

THE STORY OF THE UNIVERSITY SCHOOL OF MUSIC  
Lillian Helms Polley

I am a newcomer. My name is the University School of Music. I am to stand at the corner of 11th and R Streets, and house the music for the University of Nebraska. It lives across R Street behind that iron fence. The center building is U Hall. I heard that the State was two years old when Lincoln was made its capital. At its first official meeting it planned to build a Capitol and a penitentiary. At its second meeting it decided to build a university and a lunatic asylum. Some wag opined the asylum would furnish the faculty for the university, and the university would instruct the fools that wanted the asylum.

The State had plenty of stone which was used for many of the early buildings but the quality was so poor that the Capitol and the foundation for U Hall had to be repaired extensively. I am to be built of red brick with a very good quality of stone trimming. The Land Grant of 1869 gave the University ninety thousand acres of land and it helped, of course, but there were other troubles. U Hall was too big and too expensive to operate. Anyway, why not send the youngsters to schools in Iowa. They have plenty of room at far less expense. It would probably cost five thousand a year for a chancellor. They raised only four thousand for Allan R. Benton, Professor of Intellectual and Moral Science, Chancellor at the first commencement in 1883. Seven men and Mary Sessions graduated. There was a Sigma Chi fraternity, and twelve professors 'creating a revolution of ideas.' Mr. C. H. Gere was the chairman of the board. Mary Eliza Clapman Gere of the Lotos Club, was there also. It was a young man's school in a young man's town.

The University is at the north end of Lincoln and the Capitol at the south end. R Street is a residential district. My nearest neighbor across 11th Street is a cottage, also used for music. Mrs. Louis Allen's students come singly and in groups to learn to play the mandolin and guitar. There are houses all the way to P Street. There business from the Square spreads over a little. O Street is all business. Miller & Paine store is on 11th between N and O Streets. The Dime Musee is at 10th and M. The Funk Opera House is at 12th and O, and Walsh Hall directly south; they say that piano is always out of tune but it is very popular for dancing and other social affairs. Below, on the corner is Rector's Drug Store, a favorite with teenagers for soda water. Harleys is at 11th and O Streets.

The next street east is 13th, and the way to the Capitol. One passes several churches which are important for the making and hearing of Lincoln's music. The Catholic Church is at the northeast corner of 13th and M; the First Presbyterian Church, at the southwest corner, is very proud of its pipe organ which was dedicated by Clarence Eddy in 1888. South, with only an alley between, is the First Congregational Church with an ambitious young minister, the Reverend Louis Gregory, and an organist who, more than any other one person, provides music and musicians for her adopted city. She came, the bride of one of the Raymond brothers, and signs herself on the church programs, Mrs. P. V. M. Raymond.

South and east across 13th Street is an impressive stone building which occupies a quarter of the block. It is the Nebraska Conservatory of Music. I must learn more about it. Walking on K Street, a block east, one meets a wide sandstone walk which leads diagonally to the Capitol building, and on the other side, it will take you to 16th and H Streets but everyone goes through the building. It helps in the heat of summer and the cold of winter.

The first Capitol building did not last long but served many purposes. Representatives' Hall was the town auditorium and was even used for a theater, but was not always praised. One editor said the building was a cross between a modern grain elevator and an old Amsterdam windmill but its English architect pronounced it "Italian Renaissance with a bit of Greek wigger." It served until 1871 when the Academy of Music was built in the Walsh and Putnam Building. Mr. Hallo turned that into the Hallo Opera House. It burned down during a performance of *The Two Orphans*. The citizens came to the rescue with \$9000 to rebuild it in 1876. It was opened with Shakespeare's *Richard the Third*. Then came the grasshoppers! It took Judge Parker and Mr. Funk with \$20,000 to open the Funk Opera House at 12th and O in 1885 for "A City of Importance;" even more money with Mr. Lansing, and confidence in Manager Ed Church, to open the Lansing Theater at 13th and P Streets in November, 1891. That was indeed a real theater with a stage large enough for scenery. There were two balconies, two entrances and a much maligned hand painted drop-curtain.

All the while Lincoln was not limited in its listening. Joseph Jefferson came in *The Rivals*, Walker Whiteside in *Hamlet*, Edwin Booth appeared with *Modjeska*. Charles Dickens, Robert Ingersol, and Rabindranath Tagore were among the lecturers. Rachmaninoff, Fannie

Zissler and Corenga played piano; Nordica, Scalchi and Engel sang Mascagni's Cavalleria Rusticana; Kreisler and Zimbalist played violin; Paul Whiteman brought his orchestra for A Rhapsody in Blue. The Metropolitan Opera sang Faust; George Strauss played his grandfather's waltzes at his piano recital. The list goes on and on, a Who's Who in Music and Theater.

The railroads made Lincoln a "must" when she was only thirty-four hours from Chicago, and was the cultural center and music authority west of Chicago.

Perhaps I should have been discouraged when I learned that Lincoln had six schools offering music instruction, Wesleyan University, Cotner College, Wentworth Academy, Normal College, Western Normal, and Union College, besides the Nebraska Conservatory. Normal College advertised full courses in all branches of music, and reduced rates for the summer session. Of course the trolley ride out South 17th Street was an inducement for the Lincoln youngsters.

The Nebraska Conservatory was a three-story building. The large recital hall was on the top floor. It was built for O. B. Howell. In November of 1890 its faculty gave a Testimonial Concert to help pay for the new pipe organ and some new pianos. The program explained, "this is the only Conservatory in the United States, except Boston, owning and controlling its own building, employing teachers who devote their exclusive time to conservatory work, and furnishing young ladies a Christian home."

Mr. Bagnell was the piano teacher, Julia Smith taught organ and theory, J. Asher Parks, singing; Mr. and Mrs. Hagenow, violin; R. H. Ashman, band instruments; George Hill, elocution; H. H. Bag, art; Marie Randolph, languages; H. A. Cox, accoustics; and Dr. D. T. Garten lectured on the vocal organs. Later Prof. Hadley and Clements Movious carried on, and it was always a good school (and that stone lasted longer than most). Some of its products were: Louis Korsmeyer playing flute duets with Hi Boehmer; Eddie Walt playing violin; Mrs. Fred Eiche, the younger Briggs boy, the little Dobbs girl, and Maybelle Hagenow played piano. Lillie Hoover took both piano and singing lessons--it was very convenient for her to walk over from the Lindell Hotel.

The Lincoln churches held high standards for the literature and performance of their

music. The First Congregational Church made its organ and auditorium available to Mrs. Raymond where she suggested, taught, inspired and presented music to Lincoln. From that Choir the Lincoln Oratorio Society developed. They sang The Messiah at Christmas and a three-day May Festival every spring. The Festival had two evenings of Oratorio with a miscellaneous concert the evening between. The conservatories furnished most of the soloists for the concerts, occasionally there was a visitor from Omaha or even Chicago.

All of the 1887 Festival was given at the church. They sang Handel's Judas Maccabeus and Gaul's Holy City. On that program one reads names gratefully, almost reverently remembered. Mrs. H. F. Doane came from Crete to sing alto with Mrs. A. S. Raymond & Mrs. Albert Watkins; Mrs. Dobson, Mrs. Herrick, Mrs. Parks, Miss Funk and Minnie Latta were among the sopranos. Mr. Seemark, Mr. North, Mr. Scott, and Mr. S. H. Burnham sang tenor; Mr. H. T. Folsom, Mr. Loomis, Dr. Holyoke, and Mr. Chapin were among those singing bass. Dr. Dalby, Mr. D. N. Lehmer, Mr. Emory Hardy, and Mrs. Will Owen Jones were instrumentalists assisting the organ.

Over the years the personnel changed little but grew to fifty-four singers for the 1889 Festival. They sang many of the standard works, including Gade's Crusaders, Haydn's Creation and his The Seasons, Spohr's Last Judgment, Mendelssohn's Hymn of Praise, and his Elijah several times. In 1893 the Seventh Festival needed and used the new Lansing Theater. The chorus had grown to 144 voices, the orchestra to 21. Mrs. Raymond conducted with Miss Rice and Mrs. Jones at the piano. Added was a Misses Chorus, 252 little girls, some scarcely out of diapers, and every name printed on the program. They soloed at the concert with Reineke's Spring Flowers and a Serenade by Raff. They heard Acis and Galatea by Handel and Rebecca. The Elijah on the last night was probably optional to them.

Only Mrs. Raymond could love that wiggling mass enough to make them hearable. It was not their only appearance. They grew up singing, knowing and loving good music while acquiring discernment and appreciation, and were devoted to Carrie Belle Raymond.

Programs were proper and popular. They varied in size from those of the high school debating society to that of Botsford Cavanaugh Concert which used two sheets the size of the Weekly Courier sheet. They were simple or elaborate as Mrs. Zehring's Musicale and the beautiful pen and ink decorations for the Lotos Club. The May Festival programs were

large because every note of the works was sung and every word of the text printed. The 1893 Program had 22 pages. The habit of reading the programs probably increased the number of advertisements. The top half of a page in the 1893 program said that Wheelock pianos were sold by N. P. Curtice and Company. The bottom half announced that Odell's had moved but meals were still \$4 a week. Another year A. M. Davis took a page to say that they were merging with Hardy and Pitcher. One could learn that a parasol could be re-covered while the lawn mower was being sharpened at Crandalls. Music was advertised. The Funk Theater Orchestra played for concerts, weddings, balls and picnics. The Lansing directed by Robert Brown simply promised to play the "latest and most popular music."

The banks were the most reliable advertisers, and usually there was considerable duplication in the directors and the performers. The Lincoln Savings Bank paid 5% in interest and stayed open until nine on Saturday nights. The American welcomed small as well as large accounts and had a very clear picture of their safety deposit vaults. The German National used a picture of the office building at 12th and O Streets and specialized in foreign collections. At the same time Mr. J. E. Miller became Miller and Paine. Marquette, Dewese and Hall had offices in the Burr Block. The Honorable John H. Ames was among the honorable directors of the Banker's Life in their half page advertisement. From another program we noticed son Earnest Ames was playing violin solos.

The University felt the need of an Arts and Science College in 1880 even while Prof. Oras Dake was alerting students to the value of Sanskrit and the "Transparency of the Ether." The latter must have appealed to the high school boys who organized the Photoreone Society. In 1890 they shed light on Ireland. The program included music as did most of the programs of both the high school and university literary societies. This one began with a trio by Carl, Earl and Ernest Bessey. After some speeches Grace Burr played a violin solo. The debate over The Liberal Party in Ireland was followed by Frank Sanders' solo about Miss Fogarty's Christmas Cake.

The University Music Department's commencement program in 1889 was under the direction of Miss Minnie Cochran and Mr. C. G. Menzendorf. It was unusually ambitious. There was a chorus of 36 voices and 16 played in the orchestra. May Pershing played a piano solo, and

Louise Pound with Kitty Cowdery played Saint Saens' Danse Macabre. In the second half of the program Dena Loomis, Georgia Taylor and Alta Lantz sang a trio by Pensuitti, and D. N. Lehmer played a violin solo. At that year's graduation exercises a Cadet Band played under the direction of Franklin Easterday. Laura Haggard was awarded her B. A. Constance Bonnell, Edna Bullock and May Tower were awarded B. L.'s as was Orien Fifer who orated about two pre-Revolutionary patriots.

Two years later Prof. James H. Canfield from the University of Kansas at Manhattan delivered the commencement address. Perhaps he listened and heard enough to recognize Lincoln's musical potential. When he returned as chancellor the following September he set about meeting that and many other needs. In 1891 the University had 500 students. The world was in a dreadful financial mess. Twenty-seven banks failed in 1893, one in Lincoln. Someone said it made little difference, the children played hide and seek with the Mosher boys just the same. But it wasn't the same because Nebraska had crop failures. Every Nebraskan is a farmer whether he knows it or not. Wall Street disasters we can take but it is a catastrophe when our fields wither with heat and drouth.

Chancellor Canfield said, "If you can't earn you should learn. The University is the 13th, 14th, 15th, and 16th grades of public school in which to acquire useful knowledge and practical wisdom." He meant it and they believed him. When he left in 1895 the University had tripled its enrollment. At a farewell dinner he said he knew he had walked two hundred miles in Nebraska. They knew it was to, from, and around the Capitol, seeking help for the University.

Professor and Mrs. Barbour came to Lincoln from Grinnell, Iowa. He was a geologist and liked to play the flute. At Iowa State he sometimes played with an organist friend, Willard Kimball, who was head of the music department. When Chancellor Canfield spoke of Nebraska's need for a music department, Prof. Barbour mentioned his friend, Kimball. But the University had no money to buy instruments, let alone a music building. This Willard Kimball had a little money, owned his own home and liked to invest in things. He had a wonderful wife and four children. They sent for him, he came, and was convinced. It took all his money and all they could borrow, and when my basement was being dug passers-by would look down and say, "What kind of a fool is doing all that?" I felt discouraged because my picture is very

handsome. Mr. Kimball had a friend, Harry Holsman, who had gone to Chicago to become an architect and he designed me. I am five windows high, with a beautiful roof line, two handsome front doors on R Street, and an auditorium on the east which holds 600 people.

Mr. Kimball realized he could not build my auditorium and perhaps he felt it was not needed. Some of the alumni had purchased the Omaha Trans-Mississippi Exposition's big pipe organ for Grant Memorial Hall. The Hall was built in 1892 for a memorial to the soldiers killed in the Sioux Indian Campaign. I notice Nebraskans hold their heads higher when they don't remember how they have treated the Indians. Now John J. Pershing was home from the war and I heard had succeeded Captain Guillfoil as University Commandant.

It seems the Captain was more than willing to return to the east after a certain elaborate ball at the peak of the Lincoln social season, where his tailor and wife were also guests. The astonished gentleman commented upon it to his dancing partner. She was highly amused and told the story to her next partner. When the tailor's friends questioned the Captain he gallantly replied, "If the lady said I said it, I said it."

The big organ was placed on the first floor of the Armory where there is a balcony, you know, and plenty of floor space for chairs for the University convocations and any public affair. The organ was the inducement to bring Mrs. Carrie Belle Raymond to the University and to the School.

There was talk of even another auditorium, to be the gift of John D. Rockefeller. There was considerable agitation about accepting 'tainted money' but Lincoln added its share and the Temple was dedicated to Social and Religious Functions in 1907.

I was only two-thirds finished but in use in 1897. The large L shaped room on the ground floor was the dining room. There were also kitchens, storerooms and four bedrooms for help on that floor. I have steam heat, electric lights. Up eight steps from the big front door is the first floor. The offices, two parlors, and ten instruction rooms are on this floor. On the second floor the family rooms are at the northwest corner and there are 18 bedrooms for young ladies, each room large enough to include a practice piano. We have fifty pianos and a pipe organ with pedals and two manuals. Mrs. Kimball is a busy lady chaperoning the girls and managing the kitchen.

Mr. Kimball is the director-manager and teaches organ and theory. Mr. John Randolph

teaches singing and theory. Mrs. Will Owen Jones teaches piano, the Hagenows teach violin, Mrs. Raymond, chorus and sight reading; Emily Perkins and Susie Scofield, piano and clavier. The faculty grew and soon included names now enshrined in the Biographical Dictionaries: Mortimer Wilson, Frank Frysinger, Sidney Silber, Carl Steckelberg, Lura Schuler Smith, Lucy Haywood, Henry Eames who with our Hartley Alexander established Scrip College, and John Rosborough who is still with us to help us remember. Soon, some of the graduates stayed on as teachers: Hazel Kinscella, Wilber Chenowith, Frances Morley, Emma Strangman, and on and on. Now that list extends from coast to coast.

Even before my third floor practice rooms were built in 1908 the Kimballs had moved to their home on D Street. Mrs. Kimball's smile of approval continued to be sought by both students and faculty until her death in 1925.

Now all the second floor is made into studios. The big ground floor rooms are used for orchestra and band. Most large buildings of this period were built with a ground floor, the upper half above the street level.

Now Mr. Kimball's office on the first floor connects with the waiting room and the office of the Registrar, Mr. Everet Cadder. It is a busy place. Tuitions, salaries, schedules for lessons, practice, recitals, the Concert Series, the curriculum for three degrees, catalogs, even a school paper, The Folio, are its responsibilities. The contacts with graduates and the placing of teachers are growing activities.

Number 12, Volume 1, of the Folio is dated April, 1912. It is edited by Aura Stewart, Josephine Sanford and Margaret Grove. The title page has an article by Mr. C. H. Miller, teacher of public school methods and supervisor of music in the Lincoln public schools. There is the announcement of the monthly concert at the Temple and the program to be sung by Edward Strong from New York. He will be accompanied by Guy Bevier Williams of our piano faculty. J. Frank Frysinger will play his 31st Sunday evening program at the Presbyterian Church. At a series of Folk Song programs Helen Chapin sang nine French folk songs. Prof. Lawrence Fossler will speak on Faust at the first meeting of the Graduate Club. It will be illustrated by Mrs. Helms and Arvid Samuelson at the home of Rose Yont, 1634 C Street. There is the story of a survivor of the Titanic Disaster, copied from the



Associated Press in last Friday Evening's News. She is a relative of Elizabeth Bonnell. The program of the Students of Bernice Chambers at Luther College at Wahoo is printed in full. It is four pages of current activities of the school.

The National Association of Music Schools was being formed by 39 schools. Soon music fraternities were formed: Mu Phi, Sigma Alpha Iotas, <sup>and</sup> Delta Omicron for women, Sinfonias for men. The Pi Kappa Lambda Fraternity was formed to recognize superior individual ability and skill and we were awarded Beta Chapter.

The 1906 Sombrero took my picture and had an article about the School. It is a large, handsome volume bound in brown leather. May I quote from it. It begins with a page size picture of Chancellor Andrews. About me it says, "The School of Music entered upon its 11th year last September. Without endowment or financial assistance from the University in any way, it has steadily increased in numbers and efficiency. From a small beginning it will enroll more than 400 this year. It employs a staff of 16 instructors, men and women of broad education and highest musical standards. Comprehensive courses of music are offered equal to those of any school in the country." It ends with, "Pupils have been enrolled from 14 states this year. The appointments to its teaching force are subject to the approval of the Board of Regents.

Classes are growing, and some courses added, Composition, and an A Capella Choir, both under the direction of John Rosborough.

The three degrees are Bachelor of Art with a major in music, Bachelor of Education for public school music teachers, and Bachelor of Music, issued by the School. The first two are conferred by the University, and the graduates are very proud of the Chancellor's signature on their certificates (their particular Chancellor is always the best the University has ever had).

Several of the faculty recently home from study in Europe are eager to hear and perform.

The State Railroad's schedule brings their passengers to Lincoln in the morning and returns them home in the evening. This makes it very possible for the young teacher to run for the Burlington's Six o'clock, perform at eight and be back in her studio at least by noon the next day. The results of the concerts are important to the music of the State

and the enrollment at the school. The standards and accomplishment of the education activities of the State invariably publishes the standards and abilities of its University faculty. The rumble of the coaches makes conversation difficult but is a help for memorizing. Of course there were mild disasters. A ruffled shirt waist might appear with an evening skirt. Overshoes have walked on the stage with a hurried soprano. There was the time Sidney Silber proved his theory that music would be more interesting if there were greater contrasts. Following his exquisite pianissimo retard, the crash not only shocked his audience but also shattered his own memory.

The teachers enjoy joint recitals. Mrs. Steckelberg always accompanies her husband and usually the assisting soloist. The woman in 210 often sings with them. She also sings with a violinist recently returned from Prague. He is very popular with his fellow Bohemians. The villages prefer a Saturday night concert where they want to hear the classics they love. The whole family attends. The wee ones <sup>sit</sup> on the front rows, often with a bouquet in a chubby hand, all eager for presentation. Now if there should be any extra effort for the soprano's high C it happens but once for the laughter of the children is more effective than Felix Borowski's criticism in the Chicago Tribune.

The second generation Czechoslovakians enrolled at the University love to sing but avoid their inherited music because to sing their songs with the original texts would be impossibly embarrassing. Nebraska did very stupid and cruel things to its foreign born during the war years. Surely we need to remember it now. The Czech violinist, August Molzer, did not teach in the School until years later but a couple of his talented little lads were frequently in the halls. He believed the boy, Emmanuel Wishnow, would accomplish much.

Another musical influence in Lincoln deserves a story of its own. The Matinee Musicale, a woman's club, developed an instinct for recognizing music at its best, young, eager, and inexpensive. For example, Vladimir Horowitz got off the boat in New York and came directly to Lincoln to play a piano recital at the Temple Theater in 1928.

The Lincoln Press was an influence in music. There was the wise vision of Editor Will Owen Jones, the wide experience of Dr. Julius Tynsdale, the "Toby Rex" of the Courier,

the patience of Dr. Lowrey, and the extensive eagerness of the early Willa Cather. The public and the performer were informed.

1918 and the boys coming home!!! With them, Ernie Harrison and Herbert Schmidt ! On that chilly November day males and females, old and young, sang and danced down O Street. It was good those old cedar blocks had been covered with bricks.

Every one was eager for activities. The school schedules were full and others waiting. Some of the legislators decided the school was earning too much money and some of it should go to the University. They have not spent a dollar to repair me, let alone build my auditorium! Every one is talking about investing. I must listen to hear what Mr. Kimball says.

Next there were new men in the halls, talking about Summer Chautauqua and Winter Lyceum. There is a Mr. and Mrs. Thurlow Lieurance, with interesting knowledge of Indian music. A very nice woman teaching Story Telling is Mrs. C. Olin Bruce, whose husband is often in the office. The faculty members are skipping the Wednesday afternoon recitals. They call them Chautauqua rehearsals. Several of the teachers will do concerts for the Lyceum series next winter but few are interested in the Summer Chautauqua programs.

I hear that Mr. Kimball is in Colorado, investing in lumber.

Now I have learned why the faculty members were dashing to and from the Teachers College last summer. It seems Columbia University has promoted the idea that any one who teaches public school music teachers must have twelve hours of Education Courses. They were making the most of the summer's two sessions. The woman in 210 said she enjoyed the courses in Philosophy and the History of Education but Psychology moved too fast. She memorized her instincts the first semester, and they were changed at the second. She questioned the time spent learning what to do with a fifth grade boy who brings a gun to school and insists upon keeping it on his desk.

Teachers College is being very much discussed since Prof. Grummann announced that there will be theory classes for public school music students at Morrill Hall. It seems that the School questions the professor's knowledge of music. He lectures about painting, teaches literature, and has been made Chairman of Fine Arts; evidently could ignore the School with pleasure.

The Chautauqua people have gone except Mr. Adrian Newens who has taken over the management of the School with Mr. George Kimball's help. Our faculty is growing. Some of the talented graduates are coming back as teachers, Herbert Schmidt, Ernie Harrison, Marguerite Klinker, Minnie Stalder and Helen Wallace have been added to the South Branch Children's School. There is a new Department of Speech, and a Madame Gilderoy Schot is teaching singing. Mr. Rosborough's Choir is in great demand and is achieving a national reputation. Hazel Kinscella's Piano Method is to be published.

In the early Twenties our janitors were students who occupied the bedrooms on the ground floor.

Every one is excited about radio. Programs are being broadcast at Hastings and our Edith Ross, the organ teacher, is to broadcast a program. The boys have made a receiving set to stand on the waiting room table which is about fifteen feet from the organ room door. Several of the faculty members, listening, were amazed when the sound came from the receiving set a split second before it was heard through the closed door of the organ room. That was our beginning. Soon the Buick Automobile Company bought Station KFOR and began broadcasting under the able direction of Gretchen Beghtol Lee. The School faculty went on fairly regular broadcasting schedules. The woman in 210 arranged the programs and gave the continuity. Mrs. Will Owen Jones was the star pianist, her clear tone came through the microphones at the west end of the Lincoln Hotel even with a north-wind handicap.

In 1926 Theodore Diers started the University Broadcasts in a small studio at the east end of the first floor. They were fifteen-minute programs, from 9:30 to 11 in the morning and from 1:30 to 3:30 in the afternoon. Thus began the Educational Broadcasting of the University of Nebraska. The program of the woman in 210 was called Around the Clock with the Carolers. It was a part of the KFOR schedule for many years.

Under Mr. Newens' direction the traditions and standards of the School were maintained almost meticulously. Classes grew and new ones were added. The experimental work with children's voices had to be moved to the large ground floor rooms. Voice Methods and Song Literature classes were added but the Theory classes suffered.

During the 1927-28 year Mrs. Newens became ill, and the illness fatal. All too soon after that, Mr. Newens became ill, and the school finances were taken over by the City National Bank. The bankers were more than eager to pass the responsibilities on to the University where they believed they had always belonged.

In 1930 the University bought the School building and its equipment, with all of the faculty remaining. Mr. Howard Kirkpatrick, the senior voice teacher, was made director, Mr. Gunderson was to manage the finances, and the faculty members were to serve on committees for entrance requirements, credits and so forth. I listened to hear what repairs they would make and when they would build my auditorium but heard nothing. No one was as disappointed about that as to hear that Mr. Rosborough would not be with us.

Prof. Grummann was very pleased and decided to enlarge the faculty. Every one who taught music in Lincoln, and many other music teachers over the state, were accredited to the School. For a dinner <sup>WISCONSIN</sup> celebration they came from far and near. Very soon most of the Lincoln teachers decided to remain in their own studios. Mrs. Maud Gutzmer and Miss Alma Wagner came to the School and remained. In the following year's catalog seventy teachers were listed. They were more or less qualified, and the School lost its membership in the National Association. Many of these teachers were women. They came to School to learn when and where the lessons were to be given, and particularly they asked where was Prof. Grummann.

Our teachers were too busy to be much disturbed and there was little change in their studios or schedules until one Monday morning. During the week-end the University carpenters had been sent over to replace the top panel of the studio doors with glass. About 9 o'clock everyone inquired, "What," and "Why," and every one stopped, looked in, and waved, "Hi!" Now we were moral! Do you know that in all those twenty years there had never been a scandal except when a seventeen-year-old kidnaped the public school music teacher, and that was consummated during the Summer Chautauqua season. It was a stark

tragedy for the three people involved, and we did not wish to remember it.

Only those teachers who wished their pupils to visit lessons, to learn to listen constructively, and to be able to perform under stress, found any possible use for that glass. On another Monday morning, the glass was all painted white. Of course the youngsters soon scratched a peek hole in the corner, and all the teacher saw was an eye! Morals were a question but dispositions were now oral and audible.

The 1931-32 year was hot and dry, <sup>Even</sup> in early spring. ~~The~~ dust storms found my windows slight obstruction. Some of the teachers on the south side kept water boiling, trying to improve the dust filled air. The drouth brought financial panic.

Nebraska came out of the double tragedy slowly. Music is not a necessity <sup>and</sup> the students who came really studied. Not a Wednesday student recital was missed--perhaps <sup>only</sup> in the main hall of the building, a piano was pushed out from one of the studios. From four to five o'clock the building listened.

In 1933 the University Board of Regents awarded academic degrees to our faculty, ranging from instructor to professor. Of course the teachers were pleased and grateful. They were even more grateful for that summer school's success. It was the first session of All-State. It was planned and perhaps sold to the University by William N. Norton, nationally known for his work with Junior Orchestras, and George R. Howerton, an equally recognized authority on Choirs. Mr. Howerton further proved his good judgment by marrying a Lincoln girl. Youngsters came from all over the state, were housed under supervision, and every hour of the next two weeks <sup>was</sup> carefully planned.

Mr. Norton guided the orchestra players, Mr. William Quick, the band, Mr. Howerton, the singers. The faculty assisted each department and gave individual lessons. Only the best literature was used, and the results were well worth the effort. Plans were made for the next year and the next. Something worth while had been established for the gifted young musicians of the State, and future talent for the School. Now they must improve me for those hurrying young feet will be coming longer than my floors can carry them.

The office is closed on Saturday afternoons, and some of the faculty often take that time to work on catalog or bulletin material. It usually starts with a mixed group but ends all female, especially in golf weather.

The building grows amazingly quiet around six in the evening. One teacher working late came down to find a very small boy with a very big horn sitting on the bench by the steps. He said he was supposed to be at the High School to practice with his band. It was State Band Week. As they struggled to find a way to carry that big horn in her little Ford she heard him sigh, "I wish I played a flute."

This was the year Prof. Gumann decided to make his love of Art silent and visual. He accepted Joslyn's invitation to Omaha. Emanuel Wishnow was at the school but during the next twenty years he spent little time in Lincoln. During the second World War he was in France, then there was a Master's Degree at New York University, and a Fellowship and research in Italy, ensemble , and conducting under Pierre Manteau.

There was another gifted young man, Herman Decker. He sang very well and music was his profession. Being well schooled he realized the value of advanced degrees. He worked and gained a Master's Degree in German. He laughed about being a Musician with a Master's. It had cost him months of musical progress. One hundred years ago the music lover was so anxious to obtain academic recognition for his art that he accepted almost any curriculum. Perhaps that is true of all the Fine Arts but music is sound, and sound needs practice, time for the skill to perform its vast literature. Universities are only now recognizing this. The public also should realize that the musician's art is his investment and capital. Surely it should be respected and rewarded.

In the 1936-37 year Miss Elizabeth Tierney was Chairman of Music. We had the support of Chancellor and Mrs. Burnett but there was little he could do to improve me.

Prof. Don Lentz was engaged to take over the School orchestra after Carl Steckelberg's retirement but the sudden death of William Quick left the band without a director and Mr. Lentz was persuaded to at least keep it together. He soon became interested and the band successful, and ready to lead a victorious football team to the Rose Bowl. I noticed Mr. Gunderson could find funds for that.

One morning in 1938 a new man sat in the Chancellor's chair in the building directly across the street from the School. Perhaps the busy practice rooms annoyed him. He soon stated the only thing to do with the School was to close it tight. (It was one department of the University which paid its own expenses. Is that bad?)

Then he remembered a Mr. Westbrook. Someone said their wives were related in some way. Mr. Westbrook came, looked over the building and shook his head. Now his wife was also a musician, besides being a very lovely lady, and she persuaded him to stay. Then he remembered Earl Jenkins, a former pupil, a gifted choral director, and young enough to have courage. Next Mr. Westbrook thought about a Mr. Folts of Simpson, Iowa. He came and heard about All-State. He was so enthused over it he thought he had discovered it. The next summer he paraded the youngsters down O Street. Many felt that was not the proper introduction for violinists or cellists or sopranos who were fully clothed.

The 1939-40 University Bulletin's Music Department had four names--two were professors and all on salary. Not a teacher was mentioned. However they were permitted to remain in their studios and be paid a percentage of lesson fees.

During the Forties there was much talk and questioning. Several of the former faculty left. Group performance increased and solos decreased. Little memorizing was expected and there was a plentiful use of familiar tunes. But the bands improved and soon the bands over the State increased and improved. The brass and percussion instruments and their literature are sounding a new chapter in Music. An addition for them was built on the east, and was greatly needed. It was very far from my auditorium plans.

There are plans for a new Art Gallery across the street. It will make me look like a shabby neighbor. It is the dream of a splendid Lincoln woman, Miss Frances Sheldon. She was educated at an eastern girls' school but <sup>was</sup> always a loyal Nebraskan.

The way they bang that front door and the amount of smoking in the building worries me.

~~Now~~ Now the Fifties, and every department is busy. Mr. Roberts is home and teaching organ again. In 1957 Emmanuel brought Mrs. Wishnow from London. He is back in the School and was made Director in 1958. He comes with an understanding of the music of the School, the University, and the State, ~~that~~ <sup>that</sup> only a Nebraskan could have; also with the ability and knowledge to bring and keep the School in focus with the best world standards.

The Sixties are busy and proud and hopeful. I watch that second addition going up across the street. It looks Spartanly efficient. When they took away the cottages across the street, I watched the one on the corner and remembered Mrs. Louis Allen's little per-



formers in the summer when it was so hot. In the evening's quiet, after the bang and noise of the day, her youngsters played together in her little living room. The tinkling tunes came over so gently and kind. She must have been as crowded as I was, but over there will be fifty studios, five classrooms, four pipe organs, and fifty practice rooms.

Some night when there is a bright moonbeam. I hope some of us will look down on our neighborhood and see my new Auditorium that has grown to hold 850. I hope it will have a beautiful front door on R Street but I am happy to know that at the top of every concert's program it will say, WILLARD KIMBALL HALL.