to be overlooked that through some defect of education these arts did not reach and capture the interest of as many as was hoped. It was a continuing problem of university education in the United States to find means of creating interest among students in the artistic and intellectual refinements.66

Apparently the director of the school believed the problem had the following causes: (1) over-specialization in studies, (2) an insufficient and unexacting educational


66 Ibid.
preparation before entrance to the university, (3) unrealized and unsolved problems in the university education program.67

The fact remained that too many university students were entering the school's courses with little appreciation of artistic and intellectual skills. At Louisiana State University the faculty had diligently and persistently attempted to provide means for cultivation in these respects. In addition to supplying the material facilities, the university had been most fortunate in having on its teaching staff a number of artists and directors who had labored long and patiently to increase and enrich the fields of artistic culture available to the student body.68

67 Ibid.
68 Ibid.
II. PERFORMING GROUPS AND PERFORMANCES

Organizational Action

Band. The first important step taken by Stopher when he arrived at the university was to change the band from "high to low pitch." In previous years the university had purchased several musical instruments pitched to the scale A-440. Since the majority of the band instruments were tuned to A-435, a lower pitch, Stopher decided to change to the lower pitched instruments. The next step was the enlargement of the band practice quarters. In the *LSU Alumni News* Stopher wrote the following:

> I moved the partition in the old jail building near the river back of the D building to reduce the concussion produced by so many instruments in so small a room.

The first appearance of the band conducted by Stopher was in New Orleans on October 3, 1915, at a benefit for the Charity Hospital. Twenty-five men played in that concert.

Since the band appeared to be the only musical organization

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69 Pitch, in music, is the quality of a tone which makes it sound high or low. It is determined by the number of vibrations per second of the sound. By international agreement the A above middle C is fixed at 440 vibrations per second. Older tunings were generally lower (435 vibrations per second).


of the university at that time, it could be assumed that the director was publicizing the new music department and Louisiana State University as much as possible. The band presented music for many occasions in Baton Rouge that year, including every dress parade of the Cadet Corps, the Baton Rouge Fair, and numerous athletic and literary events. The band performed for chapel services three times, gave a concert on High School Rally Day, and presented a program complimentary to the seniors.72

In addition to the Charity Hospital concert, the band also performed at the Georgia School of Technology football game, Shreveport State Fair, Louisiana Historical Association meeting, and Mardi Gras. In connection with these trips, concerts were given in Shreveport at the Fair Grounds, in New Orleans at the Grunewald and St. Charles Hotels, and before every newspaper office in New Orleans and Shreveport. This organization traveled 1,126 miles in presenting the concerts.73

As in the previous year, Stopher was the director of the band. This took additional time, but proved satisfactory because the band and glee club were used as recruiting


73 Ibid., p. 99.
agents for each other. Many times when the glee club traveled several of the members of the band accompanied the group to assist in presenting the program. This practice sometimes aroused criticism because of the limited number of instruments which could be transported, but it often made possible a more successful program with the added sound of musical instruments.\(^7^4\)

Many customs and traditions were developed through the early years of the department. One of these was the presenting of sacred music programs at the churches in Baton Rouge and neighboring towns. On December 13, 1916, L. C. Slater, a student, played bassoon in a concert by the university band at the Elks Theatre. This was the first appearance of a bassoon with the band.\(^7^5\)

**Orchestra.** The first public appearance of the orchestra was on March 1, 1916, accompanying the oratorio society in the production of *The Rose Maiden*, a cantata. The membership of the group at that time consisted of eleven members. The orchestra made another public appearance on March 3, 1916, in which E. Roger Jones, a student, was the conductor. That event took place at chapel services and

\(^7^4\) Henry W. Stopher, "Diary of Henry W. Stopher," Archives, Louisiana State University Library.

\(^7^5\) Ibid.
the numbers performed included National Emblem March, Loading Up The Mandy Lee, and Colony Blues. For the remainder of 1916, the only orchestral activity was that of the Colony Orchestra, which was maintained to assist eight young men with their college expenses by performing in each of the theatre orchestras in the city of Baton Rouge. While the music department was fortunate in having such young men of more than ordinary ability, the aim of the university always was "to prevent the commercializing of the music department to such an extent that the chief aim, which was the education and elevation of musical taste in the state, was not neglected."  

In the fall of 1920, Stopher felt that the time was appropriate to initiate a larger orchestra called the philharmonic orchestra. The main obstacle was the necessity of conforming to regulations outlined by the local branch of the Musicians' Union. These regulations were in no respect discriminatory to the orchestra, nor different from the rules elsewhere. The union proposed that the members of this orchestra should receive remuneration for "services rendered." This philharmonic orchestra gave from three to

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76 Ibid.

five concerts per year for four years, until the university Department of Music was strong enough to foster and maintain an orchestra of similar dimensions. The department took on new life during the 1920-1921 session. The slogan "A City Is No Better Than Its Music" was created to help advertise the department and the philharmonic orchestra.\textsuperscript{78}

The philharmonic orchestra presented a third series of concerts during 1922-1923, with the concerts performed in Garig Hall instead of the Community Club. A program of music by American composers was presented again and, as a result, the philharmonic orchestra received letters of commendation from four prominent American composers. The orchestra presented a program which portrayed the history of Louisiana in flags and music.\textsuperscript{79}

\textbf{Early vocal groups perform.} The Tiger Quartet was the first vocal ensemble under the direction of Professor Stopher. This fact was noted in a diary of Professor Stopher that indicated:

\textit{The session had hardly opened when four boys who had been singing together asked to be allowed to call themselves the Tiger Quartet. This project}

\textsuperscript{78} \textit{Ibid.}

\textsuperscript{79} \textit{LSU Alumni News, loc. cit.}
was promptly and properly approved and rehearsals  
were begun at my home at 940 Convention Street,  
the same night. The members were as follows:  
R. M. Cooter, first tenor  
F. S. Hebert, second tenor  
F. L. Gayle, first bass80  
D. S. Reymond, second bass  
This group sang together so constantly that  
many of their Baton Rouge friends still believe a  
better Tiger Quartet has never been produced.81  

The first cantata to be presented at Louisiana State  
University, The Rose Maiden, by Frederick Cowen was performed  
on March 1, 1916, at the Elks Theatre by the oratorio society.  
This group had been in existence since October, 1915, and was  
the only musical organization of the university open to non- 
students who were residents of Baton Rouge. The presentation  
of The Rose Maiden appears to have been quite successful.  
Reverend Drossaerts, Rector of St. Joseph's Church, wrote  
on March 2, the next day, as follows:  

Allow me to thank you for the complimentary tickets  
and to congratulate you upon the big success of last  
night's performance. I enjoyed and admired it  
immensely. It's refreshing and encouraging in these  
days of ragtime and perverted taste to hear music and  
song as you treated the Baton Rouge public yesterday.  
I am happy to have been able to assist and trust  
that you will have more of the same kind in the  
future.82  

80 Report of the Board of Supervisors, 1916, indicated  
that W. P. Denison was a member of the Tiger Quartet rather  
than F. L. Gayle.  
81 Henry W. Stopher, loc. cit.  
82 Stopher, op. cit., p. 8.
Early tours by vocal groups. During the same year, the men's glee club made a public appearance. This group, with the Tiger Quartet as a nucleus, was composed of sixteen members, including Mrs. E. B. Doran, accompanist, Professor E. B. Doran, business manager, and Professor Stopher, conductor. This performance was at chapel exercises December 21, 1915. In February, 1916, the glee club made its first tour and performed at Bunkie High School in Bunkie and the State Normal School in Natchitoches. Later concerts were given in Hammond and other nearby schools. The LSU Alumni News reported:

The concert in Bunkie was the first concert of any organization away from Baton Rouge where the giving of the concert was the purpose for which the trip was made.

The Biennial Report noted that "the glee club had constantly withstood the demands of the musically uneducated to sing songs of inferior worth and had held to the best college and classic songs."
On July 26, 1916, the first recital of the music department was given in Garig Hall. This was a varied program including two numbers by the men's glee club, two piano duets, two soprano solos, two piano solos, two vocal duets, and a group of five folk dances by the class in music methods.86

With the organization of the Louisiana State University vocal sextet a tour was made to the neighboring towns of White Castle and Donaldsonville. The following account was given of this particular tour:

There have been many mishaps on tours by the various organizations since their institution, but none so serious as the two to the towns of White Castle and Donaldsonville. On this trip Mr. Hutchinson of the Agricultural College went along to help drive the big truck which was the only possible means of getting there. The party left on the four o'clock ferry and arrived in White Castle at six-thirty. It was a cold day and the motion picture theatre where the program was given, was as cold as the outside. All were chilled by exposure. H. C. Wall caught cold in addition to a heavy one he already had. After the program, he was too sick to be brought home. He and G. S. Reddy were left at the hotel in White Castle until the next morning. He was then brought by train to Addis and from there by automobile to Baton Rouge. He was worse that night and by the next morning he was taken to the Sanitarium where pneumonia rapidly developed. He was so seriously ill for so long that the group became discouraged to such an extent that they had no more programs and the Sextet, as a concert party, has never been renewed.87

86 LSU Alumni News, loc. cit.
87 Stopher, op. cit., p. 2.
The glee club made its second tour in February, 1917. Concerts were presented in Monroe, Ruston, Shreveport, Natchitoches, Alexandria, and Bunkie, Louisiana. G. Stanley Ott, the first glee club press agent, accompanied the glee club on this tour.88 The following telegram was received by President Boyd concerning the tour-concert in Bunkie, Louisiana:

Concert here tonight drew crowd. Twice as large as one year ago. Every number on the program was encored one or more times. Ott is doing good work as press agent. Every member of the Club is in good shape for Alexandria tomorrow.

Doran and Stopher89

It became apparent during that tour that, to be successful, musical groups should be organized so as to comprise units capable of giving programs independent of the main body. "This arrangement would permit a greater income and would allow the department to adjust the size of the group giving the concert to the size and importance of the town and the situation involved."90 At this early date, 1917, Stopher appears to have been more concerned with tours as a money-making project more than an

88 LSU Alumni News, op. cit., p. 3.
89 Telegram dated February 12, 1917, from Henry W. Stopher to President Thomas D. Boyd, Archives, Louisiana State University Library.
educational projects. The amount of income per tour did not necessarily signify a successful tour.

Stopher emphasized the fact that there might not have been a glee club those first two or three years without the active devoted help of Professor E. B. Doran and Mrs. Doran. Professor Doran, business manager of the glee club, performed invaluable work in arranging tours and concerts for the organization. Mrs. Doran was the accompanist.91

Immediately after the declaration of war on Germany, April 6, 1917, the cadets' voluntary enlistment in the service rapidly decreased the enrollment in the school. Long lists of student resignations were read at frequent meetings of the faculty. During this session, the group, which was called men's glee club, voluntarily changed its name to semi-chorus due to a decrease in student enrollment.92

The most important event of the 1919-1920 session for the Department of Music was its part in the memorial service held on January 2, 1920, for Louisiana State University's war dead. At this service, the department was

91 Ibid.

represented by the men's glee club, reorganized following
World War I, semi-chorus, and orchestra.93 Other organi-
zations and departments that were listed in the Biennial
Report during this session were male quartet, girls'
quartet, piano and voice department, and violin department.
The university chorus made its inaugural appearance in old
Garig Hall, January 2, 1920, commemorating the 60th
anniversary of Louisiana State University.94 In the spring
of 1920 a glee club pin was designed and was to be awarded
to the outstanding member following one of the most
successful tours made to that date.95

The following account was written in the minutes of
the faculty meeting, November 3, 1920:

Permission is respectfully requested to give an
annual prize to the best member of the Louisiana State
University Glee Club under the following conditions.
First, the prize, to consist of a loving cup, is
to be donated by Mrs. H. W. Stopher.
Second, the name is to be the Vashti Robertson
Stopher Glee Club Award.
Third, the award is to be made to that member of
the Glee Club who has contributed the most toward
the success of the year's work of the organization.

93 Ibid.
95 LSU Catalogue, Vol. XV-N.S., April, 1923, No. 3,
p. 271. Research did not reveal the recipient of this award.
Fourth, the decision as to the winner is to be made by the Director of the Department of Music, Louisiana State University with the assistance of others as a committee, if he thinks this advisable.96

On January 11, 1921, at a meeting of the Louisiana State University faculty, the following decision was rendered in regard to the Glee Club Award:

The Committee on Medals begs to submit the following recommendations:
1. That the Vashti Robertson Stopher Glee Club Award, under conditions, herewith attached, be accepted by the University for the current session.
2. That after the current session, all medals and awards now offered by the University, including the Vashti Robertson Stopher Glee Club Award, be abolished.97

The minutes of the January 11, 1921, faculty meeting appear to be another indication that the administration and faculty of the university were opposed to some of the policies of Stopher. Although he was granted permission to make the glee club award for the 1921-1922 session, all such policies were abolished thereafter.98

Vocal groups perform at teachers meetings. During the 1920-1921 session, the men's glee club increased to more than forty members with a large number of boys remaining in

96 Minutes of the Faculty of the School of Music, Louisiana State University, November 3, 1920.
97 Minutes of the Faculty, Louisiana State University, January 11, 1921.
98 Ibid.
the group for two years or longer. The glee club sang for all programs of the Louisiana Teachers' Association meetings held at Alexandria "in an effort to build a state-wide reputation." On April 23, 1921, a notable program consisting entirely of Shakespearean songs was presented by the university chorus, men's glee club, semi-chorus, and girls' quartet. After that program the girls' quartet was maintained as an organization within the semi-chorus. The following year the girls' quartet was named the "Tigerette Quartet," and existed as such for several years.

In the fall of 1921, twenty-five members of the men's glee club returned to the organization. Additional practice was necessary for a concert that was presented in Nashville, Tennessee, for the Music Teachers National Conference. The Louisiana State University Mens' Glee Club of 1921 was the first glee club to sing at the Music Teachers National Association.

The session of 1922-1923 was not very different from those preceding except the quality of the men's glee club decreased. This deterioration in quality was due to

100 Ibid.
the method of recruitment used the previous year whereby superior senior students were selected. Many new recruits were located and the process of redeveloping the quality of the glee club was on its way.\textsuperscript{101}

For the next several years music at the university continually improved. As mentioned earlier, this improvement was climax\textsuperscript{ed} with the department having been accredited by the National Association of Schools of Music in December, 1930, and having been designated as a School of Music by the administration in January, 1931.\textsuperscript{102}

\textit{A Cappella Choir organized.} During the 1931-1932 session a new organization was added to the list of performing groups. This new organization was the A Cappella Choir which represented the peak of achievement in the field of choral singing. Unaccompanied singing of the classics of the ages was to be the work of this choir; and according to the director, "such an organization was possible only where there was present a fine background of musical accomplishment, as well as ideals of the highest order."\textsuperscript{103}

\begin{flushright}
\textsuperscript{101} \textit{LSU Alumni News, op. cit., p. 7.} \\
\textsuperscript{102} \textit{Culpepper, op. cit., p. 7.} \\
\textsuperscript{103} \textit{Ibid.}
\end{flushright}
The following report on the Tiger Quartet was submitted for the 1932-1933 session by Willis Ducrest, Coach:

Following the usual try-outs for membership in the L.S.U. Tiger Quartet the following personnel were immediately decided upon:
- First Tenor ....... Pat Pellerin
- Second Tenor ....... J. D. Caldwell
- Baritone .......... Alden Slatlengren
- Bass .............. G. S. Ham

This quartet was not a successful one because of the following reasons:
1. Pellerin seemed to have numerous excuses for continuous absences. No one else was substituted for him because there was no one else capable of singing first tenor parts.
2. The inability of Ham to read and learn bass parts even though a period of two weeks was usually spent working on any one song before attempting to sing it from memory.
3. Slatlengren seemed to have the misfortune of sliding to pitches and not being able to sing on pitch in crucial spots.
4. The four members of the quartet, after a period of about eight weeks, were still incapable of singing as a unit. They worked on very simple songs. In other words they were just four soloists. It is a known fact that it does not require four good voices to make a good quartet, but these men were the only ones in a group of limited material who could carry a tune, much less keep time.

This report continued as follows:

Whereupon, this quartet was disorganized and a second series of try-outs were held in the month of December. The group selected included the following:

Report to Henry W. Stopher from Willis Ducrest, May, 1933.
First Tenor ....... Jimmie Love
Second Tenor ...... J. D. Caldwell
Baritone .......... Alden Slatlengren
Bass ............... Gordon Loudon

This second group did not succeed because Jimmie Love is no more of a first tenor than I am, and they couldn't seem to grasp the idea of singing as a unit. Just as they were beginning to accomplish something came the beginning of the second semester. Slatlengren found himself scheduled for classes that conflicted with the rehearsal periods, and resigned from membership. Then Mr. Sherrod Towns became baritone of the Quartet.105

Broadcast by performing groups. On March 19, 1937, the School of Music presented a concert that was broadcast by practically all major radio stations in the United States. Evidently this broadcast did more to publicize the School of Music than any event thus far in its history. Complimentary letters were received from New York, Massachusetts, Pennsylvania, and other states. One such letter from the Chamber Music Society of America cited:

Congratulations on the efforts of the students who participated in the Pontiac broadcast of last night. Such splendid performances form the basis for any real development of music appreciation in this Country and the University is to be most highly complimented for taking such a leading part in attempting to achieve this purpose.106

105
Ibid.

106
Letter dated March 20, 1937, from Allen A. Brown, Secretary to the President, Chamber Music Society of America, to Henry W. Stopher.
The program for this broadcast was listed as follows:

1. Trumpets - - - - Fanfare
2. Band - - - - "Touchdown for L.S.U."
3. Ensemble - - - - "Touchdown for L.S.U."
   Opening announcement and introduction of John Held, Jr.
4. Symphony Orchestra - Hungarian Dance, No. 5 - Brahms
5. Tribute to University
6. Mixed Chorus - - "Hallelujah Chorus" from The Messiah - Handel
7. Tiger Male Quartet - - Medley of University Songs
8. Comedy Skit or Tour of School of Music
9. Band - - "Tiger Rag" with "Mike" the Tiger as soloist
10. Frances Greer - "Jewel Song" from Faust - - Gounod
11. Dance Band - - Popular numbers to be selected
12. Ensemble - - - Alma Mater

School of Music conducts tours. The various musical groups of the School of Music conducted an extensive tour throughout Louisiana and Texas in February, 1932. A group of 102 university musicians representing the orchestra, oratorio society, men's chorus, and women's chorus appeared before approximately 20,000 music lovers in Alexandria, Monroe, Shreveport, Lake Charles, Welch, and Jennings, Louisiana, and also Lufkin and Beaumont, Texas.  

On the brochure presented to the audience at each concert was the following message:

107 Tentative Program of the Louisiana State University School of Music, March 19, 1937.
108 Morning Advocate, March 1, 1932, p. 1.
It is the aim of the School of Music to contribute its utmost to the University's great program of service to the people of the State of Louisiana. Through the medium of musical performances before large audiences of school children who have had special music appreciation preparation in advance, the School of Music hopes to achieve the double benefit of a more intelligent and vivid listening opportunity for these children, and a highly professional experience for the University's music student. This service is offered with the sincere hope that it may materially advance and hasten the development of School Music in our part of the South.109

Probably the largest tour to date in the history of the School of Music was completed in February, 1934. On this tour,110 students, representing the orchestra, women's chorus, men's chorus, and brass choir were transported in four buses and presented fifty-eight concerts throughout the State of Louisiana. An aggregate audience of approximately 33,000 heard the programs.110

Under the supervision of H. W. Stopher and A. M. Culpepper, booking manager, the groups departed from Baton Rouge, Saturday, February 10, and returned the following Saturday night, February 17. The groups--orchestra, men's chorus, women's chorus, and brass choir--separated during the day and each gave two performances at different towns, one in the morning and one in the afternoon. All ensembles

109 Program of the Concert Tour of 1932, School of Music, Louisiana State University, Baton Rouge, Louisiana.

110 Louisiana Leader, March 4, 1934, p. 7.
combined for the evening concerts in the larger cities of Louisiana, which included Lafayette, Lake Charles, Shreveport, Ruston, Monroe, and Natchez, Mississippi.\textsuperscript{111}

Five Louisiana colleges were visited on the tour. A matinee and a night performance were presented at Southwestern Louisiana Institute by the entire group while the symphony orchestra presented a matinee concert at Louisiana State Normal. Miss Kathleen Allums, pupil of Professor Christian Jordan, was soloist in the A Minor Piano Concerto by Greig accompanied by the orchestra. In Shreveport a selected group of students performed at Centenary College, and Miss Ruth Carlton, pupil of Leroy Carlson, head of the music department at Centenary, was soloist with the orchestra at the night concert presented in the Municipal Auditorium.\textsuperscript{112}

The brass choir directed by A. M. Culpepper, who had developed this ensemble, presented a program before the entire student body of Louisiana Polytechnic Institute. The same group also performed at Ouachita Junior College in Monroe. A number of short programs were presented over two radio stations, KTBS in Shreveport and KMLB in Monroe.

\textsuperscript{111} Ibid.

\textsuperscript{112} Ibid.
These programs were broadcast prior to the appearance of the entire group in those cities.\textsuperscript{113}

\begin{quote}
Beginning of opera. To continue the traditions of the famous New Orleans French Opera, which came to an end in 1919 with the burning of the old opera house, Louisiana State University was endeavoring to establish an operatic center in Baton Rouge. The desire of this center was to satisfy to some extent the musical needs of the state and at the same time give talented students in the university practical training in the operatic field.\textsuperscript{114}

Opera at the university had its beginning in the spring of 1930. Balfe's \textit{Bohemian Girl} was presented one night in the gymnasium-armory for the state high school rally. The orchestra included fifteen players. The scenery was makeshift, the costumes rented, but the production was well-received. In 1931, the light opera \textit{Martha} by Flotow was presented two nights. The scenery, which was constructed by Dalton S. Reymond, was effective and the wardrobe, which was made by students, was kept in order to help form the nucleus of a larger wardrobe.\textsuperscript{115}
\end{quote}

\textsuperscript{113} \textit{Ibid.}, p. 2.

\textsuperscript{114} \textit{Program of the Louisiana State University opera, 1935-1936.}

\textsuperscript{115} \textit{Ibid.}
In celebration of the tour of 1932, the School of Music performed *The Mikado*, a colorful, light opera, in the gymnasium-armory. The *Morning Advocate* stated that in performing *The Mikado* sixteen times and presenting oratorios in three cities, the Louisiana State University musicians won new laurels for themselves and for the university, and reflected credit upon the School of Music.\(^{116}\)

The grand opera *Faust* by Gounod was produced and performed by the students and staff of the School of Music during the 1933-1934 session. This was the most ambitious and most significant effort yet made by the school, and the success of the performance was acclaimed by the audiences in attendance. The School of Music elected to approach the task in a comprehensive manner; that is, instead of renting costumes, they made them; instead of borrowing or adapting scenery, they designed and built the sets. A multitude of details attended upon the production and performance of such a large work as an opera; therefore, the school drew upon the resources of other divisions of the university for assistance and advice.\(^{117}\)

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\(^{116}\) *Morning Advocate*, op. cit., p. 4.

The most gratifying result of the plan to produce opera in the School of Music was the fine organization of the local music lovers under the guidance of the Baton Rouge Grand Opera committee which gave most enthusiastic support to the new venture. The revival of opera in Louisiana through this plan was an assurance which the music lovers of the state and the students of the school acclaimed with delight.\textsuperscript{118}

In November, 1936, there appeared in \textit{Liberty}, a weekly magazine, an article concerning the reconstruction of the French Opera House in New Orleans. This article was authored by John Erskine, President, Juilliard School of Music. At the time Stopher was promoting this idea with the intention of the School of Music taking over the French Opera House. Following is an excerpt of a letter by Stopher written to John Erskine concerning the matter:

\begin{quote}
For these years since 1915, I have worked every day toward the logical expression of Louisiana in Opera. W.P.A. has practically offered to rebuild the French Opera House as a project and give it to the University, requiring only that the University pay approximately seventy-five thousand dollars ($75,000.00), incorporating many of the features which you express as desirable in your article. All this is undercover yet for a few days. A good friend is on his way to Washington in its interest. Architects
\end{quote}

\textsuperscript{118} \textit{Ibid.}
plans are drawn. The Committee representing the City of New Orleans meets tonight to get the final word about the option on the site.

In short, I have worked day and night these twenty years and more, always hoping to beat time in this very project, so please hurry on down to our school and see what we have done that makes it logical to have the French Opera House rebuilt and placed at the disposal of Louisiana State University School of Music. It would be useless to describe what our students do day by day. You would not believe it, but we will show you when you come.119

The Biennial Report of 1938 indicated that the university had attained a high degree of success in the sphere of music. For eight consecutive years the School of Music had presented one or more operas each season; on several occasions it was necessary for these productions to be performed on three or four successive evenings. This Report indicated that the School of Music performed the opera Faust in New Orleans before an audience of 2,000 or more. This was a signal recognition of the work which the school was doing. New Orleans, the city which first fostered opera in this country, received the production with great enthusiasm.120

Praise for the school continued according to Carl Engel, distinguished and scholarly editor of the Music


Quarterly magazine, who remarked that this was a model school admired by musicians throughout the country. Enthusiastic in his praise of the music department, Engel believed that the influence of the university's musical activity would extend throughout the state, making Louisiana one of the nation's "best music-loving states." 121

Orchestra and chorus tour Europe. In 1938, the orchestra and chorus of the School of Music were preparing to make an extensive tour of Europe. The following article appeared in the newspaper:

Persons interested in European travel and study will be invited by the Louisiana State University General Extension Director and School of Music to make the proposed concert tour of Europe, to be made this summer by the University Symphony Orchestra and Opera Chorus.

H. W. Stopher will be the leader of the group and will conduct the Orchestra and Chorus in the concerts to be given.

Mrs. James Monroe Smith, wife of the President of the University, will accompany the group as hostess. 122

Courses offered during the tour included European History, Comparative Government, History of Education, History of Music, Conducting, Theory, Violin, Viola and Cello, Woodwinds, Harp, and Voice. The music courses were

121 States-Item, October 13, 1938, p. 10.
122 Progress, January 14, 1938, p. 21.
taught by Stopher, Hendrik J. Buylendorp, Mrs. Oramay B. Welch, Milton Cherry, Louis Ferraro, Miss Dorothy Carey, and others from the School of Music. The fee for this tour was $646.50 for tourist class and $566.50 for third class.123

Numerous protests of a personal nature were raised at the plans of Louisiana State University to escort a tour of music students through Germany, giving a concert in Berlin, as a part of the proposed European tour. The protests were reported mostly in Shreveport, New Orleans, and Baton Rouge, where individual Jews were voicing their opinions that a majority of the people of Louisiana would not want their youth to go on a tour of Germany and see only one side—the Hitler side—of German life.124

About this time President Smith confirmed reports that Mrs. Smith, who was to have gone with the students and faculty members, had decided not to go. The president denied the fact that protests had anything to do with her change of plans.125

123 Ibid.
125 Ibid.
Some of the protests were leveled as the result of reports that the orchestra was planning to play "Horst Wessel," the Nazi national anthem, at a concert in Berlin to be attended by Reichsführer Adolf Hitler. In Shreveport, Sidney L. Herold, an attorney and leading Jewish layman, said the basis of the Jewish protest against the national anthem was principally due to the words which, when translated into English, were substantially "when Jewish blood spurts from the knife." Also objecting was Rabbi Walter G. Piser of the B'Nai Israel Temple of Baton Rouge.126

The following day, February 25, 1938, The Daily Reveille reported as follows:

Current reports that the proposed music tour to Europe by University students and townspeople this coming summer is being sponsored by Louisiana State University and the School of Music were emphatically denied by LSU officials yesterday. Members of the tour will not go as representatives of the University but as private individuals on a purely educational project whose itinerary calls for more time spent in England than in Germany, explained Dr. Smith.127

126  State-Times, loc. cit.
Despite the protests, Professor Stopher continued plans for the European tour. A letter dated May 28, 1938, to Mr. Tom Dutton, President of the Alumni Association stated as follows:

As part of our plan to go to Europe, after all the obstructions that have been thrown in our way, we have decided that we should save as much as we can of the interest that we will have to pay on money borrowed from a bank, by calling on our friends to help us out. WE DO NOT WANT GIFTS, but we do want loans without interest. Mr. Paul Felder started us off by giving us his check for $200.00.128

The heading of the subscription list read as follows:

The school orchestra and soloists of Louisiana State University, together with officers of the School of Music have arranged to tour certain European countries and the United States this summer and have arrangements made in advance which, barring mishaps, will take care of all the expenses.

They have to have a Guarantee Fund to cover all expenses, which must be paid in advance, and need a guarantee of $6000.00 for that purpose, they having raised $9000.00 themselves.

The undersigned subscribe therefore for the amounts opposite their names and pledge to pay those amounts in advance of the trip. It is, however, understood and agreed that Dr. H. W. Stopher will assume responsibility for these funds to the extent to reimbursing the underwriters for their subscription, or such part of it as may be realized from the proceeds of the various concerts.129


129 Ibid.
The forty-six members of the orchestra had pledged to raise $9,000.00 of the $15,000.00 necessary for the tour. When the suggestion of interest-free loans was explained, they agreed to raise another $1,000.00 for a loan that was to be paid as the money was collected for contracts along the route. Stopher also commented that in the event of his death before the group returned from Europe, he had obtained $10,000.00 additional life insurance to guarantee payment of the loan.130

On June 6, 1938, seventy-five performers, including vocal and instrumental soloists, students, and members of the music faculty departed for Jackson, Mississippi, as the first stop of the tour that would take them to Memphis, St. Louis, Chicago, Detroit, New York, and then to Europe. Countries to be visited during the tour in Europe were Belgium, Switzerland, and France. Germany was omitted from the list of countries in which concerts were to be presented.131

The Commercial Appeal, Memphis, Tennessee, newspaper described the tour group as follows:

Beautiful young women, a wildlife exhibit and a five foot miniature of Louisiana's new capitol

130 Ibid.
131 Jackson (Miss.) Daily News, June 6, 1938, p. 4.
building all were featured by the State of Louisiana "Ambassador of Goodwill" tour here yesterday.  

As indicated, the School of Music was advertising the State of Louisiana on this tour. Colonel Paul English, a representative of Governor Leche, accompanied the group and was in charge of the Louisiana exhibits.

Although the tour was completed and termed successful by many, the group did have one serious problem along the way. As they made preparations to return to the United States, it was discovered that due to an underestimation of the cost of the trip, funds were not available. Upon arriving in the United States, many students had to wire their parents or borrow money from members of the faculty for travel and expense money for the return to their homes.

132

The Commercial Appeal, Memphis, Tennessee, newspaper, June 8, 1938, p. 6.

133

III. FACILITIES AND CURRICULA

Facilities and Equipment.

During the 1915-1916 session the Biennial Report stated that the most important material improvement on the campus was the construction of George Peabody Hall, for which the trustees of the Peabody Education Fund donated $40,000. This three-story brick building, one of the largest and most handsome structures on the campus, was completed in August, 1915. The first floor was occupied by the Demonstration High School, or practice school of the Teachers' College; the second floor by the Dean of the Teachers' College, the professor of psychology and education, and the professors of Latin, economics and sociology, history and political science, and English literature; the third floor by the new departments of music and home economics.\textsuperscript{134}

Stopher expressed the needs of the music department in relation to expected growth during the next few years. First, the department needed a separate, three-story building somewhat isolated from other buildings. Under the existing condition of 1919, music interfered with other classes and was hampered by the presence of departments nearby. The proposed building needed sound-proof walls and floors and

\textsuperscript{134} Biennial Report, op. cit., p. 8.
should contain not less than twelve practice rooms on the first floor. Eight of these rooms should have a piano and the other four should be available for students of violin and other instruments.\textsuperscript{135}

There was need for a small chapel on the second floor with a stage large enough for student recitals and orchestra rehearsals. The third floor should be designed for classes in public school music, music appreciation, music history, theory, harmony, counterpoint, and composition. The building suggested for utilization of this plan was one of the old barrack buildings called the Colony House.\textsuperscript{136}

Instrumental needs for 1920 are listed in Table III.\textsuperscript{137}

- \textbf{Department of Music changes sites.} When the major part of the university was moved to the site of the present-day campus on Highland Road, the administration decided that the Department of Music should be moved to the Physics Building on the old campus which was located at the site of the present state capitol building. This building was adapted to


\textsuperscript{136} Biennial Report, op. cit., p. 110.

\textsuperscript{137} Ibid.
### TABLE III

**INSTRUMENTAL NEEDS OF THE DEPARTMENT OF MUSIC, 1920-1921**

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Victrola</td>
<td>$200</td>
</tr>
<tr>
<td>Records</td>
<td>200</td>
</tr>
<tr>
<td>Library Books</td>
<td>100</td>
</tr>
<tr>
<td>Music Magazine for two years</td>
<td>20</td>
</tr>
<tr>
<td>Orchestra Library enlargement</td>
<td>100</td>
</tr>
<tr>
<td>Six upright pianos at $500</td>
<td>3,000</td>
</tr>
<tr>
<td>One Steinway concert grand piano for Garig Hall</td>
<td>1,000</td>
</tr>
</tbody>
</table>

Note - The Ludwig parlor grand piano now in Garig Hall should be put in the auditorium of the Alumni Hall for the use of occasional meetings there.

Pipe organ in Garig Hall  $6,000
adequately meet the needs of the department. Stopher cited "that with all the wealth of tradition back of the state, and with the musical tendencies of the young people, the university was the logical place for the seat of the greatest school of music in the South."\textsuperscript{138}

In September, 1926, the department moved into its newly-renovated home on the old campus where all instruction was offered by eleven instructors. Equipment for training of students had grown steadily during the past five years. The department now possessed twenty pianos, a small number of orchestra instruments, the beginning of a library of orchestral and choral music, and the usual furniture required for teaching music.\textsuperscript{139}

Planning and construction of present-day music building. The present Music and Dramatic Arts Building which was constructed and equipped at a cost of $600,000 was assigned to the School of Music and the Department of Speech on Saturday, May 14, 1932.\textsuperscript{140} The School of Music was to occupy part of the first floor, most of the second, and all of the third

\begin{footnotesize}
\begin{enumerate}
\item[\textsuperscript{138}] LSU Alumni News, loc. cit.
\item[\textsuperscript{139}] Biennial Report, Vol. XX-N.S., July, 1928, No. 5, p. 52.
\item[\textsuperscript{140}] Morning Advocate, June 11, 1932, p. 1.
\end{enumerate}
\end{footnotesize}
floor. The Department of Speech would occupy the remainder of the building. This building, ranked among the best-equipped conservatories of music in the United States, replaced facilities on the old campus. The Music and Dramatic Arts Building had been constructed with great care for the purpose of providing superior facilities for instruction in these two divisions of the university and to prepare for increased enrollments over a period of years. It was thought that this would be a more economical plan than to repair old buildings or remodel them within a few years to take care of additional students. Also, certain facilities of the building were to be available to the entire student body.

A little theatre, a workshop for small productions, twelve small studios, two orchestra rehearsal rooms, fifty-eight sound-proof, individual practice rooms, offices, and classrooms, besides the main theatre were included in the building.

There were three pipe organs, four concert grand pianos and 100 other pianos. In the main theatre were

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141 Ibid.
142 President's Report to the Legislature, Vol. XXIV-N.S., May, 1932, No. 5, p. 15.
143 Morning Advocate, loc. cit.
motion picture and sound recording devices for making pictures. An air-conditioning system and an invisible lighting system were installed in the theatre.144

A microphone system, one of the modern improvements for schools, was installed. This system made it possible for the director of the school or faculty to listen to a lesson from the receiving room without disturbing either the teacher or pupils. This system provided an opportunity for training pupils of this "air-age" to speak before a microphone.145

When the plan of the building was considered, the faculty was asked to discuss designs with each member contributing suggestions. It was indicated that the building was a product of the experience of many people interpreted by architects and builders.146 As plans were being formulated, Frank Collins, Jr., a member of the faculty, made suggestions concerning the auditorium:

It should seat 3,000 or more, thus providing for future growth.
It should have one or more balconies, so that as many as possible will be close to the stage.

144 Ibid.
145 Ibid.
146 Ibid.
The arrangement should be semi-circular, so that the angle of vision could nearly be the same from any point.

The stage should not be fashioned after a theatrical stage but be open and exposed entirely, as in Hill Auditorium, University of Michigan. The organ should be located behind, and partly above, the stage.147

However, in the final plans these ideas were not embodied.

The arrangement of the practice corridors was particularly excellent because of the opportunity it afforded the student for study and practice without interruption and disturbance. There were two such corridors on the second floor of the building. Along each side of the corridors were offices and individual practice rooms, each practice room being large enough to provide space for one upright practice piano, bench, and the necessary space for student practice.148

The door to the practice room had a pane of glass so that the supervisor could observe the student during practice hours. Each practice room was sound-proof so that the work of other students in the building and nearby buildings was not disturbed.149

147 Letter dated February 12, 1931, from Frank Collins, Jr., to Henry W. Stopher.

148 Morning Advocate, loc. cit.

149 Ibid.
The radio control room was not in use but would be when conditions justified its operation. The equipment was arranged to provide facilities for radio programs with special mechanical devices to keep sounds which were not part of the program off the air.\textsuperscript{150}

Stopher made the following comments about the radio control room:

By way of explanation, a green light in the studio signals the prospective broadcaster to prepare. It says to him in effect, "Sit down. Take off your rings and get ready. Say whatever you have to say right now so you can hereafter hold your peace." When the red light signals a moment or two later, the musician or musicians know that the studio is on the air and that whatever is said, whatever sound is made is heard on the program. There is an exclusive wire from the broadcast room to the executive offices of the School of Music so that a group of visitors or critics may sit there and hear the program without the disturbance of a large audience.\textsuperscript{151}

The orchestra practice room with three entries, sound-proof walls, and an elevated floor provided excellent facilities for the orchestra and other musical groups. This story of how this room came to be is interesting as Professor Stopher tells it in his own words:

"When I told the architects what I wanted, they said that I was asking for a type of room not included

\textsuperscript{150} Ibid.

\textsuperscript{151} Ibid.
in architectural usage. That was a setback at the beginning, but I wanted a room of this type. This room was visualized many years through the lack of rather than the presence of facilities, and I could not give up with one setback. I got a small saw and some beaverboard and set to work. I sat up nearly all night working, but when I had finished, I had ready to present to the building committee a minute structure of what I wanted. With this tangible explanation before them, the architects agreed that the room could be built with a little change in the original plans. And that's how it came to be.\textsuperscript{152}

"One of the simplest things about the room, and yet one of its most important in its successful operation, was its entrance plan."\textsuperscript{153} Through the middle door those who played instruments entered; sopranos and tenors entered the door to the left; basses and altos entered the door to the right. Stopher continued by explaining the need of three entrances:

I had practiced long enough and seen enough confusion and anger result because some tardy member of the chorus rushed in through the one entrance available and knocked over some musician's stand just as he was getting ready to play the opening notes. This simple device saves untold worry.\textsuperscript{154}

The floor was elevated which gave unusual advantage in practice, both for the conductor and for the performing

\begin{footnotes}
\item[152] Ibid., p. 22.
\item[153] Ibid.
\item[154] Ibid.
\end{footnotes}
group. Ventilation was through the top of the room, which was an advantage in maintaining the sound-proof character of the room. The room was so carefully sound-proofed that orchestra practice and a play could be scheduled for the same evening. It was evident that a condition such as this was highly important in carrying out, without interruption, the schedule of the two divisions housed in the building.155

Of special interest in the building was the fire-proof vault for orchestra music. Professor Stopher had accumulated a collection of music of importance from an historic as well as professional viewpoint. Within one year the collection had assumed proportions worthy of attention, not only from musicians, but also from those interested in researching rare documents and manuscripts. The material was assembled with very little money through contributions from friends, and from musicians who had duplicate copies of compositions. Music, typical of various eras, had been acquired through gifts and through occasional purchase of individual libraries by the university library.156

155 Ibid.
156 Ibid.
Dedication of new building. In conjunction with the opening of the new building, the Louisiana State University School of Music sponsored an eight-day celebration. Hosts and hostesses for the eight-day affair included H. W. Stopher, Mme. Eugenie Wehrmann Schaffner, Roxine Beard, C. J. Liddle, Milton Cherry, Ernest Rolston, Frank Collins, Jr., Daisy Carlock Reymond, Elizabeth McVoy, A. M. Culpepper, A. W. Wickboldt, and Margaret Lanius. The first program, presented Saturday, May 7, 1932, consisted of piano solos and a concert by the Standard Oil Refinery Band.  

The Louisiana State University Cadet Band also presented a concert as part of the celebration of the occupancy of the new Music and Dramatic Arts Building. A. W. Wickboldt, director of the band, acted as host, with members of the Sigma Alpha Iota and Delta Omicron, national music sorority and fraternity respectively, acting as ushers.  

The Mikado, a colorful, light opera, was presented as another feature of the celebration. Ernest Rolston, faculty member, acted as host for this affair and members of

157 Morning Advocate, loc. cit.

158 Morning Advocate, September 16, 1932, p. 1.
the cadet band served as ushers. Rodney Cline performed the role of the Mikado. Others in the cast included Willis Ducrest, Stanley Reyes, J. D. Caldwell, C. Solon King, Olga Maestri, Hazel Walker, Roberta Grigsby, Erica Green Hornsby, Francis Randolph, Daisy C. Reymond, Martha Guise, Jimmy Andrews, and Annie Lee Heroman.159

In 1936, the School of Music was operating a music store for the convenience and advantage of the faculty and students. A complete stock of materials was maintained which met the needs of all departments and proved an economy to the students and faculty.160

The music library originated with gifts from personal book collections of the director and other friends of the School of Music. Through the generous aid of Hill Memorial Library of the university, the music library was now an important segment of the school. Containing more than 1,200 books, collections of vocal and instrumental literature, many valuable music scores, and the bound issues of the important music journals over a long period of years, the library was a source of constant help and inspiration to the students.161

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159 Morning Advocate, September 20, 1932, p. 10.
160 Culpepper, op. cit., p. 11.
161 Ibid.
In raising the question as to what influence did Huey P. Long, former Governor of Louisiana and United States Senator, exert on the School of Music, the following replies were given. Dr. Frances G. Bulber, former student and now Dean of the Department of Music, McNeese State College, Lake Charles, Louisiana, stated:

Perhaps in two ways, both indirectly: (1) His interest in the University as a whole was reflected in an expansion of facilities and budget; the School of Music profited in its turn. (2) He became interested in the development of the music program in the public schools of the State and was helpful in providing funds for the first State Supervisor of Music's salary; the whole music situation in the State profited, including the Louisiana State University School of Music.162

James S. Fisher, former student and band director at the university, made the following comments:

I first went to L.S.U. in 1932 as a sophomore, enrolled in the School of Music, was a member of the Band, Orchestra, and Brass Choir. Huey P. Long was then a U.S. Senator but was actually the power in the State—he ran the State. You have probably heard the story about him [sic] becoming irritated at Tulane for refusing him a law degree and vowing to make a "cow-pasture" out of Tulane. From that instant on he concentrated on making L.S.U. the biggest and the best. Huey P. Long loved music and I saw him quite a number of times on band trips (when he would eat with the band, pass out spending money—even direct the band),

162 Letter dated November 1, 1967, from Dr. Frances G. Bulber.
band rehearsals and at football games. I also have recollections of his securing the services of an outstanding interior craftsman to do the Music and Dramatic Arts Building fancy work. I also have faint memories that Mr. Long gave $5,000 to the School of Music specifically for the purchase of Brass Choir instruments. Although Mr. Long showed a slight partiality to the Band, he was interested in having an outstanding School of Music and also everything else to be the best for his "best" University.163

Lloyd V. Funchess made the following observations:

It is my recollection that Huey P. Long was not identified with the School of Music as directly as he was with the band. This in no way indicates that he was not interested. I believe if the facts were known, they would show he was influential in providing the funds whereby the new Fine Arts Building was built on the new campus.164

V. CURRICULA

Courses Offered

In May, 1916, a list of the courses in music offered and students enrolled was presented in the Biennial Report.165 Table IV illustrates the courses and students enrolled.

The following courses were listed in the Louisiana State University Catalogue of 1920:

- Sight Reading
- Ear Training
- Dictation
- Harmony
- Methods

Music Appreciation  
Music History  
Practical Voice Courses  
Practical Instrumental Courses  
Piano  
Voice  
Violin  

Violin A - The beginner is started with material that is adapted to his age and individuality, and presented in a manner both constructive and interesting. Special attention is paid to acquiring thorough familiarity with those things that comprise both theory and playing of the instruments, viz: lines, spaces, notes, intervals, time values (division), the clef and signature of keys.  

Violin B - For those having studied previously, but who are yet in the first position, a knowledge of all notes, time values, key signatures and some knowledge of scale formation is necessary, after which work in the first position, with possibly some third position studies, will be taken up. Particular attention is given to intonation and firmness, along with the development of a broad legato and sureness of attack.  

Violin C - Third position students just starting are given duets in first position, also solo pieces in first and third positions in addition to studies.  

Violin D - This course is for students who have previously studied third position.  

Violin E - For students studying the fifth or higher positions. Solos for public presentation are studied and students in this course must appear once in recital.166  

Bachelor of Music degree offered. The following report was submitted to the Board of Supervisors in June, 1920, by Professor Stopher:

**TABLE IV**

COURSES OFFERED AND STUDENTS ENROLLED  
DURING THE 1915-1916 SESSION

<table>
<thead>
<tr>
<th>Course</th>
<th>Description</th>
<th>Number Enrolled</th>
<th>Number Enrolled</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>First Term</td>
<td>Second Term</td>
</tr>
<tr>
<td>1</td>
<td>Sight Reading and Dictation</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Sight Reading and Dictation</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Harmony</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>Harmony</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Public School Methods</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>Public School Methods</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>History of Music</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>History of Music</td>
<td></td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>Military Band</td>
<td>34</td>
<td>34</td>
</tr>
</tbody>
</table>
The Department of Music has grown from one teacher who directed the Military Band, Glee Club, and Chorus, and who taught sight-singing, harmony, public school methods and voice, to the point where it should be called the Louisiana State University School of Music. It is not yet ready to grant the degree of Bachelor of Music, but plans should be laid to do that beginning with the session of 1921-22.\textsuperscript{167}

For the session 1920-21, a certificate should be given for work done in voice, piano, or violin. The Department would grow much more rapidly if credit could be allowed for private study. This, however, is not desirable unless a degree of music is granted and then the private work should count for graduation toward a music degree except in some limited cases where electives might be used.\textsuperscript{168}

Thus far, music education at Louisiana State University had passed through two important periods of development. The first was begun when President Boyd launched the Department of Music in 1915. This period continued for approximately seven years. The second period, beginning in 1923, marked the next great advance with the offering of the Bachelor of Music degree by the university. In September, 1923, the course was formulated, approved, and printed in the Catalogue. Students desiring to specialize in music could now do so without any loss of college standing.

\textsuperscript{167} Biennial Report, op. cit., p. 111.

\textsuperscript{168} Ibid., p. 112.
The Department of Music met this new responsibility with enthusiasm.169

After it became known that the course in music would lead to the degree of Bachelor of Music with credit given for work in piano, voice, violin, and other instruments, enrollment in the Department of Music increased to twenty-two students. There were no graduates the first year but a more serious attitude was taken toward the department by students. An announcement by Thomas H. Harris, State Superintendent of Education, that the State Department of Education would accept the degree of Bachelor of Music as equivalent to Bachelor of Arts further assisted the increase in enrollment.170

In 1924-1925 there were eight students registered working toward the Bachelor of Music degree. The degree program increased the enrollment in the department and offered a definite aim toward which music students worked. A total of twenty-five students was registered as degree students in the music curriculum.171 Miss Sarah Summers

169 Culpepper, op. cit., p. 10.


of Denham Springs, Louisiana, was the first student to receive the degree of Bachelor of Music awarded at commencement exercises in June, 1925.\textsuperscript{172}

Beginning in 1926, students could pursue either a major or minor work in practical music. A major practical music subject was one in which the student recited twice a week, with two lessons of laboratory practice. In this major subject, the student paid a fee of twenty-four dollars per term for instruction. A minor practical music subject was one in which the student recited once a week and paid the fee of fifteen dollars per term for instruction. For a major subject three hours of college credit was allowed for one term of study and for a minor subject one hour of credit was allowed for one term of study.\textsuperscript{173} During this year, two students were candidates for degrees and in 1927, there were six degree candidates.\textsuperscript{174}

The close of the school year 1930-1931 found the School of Music preparing to enter upon its last year on the old campus. The student registration for the music

\begin{footnotes}
\item[172] LSU Alumni News, loc. cit.
\item[174] Biennial Report, loc. cit.
\end{footnotes}
degree had passed the seventy-five mark and the faculty, most of whom studied during the summer with master teachers, consisted of thirteen members.175

In 1931, the School of Music offered four curricula leading to the degree of Bachelor of Music. The first curriculum offered a major in violin, reeds, or brass. The second curriculum offered a major in school music. The third and fourth curricula offered a major in voice and a major in theoretical music, respectively.176 Also in 1932, the Master of Music degree was established to meet the need for a musical, rather than educational degree and was regarded as the logical degree to follow that of the undergraduate degree of Bachelor of Music.177

The School of Music, in 1932-1933, a division of Teachers' College, offered the following degrees: Bachelor of Arts in music and dramatics and Bachelor of Music in theoretical, applied or school music. Six curricula leading to the degree of Bachelor of Music were offered as follows:

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175 Culpepper, loc. cit.


177 Ibid., p. 106.
curriculum in theoretical music, curriculum in school music, curriculum in piano, curriculum in organ, curriculum in violin, reeds, or brass, and curriculum in voice. Students who pursued the courses in practical music (piano, organ, voice, violin, reeds, or brasses) were charged certain fees in addition to the university general fee of thirty dollars a semester.178

These fees were as indicated:

Ensemble fee, paid by all students, five dollars per semester
Practical music major, with Department Head, sixty dollars per semester
Practical music major, with Assistants, fifty dollars per semester
Practical music minor, with Assistants, twenty-five dollars per semester.179

In keeping with the policy of the School of Music, which was to make its operation of constant usefulness to the citizens of the state, the announcement was made in June, 1936, of new courses of study to be offered in the field of church music. Through the cooperation of the local ministers and the careful administration of these new courses, the School of Music invited the approval and support of the

178 LSU Catalogue, Vol. XXV-N.S., April, 1933, No. 4, p. 108.

179 Ibid.
various local religious organizations. These church music courses were designed to equip students more adequately to make efficient and helpful contributions to the religious activities of the communities into which they would later go as music leaders.\textsuperscript{180} In addition to this program a curriculum in Roman Catholic music was offered in 1937.\textsuperscript{181}

VI. PROBLEMS DURING THE LAST YEARS OF THE STOPHER ADMINISTRATION

As indicated in a conversation with Dr. Ralph R. Pottle, former student and now retired Dean of the Music Department, Southeastern Louisiana College, Hammond, Louisiana, the major problem that developed during the last years of the Stopher administration was related to the tour of Europe. In organizing the tour, Stopher made arrangements with several Baton Rouge Jewish businessmen to finance $6,000.00 of the necessary funds. When these businessmen learned that the school planned to visit Germany during the tour, they withdrew their funds.\textsuperscript{182}

\begin{thebibliography}{9}
\bibitem{180} LSU Catalogue, Vol. XXVIII-N.S., June, 1936, No. 5, p. 197.
\bibitem{181} LSU Catalogue, Vol. XXIX-N.S., April, 1937, No. 4, p. 205.
\bibitem{182} Telephone conversation with Dr. Ralph R. Pottle, Hammond, Louisiana, March 14, 1968.
\end{thebibliography}
According to Pottle, Stopher then negotiated a loan in the amount of $6,000.00 and signed the note in the name of Louisiana State University. This one act of securing a loan without permission appears to have been the downfall of Stopher in regard to his relation with the administration. After convincing the administration that the publicity gained for the School of Music would be worth the amount of the loan, the university agreed to pay the amount, although unsatisfactory relationships had been established.\footnote{Ibid.}

A second problem developed in relation to the financing of the new music building. When the campus was moved to the site on Highland Road, Stopher was offered the following proposition: If he would remain on the old campus until the buildings there were sold, he could have the money to construct a music building on the new campus. Although this was never a written agreement, Stopher held the administration to its bargain. The buildings were eventually sold for $600,000.00 and Stopher managed to secure the entire sum for the construction of the Music and Dramatic Arts building. Stopher's insistence on securing

\footnote{Ibid.}
the building funds aroused additional dissatisfaction with the administration.184

In April, 1940, additional problems became evident. The problem confronting Stopher was that the administration of the School of Music was under investigation by a committee appointed by Acting President Hebert. This procedure was set up as a result of a memorandum of criticism directed at the administration of the School of Music.185 The criticism was listed as follows: (1) most expensive school on the campus with an annual budget of $100,000.00, (2) over-staffed and clerical expenses surpassed any department of the university, (3) uncontrolled publicity, (4) unsatisfactory relations with other departments of the university, (5) opera was a professional production and not a student production, (6) music students received improper guidance, and (7) school not having adhered to the standards of the National Association of Schools of Music.186

In a letter to Tom Dutton, President, Alumni Association, concerning the investigation, Stopher made

184 Ibid.
185 Letter dated April 5, 1940, from Henry W. Stopher to Tom W. Dutton.
186 First Progress Report on the Reorganization of the L.S.U. School of Music, November 13, 1940, Files of the School of Music, Louisiana State University.
the following remarks:

In this connection I wish to make the point that the chairman of the committee of investigation was so utterly devoid of knowledge of musical matters that he did not hesitate to say he had never heard of Mr. Amato. It was nearly two years ago now that I called you over the phone regarding the matter that was then giving us some trouble. As nearly as I remember, your exact words were, "Stay right in there and pitch." That I have done. This year is my 25th at the University. It is freely admitted by school men all over the state that the advancement in the regard in which music is held and the amount of attention that is paid to it is due to the encouragement emanated from the University. Only ten years ago there was not a high school band or orchestra or even a chorus worthy of the name in the entire state. The State Department of Education reported recently that there are now 200 bands and orchestras and more than 400 choral groups of one kind or another in the Louisiana High Schools. The plan of attacking the problem has succeeded in making the state music conscious.187

The letter concluded by saying:

I am afraid this long letter was more or less invited by your second paragraph in which you say, "If you can suggest any kind of active participation for Mrs. Dutton or me, and if you think such participation will be of service to you, don't hesitate to advise me." I am "advising" you that the ideas for which I have spent twenty-five years and my best effort seem to be now under fire.188

187 Ibid.

188 Letter dated April 5, 1940, from Henry W. Stopher to Tom W. Dutton.
In corresponding with Thomas H. Harris, State Superintendent of Education, Stopher was commended for his cooperation with the State Board of Education in organizing, advocating, and administering the public school music program throughout the state. Superintendent Harris closed his remarks by saying:

I should say, therefore, that you have done well in your music division and that your courses respond to the needs of the modern day in which we live.189

On June 5, 1940, the last correspondence between Tom Dutton and Stopher indicated that the problems had reached a climax and changes would be occurring shortly. Stopher reported:

The work of the committee of seven is reported by the grapevine channel to be completed and their findings in the files of Dean Frey or at least in some administrator's office. I have not asked for the recommendation of this committee, due to the fact that if I disagree with their decision, I would be in a position of having to immediately make a protest against them. As a matter of fact, I do protest the entire manner in which the committee handled the situation.190

Stopher retires. On August 24, 1940, Stopher was given a leave of absence with full pay for one year, after

189 Letter dated April 23, 1940, from Thomas H. Harris to Henry W. Stopher.

190 Letter dated June 5, 1940, from Henry W. Stopher to Tom W. Dutton.
which he would receive the retirement allowance provided under the regulations of the university's retirement program.\textsuperscript{191} After being notified of his retirement, Stopher asked for permission to maintain an office in the School of Music. This request was denied and he was further instructed by the administration that he must leave the campus.\textsuperscript{192}

In September, 1943, Stopher was appointed as Head of the Music Department at Lamar College, Beaumont, Texas. He remained in this position until June, 1946.\textsuperscript{193}

For the last 25 years, 1915-1940, Stopher had been a leader in the musical life in Baton Rouge and throughout the state. Not only had he helped train and inspire youthful talent but also he did much to create and encourage an appreciation of good music.\textsuperscript{194}

Through the efforts of Stopher, noted symphony orchestras and concert attractions were brought to Baton Rouge. His own leadership of a symphony orchestra and his work in

\begin{itemize}
\item \textsuperscript{191} \textit{State-Times}, August 24, 1940, p. 1.
\item \textsuperscript{192} Telephone conversation with Dr. Ralph R. Pottle, March 14, 1968.
\item \textsuperscript{193} \textit{State-Times}, September 18, 1943, p. 7A.
\item \textsuperscript{194} \textit{State-Times}, February 7, 1947, p. 4.
\end{itemize}
developing oratorio and operatic presentations made the School of Music outstanding in this area. It was chiefly through his energy and interest that from a meager beginning with a few students and a one-room studio, the department gradually developed into the important School of Music that has added prestige to Louisiana State University.195

Though the informal "Prof" of the old campus years gave way to his title of greater dignity, H. W. Stopher, truly the "father" of the Louisiana State University School of Music, never lost the human touch and his gift for fellowship with students and the public. He was a valuable man to the university, to the community, and to the state.196

Henry Wallace Stopher died on December 5, 1946, at New Roads, Louisiana. At the time of his death, he was still active in the field of music, serving as Band Director of Pointe Coupee Parish, Louisiana.197
CHAPTER III

THE DEVELOPMENT OF THE LOUISIANA STATE UNIVERSITY
SCHOOL OF MUSIC FROM 1940 TO 1943

I. REORGANIZATION OF THE SCHOOL OF MUSIC

Director Appointed

The appointment of Dr. Willem van de Wall as Director of the School of Music became effective September 1, 1940. Major tasks facing the new director were twofold: (1) reorganizing the school and (2) preparing the school for re-examination by the National Association of Schools of Music.¹

Van de Wall studied harp at the Royal Conservatory at the Hague and completed his studies in Leipzig, Germany. He was harpist at various opera houses and with symphony orchestras in Europe from 1906-1909. In 1910 he came to the United States and was appointed as harpist at the Metropolitan Opera House in New York from 1910-1916. Van de Wall was harpist for the New York Symphony Orchestra from 1916-1917. From 1917-1919 he was harpist with the United States Marine Band, the first harpist ever used with this organization.²

¹Personnel Information Form, Files of Louisiana State University School of Music.
²Ibid.
In the meanwhile, being a writer on social conditions and having studied social conditions in relation to public welfare, he was engaged in "war-camp" community service. His experimental work in the use of music for social education purposes prompted the Russell Sage Foundation of New York City to sponsor a committee for the study of music in institutions. This study gave Van de Wall an opportunity to develop his ideas in the practical field of welfare in institutions. 3

In 1937 Van de Wall was appointed Professor of Music Education at the University of Kentucky and Director of the Community Music Study sponsored by the Carnegie Corporation of New York. This Community Music Study was a three-year project and was completed in 1940. 4 Prior to this time he had written three books related to his professional interest; The Music of the People, The Utilization of Music in Prisons and Mental Hospitals, and Music in Institutions. 5

Aims of director. The aims of Van de Wall as director of the School of Music were to stress the development

3 Ibid.
4 Ibid.
5 Daily Reveille, September 13, 1940, p. 1.
of amateur musical activities on the campus and throughout the state. He remarked that "he had come to build on what he had found." Director Van de Wall continued by stating that "the School of Music aspires to further develop its educational program for vocational music students, public school music instructors, and professional artists." Other aspirations were to stress an amateur music program by developing and assisting avocational music activities on the campus and in communities in cooperation with the other schools and colleges of the university and with students and organizations throughout the state.

Emphasizing that the School of Music was a part of the state and national public school system, Van de Wall declared, "We must include in our program, music of all ages; we will never know our job fully if we are not ready to give service to each human being in need of music." He stated further that the task of the school began with the child. The faculty and students were to work together as an integrated school which, as a whole, works for the

6 Ibid.
7 State-Times, October 9, 1940, p. 4.
8 Daily Reveille, loc. cit.
9 Morning Advocate, September 12, 1940, p. 5.
development of the aesthetic musical and spiritual elements. In order to benefit from this school, students were to "make the most out of all their intellectual capabilities."^{10}

The matter of publicity was another concern of the recently-appointed director. During the previous administration, each professor provided for his individual publicity with the director having little or no control of the situation. The minutes of the faculty meeting indicated the following:

The Director reported that the matter of publicity had been taken up and that it had been arranged that all material given out to the Press, from the School of Music, should come from the office, that is, it must have passed the desk of Dr. Van de Wall, so that he can assume responsibility for any such publications.\(^\text{11}\)

During the academic year, 1940-1941, faculty meetings were quite commonplace, occurring weekly. Van de Wall indicated that these meetings were necessary in order to reorganize the School of Music on a sound basis. Each faculty member was encouraged to "have his say on all business."\(^\text{12}\)

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\(^{10}\) Ibid.

\(^{11}\) Minutes of the Faculty Meeting, School of Music, Louisiana State University, September 30, 1940.

\(^{12}\) Minutes of the Faculty Meeting, School of Music, Louisiana State University, October 18, 1940.
During the faculty meeting of April 26, 1941, a motion was made by Miss Joyce Michell, which was adopted, to continue the student recital. Van de Wall remarked that there had been some question in regard to policy of the recital and the manner in which it was handled. Questions raised concerning the student recital were as follows:
(1) What should be presented? (2) Who should be presented? (3) What were the benefits? (4) Should student attendance be compulsory? The following ruling was adopted:

It was decided that the student recital should be continued and that the hour of eleven o'clock on Wednesdays should be retained. That it should be confined to students' performances so that they should learn to appear and perform before the public. That students should be obliged to attend, even without credit, being allowed three cuts a semester, their grades being affected accordingly. It should be a means of getting acquainted with musical literature and developing a critical sense as well as a spirit of mutual support for colleagues.

It was agreed that the members of the faculty should also attend to encourage the students and to watch their progress. Also, that there would be more cooperation in preparing more varied programs.

Mr. Amato proposed that programs could be arranged for the different classifications of freshmen, sophomores, juniors and seniors to make fairer competition.

Music should be played from memory.

Juniors should appear not less than three times.

It was also suggested that any faculty recitals be given in the evening or on Sundays.

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13 Minutes of the Faculty Meeting, School of Music, Louisiana State University, April 26, 1941.
Changes necessitated. At the close of the 1940-1941 session, Dr. Van de Wall stated that the university had received the survey report of the American Council on Education made by Dr. Reeves of New York and that the recommendations, in connection with the School of Music, were rather serious. This investigation was made during the summer of 1940 before the appointment of Van de Wall as director. The report indicated that the School of Music had been found to be "the most expensive school on the campus, over-staffed, and that the clerical expenses of this school surpassed any other of the university."\[14\] Dr. Van de Wall stated that the supervisory system of practice studios initiated by Stopher would be abolished for economic reasons. This system was so arranged that a number of persons were employed to act as supervisors of students while practicing in the studios during all hours that the school was open. The budget was to be decreased although he had tried to save the salaries of the personnel and had made recommendations for more equitable salaries than had been paid in the past.\[15\]

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14 Minutes of the Faculty Meeting, School of Music, Louisiana State University, May 7, 1941.

15 Ibid.
Other changes were listed as follows:

The Receptionist staff would release funds for educational personnel. The Coffee Shop would no longer function and no food would be served in any parts of the building. The Coffee Shop was to be used as locker space. There would be a Lounge available for students on the Speech Department side of the building.16

For the 1940-1941 session the director chose methods of bringing about changes in the School of Music as seemed to him to insure the greatest possible degree of responsible participation on the part of the faculty. "The faculty thus underwent a training process whereby a unified educational policy and dignified joint action in academic matters were developed."17 In addition, "many temporary committees were organized to deal with detailed questions about which the faculty was to be well informed."18

The main changes in the educational program undertaken during the 1940-1941 school year concerned the following subjects: (a) curricular revisions, (b) admission and guidance, (c) scholarships, (d) graduate studies, and (e) examinations.19

16 Ibid.
17 Report on the School of Music, July 1, 1941, Files of the School of Music, Louisiana State University., p. 8.
18 Ibid.
19 Ibid., p. 9.
Changes in course of study. In the course listings for the year 1940-1941, a number of courses were entered which were not actually taught. Course listings for 1941-1942 were reduced to courses actually offered. In the past, admission of new and transfer students to the School of Music was a matter of departmental advice (piano department, violin department, etc.) or student initiative, paying little or no attention to the guidelines in the director's office. A student was permitted to register for any number of courses so long as he was not in conflict with the general rules of the university and the School of Music. Many students were not placed in the appropriate curriculum and became, as time went on, serious problems to themselves or their successive teachers. As a result of this condition a Committee on Admission and Guidance, composed of members of the faculty of the School of Music, was appointed to make a careful study of each prospective student.20

Prior to 1940, scholarship grants were awarded only on the recommendation of the director. Both undergraduate and graduate scholarships had been given to various departments and had been granted arbitrarily without consulting

20 Ibid., p. 20.
the faculty. "To improve this unsatisfactory condition the director appointed a committee on scholarships composed of faculty members with years of service to the school."\textsuperscript{21}

The Committee on Graduate Studies of the School of Music, with the approval of the Graduate Council of the university, established a minimum of thirty semester hours of graduate work to complete the master's degree. In the past, curricula had required as many as fifty semester hours to obtain the degree. A minimum residence requirement of one year or four summers was established. In addition, an admission committee was set up to screen applicants as to qualifications for graduate study. The following curricula were revised by the faculty of the School of Music and approved by the Graduate Council of the university: (a) voice, (b) instrumental, (c) music education vocal, (d) music education instrumental, (e) theory and composition. These five curricula led to the Master of Music degree; (f) musicology, led to the Master of Arts degree.\textsuperscript{22}

Until September, 1940, grading of students in applied music was the responsibility of the individual teacher. The

\textsuperscript{21} Ibid.

\textsuperscript{22} Ibid., p. 11.
policy of other schools of music in the country and of the National Association of Schools of Music was to require that all examinations in the field of applied music be administered by a faculty committee. To comply with this ruling and give both students and faculty the benefit of the more comprehensive consideration of their educational progress, the director appointed examining committees of juries on voice, piano, organ, violin, harp, and woodwinds. Van de Wall remarked that "the function of these juries has been found by both faculty and student body to be stimulating and broadening in education as well as musical sense." 

Improved relations. A policy of cooperation with the other departments and schools on campus, which had not existed in the past, had already resulted in a friendlier spirit on the campus toward the school. Also a better administrative relationship among the School of Music and the College of Arts and Sciences, the School of Education, the Graduate

23 Ibid., p. 12.
24 Ibid., p. 13.
School, and the Office of the Commandant of Cadets had been established. A similar policy of cooperation was carried out with the local, state, and national educational agencies and musical organizations. It was hoped that this general condition of improved professional and public relations on the part of the school would increase public confidence and interest in the school as a center of music education and culture, and might ultimately lead to an increase in enrollment.25

Needs of the school. Under the section of this Report entitled, "Needs of the Coming Academic Year," it was noted that some of the changes instituted in the school during 1940-1941 would still require considerable leadership and supervision from the director. The process of uniting the various teachers into a faculty demonstrating unified educational work in the interests of the students was to be carefully supervised by the director. The director further noted that the training program for public school music teachers would require close study and supervision, as the state was in need of thoroughly qualified music teachers.26

25 Ibid., p. 17.

26 Ibid., p. 18.
A university administrative task which, apparently, had not been undertaken in the past was a study and periodical accounting of the cost of operating the School of Music. A comparison with the costs of other state university schools of music was to be undertaken to find further proved means of reducing operating expenses.27

The change in the status of opera from an extracurricular production to an educational project within the voice curriculum was to be carefully directed. The expenses of opera production were to be reduced still further and the faculty members concerned were instructed to correlate the operatic training and performances to the educational framework of the School of Music and the university.28

In the Report, Van de Wall planned to investigate services the School of Music was to render to the State of Louisiana in furthering community music culture in rural and urban communities.29

A letter dated July 16, 1941, from Dean Edward B. Robert, College of Education, to Willem van de Wall outlined the plans of an agreement reached by the School of Music and

27 Ibid.
28 Ibid.
29 Ibid.
the College of Education at a conference concerning the
program of students desiring to become music teachers.
Dean Robert was of the opinion that this agreement would
make possible an effective program for the training of
teachers of music. The points discussed and agreed upon
by both parties were as follows:

1. All students desiring to become teachers of
music will register in the College of Education and
will follow one of the curricula which has been
prepared by the faculties of the College of Education
and the School of Music.

2. Prospective teachers of music registered in
the College of Education will receive the degree of
Bachelor of Music Education in the School of Music,
diplomas to show graduation from the College of
Education and the School of Music and to be signed
by the Director of the School of Music and the Dean
of the College of Education.

3. The programs of students majoring in Music
Education will be checked by the Director of Teacher
Training in the College of Education and all records
and assignments pertaining to supervised student
teaching will be checked and made by the Director
of Teacher Training in the College of Education.

4. The Dean of the College of Education and the
Director of the School of Music will determine those
faculty members of the College of Education and the
School of Music who will be responsible for courses
in methods and in the supervision of student teaching
in Music. The allotment of time to be devoted by these
staff members to the supervision of student teaching
will be determined jointly by the Director of the
School of Music and the Dean of the College of Edu-
cation.
5. All matters pertaining to the supervision of student teaching will be administered by the Director of Teacher Training in the College of Education in cooperation with the Director of the School of Music and the Dean of the College of Education.

6. The program of supervised student teaching in music is to be set up under full time members of the staff of the College of Education and the School of Music and is not, except under unusual or extraordinary circumstances, to be done in any part by graduate assistants, and only then through agreement by the Director of the School of Music, the Dean of the College of Education, and the Director of Teacher Training.

In July, 1942, Van de Wall was notified by W. A. Lawrence, Acting Director of Teacher Training, that since there was such a limited demand for student teaching in music for the session 1942-1943, the program would be discontinued in the city school system. Lawrence was of the opinion that he could not continue the city program without seriously handicapping the program at the University Laboratory School.

Budget revisions. A memorandum in reference to the School of Music budget showed changes as follows:

<table>
<thead>
<tr>
<th>School of Music (Including Opera)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>School of Music Expenditures 1939-1940</td>
<td>$98,322.61</td>
</tr>
<tr>
<td>School of Music Expenditures 1940-1941</td>
<td>100,085.35</td>
</tr>
<tr>
<td>School of Music Budgeted 1941-1942</td>
<td>90,355.00</td>
</tr>
<tr>
<td>School of Music Budget Request 1942-1943</td>
<td>82,269.00</td>
</tr>
<tr>
<td>School of Music Budget Request 1943-1944</td>
<td>81,974.00</td>
</tr>
</tbody>
</table>

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30 Letter dated July 16, 1941, from Edward B. Robert, Dean, College of Education, to Willem van de Wall.

31 Letter dated July 3, 1942, from W. A. Lawrence, Acting Director of Teacher Training, to Willem van de Wall.
The departmental savings were effected mainly by a reduction of the non-educational staff from twelve to two persons and by reduction of the expenses of the Opera Department chargeable to the School of Music. There was further reduction of the faculty by two members, Elizabeth McVoy and Mayme Sue R. Welch.32

It was pointed out in this memorandum that the school planned to purchase the following instruments at the indicated prices:

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>22 cornets</td>
<td>$880.00</td>
</tr>
<tr>
<td>12 violin sets</td>
<td>240.00</td>
</tr>
<tr>
<td>19 clarinets</td>
<td>650.00</td>
</tr>
<tr>
<td>2 flutes</td>
<td>150.00</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$1,920.00</strong></td>
</tr>
</tbody>
</table>

The director explained that it was possible, if absolutely necessary, to continue to operate the School of Music on the budget requests submitted earlier in the year, but the fact remained that the equipment was depreciating and not being replaced.33

A letter dated January 8, 1942, to Dean Stephenson, College of Arts and Sciences, indicated that Director Van de Wall was attempting to reduce the budget. The letter read as follows:

32 Memorandum to Budget Committee dated November 28, 1941, Files of the School of Music, Louisiana State University.

33 Ibid.
In view of the recommendation of the Budget Committee that the field of Musicology in the School of Music is overstaffed, and that there is no need for the teaching services of more than one of the two persons now teaching in this field, namely, an assistant professor and an instructor; and furthermore, in view of the fact that the Budget Committee has felt itself unable to continue a person to do essential research work in Musicology, it is my recommendation that formal notice be given to the only person without tenure in that field, Mr. Richard Valente, Instructor in Musicology in the School of Music, that his contract with the University will not be renewed for the next academic school year.  

In the Statement of the School of Music, a report submitted to Governor Sam Jones, the director maintained that teaching loads of the faculty had been equalized. This made it possible to reduce an over-supply of teachers in certain fields of instruction. On the other hand, the field of public school music education, which needed additional instructors, had been increased by one person.  

Van de Wall remarked that in conforming with the administrative policy of economical management, the budget of the School of Music had been decreased without diminishing the school's efficiency as an educational institution. Reductions were indicated as follows:

34 Letter dated January 8, 1942, from Willem van de Wall to Wendell H. Stephenson, Dean, College of Arts and Sciences.

35 Statement of the School of Music, September 30, 1942, Files of the School of Music, Louisiana State University.
26.28% decrease in budget from the 1940-1941 budget to the 1942-1943 budget.

Reduction in figures:
From $95,820.00 in the 1940-1941 budget to $70,636.00 for the 1942-1943 budget.36

In concluding the report the director stated that the School of Music reduced considerably the publicity which it formerly had "for the purpose of appearing before the public in a dignified manner and with presentations which are of a highly artistic standard."37

II. RE-EXAMINATION OF SCHOOL OF MUSIC

Visit by Secretary of National Association

With the approval of Paul M. Hebert, acting president, Louisiana State University, Van de Wall was authorized to invite the National Association of Schools of Music's Standardizing Committee to re-examine the school, and, in cooperation with the director and the faculty, make recommendations which would be helpful in meeting the prescribed national standards. In the Report on the School of Music, Van de Wall made the following remarks:

36
Ibid.

37
Ibid.
On his arrival, the new director found that the School had been criticized for not having adhered to the standards of the association. It also had not invoked the advice of the association on some of its problems. The director found, furthermore, indications that before long the N.A.S.M. might undertake an official investigation of the School.

Inasmuch as the new director has had considerable and highly satisfactory working relations with the N.A.S.M. in former years, he decided not to wait until such an investigation should be announced but to recommend to the administration that the initiative be taken by L.S.U. 38

On December 16-17, 1940, Burnet C. Tuthill, Secretary of the National Association for Schools of Music, visited the school in order to evaluate the work done at Louisiana State University. This inspection was made at the request of the new director in order that the much needed reorganization of the School of Music might be undertaken with the advice of the association. 39

During this two-day evaluation, Tuthill visited a number of classes, heard many individual students perform, consulted with various members of the faculty and deans of other departments, and held a conference with Dean Robert and members of the faculty of the College of Education and Director Van de Wall and members of the faculty of the

38 Report on the School of Music, July 1, 1941, Files of the School of Music, Louisiana State University.

39 Report on the Situation at Louisiana State University by Burnet C. Tuthill, Secretary, National Association of Schools of Music, December 17, 1940.
School of Music. The purpose of the conference was to evaluate and suggest revisions of the curricula of the School of Music.40

The conference with Tuthill was the first held between representatives of the two departments of Louisiana State University. Previously, the School of Music and the College of Education had been working at cross purposes, each school offering its own curriculum. The discussions at the meeting resulted in the two schools agreeing on the elimination of all but two standard curricula to be offered by the School of Music under the joint administration of the Director of the School of Music and Dean of the College of Education. Each administrator was to supervise the work in his own field.41

Report of Secretary. The report by Tuthill indicated that there remained a small conflict owing to the fact that practice teaching was done under the supervision of a faculty member in the College of Education while the methods courses were taught by a member of the faculty of the School of Music.42 Tuthill closed his report with

40 Ibid.
41 Ibid.
42 Ibid.
the following remarks:

From all reports and discussions with students and faculty members, it is obvious that an entirely new and healthy spirit exists in the school differing markedly from that which had previously existed under the former Director. As things stand, further progress with the entire cooperation of everyone concerned is definitely prognosticated. The possibility of separating the School of Music from the Liberal Arts College is being definitely discussed with chances of favorable action for the School in giving professional curricula, which do not seem to fit into the scheme of the Liberal Arts College . . . The School has formerly been administered as a separate and distinct unit with little or no integration into the life of the campus. It is highly desirable that the work of the School of Music be integrated and spread its influence over the entire student body, a problem for which Director Van de Wall seems eminently fitted.43

During the faculty meeting of January 10, 1941, a decision was made concerning the evaluation of applied music students. Instead of the student performing only for his instructor, he was to perform before a jury or certain members of the faculty that were related to his particular field. For instance, all wind-instrument teachers would serve on the brass and woodwind jury, and voice and string teachers on their respective juries. Tuthill thought the jury system would help very much in guiding the student and evaluating his progress at the end

43 Ibid.
of each semester. Dr. Van de Wall had explained that these suggestions were not "iron-bound" but would be studied continually for further progress, and possible improvement.44

In a letter dated January 15, 1941, from Tuthill to Van de Wall, the following remark emphasized the relationship of the School of Music to the university:

One point that seems very important was touched upon only in passing and that is, the development of contact between the School of Music and the University as a whole. Music must be a part of its entire life and some part of its general educational scheme. You will know what to do to accomplish this purpose.45

The director commented that remarks had been made that the school was too professionalized. He thought that provisions should be made for serious amateurs who wished to study music as a cultural accomplishment and not with the intention of becoming professional performers or teachers of public school music. Van de Wall had certain plans in mind whereby the School of Music might give a degree of its own, covering such a course, and working in close cooperation with other courses receiving degrees from the College of Arts and Sciences and from the Teachers' College.46

44 Minutes of the Faculty Meeting, School of Music, Louisiana State University, January 10, 1941.

45 Letter dated January 15, 1941 from Burnet C. Tuthill to Willem van de Wall.

46 Minutes of the Faculty Meeting, School of Music, Louisiana State University, January 27, 1941.
Accreditation not published. In the January, 1942, issue of the *Musical Courier*, an international music journal, thirty-two schools were listed as approved by the National Association of Schools of Music. Louisiana State University School of Music was not listed as one of the approved schools. Immediately, Dean Scroggs of the Graduate School wrote a letter to Dr. Howard Hanson, president of the association, asking why Louisiana State University was absent from the list.  

Hanson explained in reply that the matter which concerned the national association was primarily the question of administration. There was some question concerning the quality of graduate work in music under the old administration. Hanson expressed the fact that the committee had great confidence in Van de Wall, "but felt it was hardly fair to examine the result of his work after such a short period of time." Hanson continued in stating that if Van de Wall were given the proper support and opportunity, the director would be able to guide graduate study in music in an entirely acceptable manner.

47 Letter dated February 12, 1942, from William O. Scroggs to Dr. Howard Hanson, President, National Association of Schools of Music.

48 Letter dated February 15, 1942, from Dr. Howard Hanson to Dean William O. Scroggs.
III. PERFORMING GROUPS

Opera

In comparison with earlier years, opera was not emphasized as much during the first year of the new director. At Louisiana State University, opera had become the main attraction of the School of Music with an unusually high budget with emphasis on productional purposes rather than educational purposes. Acting President Hebert requested that a special study of the costs of opera be submitted with recommendations as to whether or not it should be continued.49

The total expense of the opera, according to the 1940-1941 budget, was $8,550.00. The actual cost of producing the opera, La Tosca, was $5,129.00. The net cost of opera in Van de Wall's first year was one-sixteenth ($5,129.00) of the total budget ($90,355.00) of the School of Music which was a decrease of several thousand dollars from previous years.50

The director remarked that taking into consideration that the opera project made an outstanding contribution to the educational and cultural life of the university, to the prestige and publicity of the university in the state and to

49 Report on the Opera, Files of the School of Music, Louisiana State University, June 26, 1941.

50 Ibid.
music education in the nation, the expenditures for opera of one-sixteenth of the total music budget were justified.\textsuperscript{51} 

Van de Wall continued to defend opera by stating:

The L.S.U. Opera renders a service to musical Louisiana that the Metropolitan cannot give, namely, through its reduced admission fee. With top price at $1.50, it permits the average citizen and music lover of the State to enjoy an opera performance, whereas the productions of the Metropolitan remain reserved for those who can afford seats ranging from $3.00 to $7.00, which is not within the reach of the average Louisiana taxpayer. 

The L.S.U. School of Music finds itself in the position to provide this unique experience and advanced musical and dramatic instruction to its students and people of the State of Louisiana due to the contributions of its Artist Teachers, Pasquale Amato and Louis Hasselmans.

In summary, then, because of its historical, cultural, and music educational values and since the L.S.U. School of Music is uniquely equipped to render it justice, Opera should be continued as an educational project of L.S.U.\textsuperscript{52}

In studying various opinions and criticisms concerning the opera, the director had come to the conclusion that perhaps the chief difficulty in evaluating the opera resulted from the fact that its production features were more apparent than its educational elements. Therefore, he had made it his task to re-define the opera in terms of educational functions for the professional music student

\textsuperscript{51} Ibid.  
\textsuperscript{52} Ibid.
and for the amateur and to reorganize its setup in such a way that it fitted unmistakably into the educational framework of the School of Music and the university.53

However, certain changes were made in order to preserve the opera productions. The wardrobe staff, supported with $2,820.00 of the budget, was eliminated. Until 1940, many theatrical costumes were bought or rented. Henceforth, as an educational project, students enrolled in the opera laboratories would make the costumes. This project was also applicable with stage design, in that students would now construct the sets. One qualified instructor would be appointed as wardrobe director and would teach a two-semester course relating to costume, design, and scenery. These changes alone reduced the budget in the amount of $2,001.50.54

Opera under Pasquale Amato reached a high degree of excellence. Louisiana State University became famous for its operatic performances and was mentioned weekly on the Metropolitan broadcasts. The opening night was a gala affair, with patrons attired in formal dress. From 1936 to 1942,

53 Ibid.
54 Ibid.
Amato produced nine grand operas, "five of which were near professional level." The availability of generous scholarship funds attracted outstanding operatic talent to the university which assisted in making possible these various operatic productions.

A special feature of the opera was the production. Complete stage sets and costumes were designed and executed for each opera and then stored as a unit. This plan was excellent and over a period of years would have proven economical. The number of operas in the standard repertoire was not large, but once an opera had been produced it could be presented again in subsequent years with reduced production cost. Unfortunately this valuable property (scenery) was stored in a shed with a leaky roof and much of the material was badly damaged. Usable pieces were dismantled for subsequent stage and opera productions.

In July, 1942, after two years of debate, Dr. Van de Wall was authorized to continue the opera in the School of Music if it could be done on a self-supporting basis. This authorization was presented by President Campbell B. Hodges and adopted by the Board of Supervisors. The Board

55 Ibid.
56 Ibid.
of Supervisors also approved "the idea of presenting the opera not only in Baton Rouge and New Orleans, but also in other important centers in the state." 57

In the last two years, 1940-1942, opera had been integrated with the academic educational program of the university. Educational aspects of opera, as contrasted with the purely productional aspects, were emphasized. The approach of opera as a subject of regular and standardized instruction was in line with the general trend in the nation. It strengthened the obligation of combining educational and artistic features in a university. 58

To make opera Louisiana State University's own undertaking, the practice of recruiting out-of-state talent had been discontinued. Participation of students from other divisions and colleges of the university had been expanded and care had been taken that the opera season did not eclipse other study courses and undertakings in the School of Music. With the appointment, in September, 1942, of Ralph Errolle as director of the university opera, the School of Music embarked on a new period of operatic endeavor.

57 Letter dated July 30, 1942, from Wendell H. Stephenson, Dean, College of Arts and Sciences, to Willem van de Wall.

58 Publicity Story on Opera dated December 5, 1942, Files of the School of Music, Louisiana State University.
Errolle, an American dramatic tenor and formerly a member of the Metropolitan Opera Company, replaced Pasquale Amato who died on August 12, 1942. 

On March 5, 1943, the faculty of the School of Music approved and adopted a new curriculum, a Master of Music degree in vocal music, with a major in opera. The purpose of this course was to give emphasis to opera on the graduate level.

Band

During the administration of Van de Wall, the band was not a part of the school but an extracurricular activity serving the campus. A. M. Culpepper, band director, explained that it was his desire that band be included in the curriculum for the purpose of instructing supervisors and bandmasters. Through this means, Culpepper thought that students would receive the necessary technical training. Culpepper continued by stating that if students received course credit and sixty dollars per year, better music could be played as well as making it possible to organize a symphonic band.

59 Ibid.

60 Minutes of the Faculty Meeting, School of Music, Louisiana State University, March 5, 1943.

61 Minutes of the Faculty Meeting, School of Music, Louisiana State University, November 10, 1941
In March, 1942, as a result of conversations with various officials of the university and the director of the School of Music, Culpepper requested approval for an all-girl band. The main reason for this request was that the draft had diminished the ranks of the university band and in order to serve the various functions of the university, additional personnel, namely girls, would have to be added. Culpepper stated that this organization was to share the load of services performed by the university band and would make possible the improvement and extension of these services.62

Further notice of the effect of the draft was recorded in a letter dated May 15, 1942, to Dr. Choppin. It read as follows:

In reference to the organization and performance of a chorus at the Baccalaureate Services and the Graduating Exercises, Mr. Davidson makes the following suggestion:

In view of the fact that it will not be feasible to organize a large chorus to sing with the band on account of the very limited number of men now available (reduced by the draft) and the difficulty of securing sufficient participation from the Baton Rouge Choruses, Mr. Davidson requests that he be permitted to have a chorus not to exceed twenty-two voices and to be permitted to use a piano as accompaniment.63

---

62 Letter dated March 18, 1942, from Arthur M. Culpepper to Willem van de Wall.

63 Letter dated May 15, 1942, from Arthur M. Culpepper to Dr. A. R. Choppin.
Another change made by Van de Wall was the appointment of Louis Hasselmans as conductor of the symphony orchestra. Hasselmans reorganized the orchestra as an ensemble of advanced instrumental students, capable of performing master works with musical understanding. The beginning orchestra students were under the direction of Albert J. Stephens. Although the orchestra continued with concerts, off-campus tours were eliminated due to problems that developed during the previous administration. The main problem was that lengthy tours interfered with the classwork of the students.

IV. FACULTY

Faculty Responsibilities Revised

Several changes in faculty responsibilities were indicated at the faculty meeting of September 13, 1940. These changes were as follows: Loren Davidson was recommended for appointment as conductor of the mixed chorus; Frank Page was to be his assistant; Richard Valente was to replace Loren Davidson as conductor of the women's group; and Dr. Van de Wall was to be conductor of the opera chorus with Louis Ferraro serving as his assistant.64

64 Minutes of the Faculty Meeting, School of Music, Louisiana State University, September 13, 1940.
Table V illustrates the faculty and academic rank of each member during 1940-1941.  

Apparently during the last several years, the administration had become lax in disciplinary policies concerning the students. In regard to students, there was the question of definite study periods and of penalties for absence from such practice periods. The faculty agreed that the students should be taught that certain obligations were necessary between teacher and student. Teachers were to keep records of such attendance and report to the office of the director. This same ruling was to apply to ensemble organizations in which students had been absent regularly.

For the academic year 1941-1942, a change was made in the manner of teaching public school music. Prior to this date minor instrument courses were taught privately. This new arrangement of group instruction of instruments, materials, and methods was made to increase the usefulness of the School of Music in two fields to which insufficient attention had been given in the past, namely, public school music and the amateur pursuit of the art. Here again this

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65 Roster of Instructional Staff, October 3, 1940, Files of the School of Music, Louisiana State University.

66 Minutes of the Faculty, September 13, 1940, loc. cit.
### TABLE V

**FACULTY OF THE SCHOOL OF MUSIC, 1940-1941**

<table>
<thead>
<tr>
<th>Name</th>
<th>Rank</th>
<th>Most Advanced Degree</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amato, Pasquale</td>
<td>Artist Professor</td>
<td>Diploma</td>
</tr>
<tr>
<td>Collins, Frank</td>
<td>Associate Professor</td>
<td>M.M.</td>
</tr>
<tr>
<td>Gunderson, Helen</td>
<td>Associate Professor</td>
<td>M.M.</td>
</tr>
<tr>
<td>Liddle, Carleton</td>
<td>Associate Professor</td>
<td>Mus.B.</td>
</tr>
<tr>
<td>Carlson, LeRoy</td>
<td>Assistant Professor</td>
<td>B.M.</td>
</tr>
<tr>
<td>Cherry, Milton</td>
<td>Assistant Professor</td>
<td>M.M.</td>
</tr>
<tr>
<td>Culpepper, A. M.</td>
<td>Assistant Professor</td>
<td>M.M.</td>
</tr>
<tr>
<td>Davidson, Loren</td>
<td>Assistant Professor</td>
<td>M.M.</td>
</tr>
<tr>
<td>Ferraro, Louis</td>
<td>Assistant Professor</td>
<td>Diploma</td>
</tr>
<tr>
<td>Gibbs, Polly</td>
<td>Assistant Professor</td>
<td>M.M.</td>
</tr>
<tr>
<td>Hasselmans, Louis</td>
<td>Assistant Professor</td>
<td>Diploma</td>
</tr>
<tr>
<td>Jordan, Christian</td>
<td>Assistant Professor</td>
<td>M.M.</td>
</tr>
<tr>
<td>Micheli, Joyce</td>
<td>Assistant Professor</td>
<td>A.M.</td>
</tr>
<tr>
<td>Page, Frank C.</td>
<td>Assistant Professor</td>
<td>B.M.</td>
</tr>
<tr>
<td>Stephens, A. J.</td>
<td>Assistant Professor</td>
<td>B.M.</td>
</tr>
<tr>
<td>Welch, Mrs. O.B.</td>
<td>Assistant Professor</td>
<td>M.M.</td>
</tr>
<tr>
<td>Borbridge, Beatrice</td>
<td>Instructor</td>
<td>Diploma</td>
</tr>
<tr>
<td>Deval, Joan</td>
<td>Instructor</td>
<td>Diploma</td>
</tr>
<tr>
<td>Harris, Daniel</td>
<td>Instructor</td>
<td>B.M.</td>
</tr>
<tr>
<td>McVoy, Elizabeth</td>
<td>Instructor</td>
<td>B.M.</td>
</tr>
<tr>
<td>Phillips, Harrison</td>
<td>Instructor</td>
<td>M.M.</td>
</tr>
<tr>
<td>Rosenthal, Ginette</td>
<td>Instructor</td>
<td>Diploma</td>
</tr>
<tr>
<td>Vardeman, Frances</td>
<td>Instructor</td>
<td>M.M.</td>
</tr>
<tr>
<td>Welch, Mayme Sue</td>
<td>Instructor</td>
<td>M.M.</td>
</tr>
<tr>
<td>Willis, Pearl</td>
<td>Instructor</td>
<td>M.M.</td>
</tr>
<tr>
<td>Valente, Richard</td>
<td>Assistant Instructor</td>
<td>M.A.</td>
</tr>
</tbody>
</table>
step was taken in accordance with the recommendations of the National Association of Schools of Music.67

This new method of instrumental class instruction served the particular purpose of affording new students, including future school teachers, an initial instrumental experience at the lowest possible cost to the greatest possible number. Until additional instruments could be purchased, this method created problems due to a larger enrollment than anticipated. The following measures were recommended to supply the number of instruments needed:

1. For the first semester, the rental of:
   a. 22 cornets
   b. 12 violin sets
   c. 3 flutes
   d. 6 clarinets

2. For the second semester, the rental of:
   a. 8 cornets
   b. 12 violin sets
   c. 3 flutes
   d. 19 clarinets

3. The purchase of one oboe.68

At a faculty meeting on October 1, 1941, Dr. Van de Wall requested that members of the faculty not discuss any of their colleagues with the students. In the

67 Letter dated September 29, 1941, from Willem van de Wall to Dr. Wendell H. Stephenson, Dean, College of Arts and Sciences.

68 Ibid.
case of students who wished to make a change of instructors, the director stated that they should be referred to him, "whose business it was to take care of such matters."\textsuperscript{69} Indication was "that this policy was out of control under the previous administration."\textsuperscript{70}

The various titles of heads of departments in the School of Music were abolished in 1941. Dr. Van de Wall explained this action by stating that there was no official record of such titles in the administrative office of the university. Such appointments were made by the former director of the school, and, according to the ruling of the administration, all such titles were to be abolished.

The continued effect of World War II was noted in that faculty members discussed the matter of teaching additional non-university students. The need of additional income necessitated this action. The university was interested in maintaining the salaries although being hindered by the conditions of the war and budget reductions. After much discussion, it was generally agreed that non-university students would be accepted where the teaching load permitted

\textsuperscript{69} Minutes of the Faculty Meeting, School of Music, Louisiana State University, October 1, 1941.

\textsuperscript{70} Ibid.
and after provision had been made for the full-time students of the university. 71

At the end of the 1941-1942 session, there was a decrease of three in the number of faculty members in the School of Music. Names and academic rank of the faculty are listed in Table VI. 72

Changes in the faculty for the 1942-1943 session were indicated as follows: Albert J. Stephens died July 3, 1942; Pasquale Amato died August 12, 1942; Arthur M. Culpepper was commissioned in the Army on July 1, 1942; and Joyce Michell was granted a leave of absence to complete studies for the doctor's degree. Additions to the faculty were as follows:

Miss Ilda Schriefer, Instructor in Class Voice and Choral Leader

Mr. Everett Timm, Assistant Professor of Woodwind Instruments and Instrument Ensembles 73

Although few changes were made in faculty personnel during 1940-1943, Van de Wall was concerned about the "situation and function" of the faculty. 74 Many hours were

71 Minutes of the Faculty Meeting, School of Music, Louisiana State University, May 27, 1942.

72 Opportunities in Music at Louisiana State University, 1942, a Report by Willem van de Wall.

73 Minutes of the Faculty Meeting, School of Music, Louisiana State University, September 24, 1942.

74 Letter dated January 4, 1943, from Willem van de Wall to Wendell H. Stephenson.
### TABLE VI

FACULTY OF THE SCHOOL OF MUSIC, 1941-1942

<table>
<thead>
<tr>
<th>Name</th>
<th>Rank</th>
<th>Salary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amato, Pasquale</td>
<td>Professor</td>
<td>$4800.00</td>
</tr>
<tr>
<td>Collins, Frank</td>
<td>Professor</td>
<td>2900.00</td>
</tr>
<tr>
<td>Gunderson, Helen L.</td>
<td>Professor</td>
<td>2900.00</td>
</tr>
<tr>
<td>Hasselmans, Louis</td>
<td>Professor</td>
<td>4500.00</td>
</tr>
<tr>
<td>Van de Wall, Willem</td>
<td>Professor</td>
<td>7000.00</td>
</tr>
<tr>
<td>Cherry, Milton</td>
<td>Associate Professor</td>
<td>2500.00</td>
</tr>
<tr>
<td>Gibbs, Polly</td>
<td>Associate Professor</td>
<td>2700.00</td>
</tr>
<tr>
<td>Jordan, Christian</td>
<td>Associate Professor</td>
<td>3000.00</td>
</tr>
<tr>
<td>Liddle, Carleton</td>
<td>Associate Professor</td>
<td>2900.00</td>
</tr>
<tr>
<td>Welch, Oramay B.</td>
<td>Associate Professor</td>
<td>2700.00</td>
</tr>
<tr>
<td>Carlson, LeRoy</td>
<td>Assistant Professor</td>
<td>2400.00</td>
</tr>
<tr>
<td>Culpepper, Arthur M.</td>
<td>Assistant Professor</td>
<td>3600.00</td>
</tr>
<tr>
<td>Davidson, Loren D.</td>
<td>Assistant Professor</td>
<td>2200.00</td>
</tr>
<tr>
<td>Ferraro, Louis</td>
<td>Assistant Professor</td>
<td>2100.00</td>
</tr>
<tr>
<td>Michell, Joyce</td>
<td>Assistant Professor</td>
<td>2000.00</td>
</tr>
<tr>
<td>Page, Frank C.</td>
<td>Assistant Professor</td>
<td>2500.00</td>
</tr>
<tr>
<td>Stephens, Albert J.</td>
<td>Assistant Professor</td>
<td>3000.00</td>
</tr>
<tr>
<td>Vardeman, Frances</td>
<td>Assistant Professor</td>
<td>2000.00</td>
</tr>
<tr>
<td>Willis, Pearl</td>
<td>Assistant Professor</td>
<td>1800.00</td>
</tr>
<tr>
<td>Borbridge, Beatrice</td>
<td>Instructor</td>
<td>1550.00</td>
</tr>
<tr>
<td>Phillips, Harrison</td>
<td>Instructor</td>
<td>1800.00</td>
</tr>
<tr>
<td>Rosenthal, Ginette</td>
<td>Instructor</td>
<td>1600.00</td>
</tr>
<tr>
<td>Valente, Richard</td>
<td>Instructor</td>
<td>1800.00</td>
</tr>
</tbody>
</table>
spent in conference with each member of the faculty allowing the respective member to discuss with the director his particular situation, difficulties, and aspirations.

V. ENROLLMENT

The total enrollment of the School of Music for the sessions, 1940-1941, 1941-1942, 1942-1943, is illustrated in Table VII. 75

VI. DIRECTOR RELIEVED OF DUTIES

On January 9, 1943, Dr. Van de Wall was notified that his contract would not be renewed for the coming year. The letter from Dean W. H. Stephenson read as follows:

Dear Dr. Van de Wall:
Confirming a verbal statement of December 12, 1942, relative to your future status at Louisiana State University, General Hodges, Dean Frey, and I have come to the conclusion that your contract will not be renewed at the end of the current fiscal year. This decision, arrived at after careful consideration of all factors involved, is in line with our promise of last June: that we would continue you in your present position for another year and would inform you by the middle of December whether we could assign indefinite tenure as Professor of Music Education and the Directorship of the School of Music at the pleasure of the Board of Supervisors.

75 Minutes of the Faculty Meeting, School of Music, Louisiana State University, May 12, 1943.
TABLE VII
ENROLLMENT, 1940-1943

<table>
<thead>
<tr>
<th></th>
<th>1940-1941</th>
<th>1941-1942</th>
<th>1942-1943</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bachelor of Music</td>
<td>171</td>
<td>163</td>
<td>187</td>
</tr>
<tr>
<td>Bachelor of Arts in Musicology</td>
<td>5</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>Bachelor of Arts</td>
<td>9</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Master of Music</td>
<td>21</td>
<td>17</td>
<td>18</td>
</tr>
<tr>
<td>Non-Credit Students</td>
<td>118</td>
<td>113</td>
<td>110</td>
</tr>
<tr>
<td><strong>TOTALS</strong></td>
<td><strong>324</strong></td>
<td><strong>298</strong></td>
<td><strong>318</strong></td>
</tr>
</tbody>
</table>
On another occasion, when it seemed as if you would find it impossible to accept a third one-year appointment, I assured you that "we have not been unmindful of the constructive contributions you have made in carrying the School through a very critical period of its history." I also said that we could not permit you to leave the University without expressing our appreciation for a very happy and cordial personal relationship.

Meanwhile, there is much work to be done during the next half year, and I pledge you my loyal support in promoting the welfare of the School of Music. General Hodges and Dean Frey join me, not only in this, but also in expressing the hope that you may find a location commensurate with your ability.

Faithfully yours,
Signed W. H. Stephenson76

Several persons, who wish to remain anonymous, were of the opinion that Van de Wall was appointed director for a two-fold purpose: (1) to assist the administration in the reorganization of the School of Music and (2) to serve as a mediator between the School of Music and other organizations on campus and throughout the State of Louisiana in order to restore improved relations with the School of Music.

While continuing as Director of the School of Music, Van de Wall was making plans for his future. In February, 1943, he indicated he was setting up a plan for the use of music in military hospitals and casualty detachments.

76 Letter dated January 9, 1943, from W. H. Stephenson to Willem van de Wall.
Officially, he would leave some time in June to return to New York for further national work which had to be organized.77

On June 10, 1943, Van de Wall received a letter from Dean Stephenson. This letter ended Van de Wall's tenure as Director of the School of Music. The letter read as follows:

Confirming verbal instructions from the President's office, Dr. Barrett Stout has been appointed Director of the School of Music as of June 4, 1943, thus relieving you of your duties and responsibilities in that capacity. It is President Hodges' wish that until the expiration of your contract on July 1, 1943, you will serve in a consultative capacity to Dr. Stout, giving him such assistance as he may need in beginning his work as the new Director.

May I express to you the University's appreciation for the constructive contributions which you have made to the School of Music during the past three years. We have a genuine sense of obligation to you for these services.78

77 Letter dated February 22, 1943, to Lee F. Hamner from Willem van de Wall.

78 Letter dated June 10, 1943, from Dean W. H. Stephenson, College of Arts and Sciences, to Dr. Willem van de Wall.
CHAPTER IV

THE DEVELOPMENT OF THE LOUISIANA STATE UNIVERSITY
SCHOOL OF MUSIC FROM 1943 TO 1955

I. FACULTY

Barrett Stout Appointed Director

The appointment of Dr. Barrett Stout as Director of the School of Music was confirmed on June 4, 1943. Stout was accorded the rank of professor with indefinite tenure and a salary of $5,500.00 annually. The educational background of Stout was as follows:

- Kirksville Normal School - Life Certificate
- Northeast Missouri State Teachers College - Bachelor of Science in Education
- New York University - Master of Arts
- State University of Iowa - Doctor of Philosophy

In order to strengthen the school's public relations in the state, Stout made two trips to the western and northern parts of Louisiana to meet with the music teachers and become acquainted with the state. These trips were made also for the purpose of recruiting students since the effects of

1 Letter dated June 23, 1943, from President Campbell B. Hodges to Dr. Barrett Stout.

2 Teachers' Questionary, National Association of Schools of Music, June 23, 1943.
World War II had decreased the enrollment of the university.\footnote{Quarterly Report, \textit{loc. cit.}}

At the first faculty meeting, Stout indicated that teaching loads and responsibilities would be more equalized than in the past and that the teaching staff would have more time for creative work and individual practice. He also remarked that the School of Music, in June, 1943, was accorded independent status and was no longer a part of the College of Arts and Sciences.\footnote{Minutes of the Faculty Meeting, School of Music, Louisiana State University, June 7, 1943.} Table VIII illustrates the instructional staff for 1943-1944.\footnote{Memorandum dated June 21, 1943, from Director Stout to Dean Scroggs.}

On July 22, 1943, a faculty meeting was called for the purpose of deciding upon a new numbering system for music courses. The director proposed a numbering system which was in keeping with the numbering system used throughout the university and with minor changes, this new numbering system was accepted by the faculty.\footnote{Minutes of the Faculty Meeting, School of Music, Louisiana State University, July 22, 1943.}

James S. Fisher, who was appointed band director on July 1, 1942, proposed that all students participating in band, orchestra, and chorus should register for those courses...
<table>
<thead>
<tr>
<th>Name</th>
<th>Rank</th>
<th>Salary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barrett Stout</td>
<td>Professor</td>
<td>$5,500.00</td>
</tr>
<tr>
<td>Frank Collins, Jr.</td>
<td>Professor</td>
<td>3,280.00</td>
</tr>
<tr>
<td>Helen Gunderson</td>
<td>Professor</td>
<td>3,280.00</td>
</tr>
<tr>
<td>Louis Hasselmans</td>
<td>Professor</td>
<td>4,500.00</td>
</tr>
<tr>
<td>Milton Cherry</td>
<td>Assoc. Professor</td>
<td>2,730.00</td>
</tr>
<tr>
<td>Polly Gibbs</td>
<td>Assoc. Professor</td>
<td>3,050.00</td>
</tr>
<tr>
<td>Christian Jordan</td>
<td>Assoc. Professor</td>
<td>3,177.50</td>
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<tr>
<td>Carleton Liddle</td>
<td>Assoc. Professor</td>
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<td>Oramay B. Welch</td>
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<tr>
<td>Leroy Carlson</td>
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<tr>
<td>Loren D. Davidson</td>
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<tr>
<td>Ralph Errolle</td>
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<td>4,500.00</td>
</tr>
<tr>
<td>Louis Ferraro (on leave)</td>
<td>Asst. Professor</td>
<td>--</td>
</tr>
<tr>
<td>Frank C. Page</td>
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<tr>
<td>William E. Koogler</td>
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<td>2,730.00</td>
</tr>
<tr>
<td>Everett Timm (on leave)</td>
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<td>--</td>
</tr>
<tr>
<td>Frances Vardeman Phillips</td>
<td>Asst. Professor</td>
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</tr>
<tr>
<td>Pearl Willis</td>
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</tr>
<tr>
<td>James S. Fisher</td>
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</tr>
<tr>
<td>Ilda Schriefer</td>
<td>Instructor</td>
<td>2,472.50</td>
</tr>
</tbody>
</table>
even though they might not register for credit. Fisher believed this would help to maintain better morale. A student registered for a course through the registrar's office would feel a stronger obligation for regular attendance than one who had not registered for the course. In accordance with this agreement every member of the band, orchestra, and chorus, at the beginning of the 1943-1944 session was required to register for these courses.7

At this July 22 faculty meeting, several changes were made in regard to applied music courses. It was agreed that beginning September, 1943, the school would discontinue the practice of giving one lesson per week for minor instrument credit. All students registering for applied music courses for credit would take two lessons per week. The following statement was to appear in future catalogues and publications regarding requirements in the School of Music:

A student who has not sufficient background in his chosen field of applied music to begin on his major will be required to take a noncredit course until in the judgment of his teacher he is ready to start on his major. In such a case the student will register for the proper one of the following courses: 0-30, 0-32, 0-33, 0-34, 0-35 (0 meaning non-credit--30, 32, etc., meaning brass, woodwind, voice, etc.).8

7 Ibid.
8 Ibid.
Everett Timm, appointed to the faculty in September, 1942, was inducted into the United States Army in July, 1943. William Koogler was appointed to fill Timm's place on the faculty.9

The following changes in teaching personnel had occurred during the 1946-1948 biennium:

Appointments
  Lillian Christopher - Instructor in Voice
  Louise Utterbach - Assistant Professor in Piano
  Dallas Draper - Instructor in Voice
  Lyle Babcock - Instructor in Brass Instruments

Resignations
  Lillian Christopher
  Louise Utterbach

Retired
  Louis Hasselmans10

During the biennium 1948-1950, faculty appointments were as follows: Stevenson Barrett, assistant professor and opera coach; J. Forest West, associate professor of voice; Leon Raper, instructor in brass; Frank Stalzer, instructor in woodwind; Houston Jenks, assistant professor and assistant bandmaster; and Marjorie Malone, assistant professor for extension teaching.11

9 Quarterly, Progress Report of Louisiana State University, September, 1943, p. 7.


The faculty totaled thirty members for the 1951-1952 academic year. Their name and academic rank were listed as follows:

<table>
<thead>
<tr>
<th>Professor</th>
<th>Associate Professor</th>
</tr>
</thead>
<tbody>
<tr>
<td>B. Stout</td>
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</tr>
<tr>
<td>Collins</td>
<td>Ferraro</td>
</tr>
<tr>
<td>Gunderson</td>
<td>Page</td>
</tr>
<tr>
<td>Jordan</td>
<td>Timm</td>
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<td>Jones</td>
<td>West</td>
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<tr>
<td>Liddle</td>
<td>Willis</td>
</tr>
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<td>Gibbs</td>
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<td>Welch</td>
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</table>

<table>
<thead>
<tr>
<th>Assistant Professor</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fuchs</td>
<td>Gruen</td>
</tr>
<tr>
<td>Jenks</td>
<td>Geideman</td>
</tr>
<tr>
<td>E. Stout</td>
<td>Raper</td>
</tr>
<tr>
<td>Stuart</td>
<td>Stalzer L2</td>
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<tr>
<td>Fellner</td>
<td></td>
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<td>Wagner</td>
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<tr>
<td>Singer</td>
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<tr>
<td>Schrieffer</td>
<td></td>
</tr>
<tr>
<td>Phillips</td>
<td></td>
</tr>
<tr>
<td>Malone</td>
<td></td>
</tr>
<tr>
<td>Draper</td>
<td></td>
</tr>
<tr>
<td>Klaus</td>
<td></td>
</tr>
</tbody>
</table>

Gordon Epperson, cellist and pianist, was appointed assistant professor effective September, 1952. Epperson received the Bachelor of Music degree from Cincinnati Conservatory and the Master of Music degree in cello from Eastman School of Music. Also Thomas Baldner, pianist,
and Robert Monzingo, assistant band director were appointed as instructors effective September, 1952.  

On April 6, 1954, Paul Louis Abel was offered the position of teacher of brass winds in the School of Music with the rank of assistant professor. The position of solo trumpet with the Baton Rouge Symphony was also offered and Abel accepted both positions.

Needs recognized and changes made by director. Early in the fall of 1943, Stout prepared a report to President Campbell B. Hodges on present and future needs of the School of Music. This report clearly defined the three-fold objective of the school as follows:

It seeks to guide students toward a mastery of the art (1) as a medium of idealistic and artistic self-expression, (2) as an objective of aesthetic contemplation and enjoyment, and (3) as a means of earning a living.

The students who hold primarily to objective number one are guided into a curriculum leading to the B.M. degree. Those who hold to number two, and who are chiefly consumers of music, are guided into appreciation and history courses, and advised to take a degree in the Arts and Sciences. Those who are interested in music as a means of earning a living

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13 Minutes of the Faculty Meeting, School of Music, Louisiana State University, September 16, 1952.

14 Letter dated April 6, 1954, from Barrett Stout to Paul Louis Abel.
are guided into the music curriculum in the College of Education where they prepare themselves for teaching music in public schools.¹⁵

Equipment and building needs were indicated in this report. Since the pianos were depreciating and becoming non-usable through neglect, the school was making plans for the employment of an expert piano technician to rebuild pianos that had become or were becoming useless through neglect. By following a definite routine of keeping pianos in repair and in tune, the School of Music would double the serviceable life of the instruments.¹⁶

In addition to the rebuilding and repairing program, a need would arise occasionally to purchase new pianos. There was indication that two grand pianos were to be purchased in late 1943, and this purchase would suffice until the end of World War II. When good pianos could again be manufactured, Stout recommended an annual budget of five per cent of the original investment in pianos for replacement.¹⁷

The director made the following observation:

¹⁵ Report to President Hodges on Present and Future Needs of LSU School of Music, September 20, 1943.

¹⁶ Ibid.

¹⁷ Ibid.
The life of a piano in a school of music where it receives indifferent care is about ten years. With our plan of care this term of usefulness can be increased to twenty years. The five per cent budget is needed for replacement on this estimate. The original investment in pianos in the LSU School of Music is approximately $72,000. Therefore, starting with the period after the war, we should have provided in the budget $3600 annually for replacement.18

In January, 1944, a change in the fee policy was recommended by Director Stout and approved by Fred C. Frey, dean of the university. University students and students of the University Laboratory School enrolled in applied music would take two lessons per week and pay a fee of eighteen dollars per quarter. These conditions applied whether the course was taken for credit or non-credit. Non-university students were charged a fee of twenty-five dollars per quarter for two lessons a week and twenty dollars per quarter for one lesson a week. In addition, students were charged a practice room fee of two dollars per quarter for one hour per day. For a fee of four dollars per quarter the student could use the practice room for as many hours a day as needed.19

18 Ibid.

19 Memorandum dated August 21, 1943, from Dr. Barrett Stout to Dean Fred C. Frey.
At the concluding faculty meeting of the 1943-1944 session, another policy was adopted concerning the matter of student and faculty attendance at the student recitals. It was pointed out that if the faculty expected students to attend regularly, the faculty should do likewise. A motion was made by Ralph Errolle that all music majors and faculty members be required to attend the student recitals as part of their laboratory work in applied music. The motion was carried and the time for the recital was established as 3:30 P.M. on Wednesday of each week.20

During the first three weeks of the summer term of 1945, the School of Music offered three short courses in music for music teachers and supervisors. This appeared to be the first evidence of direct assistance to the public schools of the state in several years. Three visiting teachers were employed to teach these courses: L. Bruce Jones, bandmaster-elect of Louisiana State University; Griffith Jones of Cleveland, Ohio; and Marjorie Harp, teacher in East Baton Rouge Parish Schools. The enrollment in these courses was satisfactory, and the reports from

20 Minutes of the Faculty Meeting, School of Music, Louisiana State University, May 31, 1944.
students enrolled indicated that the courses were valuable and beneficial.\textsuperscript{21} Also during this summer term, the university reverted to a nine-weeks term and the semester system.\textsuperscript{22}

In the budget request for the 1945-1946 session, the director indicated several needs of the School of Music. Primarily, he was interested in securing an additional voice teacher. During the previous year the request for voice lessons had been beyond the normal load of the voice faculty. Stout was also asking for eight graduate assistantships at $360.00 each. The main responsibility of these graduate assistantships was to serve as accompanists. Included in the item for supplies and expenses was $3,200.00 for the contract with Edward Weise, piano technician and tuner. This amount represented an increase of $200.00 for the twelve months for Weise. Stout commented that "Weise was an excellent man and worthy of this increase."\textsuperscript{23} It was explained that Weise was saving the university a considerable

\textsuperscript{21} Quarterly Report, School of Music, June, 1945, p. 2.

\textsuperscript{22} Christmas letter dated December, 1944, from the faculty of the School of Music to music students in the Armed Forces.

\textsuperscript{23} Budget Requests for 1945-1946, Files of the Louisiana State University School of Music.
amount of money with his excellent program of rebuilding and upkeeping of pianos. The Louisiana State University School of Music was the only music school in the South which employed a piano rebuilder.

A letter dated December 7, 1945, from Stout to President William B. Hatcher indicated that a need developed at the School of Music for the return of Everett Timm to the faculty. This letter stated the following:

Due to the uncertainty of Mr. Hasselman's return to his duties at the University, I find that we are in urgent need of the services of our Mr. Everett Timm, who is on Military Leave and directing the 455th A.S.F. Band at Borden General Hospital, Chickasha, Oklahoma. After talking with Dean Frey about the situation and also after writing to Sgt. Timm and finding that he would be glad to return to his duties here, I am following Mr. Timm's suggestion and making an effort to get him discharged before the beginning of the second semester so that he can take over conducting of the orchestra and the orchestral preparation for the opera production.24

In 1954, the most urgent need facing the School of Music was an adequate auditorium on the Louisiana State University campus to relieve the congestion in the small theatre in the Music and Dramatic Arts Building. Other needs of the school as reported to the budget committee were as follows:

24 Letter dated December 7, 1945, from Barrett Stout to President William B. Hatcher.
1. An addition to the present Music and Dramatic Arts building to provide a large chorus and opera rehearsal room and a workshop for building scenery, and to provide space for future expansion of studio and practice room facilities. Estimated cost: $130,000.00 to $140,000.00.

2. Replace of badly worn pianos. It is proposed to spend $5,000.00 the first year of the biennium to replace about 10 of the 20-year-old practice pianos. Ten years is considered the average life of practice pianos in a school of music. A program of regular tuning and repair has doubled the life of these pianos but they now badly need replacing.

3. Completing the theater organ. When the organ was installed it was only partially completed. Approximately $10,000.00 will be needed to complete it.

4. Additional string and wind instruments for the proper conducting of group lessons in these instruments. $3600.00 is needed in the first year of the biennium for this purpose.25

Through the efforts of Howard Hanson of the national association, and Stout, plans were developed to conduct the necessary re-examination for continued accreditation.26 In February, 1946, after passing this examination, the School of Music was added to the accredited list of institutions offering graduate study in music by the National Association of Schools of Music.27

25 Statement of Building Needs, School of Music, Louisiana State University, May, 1954.

26 Letter dated December 5, 1944, from Barrett Stout to Howard Hanson.

27 State-Times, February 28, 1946, p. 6A.
Piano technology courses were approved in September, 1946, by the Manpower Committee of the National Association of Piano Manufacturers. Louisiana State University was one of thirteen schools in the nation which had the approval of the Manpower Committee. The course consisted of training in tuning, voicing, refinishing, restringing, and rebuilding pianos. The piano technology course could be completed in one year.28

Administrative policies. At the faculty meeting of January 9, 1947, the director reported that Dean Frey had requested a recommendation from the music faculty regarding the elimination of practice room fees. In view of the fact that all laboratory fees were to be eliminated, it was suggested by Dean Frey that perhaps the School of Music would wish to eliminate the practice room fees. A motion was made and carried that the practice room fees be eliminated effective with the beginning of the 1947-1948 session.29 In addition, no longer would applied music fees be charged

28 Daily Reveille, October 1, 1946, p. 1.

29 Minutes of the Faculty Meeting, School of Music, Louisiana State University, January 9, 1947.
beginning with the summer term of 1947. Thus came the complete elimination of fees that had been charged to students since the beginning of the School of Music in 1915.30

An administrative policy was adopted May 15, 1947, that all students enrolled in the instrumental supervision course should take four semesters of piano with one credit allowed for each semester. This class instruction was designated as Music, 3, 4, 23, and 24. Students who had had previous work in piano would be placed in the appropriate class.31

During the five years, 1943-1948, Louisiana State University had granted 167 music degrees, forty-six of which were graduate degrees. Curricula for music majors was now offered in the following fields: voice, instrument, opera, composition, vocal supervision, instrumental supervision, combination (band, orchestra, and vocal) supervision, and piano teaching.32

30 Minutes of the Faculty Meeting, School of Music, Louisiana State University, February 13, 1947.

31 Minutes of the Faculty Meeting, School of Music, Louisiana State University, May 15, 1947.

For several years the students had greatly abused the practice rooms causing the director to issue the following directive:

1. Students will refrain from smoking in practice rooms.
2. Students will make sure that personal belongings are not left in practice rooms.
3. Students will refrain from visiting in practice rooms. Only one person should occupy a practice room at a time, unless instructed by their teachers to do ensemble practice.
4. Neither practice rooms or other facilities are provided for jam sessions or rehearsing of dance band music.
5. Windows and doors of practice rooms must be kept closed at all times for the proper functioning of the air-conditioning system.
6. Non-music students are not permitted the use of practice rooms.33

II. PERFORMING GROUPS

Band

For the first time in the history of the School of Music, girls were allowed membership in the band beginning in the 1943-1944 session. Since a majority of the male students were in military service, females were considered for membership. On January 21, 1944, J. S. Fisher, band director, resigned to enter the Marine Corps and was replaced by William E. Koogler. Koogler, already a member of the

33 Memorandum dated September 30, 1951, from Dr. Barrett Stout.
faculty of the School of Music, had served previously as the assistant band director of the University of Arizona.34

On February 10, 1944, a supplementary report on needs of the School of Music was submitted to President Hodges due to the inclusion of the band as a part of the School of Music. The primary need in regard to the band was a new rehearsal hall. The structure being used was a frame building near the tennis courts on the west side of the campus. This building had been constructed for a dwelling house, not a rehearsal room. To be used as a band rehearsal hall, this building needed acoustical treating and enlargement of the practice area.35

Stout made the following comments about the building:

It does not provide a safe place for storing of instruments from either theft or fire. A building worth approximately $1,000.00 is housing equipment that would cost $30,000.00 to replace. Although the Band is made up of about an equal number of boys and girls, and notwithstanding the fact that the band master's secretary is a girl, there is no girls' toilet in the building. Most of the high schools with which I am familiar have better housing and more satisfactory rehearsal rooms for their bands than has Louisiana State University.36

Continuing with this report, the director recommended the


35 Supplementary Report to President Hodges on Present and Future Needs of LSU School of Music, February 10, 1944.

36 Ibid.
construction of an adequate rehearsal hall with accompanying rooms for a band library, bandmaster's offices, ensemble practice, individual practice, recording equipment, repair room, instrument storage, uniform room, check room for student owned instruments, and toilet rooms. It was hoped that this building would be attached to the present Music and Dramatic Arts Building if architecturally feasible.\textsuperscript{37}

According to a report furnished by William Koogler, band director, the post-war needs for the band, in addition to the proposed housing, were to include approximately $11,000.00 for replacement of instruments and approximately $3,500.00 for expansion of the library. Many instruments had not been replaced since the initial purchase through the efforts of Huey P. Long in the early 1930's.\textsuperscript{38}

On October 1, 1944, Koogler was relieved of the band director's position in order to devote more time to teaching and returned to his original status as assistant professor in the School of Music. Andrew J. McMullen, a senior student, was appointed band director for the remainder of the session.\textsuperscript{39}

\textsuperscript{37} Ibid.

\textsuperscript{38} Ibid., p. 2.

\textsuperscript{39} Roberts, \textit{loc. cit}. 
With the selection of L. Bruce Jones as Director of Bands on September 1, 1945, the role of the band changed from that of a military band to "a band of serious concert music." Jones, who came to the university after seventeen years as Director of Music in the Little Rock, Arkansas, High School, wanted to build the university's band on a firm foundation -- "and that foundation," he said, "called for music education of a high calibre."

The Department of Bands maintained two bands: the concert band, composed of advanced players, and the varsity band, composed of less experienced players. During the football season, the bands were combined to form the Tiger Band or marching band, with a substitute squad or second marching unit better known as the Cub Band, maintained to insure full strength in the Tiger Band.

At the beginning of the 1948-1949 session, a policy was adopted in regard to requests for services asked of the band. The band was frequently asked to perform at festivals, fairs, special celebrations, patriotic organizations, and

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40 Statement made by Dr. Everett Timm, Director of the School of Music, Louisiana State University, personal interview, December 13, 1966.

41 State-Times, November 9, 1945, p. 13.

42 Daily Reveille, September 13, 1946, p. 6.
football games. Not only were these services financially expensive to the university but also greatly interfered with the academic work of the students. Therefore, the policy adopted was that the band would participate in activities away from the campus only where some definite educational purpose was served.43

**Opera**

In the spring of 1944, the opera of the School of Music came into the spotlight of the state. An extensive tour was arranged so that performances could be presented at several military camps and three Louisiana cities. Military camps at which the production, Robin Hood, was shown were Camp Claiborne, Selman Field, and Barksdale. The tour involved 125 students and faculty, orchestra, chorus, ballet, and a double cast of principals. Assisting Ralph Errolle, director of the opera, in the production were T. K. McKnight, business manager; Louis Hasselmans, conductor; Archibald McLeod, technical director; Ruth I. Price, dance director; Edith Dabney, costume director; and Frances Thomas, chorus master. During 1944 a "structured opera

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43 Letter dated September 20, 1948, from Harold W. Stoke, President of Louisiana State University, to Lessley P. Gardiner.
study course" was listed in the Catalogue and a professionalized opera training curriculum was established offering Bachelor of Music and Master of Music degrees. Although a Bachelor of Music degree with an opera major was offered in 1941-1942, there was no actual opera curriculum until 1943-1944.44 For the remainder of World War II, the production of opera at Louisiana State University was confined to light opera instead of grand opera due to a general decrease in enrollment and in particular, a scarcity of male students. The program of grand opera was resumed during the 1945 session and the department of opera presented Cavalleria Rusticana and Hansel and Gretel to six campus audiences.45

For the 1946-1947 session, the opera, Faust, was presented and "was considered by many to be Louisiana State University's finest production."46 Cities visited during the tour were Shreveport and Monroe, Louisiana, but due to a period of only three weeks available for promotion, the tour was poorly attended and the School of Music took a financial loss.47

44Ralph Errolle, Opera Department, LSU, December 13, 1949, p. 6.
46Errolle, op. cit., p. 8.
47Ibid.
In a letter dated December 1, 1947, to Paul M. Oberg of the University of Minnesota, Stout was critical of the opera situation at Louisiana State University. The first criticism was that "the opera was, in a sense, a disrupting feature of the School of Music due to the amount of time consumed with rehearsals."48 He continued by stating that "the persons in charge of opera appeared to be more concerned with the show business aspect rather than the music education aspect."49 Although certain definite musical values were achieved by the opera, Director Stout was not completely convinced of the merit and value of such a production as the condition existed at the state university.50

Stout continued with the following comments:

Please do not interpret what I have said as meaning that we are having a lot of difficulty at Louisiana State University about the Opera. Actually, we are not, but we do have entirely too much of a professionalized atmosphere prevailing in our Opera Department, but as you know this University has for many years made a big thing of Opera. I am trying gradually to bring the Opera activities into proper balance with the other worthwhile activities of the School of Music.51

48 Letter dated December 1, 1947, from Barrett Stout to Paul M. Oberg, Chairman, Department of Music, University of Minnesota, Minneapolis, Minnesota.

49 Ibid.

50 Ibid.

51 Ibid., p. 2.
Beginning with the 1951-1952 session, Stout proposed that opera be produced as a student activity. Previously, this project had been publicized as a professional venture and for the last few years professional singers from New York were hired to complete the cast of principals. Stout was of the opinion that the School of Music should dispense with the philosophy that the chief function of the opera was to train professional opera singers. Instead, he accepted the philosophy that the opera was for the purpose of acquainting students with some of the fine operas and "providing them an outlet for their singing and histrionic abilities whether they expected ever to be professional opera singers or not."\(^{52}\) He emphasized that no admission fee be charged for campus performances and that no plans be initiated to take the opera off-campus.\(^{53}\)

The production of opera in 1953 with Peter Paul Fuchs as musical director, was now a cooperative enterprise involving the services of a number of faculty members from both the School of Music and the Speech Department. In order to maintain this cooperative spirit, Stout and the

\(^{52}\) Letter dated January 10, 1951, from Dr. Barrett Stout to General Troy H. Middleton.

\(^{53}\) Ibid.
faculty of the School of Music prepared a plan for opera activities that focused on the student.\(^5^4\)

He proposed that opera workshop activities include three productions a year. In the fall production, emphasis was placed on contemporary works; the major spring presentation was a standard selection of the classical literature. The third production of the year was an evening of excerpts, giving the summary of the year's work in opera activities. In November, 1953, a double bill of contemporary operas was performed: *The Secret Life of Walter Mitty*, and *Trouble in Tahiti*. Verdi's *Masked Ball* was the major spring production, which was believed to be the first presentation of the work in English in the United States. In May, 1954, the operatic production consisted of excerpts from the operas presented in November, 1953, and March, 1954.\(^5^5\)

Stout made the following observations concerning opera:

> With the employment of Peter Paul Fuchs in 1951 to direct our opera activities, all this (professional star system) has changed. Believing that our audiences in Louisiana have grown up, operatically speaking, and are therefore interested in opera as a form of musical literature and drama, we are de-emphasizing the star system and are high-lighting the importance of the entire operatic ensemble. This relieves us

\(^5^4\) A Contribution to a Symposium on Opera in the United States at the annual meeting of the National Music Council, May 26, 1954.

\(^5^5\) Ibid.
of the necessity to bring in from the outside singers for the primary purpose of singing opera roles ... 56

**Orchestra**

After two years without a university symphony orchestra, the School of Music re-instituted this organization in September, 1944. Louis Hasselmans conducted the first concert by the revived symphony orchestra on November 26, 1944. As with the orchestra, registration in most classes remained small. 57 The increased proportion of veterans improved the quality of music for the session, 1946-1947, when many former university students proved to be fine musicians. 58

In the fall of 1948, upon the demise of Hasselmans, the Louisiana State University Symphony Orchestra was conducted by Everett Timm. The symphony orchestra numbered forty-eight members and on January 18, 1949, presented a concert to a capacity house. Stout made the following comments concerning the orchestra in regard to this concert:

Many people who heard this excellent program lamented the fact that hundreds more could not attend

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because LSU has no adequate auditorium. Greatly increased interest in the study of string instruments indicates that the LSU Symphony Orchestra is definitely launched upon a period of great activity in which it will contribute significantly to the cultural life of the campus and the state. 59

III. ENROLLMENT

Increase

In the fall of 1943, the records in the music office relating to student enrollment were not specific. This was due to the fact that the School of Music: (1) had recently been granted independent status and records were still in process of being transferred from the College of Arts and Sciences and, (2) many students majoring in music were enrolled in the College of Education. 60 However, in the Annual Report enrollment for the 1943-1944 session was listed as indicated in Table IX. 61

In November, 1944, the Annual Report of 1943-1944, was submitted to the National Association of Schools of Music. The following statistics were presented in this report:


60 Report to President Hodges on Present and Future Needs of LSU School of Music, September 20, 1943.

61 Annual Report, National Association of Schools of Music, November 28, 1944.
## TABLE IX

**ENROLLMENT IN THE SCHOOL OF MUSIC FOR THE 1943-1944 SESSION**

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<th>Music Curricula</th>
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<th>Violin</th>
<th>Organ</th>
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<td>Sophomores</td>
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<td>0</td>
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<td>6</td>
<td>1</td>
<td>0</td>
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<td>Seniors</td>
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<td>5</td>
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<td>0</td>
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<td>Candidates for graduate degrees</td>
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<td>Other post graduates</td>
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<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Students from other departments</td>
<td>8</td>
<td>6</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>15</td>
</tr>
<tr>
<td>Special students who are</td>
<td>4</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>0</td>
<td>7</td>
</tr>
<tr>
<td>high school graduates</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Preparatory students</td>
<td>21</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>21</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td><strong>58</strong></td>
<td><strong>37</strong></td>
<td><strong>2</strong></td>
<td><strong>6</strong></td>
<td><strong>62</strong></td>
<td><strong>165</strong></td>
</tr>
</tbody>
</table>
1. Number of degrees granted during 1943-1944:
   B.M.  B.M.E.  A.B.  M.M.  M.M.E.
   12    17     2    2    4

2. Total number of students (graduate and undergraduate) - 122

3. Amount spent for new equipment - $3,394.59.

4. Present number of faculty - 21

5. Number of faculty members that left during past year - none

6. Number of new faculty members employed - none

Many ex-service men were returning to the university during the fall of 1946, as evidenced by the fact that classes in the School of Music were crowded. Due to limited use of the theatre, the opera performances were scheduled in the gym-armory. Table X illustrates the enrollment of the School of Music as related to music majors, applied music students, and musical organizations.\(^63\)

In August, 1950, the following statistics were listed in the Annual Report to the National Association of Schools of Music:

1. Number of degrees granted during 1949-1950:
   B.M.  B.M.E.  A.B.  M.M.  M.M.E.
   12    21     4    12    7

2. Enrollment of undergraduate students - 166

3. Non-majors taking elective credit in class courses or applied (does not include members of choir, orchestra, or band) - 44

4. Graduate students - 3164

\(^62\) Annual Report, National Association of Schools of Music, November 28, 1944.

\(^63\) Progress Report, School of Music, September, 1946.

\(^64\) Annual Report, National Association of Schools of Music, August, 1950.
TABLE X

ENROLLMENT IN SCHOOL OF MUSIC OF MUSIC MAJORS, APPLIED MUSIC STUDENTS, AND MUSICAL ORGANIZATIONS, 1946-1947

<table>
<thead>
<tr>
<th>Music Majors</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Junior Division</td>
<td>80</td>
</tr>
<tr>
<td>School of Music</td>
<td>58</td>
</tr>
<tr>
<td>College of Education</td>
<td>44</td>
</tr>
<tr>
<td>Arts and Sciences</td>
<td>12</td>
</tr>
<tr>
<td>Graduates</td>
<td>38</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>232</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Applied Music Students</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano</td>
<td>166</td>
</tr>
<tr>
<td>Voice</td>
<td>111</td>
</tr>
<tr>
<td>Wind instruments</td>
<td>55</td>
</tr>
<tr>
<td>String instruments</td>
<td>31</td>
</tr>
<tr>
<td>Organ</td>
<td>17</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>380</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Musical Organizations</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Band</td>
<td>155</td>
</tr>
<tr>
<td>Chorus</td>
<td>100</td>
</tr>
<tr>
<td>Symphony Orchestra</td>
<td>55</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>310</td>
</tr>
</tbody>
</table>
In the *Annual Report* dated August, 1953, an increase in enrollment was indicated as follows:

1. Number of degrees granted during 1952-1953:
   - B.M.  
   - B.M.E.  
   - M.M.  
   - M.M.E.  
   - 8  
   - 8  
   - 14  
   - 9

2. Enrollment of undergraduate students in music - 185
3. Non-majors taking elective credit in music - 74
4. Graduate students - 4265

In October, 1954, the *Annual Report* of the National Association of Schools of Music indicated that the School of Music had an enrollment of 185 undergraduate students and forty-two graduate students.\(^{66}\)

At the conclusion of the spring semester, 1954, the enrollment of the School of Music was 232. A total of 164 recitals and concerts was presented during the 1953-1954 session, also a high point for the school.\(^{67}\)

**IV. RETIREMENT OF DIRECTOR**

**Director Honored**

A student recital was held Wednesday afternoon, May 18, 1955, in the University Theatre in honor of Dr. Barrett Stout who was retiring as Director of the School of

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65 *Annual Report, National Association of Schools of Music, August, 1953.*

66 *Annual Report, National Association of Schools of Music, October, 1954.*

Music, effective July 1, 1955. At this recital a portrait of Stout was presented to the school by Delta Omicron, Phi Mu Alpha, and Sigma Alpha Iota, all honorary music organizations.68

The State-Times paid the following tribute to Director Stout:

For the past twelve years Louisiana State University has been highly honored in having Dr. Stout as the Director of its School of Music. Under his exceedingly capable administration, the School of Music has earned a reputation as one of the finest such Schools in the Nation. To the students Director Stout has been a friend as well as counselor. To the University Director Stout has been a pillar in the development of the School of Music. His smiling face, careful thinking, and well-chosen words has [[sic]] solved many problems for many students.69

When being interviewed by the Daily Reveille, Dr. Stout made the following comments:

I've never been disappointed in my choice of selecting the position here at Louisiana State University. I think its generally true that musical people don't worry about lesser incomes—music means so much we will forego other things. And when you see your talented students come into their own—well, that's just wonderful. That's the rich reward.70

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68 Morning Advocate, May 24, 1955, p. 4.
On July 1, 1955, Stout retired as Director of the School of Music thus ending a twelve year tenure in that position. After retirement, he and his wife continued to live in Baton Rouge until his death on February 1, 1968.\footnote{71} Dr. Everett Timm was appointed to succeed Stout as the Director of the School of Music on July 1, 1955.\footnote{72}

\footnote{71} Telephone conversation with Dr. William M. Smith, March 20, 1968.

\footnote{72} \textit{Morning Advocate, loc. cit.}
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Dr. William M. Smith, Baton Rouge, Louisiana, March 20, 1968.
VITA

Charlie Walton Roberts, Jr. was born October 11, 1935 in Homer, Louisiana. He received his elementary and secondary education in the public schools of Homer and was graduated from Homer High School in May, 1953.

He did his undergraduate work at Louisiana State University, Baton Rouge, Louisiana, where he received a Bachelor of Music Education degree in June, 1957. While a student at Louisiana State University, he was a member of the University band from 1953-1957, president of Kappa Kappa Psi, honorary band fraternity, Secretary-Treasurer of the School of Music, and a member of the Student Senate.

He began his teaching career at Homer Elementary and High School in September, 1957, as band and vocal director and remained in that position for seven years. In June, 1964, he received the Master of Arts in Music Education degree from Louisiana Polytechnic Institute, Ruston, Louisiana. In July, 1964, he was granted a sabbatical leave by the Claiborne Parish School Board to pursue a doctoral degree at Louisiana State University. In September, 1964, he was named Graduate Assistant Band Director of the Louisiana State University Band, a position he held until June, 1967.
During the summer of 1967, he served as Administrative Assistant for the Educational Media Institute at George Peabody College, Nashville, Tennessee. In September, 1967, he was appointed to the faculty of George Peabody College where he is currently serving as Assistant Director for Peabody's Faculty Development Institute, an academic-year program for forty-five college and university professors teaching in the undergraduate general education program.
EXAMINATION AND THESIS REPORT

Candidate: Charlie Walton Roberts, Jr.

Major Field: Education

Title of Thesis: The History of the Louisiana State University
School of Music

Approved:

[Signatures]

Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Dean of the Graduate School

Date of Examination:

April 8, 1968