History of the School of Music, Montana State University (1895-1952)

John Roswell Cowan

The University of Montana

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A HISTORY OF THE SCHOOL OF MUSIC
MONTANA STATE UNIVERSITY
(1895-1952)

by

JOHN R. GOWAN, JR.
B.M., Montana State University, 1951

Presented in partial fulfillment
of the requirements for the degree of
Master of Music Education

MONTANA STATE UNIVERSITY
1952
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This professional paper has been approved by the Board of Examiners in partial fulfillment of the requirements for the degree of Master of Music Education.

Stanley M. Teel
Chairman of the Board of Examiners

J. B. Castle
Dean of the Graduate School

Date Aug 20, 1952
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Special thanks go to Mr. Robert M. Gatlin, artist and photographer, for assistance with the Plates in this Paper.

Finally, to the following individuals who are members of the Montana State University faculty: Mrs. Bernice Ramskill, Associate Professor of Music; Mrs. Mary B. Clapp, Assistant Professor of English; Miss Lucille Speer, Documents and Serials Librarian; and Mrs. Mary E. Ferguson, Assistant Director, Museum and Northwest Historical Collection; as well as to Mrs. N. J. Lennes, former faculty member of the School of Music, Montana State University, go the author's thanks and appreciation.

J. R. C.
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PRELUDE

This professional paper presents in narrative form a history of Montana State University's School of Music, tracing its growth and development from its inception as a Department of Music in 1895, to the present time, 1952. It was planned to be a detailed, informative, and what the writer hopes is an interesting account of more than a half-century of musical history. Special attention has been given to faculty, students, curriculum, enrollment, musical organizations, endowment, scholarships, programs, equipment, and facilities. Appropriate emphasis has been placed upon growth and expansion.

Many forces, personalities, and environmental factors have contributed to and influenced the School of Music, making it what it is today. These contributions should not be forgotten. Consequently, the purpose of this paper is to bring together for the first time in one written document verified, factual material gathered from many reliable sources, which might serve as a permanent historical record of the School of Music's first fifty-seven years.

The story of music at Montana State University divides itself quite naturally into three chronological periods:
1895-1913; 1913-1939; and 1939-1952. Each of these periods is presented separately.

A continuing development in music is the substance of this story. At the end, the reader has a glimpse into the future. Because of the untiring and cooperative efforts of many individuals, both past and present, this future has unlimited promise.
PART I

IN COMMEMORATION
CHAPTER I

THREE MUSICAL PIONEERS

Three individuals were instrumental in shaping the history of the School of Music, Montana State University. Each was a unique personality, and provided capable and inspirational leadership in the musical life of the University for varying periods of time during the past fifty-five years. They were individuals with a purpose, a vision, and a willingness to make many sacrifices to realize their common goal. This goal was to establish as an integral part of the University a professional School of Music which might provide appropriate musical and educational development for talented students and future teachers. It was also their purpose to provide through the medium of musical performance a source of cultural enrichment for the University, the city of Missoula, and the State of Montana as a whole.

Of these three individuals, interestingly enough, one was a woman. Mrs. Blanche Whitaker was Director of the Department of Music from 1896 to 1910. DeLoss Smith became the first Dean of the School of Music, and retained that position from the School's inception in 1913 until his death in 1939. He was succeeded by Dean John Crowder.
A brief biographical sketch and photograph of each of these three musical pioneers follows.

Mrs. Blanche Whitaker
(1856-1941)

Mrs. Whitaker is remembered as a small, energetic, and very musical woman with a brilliant mind and a forceful personality. She and her husband and family came to Missoula in the 1890's and took up a homestead on Miller Creek, near Missoula. Mr. Whitaker, an artist and designer of fine furniture, died soon thereafter, and Mrs. Whitaker and her twelve children moved to a home on Pine Street in 1894. Many other prominent pioneers of Missoula also lived on this street. The Whitakers had previously made their home in England, and were probably influenced to come to Montana by publicity aimed at settling the West. Such publicity was circulated by the railroads at that time. Soon after arriving in Missoula, Mrs. Whitaker began making house to house calls with her horse and buggy to give piano lessons.

Mrs. Whitaker was a well-trained musician. She was reared in England by her grandfather, educated in private schools there, and held the degree of Associate in Arts from Oxford University. She studied music with Dr. Cedric Bucknall and Edward Roeckel, and had many years of successful

\[1\text{For a photograph of Mrs. Whitaker, circa 1908, see Plate I on the following page.}\]
teaching experience in England and in the United States. Her forebears, to mention a few, were statesmen, ministers, church musicians, and composers. Mrs. Whitaker is said to have been an exceptionally fine interpreter of Chopin. She gave all of her children musical training.¹

From 1896 to 1910, Mrs. Whitaker was very prominent in the musical activities of the University and the Missoula community. She was instrumental in bringing such artists as Leopold Godowsky, pianist, Edward Baxter Perry, the blind pianist, and Max Benedix, violinist, to Missoula for concerts. It was mainly through her efforts that the University obtained its first reed organ for use in the auditorium of University Hall. Besides many other activities, she gave lectures on the History and Philosophy of Music, as well as formed a Music Club interested in music history and composers. She also wrote articles and papers, some of which were presented before the Cosmos Club, a literary club of men and women from Missoula and the University faculty. Mrs. Whitaker was a very fine and inspirational teacher. Among her pupils were Marjorie Maxwell, later of the Metropolitan Opera Company, and Mrs. Bernice Ramskill, Associate Professor of Music on the present School of Music faculty.

One of the many picturesque details of Mrs. Whitaker's

¹Phillip Galusha, a grandson of Mrs. Whitaker, received his Bachelor of Arts degree in education, with a major in music, from Montana State University in June, 1949.
public appearances was the regularity with which her dog, "Watch," sat beside her on the stage when she played the piano for University convocations and programs.\(^1\) Mrs. Whitaker will also be remembered for her fine sense of humor. She was extremely well-read, and able to speak intelligently on practically any subject. She retired from her University duties in 1910 because of illness in her family, and died in California, at the age of eighty-five.

DeLoss Smith  
\(1876-1939\)

"As founder and dean for many years of the School of Music of Montana State University, DeLoss Smith built both a monument in the cultural life of the Northwest and an institution whose influence has done much to foster the art of music throughout the State."\(^2\)

Mr. Smith was born in Summum, Illinois, October 22, 1876.\(^3\) He left home at the age of nineteen, from which time he was completely dependent upon his own resources. He studied music two years at Eureka College in Illinois, and then attended Campbell University School of Music, Holton,

\(^1\)Related by Mrs. Mary E. Ferguson, former student and friend of Mrs. Whitaker; now Assistant Director, Museum and Northwest Historical Collection, Montana State University.  
\(^3\)For a photograph of DeLoss Smith, circa 1930, see Plate II on the following page. (PLEASE SEE COPY I IN MUSIC DEPT.)
Kansas. He was graduated from the latter school in 1895, and continued his music study at the Metropolitan School of Music, Indianapolis, Indiana, for the next two years. He was Director of Music and Teacher of Voice at Western Normal College, Illinois, 1898-1899. He left that position to go to Chicago to study for three years under L. A. Phelps. While in New York City before and after his marriage, Mr. Smith studied with John Dennis Mehan.

Mr. Smith met Miss Florence Marion Redgrave, already a musician of marked attainments, in California, and they were married at Long Beach in 1907. After that, he was soloist and choral director in Des Moines and New York, and taught at Teachers' College, Columbia University.

DeLoss Smith came to Montana as a Professor of Music in September, 1913, which was prior to the time when Montana State University founded the School of Music. He had monumental energy, and at the beginning taught practically every branch of music. This included public school music courses, voice, sight singing and ear training, and direction of the glee clubs and the orchestra. After the first year, however, he concentrated on voice instruction, but continued his personal direction of the Men's, Women's, and Mixed Glee Clubs and, later, the A Cappella Choir. He composed regularly, and during his lifetime had published nearly five-hundred compositions, including vocal solos, duets, and songs in various arrangements. He prepared and published a book of hymns, "Songs of the King," financed by Dr. Charles Raines
Scoville, the evangelist. Some five-hundred thousand copies of this publication were sold. One of his works, a descriptive song of Indian life, "The Warriors," written for Montana State University as a football song, has appeared in many song books. Mr. Smith was soloist at First Church of Christ Scientist, Missoula, for six years, and set to music many Biblical texts. He had a fine baritone voice, and sang with exceptionally clear diction.

A man of great versatility of talents, Mr. Smith took an active part in civic life, stressing the development of singing in several Montana cities, as well as directing community sings in Missoula during World War I. He carried a full schedule of administrative and teaching duties, but also found time to make ten violins, two violoncellos, and three violas. In addition, he enjoyed sailing, and had numerous other hobbies.

Mr. Smith was very much interested in giving and bringing to Missoula good programs and concerts. In 1917, he arranged for an appearance in Missoula of the New York Philharmonic Symphony Orchestra, with Walter Damrosch as conductor and Zimbalist as featured soloist. The concert was presented in the old Liberty Theatre, which is now the Liberty Bowling Alley. After that, Mme. Schumann-Heink, Pavlova, The French Military Band, and other attractions were on concert programs which Mr. Smith was individually responsible for securing. A varsity Men's Quartet, which he organized, toured out-of-state with Pantages-Lyceum,
including the West Coast.

On March 16, 1939, Dean Smith died. His leadership and many civic and musical activities had made his life unusually fruitful to Montana State University, the State, the city of Missoula, and to musical art in general. Concurrently with a private funeral in Spokane, the faculty and townspeople held a memorial service in the auditorium of the Student Union in Missoula. The first weekly convocation after Spring vacation of 1939 was a memorial to him. The 1939 annual all-school yearbook, the Sentinel, was dedicated to him.

DeLoss Smith's death brought to an end a rich period in the musical development of the University. The School of Music which he built stands as a memorial to his perseverance, hard work, vision and leadership.

John Crowder
(1904-19- )

John Crowder came to Montana State University in 1929 as Associate Professor of Music and head of the piano department. A native of Virginia, he received his Bachelor of Arts degree from the University of Richmond in 1925. During his undergraduate days there, he studied privately under Mrs. Elizabeth Brockenbrough, sister of John Powell,

1For a photograph of John Crowder, taken November 6, 1950, see Plate III on the following page.
noted American pianist and composer, and later took special work from Mr. Powell. From 1925 to 1928 he studied in Vienna under Frau Malwine Bree, formerly assistant to Leschetizky, and under Dr. Hans Weisse, later head of the department of composition at the David Mannes School of Music in New York City. Following this period of his education, Mr. Crowder taught for a year at Manch College as head of the piano and theory departments. In 1938 he completed the degree of Master of Arts in musicology at Eastman School of Music, Rochester, New York. While at Eastman he studied under Professor Max Landow, and on February 14, 1938, appeared as guest piano soloist over an NBC broadcast with the Rochester Symphony Orchestra, conducted by Guy Fraser Harrison. He played John Powell's "Rhapsodie Negre." In 1935 Mr. Crowder was piano soloist with the Seattle Symphony Orchestra at Missoula and Butte, Montana, playing Beethoven's "Piano Concerto No. 3."

April 20, 1939, Montana State University's President George F. Simmons, on the occasion of the spring Music Festival that year, commemorating the twenty-fifth anniversary of the School of Music, announced the selection of Professor John Crowder as Acting Dean of the School of Music. The appointment of Mr. Crowder to the deanship of the School in 1940 was a recognition of his eleven years of valuable service to the School as Professor of Music and as Acting Dean after Mr. Smith's death.

In addition to his administrative duties as Dean,
Professor Crovâer also taught piano, piano ensemble, gave recital-lectures, and presented occasional courses in "Interpretation and Style," as well as "Listening to Music" and the "History of Music." He organized the widely-known sixteen-pianist, eight-piano ensemble which appeared in Butte for three years, in Missoula under Community Concert auspices, and toured the State for two years. He also found time to write several articles which appeared in national magazines, and has held responsible positions in the National Association of Schools of Music, Music Educators National Conference, and Music Teachers National Association.

A local newspaper carried the following editorial comment prior to one of Mr. Crowder's recital appearances:

The announcement that Dean John Crowder . . . . is to give an all Chopin recital . . . . brings reflection upon the man himself and on the record he has made since he came to the local campus . . . . Dean Crowder is a real artist . . . . But what we are thinking about . . . . is the administrative and executive and promotional ability he has shown during his long tour of duty here, especially since he became head of the School in 1939. John Crowder not only is a fine musician but also a good executive, and . . . . a good businessman. That, . . . . according to the usual estimate of an artist, is a rare combination.

It is perhaps more than just a coincidence that John Crowder succeeded a man of like abilities and qualities, . . . . DeLoss Smith. These two men have brought the school . . . . far . . . . Both showed versatilities not usually expected of top-flight musicians.

---

1Mr. Crowder was elected national president of the Music Teachers National Association in February, 1952.

In 1939, Mr. Crowder established the Music School Foundation. This Foundation receives and invests gifts made to the School of Music. It has grown substantially through the years, making funds available for important musical projects as well as for loans to worthy music students. During the same year, important revisions were made in the School of Music curriculum. Another important development took place in 1939. The School of Music was recognized and accredited by the National Association of Schools of Music. These are but a few examples of Dean Crowder's administrative accomplishments.

As a piano teacher Mr. Crowder was always musically, considerate, and alert to provide instruction in good taste and to fit each student's individual needs. As a person he was a man of strong character and pleasing personality.

Dean Crowder, with his family, left Montana in September, 1951. He now makes his home at Tucson, Arizona, where he is Dean of the College of Fine Arts and Director of the School of Music at the University of Arizona.

Dr. Carl McFarland, President of Montana State University, upon the occasion of Dean Crowder's departure, said:

Montana State University will sustain a great loss when Dean Crowder leaves to assume larger responsibilities elsewhere. We are grateful that we have had him here for over twenty years, and as Dean for more than ten years. The program of
the School, which Dean Crowder has formulated and placed in execution, will of course continue.¹

¹News Bulletin release from the Division of Public Service, Montana State University, July 11, 1951.
PART II

THE DEVELOPMENT OF MUSIC AT
MONTANA STATE UNIVERSITY
CHAPTER II

THE DEPARTMENT OF MUSIC
(1895-1913)

Music has always been an integral part of the educational scene at Montana State University. Like the University itself, music instruction was started on a modest scale in September, 1895. Nevertheless, a foundation was laid from which was later to emerge a fully-accredited and nationally recognized School of Music.

The reader should bear in mind that the University was established and music instruction begun a mere six years after Montana was admitted to statehood. This development took place in an almost frontier environment, in a sparsely settled state, and during a severe national depression. Such an achievement would seem to clearly indicate that the founders of Montana's institutions of higher learning realized the importance of and were interested in music.

Because the early years of the Department of Music are particularly significant from an historical standpoint, each is presented in this chapter in chronological order.

1895-1896

Students were registered for the first time in music
at Montana State University on Wednesday, September 11, 1895. The University's opening exercises that afternoon provided Missoula one of the important occasions in its early history. Music for the exercises was provided by a Mandolin, Banjo, and Guitar Club, and by Miss Mary Olive Gray, Instructor in Music. Miss Gray played Litolff's "Spinning Song" and Beethoven's "Sonata Pathétique, Op. 13." At this time, the South Side Public School, a three-story building, housed the University. The assembly room was located on the third floor. It was equipped with a piano and had a seating capacity of about three-hundred.

Dr. Oscar J. Craig, Professor of History and Literature, was the University's first President. There were seven faculty members, including Dr. Craig, Miss Gray, and a librarian. Miss Gray was a graduate of the New England Conservatory of Music, Boston, Massachusetts, and taught at the University without having a stipulated salary. Eleven students studied music this first year. The total enrollment in the University ending June 10, 1896, was 135.

The music courses offered were pianoforte, voice building, harmony, theory, and ensemble playing. Even at this early date, provision had been made for the rental of instruments. The matriculation fee in music, as well as in

1 A copy of this first program, Figure 1, will be found on the following page.
2 Now the Willard School, on South Sixth Street West, Missoula, Montana.
OPENING EXERCISES

of the

University of Montana

Music........................................Mandolin, Banjo and Guitar Club

Invocation......................................Rev. C. H. Lindley

Music.....Spinning Song--Litolff........Miss Mary Olive Gray

Address.........................................Lieut. Gov. A. C. Botkin

Music........................................Mandolin, Banjo and Guitar Club

Address.........................................Judge Hirám Knowles

Music...Sonata Pathétique, op 13—Beethoven,Miss Mary O.Gray

President's Address...............................Oscar J. Craig

Music........................................Mandolin, Banjo and Guitar Club

BENEDICTION.

Missoula, Mont., 3:30 p.m. Sept. 11, 1895.

FIGURE 1
the other departments, was ten dollars per semester.

Forty acres of land donated to the State by Mr. E. L. Bonner and Mr. F. G. Higgins for University purposes were dedicated at the Arbor Day Exercises Tuesday, May 12, 1896. Music was furnished by The Boys' Band, and townspeople, students, and faculty witnessed the planting of two initial trees.

Music was provided in June, 1896, for an oratory contest, and for the program of the Clarkia and Hawthorne Literary Societies. Both the contest and the program were part of the 1895-1896 closing exercises of the University.

1896-1897

Miss Gray resigned in September, 1896, and was succeeded by Mrs. Blanche Whitaker. Mrs. Whitaker had previously taught in England, and her pupils had won high honors there. She remained a faculty member in the Music Department until 1910.

Under Mrs. Whitaker's direction, the Department offered instruction in "pianoforte and organ playing, voice culture and ballad singing, part singing and singing at sight."¹ By the fall of 1896, in addition to the classes in instrumental music and voice training, a Choral Union, composed of students of the University and non-student

¹Second Annual Register, 1896-97, University of Montana, p. 39.
residents of Missoula, was organized. Its purpose was "the practice of glee's, madrigals, . . . . cantatas, and oratorios."¹ The second Annual Register, 1896-97, listed forty-four students enrolled in the Department of Music, including those participating in the Choral Union.

Elementary, Intermediate, and Advanced Musicales, with "the more diligent students in the classes participating," and "with lectures by the Professor,²" were held at frequent intervals. These Musicales, held in the University Assembly Room, were open to the general public, and no admission was charged. A piano recital was given in the University Chapel in October, 1896.³

There was much discussion at this time concerning the first two buildings to be erected on the campus. Plans had been completed for University Hall and Science Hall.

1897-1898

During the previous year, the University had received some twenty instruments from a Missoula organization which had disorganized, the Garden City Band. The gift of these instruments made possible the organization of the first band on the campus, the University Silver Cornet Band.

¹President's Annual Report, November 30, 1896, University of Montana, p. 46.
²Second Annual Register, 1896-97, University of Montana, p. 40.
³For a copy of this program, Figure 2, see the following page.
PIANO RECITAL,

University Chapel,

Thursday Evening, October 8th, 1896.

PROGRAMME.

Piano Forte.

Valse op. 42
Berceuse op. 28
Song, ------------------------------ Chopin

Miss Della Harding.

Piano Forte.

Adagio Molto
Allegro Moderato op. 53. ------------------ Beethoven

Violin Solo.

Cavatina, ----------------------------- Raff

Mr. A. Thurston.

Piano Forte.

Mill Wheel, ------------------------ E. Bach

Auf den Bergen Papillons
Song, ----------------------------- "Greig"¹

Violin Obligato

Mrs. F. M. Cronkrite.

Piano Forte.

Hungarian Dance, ------------------ "Brahms"¹

Violin Solo.

Pastorale, ------------------------- Singalee

Mr. A. Thurston.

¹No doubt typographical errors in spelling.
Mr. Frank Esmay, a bandleader and resident of Missoula at that time, was its director for several years. The band received financial assistance from some of the local lodges, and made many public appearances.

The Music Department had an enrollment of forty-seven students, and continued to sponsor the Musicales and recitals.

In June, 1898, the University conferred degrees upon its first graduating class.

1898-1899

University Hall and Science Hall were finished for use this year. The Building Commission formally presented University Hall to the State Board of Education on February 18, 1899.

At this time, the Music Department's principal feature was the pianoforte school, which was divided into the Upper and Lower Schools. These two divisions were in turn divided into two grades in each, Senior and Junior. Juniors in the Lower School studied the New England Conservatory Method, Bertini, Czerny, Heller, Bach, Reinecke, Gurlitt, and others. Seniors in the Lower School continued the above with scales in parallel and contrary motion, the major arpeggios of the common chord, and more advanced pieces. Upper School, Junior grade students studied more difficult scale and arpeggio exercises, Cramer, Czerny, and Clementi. The
Senior grade continued work of the Upper School, Junior grade, and studied Chopin, Henselt, Moscheles, and others. Mrs. Whitaker, herself an excellent pianist, took a great interest in the pianoforte school, and presented her pupils in public recitals, held at least three times during the school year. The piano used in the assembly room of University Hall for these recitals, and in general by the Music Department, was a black Knabe grand, the gift of the manufacturer, Mr. George P. Bent of Chicago.

A new faculty member, Miss Grace Herndon, was added to the music staff. She had studied with Mrs. Whitaker, and was Instructor in vocal music, and head of the vocal department. Voice placing and the M. Sabriglia (of Paris) method were taught, as well as vocalises and Italian, the language in which the vocalises were sung.

Four nationally recognized concert artists, Mr. Max Benedix, violinist; Mr. Leopold Godowsky, pianist; Miss Jeanne Scott; and Miss Jennie Osborne presented recitals in Missoula during this year.

It is interesting to note the amount of fees charged in the Music Department at this early date. Fees for piano lessons, Lower School, were fifty cents each; Upper School, seventy-five cents. For two voice lessons per week, a fee of one dollar for each was charged; for one lesson, one dollar and twenty-five cents each.

The Annual Register listed fifty-four students in the
Music Department. The Department's Annual Recital was presented Monday, June 5, 1899.

1899-1900

The Music Department again offered vocal and instrumental music instruction, and the study of chorus work during the 1899-1900 school year. Miss Grace Herndon, Instructor in vocal music and physical culture was retained on the faculty.

University Hall, not yet a year old, was already making available substantially improved facilities. The University was justly proud of its first new building. The Annual Register for the year stated that the structure measured one-hundred and forty by sixty-five feet, had a central tower one-hundred and twelve feet high, and had four floors, including the basement. The second floor assembly room had three-hundred opera chairs, and the balcony seated about one-hundred and fifty.

Music students this year numbered forty-nine.

1900-1901

The vocal department had been significant under Miss Herndon, who resigned in June, 1900. She had been a pupil of Mrs. Lathrop, one of Sabriglia's best known representatives in America. From all indications, the University was fortunate to have teachers of the calibre of Miss Herndon.
and Mrs. Whitaker. The frequent musicales gave opportunity for public appearances of voice students.

The Annual Recital of the Music Department was given at 8:30 p.m., Monday, June 3, 1901. Forty-one students were registered for music study in the first year of the new century.

1901-1902

Mrs. Whitaker was the only music faculty member listed in the 1901-02 Annual Register, and continued to be the Director of the Department.

The University Silver Cornet and Orchestral Band was still functioning, and was a prominent performing musical organization. The student enrollment in the Department was approximately the same as during the previous year. The Upper School had four Seniors and sixteen Juniors; the Lower School, thirteen Seniors and six Juniors.

Three recitals were given during the year. In addition to these, the Music Department furnished music for the various debates, contests, and entertainments given by other University groups in the auditorium. The Annual Recital of the Department was presented Monday, June 2, 1902, at 8:30 p.m.

In August, a song recital by Mr. Richard Ridgely of New York was presented under the Department's auspices. Mr. George Greenwood, Anaconda, one of the Seniors in the
Department, assisted him at the piano. Press notices evidenced a successful recital. Four lecture-recitals by Mr. Waugh Lauder of Chicago, a pupil of Liszt and Bulow, were announced as an engagement for the following season.

1902-1903

A new musical organization made its debut this year, the Philharmonic Society. Its membership included those in student musical organizations; namely, the Orphea, composed of women and directed by Mrs. Blanche Whitaker, and the Young Men’s Glee Club. The latter was a club of sixteen students and faculty directed by Mr. R. Blinn Owen, who was not on the faculty. Both the Orphea and the Glee Club flourished, and provided music for University events during the year.

Thirty-four students were enrolled in the Department.

1903-1904

The violin school was growing rapidly this year. It was under the direction of Mr. Allan McPhail, who had studied with Messrs. Olheiser and Jacobson of the Chicago School of Music, and with Maestro Enrico Sansone, an Italian violin virtuoso. Mr. McPhail was new on the faculty, and had a studio on the corner of Pine and Pattee Streets. He taught violin lessons, as well as some ensemble work for his violin students.
Two scholarships were held at this time in the Piano School, one by Miss Grace Corbin, and the other, The Dorothy Octavia, by Miss Florence Foster. In June, 1904, three medals were awarded. The first, donated by Mr. Alfred Reeves, Helena, "to that pupil of the school who shall have made the greatest progress during the school year."\(^1\) went to Miss Ethel Orvis, Missoula. The second, the Bessie Wilds Medal, was donated by Mr. George Wilds of Paducah, Kentucky, in memory of his deceased wife, "to be given to the student showing the greatest proficiency."\(^2\) It was awarded to Mr. George Greenwood. The third medal "will be awarded by the Director to the Student who has been most regular and conscientious in work."\(^3\) Miss Bernice Berry (Mrs. J. H. Ramskill) was its recipient.

The Young Men's Glee Club was directed by Mr. George Greenwood,\(^4\) a student from Anaconda. The Orphea was again under Mrs. Whitaker's able direction, as well as the women's Double Sextette. An Orchestra had also been started.

Of a total 313 students enrolled in the University, those in music numbered forty-six. Of those forty-six, as

\(^1\)Ninth Register, 1903-04, University of Montana, p. 61.  
\(^2\)Ibid.  
\(^3\)Ibid.  
\(^4\)A 1904 graduate of the University, and the late husband of one of Mrs. Whitaker's daughters. Mr. Greenwood composed "Montana, My Montana," the unofficial alma mater song of the University, while in attendance; was a pianist of note, and a patron of the arts in the Northwest. He died February, 1952, at his home in California.
of December 1, 1903, forty-two were piano students, and twenty were studying violin. The Annual Recital was given Monday, June 6, 1904, at 8:30 p.m.

1904-1905

Musical activities seemed to have had a promising year during 1904-05. The orchestra of the previous year consisted of two first violins, two second violins, one first cornet, one first clarinet, one trombone, and drums. It had a membership of ten this year. A small society of women singers had been in existence the past two years. The Men's Glee Club was now working as a sextet. The University Silver Cornet Band was led by Mr. Hart Willis. It practiced every day during the noon hour, and had a membership of twenty-two.

Nine students competed for the Bessie Wilds medal this year. Judges were Mrs. Alfred Wilds of Helena, Mrs. Henry Anuraux, Butte, and Mrs. George Greenwood, Anaconda. Miss Zona Shull was the winner. The Reeves medal was awarded to Miss Grace Corbin, the Director's Gold Medal, to Miss Ethel Orvis, and the medal for technique, to Miss Clarissa Spencer.

Fees were generally the same in music as they had been at the turn of the century. No fees were charged for orchestra training, or choral work. The number of students enrolled in music was fifty.
Free public recitals were given during the year.
The Annual Recital was presented Monday, June 5, 1905.

1905-1906

During 1905-06, the Music Department offered courses in the history of music, exercises in sight reading and elementary harmony, and gave "ear tests" in music. The two scholarships were held at this time by Miss Grace Corbin and Miss Zona Shull. A medal donated by Mrs. E. L. Bonner, Missoula, was presented yearly to the most proficient pianist in advanced technique. Of the six pianists who competed for it this year, Miss Clarissa Spencer was the recipient of the medal. In the contest for it, she played Liszt's Walserauschen and Schumann's Finale from Symphonic Study. Other medals, for effort and proficiency, were awarded by Mrs. Whitaker to Grace Corbin, Fay Foster, Edith Graham, and Bernice Kemp.

The men's University Glee Club, directed now by Mr. George Greenwood, and the University Orchestra, which played at contests, debates, and entertainments, were two performing organizations in which the students participated. The Band presented in 1906 what later developed into the all-University "Hi-Jinx" show. Its presentation was known as the "All Nations Show." Each member of the Band represented some country,

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1Eleventh Annual Register, 1905-06, University of Montana, p. 61.
and in appropriate costume, put on a short act or played a supposedly native instrument.

Fees were twenty dollars per semester for one lesson weekly, and forty dollars, for two lessons weekly. The twenty-seven students enrolled in music were all women. Monday, June 4, 1906, was the date of the Annual Music Recital.

1906-1907

In 1906-07, the Men's Glee Club was directed by Mr. J. Franklin Thomas. The Club presented the first "razz-fest," a comical program depicting faculty members. The Orchestra was directed by Mrs. Blanche Whitaker. Still active also was the University Silver Cornet and Orchestral Band. The Orchestra consisted of three first violins, two second violins, one trombone, organ, piano, and drums. In addition to these groups, a girls' singing class had been formed, and practiced once a week.

Several music medals were awarded again this year. Of the forty-five students enrolled in music courses, thirty were not enrolled in other departments of the University.

1907-1908

A course in Elementary Harmony, lectures on the History of Music, and on celebrated composers and their works, represented the scientific and cultural branches of music taught in the Department this year. The Glee Club was quite
popular, and the Orchestra played "either classical or popular music with attack, vim and expression not often met with in organizations of its class. The esprit de corps is fine, and prospective students who know a little of some orchestral instrument are assured of careful training and opportunity for advancement."\(^1\) There were fourteen members of the Orchestra.

The Junior or preparatory course in the Piano School consisted of elementary technical work by Landow, Aloys, Schmidt, and others, and interpretative work by Bertini, Czerny, Heller, Reinecke, Gurlitt, and others; all scales in octaves, and all arpeggios of the common chord. More advanced students took the arpeggios of the dominant and diminished sevenths, and more difficult interpretative work. The Senior or Upper School studied scales in thirds, sixths, and tenths; Cramer's studies, Clementi's Gradus ad Parnassum; and when sufficiently advanced, studies by Moscheles, Henselt, and Chopin, and interpretative work on concertos, sonatas, etc. by any of the great masters. It appears that the Piano School was still consistently good.

The 1907-08 Annual Register announced that the violin department would be under the direction of Miss Hope Whitaker, daughter of the Music Department's Director, Mrs. Blanche Whitaker. She had studied with her mother, Mr. Henry Diamond (a Sevcik pupil), Mr. Olheiser, and Mr. Emile

\(^1\)Thirteenth Register, 1907-08, University of Montana, p. 57.
Sauret. The Sevcik Method was to be used, as well as studies by Kreutzer, Spohr, etc. Miss Whitaker was also to teach Advanced Harmony, Counterpoint, and Composition whenever desired.

By resolution of the faculty, March 31, 1908, eight credits were to be allowed for music in the University's curriculum. Until then, music courses had been free electives. No credit was to be allowed, however, for preparatory work in music.¹

The Department furnished music for various University functions, such as the Interscholastic Meet in the spring, etc. This was especially true of the Orchestra. In addition to the Glee Club and the Orchestra, there was a Sextette composed of women. Mr. Edward Baxter Perry, the blind pianist, and Karl Reidelsberger gave recitals under the Department's auspices this year.

Fees were twenty dollars per semester for one lesson per week in piano or violin. If paid by the month, the fee was five dollars per month. The Department had thirty-three students this year, of whom the only graduate of its piano school was Miss Clarissa Spencer. The Annual Recital was presented Monday, June 1, 1908, at 8:30 p.m.

1908-1909

It was announced that only work of a collegiate grade

¹Preparatory work was designated as of non-collegiate grade. Students taking such work were generally under eighteen years of age.
would be offered by the University in September, 1909, and thereafter, thereby eliminating the preparatory departments. The Annual Register contained the first listing of the specific courses offered in the Music Department:

General Culture Courses

I & II History and General Principles
III & IV Form and Composition

The five musical organizations in the Department were the University Glee and Mandolin Clubs (men), the Music Club (women), the Sextette (women) and the University Orchestra.

1909-1910

The acting Director of Music from February to April, 1910, was John Kurtz Witzman. He had been a pupil of Gilbert Coombs at the Broad Street Conservatory of Music in Philadelphia, and of Adam Geibel. He had also been a choirmaster, and had twenty years experience with orchestras.

Violin and piano studies, as well as the General Culture Courses, were taught in the Department. The Annual Recital was presented Monday, June 6, 1910, at 8:30 p.m.

1910-1911

The beginning of this school year marked the close of the era in which Mrs. Whitaker was the Director of the Music Department. She was no longer on the faculty.

Gustav L. Fischer joined the music faculty as Professor of Music on September 1, 1910. He had been a violin
and piano student in Berlin, Hamburg, Weimar, Buckeburg, and Frankfurt, and a member of several well-known orchestras. Mr. Fischer was also a composer, the music of a Montana Prize State Song being one of his compositions. Of the instrumental and vocal music instruction offered this year in the curriculum, Mr. Fischer taught piano and string instruments. The violin courses included violin studies by Ries, Sevcik, Kayser, Kreutzer, Fiorillo and Rode, and Mazas, and classic and modern solos. The Annual Register this year stated that Harmony and History of Music would be taught when desired.

From one to two credit hours per semester were allowed for piano courses, and one-half credit hour for orchestra. The fee for one violin or piano lesson per week was twenty dollars per semester. Enrollment in music classes was five the first semester, and fifteen, the second. For the year ending February 28, 1911, expenditures in the Music Department were $69.19, spent for equipment and supplies. The Mrs. E. L. Bonner medal was awarded in 1910 to Miss Gladys Huffman, Butte.

The University Orchestra, Glee Club, and Sextette pupils who were sufficiently advanced had the opportunity to join the Philharmonic Society, which, under Professor Fischer's direction, gave concerts in the Assembly Hall. The Annual Recital this year was given Monday, June 5, at 8:30 p.m.
The first and third Wednesdays of each month, at 11:30 a.m., were the days designated for official University Assemblies, which were convocations for University students and faculty. Musical selections by the Orchestra, under Professor Fischer, or by student musical clubs, were used on several of them. Chorus singing by the audience was led by Mr. Fischer. The Assembly of December 20 was to be a Musical by Professor Fischer; that of April 17, a Musical by Professor Fischer and pupils.

The Philharmonic Society, as well as the University Orchestra, furnished music for various University functions during the year. Chamber music recitals and concerts were given at various times. Le Brun Grand Opera Company was one of the numbers this year of a public subscription lecture course. The course was managed by a committee of University faculty members.

First semester class enrollment totaled twenty-two in Piano, Orchestra, and Men's and Women's Glee Clubs; that for the second semester, thirteen. Altogether, eight courses were offered by the Music Department, enrollment in which was .37 per cent of the total student credit hours taken in University courses. Eight credits toward graduation were still allowed for music. In the financial statement of the University Executive Board for the year ending February 29, 1912,
Music Department expenditures for equipment and supplies were $775.28.

The 1911 Bonner Music Medal again went to Miss Gladys Huffman. The Annual Recital was presented Monday, June 3, 1912, at 8:30 p.m.

Miss Mildred Clark, Instructor in public school music, and Supervisor of music in the Missoula public schools, was a member of the summer school music faculty of 1912. The foregoing represents perhaps the first mention made of the University's having a music teacher for the summer school, as well as a teacher who was not a faculty member in the Department of Music during the regular school year.

1912-1913

It is perhaps interesting to note aspects of financial matters at this time, such as music budgets and salaries. Professor Fischer was listed on the payroll as receiving $100 per month for nine months of the 1912-13 school year. The average monthly salary of faculty members at this time was $153.30. Proposed expansion in music, in the University budget, for one professor, was $1800.

The Music Department changed very little from what it had been the previous year, except that its student enrollment had increased. The Women's Glee Club had thirteen members.

Music courses were continued in the University's Summer School of 1913, as well as in the years that followed.
CHAPTER III

FOUNDING AND GROWTH OF THE SCHOOL OF MUSIC
(1913-1939)

The University in 1913 was beginning to feel the growing pains of a young institution. Thirteen new faculty members had been added to the University staff, and its most pressing problem was that of inadequate facilities. In spite of inadequate provisions for budget, housing, facilities, and staff, the School of Music expanded rapidly in enrollment, in the number and type of public services rendered, and in state-wide prestige during the period from 1913 to 1939.

Music in general was far behind the other arts in the State at this time. One reason for this, exemplified in the Missoula city schools, was the fact that music was discontinued in the schools when money was scarce. This attitude of considering music a luxury was evidenced also by some of the University's male faculty members and persons who were in a position to help the cause of music.

In addition to this somewhat unfortunate attitude toward the place of music in the curriculum, those in charge of the University's music program faced other problems as well. Male students at first shunned participation in music because
they thought it effeminate. Another difficulty was the fact that very little credit for music courses was given at this time. Before 1915, the School was unable to give a major course in music because of the lack of reference books. One hundred dollars was the amount stated as being necessary for this purpose. Another disadvantageous condition was the fact that students were frequently advised to attend the School of Music if they did unsatisfactory work in another department or school. Dean DeLoss Smith, a man of few words, but of many deeds, overcame these and numerous other difficulties.

During the school year of 1913-14, the Department of Music was organized as the School of Music, under the direction of Dean DeLoss Smith. He assisted its rapid growth and development with able care, and guided it through years of obscurity to the prominent position it occupied at the time of his death. He was loyally supported by his students and faculty members.

The development of the School of Music is treated in this chapter under the following headings: A Statement of Purpose; The School of Music and its Curricula; Musical Organizations; Faculty; Concerts, Programs, Recitals; Endowment; Statistics (Finances, Tuition, Enrollments); Housing; and Alumni.
A Statement of Purpose

The following statement of purpose was prepared by Dean Smith for the Nineteenth Annual Register published by the University for the 1913-14 school year:

The fundamental purpose of those in charge has been to make the School of Music complete and thorough in every respect and to advance the pupils rapidly, yet carefully. The student of music is taught how to study, how to memorize, and how to attain a thorough understanding and application of the world of music. The Department has obtained instructors who by their association with affairs musical, both in teaching and in public performance, have secured and are securing high success. The University believes that for those desiring a thorough familiarity and mastery of music, either instrumental or vocal, the department now offers the best advantages to be found in the Northwest.¹

The writer of this paper believes the foregoing statement to be indicative of the guiding principles of the School of Music, and the basis for the progress it made during the period 1913-1939.

The School of Music and its Curricula

Music was conducted as a formal department² of Montana State University for the first time beginning in the fall of 1913. Before that time, instruction in music had

¹Nineteenth Annual Register, 1913-14, University of Montana, p. 215.
²From the author's investigation, the terminology used at this time indicates the assumption that "department of music" was synonymous with "School of Music."
been given privately, with the University, however, furnishing recitation room.

The 1913-14 music curriculum consisted of a department of voice, divided into Courses I through IV, two credits per semester for each course; public school music, which included sight singing (five dollars per semester), and a complete course in musical history, theory, and harmony, two credits per semester; a department of piano, divided into Courses I through IV, two credits per semester for each course; orchestra (no fee charged), one-half credit per semester; and chorus work (no fee charged), one-half credit per semester.

In 1915-16, the School of Music offered the degree of "Graduate of Music." Entrance requirements in piano, voice, and violin were now established. The prescribed four year course of instruction, totaling 122 credits, was listed in the catalog. The curriculum consisted of departments of voice, piano, and violin, Courses I through IV in each, credits determined by the amount of work done; Harmony, Courses I through IV, two credits per semester for each course; Sight Singing and Public School Music, two credits; History of Music, two credits; Appreciation of Music, Courses I and II, two credits per course, Orchestra, one-half credit per semester; University Band, one-half credit per semester; and Glee Clubs, one-half credit per semester.

1 Twenty-First Annual Register, 1915-16, the State University, April, 1916, p. 117.
The 1916-17 curriculum changed little and the annual catalog stated that eighteen music credits would be accepted by the College of Arts and Sciences to apply toward a Bachelor of Arts degree. The number of credits was increased to twenty-seven in 1917-18.

The 1917-18 catalog stated that Bachelor of Music candidates were required to take an examination in applied music and theoretical subjects before beginning the course of study in music. The University had changed from the semester to the quarter plan. The curriculum for the Bachelor of Music degree was prescribed for each quarter of the four year course. Besides the Bachelor of Music curriculum, there was at this time the two year Public School Music course for supervisors and teachers of music in the public schools. Entrance requirements were the same as those for the Bachelor of Music curriculum. Those who desired could add two more years, from the Bachelor of Music curriculum, to the Public School Music course and receive a degree. Upon completion of the two year course in Public School Music, students received a Supervisor of Music Certificate, and were recommended for a special certificate to teach music in the schools of the State. Students in this course did their observation work in the Missoula city schools.

According to the author's research, this apparently represents the first mention of the Bachelor of Music degree, the degree which, it appears, was not approved until the following year.
Subjects in the music curricula this year included Fundamentals, Harmony, Counterpoint, Fugue and Canon, Orchestration, Sight Singing and Ear Training, History of Music, Melody Writing, Methods, Appreciation of Music, Orchestra, University Band, Women's Glee Club, Men's Glee Club, and Choral Society.

The President's Annual Report of 1918-19 stated that, by action of the University faculty, approved by the Chancellor and the State Board of Education, the School of Music was at that time able to confer the degree of Bachelor of Music, and that the value of the Supervisor of Music Certificate, granted to those who had qualified as teachers and directors of music, had by then been proven.

Definite requirements in the Bachelor of Music course were listed in 1921-22 as follows: 180 credits in addition to required Physical Education credits and work in College Education, these 180 credits including 80 credits in Music, 8 credits in required English Composition, 30 credits of Modern Language, 8 credits in Psychology, 8 credits in English Literature, and 6 credits in Public Speaking, the remaining 40 credits made up of electives as desired.

In 1922-23, a Bachelor of Arts course with a major in music was established in the School of Music. Students in this four year course were required to comply with all restricted elective requirements for the Bachelor of Arts degree, but were allowed a total of 65 and a minimum of 55 credits in music to apply toward it. These included Harmony,

The School of Music still offered the course for the Bachelor of Music degree, as well as the Public School Music two year course. The latter prescribed 90 credits in addition to the required credits in Physical Education and work in College Education, to include 12 credits in Applied Music, 8 credits in Freshman English, 12 credits in Harmony, 9 credits in Sight Singing and Ear Training, 9 credits in History of Music, 9 credits in Methods, 6 credits in Appreciation of Music, 8 credits in General Psychology, and the remaining 17 credits in electives. The subjects offered this year were Elementary Harmony, Harmony, Harmony and Counterpoint, Sight Singing and Ear Training, History of Music, Methods, Analysis and Appreciation of Music, and two courses in Forms and Composition. The School did not give Senior examinations except to candidates for honors.

With the three curricula mentioned above offered by the School of Music, it is little wonder that the 1923-24 school year "was the most successful for the School of Music since its organization."

The number of graduates of the School of Music was increasing yearly, and by 1930 many University graduates were teaching music in the State.

One of the outstanding features of the 1931-32 year

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1President's Annual Report, 1923-24, the State University of Montana, p. 47.
was the organization of the teachers' training class in "Class Piano Methods," by Mrs. Ramskill.

In 1933-34, candidates for the degree of Bachelor of Arts in Music met the following requirements: (1) The general University requirements for graduation, and (2) a music curriculum which was satisfactory to the staff of the School of Music. A suggested general music curriculum for majors in music was set up for the Freshman and Sophomore years, and curricula for the Junior and Senior years were offered in two fields of specialization, Public School Music and Applied Music. The curriculum for majors in Public School Music was standardized, comparing favorably with music schools of much larger enrollment. This standardization required incoming Freshman to study Sight Singing and Ear Training, and to become proficient on one or more wind instruments.

A requirement during 1934-35 was that music majors attend student recitals.

In 1935-36, the School of Music offered the Bachelor of Arts degree in music, and the Bachelor of Music degree with a major in Applied Music. An added requirement this year for graduation was a comprehensive examination over the major field of study; a special entrance examination in musical aptitudes was also required then. The four year curriculum for the Bachelor of Arts degree in music was prescribed as a General Supervisors' Course, and for Public
School Music. For those interested primarily in a major field of applied music, the four year curriculum leading to the Bachelor of Music degree in Applied Music was prescribed, and in contrast to the Bachelor of Arts degree, did not lead to certification for teaching in the public schools.

The two four-year curricula offered in the School of Music and described in the foregoing paragraph were continued during the 1936-37 and 1937-38 school years, but no comprehensive examinations were required except for candidates for honors.

The curricula were changed in 1938-39. Curriculum A, a four year curriculum for the Bachelor of Music degree in music education, led to certification for teaching in the public schools if the electives were so chosen as to meet the State requirements. Students in this curriculum were required to have a minimum proficiency in applied music as follows: Piano, two years continuous study or its equivalent in performing ability; Voice, Wind Instruments, and Violin, one year of continuous study in each, or its equivalent in performing ability. Curriculum B, for the Bachelor of Music degree in applied music, did not lead to certification, and required students in the curriculum to complete the music courses suggested in Curriculum B, to meet requirements established in their major field of voice, piano, violin, organ, or wind instruments, and to meet the general University requirements for graduation, with the exception that a
foreign language was required only of voice majors, and that only one survey course must be completed.

The extensive changes in the curricula were made to meet the demands and needs within the State, and also to comply with requirements of the National Association of Schools of Music. The School of Music completed application for membership in and accrediting by this association.

Musical Organizations

Among the Music School's many accomplishments has been making the University, the city of Missoula, and the State of Montana music-conscious. Dr. Edwin B. Craighead, President at the time of Mr. and Mrs. DeLoss Smith's arrival in Missoula, emphasized the importance of music in a university, and music, he said, had become a necessary equipment of the teachers in our public schools. As evidence of this, nearly every teacher who came to Montana State University at this time sought music instruction, especially in the vocal field. President Craighead urged the incorporation of public school music courses and Men's Glee Club in the music curriculum. Music consciousness was strengthened by the work and development of the various organizations, such as glee clubs, choruses, a cappella choir, the Choral Society, the orchestra, and the band, which were highly developed during this period of musical history at Montana State University.

Men's Glee Club. Soon after his arrival on the campus
in 1913, Dean Smith organized a Men's Glee Club. There had been other glee clubs, but during the interval between the departure of Professor Fischer and the arrival of Dean Smith such activities had been neglected. In the spring of 1914, the Men's Glee Club made its first State tour, a practice continued each year until 1918. Of necessity, the tour was cancelled that year because of a depleted membership caused by the enlistment of many men students in the armed forces. They were resumed again in 1920, with Miss Bernice Berry as accompanist, and several tours were made before the depression and the consequent lack of money forced their cancellation again. During 1931-32, the Club affiliated with the Associated Glee Clubs of America, and two years later reached a membership of fifty. The Men's Glee Club had appeared yearly at the Wilma Theater, on convocation programs, and frequently over the local radio station several times prior to 1937. In the spring of 1938, the Club made its first post-depression tour, the first tour in seven years, and was equally well received wherever it went.

Women's Glee Club. The Women's Glee Club, also organized by Dean Smith, gave regular campus recitals for many years. They gave programs in Stevensville, which were for the benefit of a fund for the purchase of an electric organ. From 1915 to 1920 its repertoire included mostly operetta and classical music. In 1919 Miss Gardner became its director and retained that position until 1926. She did much to further develop the Club. University credit was first given
for participation in this organization in 1922. Later the Women's Glee Club was heard in conjunction with the Men's Glee Club as a mixed chorus.

A Cappella Choir. In 1933-34 the Women's Glee Club had twenty-six members. Members of the Women's and Men's Glee Clubs and other students were selected that year for an A Cappella Choir organized by Mr. Smith. This group was developed to a highly artistic degree.

Choral Society. A Choral Society was also organized, during 1931-32, from the membership of the Men's and Women's Glee Clubs. This choral club of ninety voices presented music for Baccalaureate and Commencement exercises. It later sang at the dedication of the Student Union building, and at the installation of President George F. Simmons.

Band. The Band grew a great deal from the small organization it was in 1912. During this period, from 1913 to 1939, it played at important events in the life of the University, ROTC parades, rallies; for home football games and other athletic events; accompanied the football team to Butte and other cities; and made yearly tours of the State.

Professor E. A. Atkinson took the direction of the Band in the spring of 1922, before which time it had been almost entirely a student organization. During the 1922-23 school year there were thirty-seven members in the Band, and it played at over fifty University gatherings. The 1924

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1 For a photograph of the Band, circa 1915, see Plate IV on the following page.
Sentinel, the yearbook of the University, stated that the Band had the distinction of being the only college band in the United States having any women members. On March 14 and 15, 1924, the Band furnished music for the Masquers production, "Romance." Mr. Albert Hoelscher became the Band's director during 1925-26, and it was taken on its first trip that school year.

Mr. Roy Freeburg became the Director of the Band during 1928-29. Taking his place in 1932 was Mr. Stanley Teel. Purchase of new equipment, including instruments and uniforms, was made possible this year from the proceeds of a band mixer and an appropriation from the War Department, Washington, D. C. Its annual concert brought together one of the largest concert groups to appear on University musical programs, and during 1933-34, the Band had such an increased enrollment that there was a waiting list.

Men constituted the total membership of the 1934-35 Band. Individuals who held membership in the Band nine quarters could, upon recommendations, receive a medal awarded by the Associated Students of the University of Montana in recognition of their service.

The first Band tour was planned by Mr. Teel, and became an actuality in 1936. This function was continued by Mr. Bell, who became Band director in 1937. Mr. Bell also developed a Pep Band and a girls' drum corps.

Through the efforts of its directors, Atkinson, Hoelscher, Freeburg, Teel, and Bell, the Band had grown
steadily. Its membership of ninety-nine in 1936 and over one-hundred in 1939 attests to their diligent work.

**Orchestra.** In the fall of 1919, the Orchestra was reorganized into the Senior University Orchestra for advanced students, and the Junior Orchestra for the less advanced. Mr. Weisberg organized the University Symphony Orchestra during fall quarter, 1920.\(^1\) It had fifty-two members, and gave three concerts this year, the first of which was in the Liberty Theatre. The Orchestra usually maintained a membership of more than thirty-five, and gave regular concerts each year. From 1923 henceforth, it was customary for the Orchestra to use a symphony, several smaller numbers, and a solo number on its concert programs. At Commencement and Baccalaureate exercises and similar important events, the Orchestra was requested to furnish music.

**Music Club.** The Music Club, formally organized in 1920 to meet the needs of increased enrollment in the School of Music, had been a part of the School since its beginning. All music students were members, and the Club gave assistance and support to the School's musical programs. During 1926-27 a portion of each meeting was devoted to American music. Miss Kathleen Munro and Miss Bernice Berry were sponsors of the Club that year.

**Music Sorority.** Sigma Alpha Iota, national professional music sorority for women, granted a charter to the

\(^1\)For a photograph of the Orchestra, circa 1935, see Plate V on the following page.
Clef Club in 1926 to establish a local chapter. Its members were women in the Music School who showed outstanding musical ability. The sorority gave recitals and other programs until the depression in 1932 forced its disbandment.

Faculty

Faculty members on the School of Music staff at Montana State University during this period, other than Dean DeLoss Smith and Dean John Crowder, who have previously been mentioned in Chapter I, were the following:

**Miss Josephine Swenson.** Miss Swenson joined the faculty in 1913 to teach piano, as Assistant Professor. She became a Professor in the Music School in 1915. She left the faculty in 1922. Miss Swenson received her first musical studies from Mrs. Strom-Smith, a pupil of the celebrated Raff. She studied for seven years with Professor Ove Christiansen, the leading piano instructor of Copenhagen, at one time the Royal Court musician to the Czar of Russia. Miss Swenson then went to Germany, where she became a pupil of Carl Reinecke, director of the famous Leipzig Conservatory. Miss Swenson was an accomplished musician, and Herbert Inch, famous alumnus of the School, was one of her pupils.

**Mrs. Florence Smith.** Mrs. Smith, wife of the late Dean Smith, and daughter of the late Reverend and Mrs. C. C. Redgrave, came to Missoula in 1913, and ever since that time has been intimately associated with the School of Music. She
served for many years as official accompanist and organist for the University and the Music School, and has been Professor of organ since 1928.

Mrs. Smith began her music studies at the age of four, and after years of private study of piano and organ, took work at junior colleges in Kentucky and Missouri. Later she studied piano with Thilo Becker in Los Angeles and at the Cincinnati Conservatory of Music, and organ at the University of Southern California. She had wide experience as organist at the Christian Church of Long Beach, California, in New York as organist at the Central Church, Disciples of Christ, as accompanist and soloist at the Horace Mann School, and with Dean Smith in his work at Columbia and in his private and class work. She was a pupil of Edwin Craft of Columbia University, and studied organ at the Chicago Musical College in 1939.

Mrs. Smith has accompanied everything from glee clubs to opera stars during her stay on the campus. Until 1927, when an Estey two-manual studio organ was installed in the music house, she used local church organs for instructional purposes. Since then the University has purchased two Hammond electric organs.

Mrs. Smith has contributed much to the building, growth, and development of the School of Music, to its success, and to its standing at present.

Mr. Cecil Burleigh. Mr. Burleigh became Professor of violin in 1914, teaching music part time. Reference is
made to him in the papers of that day as "the foremost compos­er for the violin in this country." During his stay on the faculty, he composed ninety-eight pieces for the violin and piano, and thirty-seven songs, most of which were published. He won the prize in 1916 for a violin concerto by an American in a Chicago composition contest with his Con­certo in E Minor, Op. 25, for violin and orchestra. His works are still heard today, as evidenced on the March 3, 1952, Bell Telephone Hour program, when Heifitz played his "Giant Hills."

Mr. Burleigh left the University in 1919 to continue his studies in New York with Leopold Auer, and is now teaching at the University of Wisconsin.

Mr. E. Orlo Bangs. Mr. Bangs, Assistant Professor of voice, came in 1915 to assist Dean Smith in his voice work, and to teach the music education courses. He had studied in New York under John Dennis Mehan, who was also a teacher of Dean Smith. He left in 1918 to take a position in Moscow, Idaho, and later taught privately in Beaumont, Texas.

Miss Harriet Gardner. Miss Gardner, now Mrs. N. J. Lennes, joined the staff in 1918 as Assistant Professor of music in charge of public school music. Miss Gardner had studied at the University of Wisconsin, and at Illinois Wes­leyan University, where she took her Bachelor of Music degree. She was director of the Girls' Glee Club for several years, with Mrs. Smith as accompanist. Her classroom was University Hall 202, equipped with a piano and an adjoining
Mrs. Lennes left the faculty in 1926, the year of her marriage. Her home is in Missoula at the present time.

Mrs. J. H. Ramskill. Mrs. Ramskill, nee Bernice Berry, joined the faculty as instructor during the sabbatical leave of Miss Swenson in 1919. Mrs. Ramskill came to Missoula as a child in 1902, and studied with Mrs. Whitaker on the University preparatory level. In 1904 she won the Blanche Whitaker gold medal for excellence as a student. Later she attended the University, where she won in 1916 the medal donated by Mrs. E. L. Bonner
\textsuperscript{1} for piano technique. Mrs. Ramskill then went to the University of Minnesota, where she was soloist with its University Symphony Orchestra. Mrs. Ramskill studied in Los Angeles with Vernon Spencer. In Seattle she studied at the Cornish School of Music under Calvin B. Cady, founder of the University of Michigan Music School. This was followed by study at the Tobias Matthay school, famous London music school, and study in theory under Paul Corder at the Royal Academy in London.

Mrs. Ramskill was accompanist and piano soloist with the Men's Glee Club at the University from 1920 until 1929. As a teacher, she specialized in piano pedagogy at Montana State University, and introduced class piano instruction there. She is Associate Professor on the present School of Music faculty, having been a staff member continuously since 1919.

\textsuperscript{1}A daughter of Mrs. Bonner, Mrs. E. W. Spottswood, is a resident of Missoula.
Mr. A. Herman Weisberg. Mr. Weisberg replaced Mr. Burleigh as Professor of violin in 1919. His music studies began under private teachers in Kansas City, Missouri, after which he went abroad. Three years at the Royal Conservatory of Leipzig, Germany, were followed by several months of study in Paris. He left a position as Director of Music at South Dakota Normal College to teach privately in Philadelphia a year. He then came to Montana.

Professor Weisberg has published five volumes on teaching methods for the Schirmer series, all of which have been printed in both Spanish and English, plus a book on modern violin technique. He is the owner of a valuable collection of violins of modern European makers.

Mr. Weisberg taught harmony, theory, counterpoint, and composition at the University, and organized the University Symphony Orchestra in 1920, which he directed until his retirement from the School of Music faculty after the 1945-46 school year. He is still a Missoula resident.

Mr. Laurence Adler. Mr. Adler, Professor of piano, took the place of Miss Swenson in 1922. Adler was a graduate of the Harvard University School of Music, and had studied abroad for several years, including piano study in Paris. He left the faculty in 1924 to take a position at the Curtis Institute in Philadelphia. He has since taught at Rutgers University and at the Floating University, and has done much concert work.
Mr. Albert Hoelscher. Mr. Hoelscher joined the faculty in 1925 as Instructor of woodwinds and brasses, and director of the Band. Professor E. A. Atkinson, still on the University faculty in 1952, had previously directed the Band in his spare time, but his work in the psychology department became too heavy to allow time for Band work. Mr. Hoelscher left in 1928.

Miss Kathleen Munro. Miss Munro joined the staff in 1926 as Assistant Professor of music after the resignation of Mrs. Lennes. She had studied at the University of Washington and had several years experience in public school music. Miss Munro returned to Washington as a member of the music department teaching staff after taking her Master's degree at Columbia University in 1928-29. She is still on the faculty there.

While at Montana State University, Miss Munro was musical program director of the campus radio station located in Simpkins Hall, KUOM, which was built by University students under Professor G. D. Shallenberger's supervision. The station broadcast regular programs for three years. Its orchestra was organized and directed by Miss Munro in radio performances of classics.

Mr. Roy E. Freeburg. Mr. Freeburg, Assistant Professor of music, joined the faculty in 1928 as Band director and

Dr. Shallenberger is Chairman, Division of Physical Sciences and of the Department of Physics at the present time.
instructor of woodwinds and brasses. Mr. Freeburg had studied at the University of Washington before coming to Montana. After taking leave of absence from Montana State University, he received his Master's degree from the University of Washington, Spring Quarter, 1931. In 1931 he was also leader of the All-State high school band at Billings. Mr. Freeburg left the faculty in 1932, and is now teaching at the State Teachers College in San Francisco.

Mr. Stanley M. Teel. Mr. Teel joined the faculty in 1932 as Assistant Professor, taking the place of Mr. Freeburg as Band director and instructor of band instruments. Mr. Teel also trained Missoula school children for band work. Professor Teel took his Bachelor's degree in music at DePauw University in 1925. He later did graduate work at the University of Wisconsin, Northwestern University, and DePauw University, and at New York University during 1945-46, at which time he was a teaching fellow there. He was conferred the Master of Education degree from Montana State University in 1943.

Born at Owensville, Indiana, Mr. Teel has had teaching and supervising experience in Michigan and Indiana schools, and in Iowa, where he was Professor of music and band director at Cornell College from 1928 to 1931. He directed the Grizzly Band for four years and the University Band for nearly five years at Montana State University. He took the Band on its first tour in 1936. In 1937 Mr. Teel became Associate Professor of music, was relieved of his Band duties, and
since that time has specialized in music education, music appreciation, and music history.

Mr. Teel organized the Montana State University summer music conferences which have been outstandingly successful, as well as the special summer schools with their music programs for high school students. So successful had been these special summer music schools for high school students that he was asked to extend the 1938 school from three to four weeks. This feature of the University summer session has grown each year.

Professor Teel was director of the All-State high school band for two years. He organized the all-northwest high school chorus in Boise, Idaho, sponsored by the Northwest Music Educators Association in 1935, and continued it in Portland two years later. At that time he also represented the University at the Association of Northwest College Music Teachers conference. He has been president of the Northwest Music Educators conference, and the Montana Music Education Association, and has attended many Music Educators National Conferences. He was State Supervisor of Music from July, 1941, to September, 1942. During World War II he was appointed chairman of the Missoula County War Finance Music and Program Committee for the fourth war bond drive.

Of interest is the fact that Mr. Teel had planned to study engineering when he entered DePauw University. After he enrolled in a violin course, Dean McCutchan of the DePauw music school talked him into majoring in music. Although his
major instrument was the violin, Professor Teel also plays every band instrument. He is a member of Phi Mu Alpha, professional music fraternity, and Lambda Chi Alpha, social fraternity. He has published several articles on phases of music education. Mr. Teel became a Professor at Montana State University in 1947.

Mr. Clarence Bell. Mr. Bell, Instructor of music and director of the Band, came to the University in 1936. He did his undergraduate work at the Universities of Idaho, Southern California, Utah, and Illinois, receiving his Bachelor of Education degree with a major in music from Illinois in 1936. He has studied under many famous band instructors, and had eight years of band directing and teaching experience in Washington and Illinois schools before coming to Montana.

Mr. Bell played all band instruments, but his favorite was the cornet, and he was an excellent soloist on that instrument. He took over the University Band when Mr. Teel resigned that position, and remained director of the Grizzly Band. The huge Grizzly Band of the years shortly after his arrival at the University owed much to the efforts of Mr. Bell. He left after the 1945-46 school year.

Miss Marguerite Hood. Miss Hood first joined the faculty for the 1930-31 school year, and conducted all classes in public school music during the absence of Mr. Freeburg. She returned for a year in 1937 to take the place of Mr. Crowder, then on leave of absence, and taught piano, a radio
technique class, and gave lectures in the Humanities course.

Miss Hood is a graduate of Jamestown College, North Dakota, and has also studied at New York University and Chicago Musical College. She received her Master of Music degree at the University of Southern California, and has studied piano with several leading instructors. Before coming to the University, she, as State Supervisor of Music in Montana for seven years, earned a nation-wide reputation for excellence in public school music work. At Montana State University she inaugurated the course in microphone technique. Miss Hood taught at several Montana State University summer sessions, and in Bozeman and Havre schools. She is also the author of several articles and song books. During the 1938-39 school year she taught only the microphone course, and was a member of the local radio station staff. She was president of the Music Educators National Conference from 1950 to 1952, and is now Supervisor of Music, Ann Arbor Public Schools, and Associate Professor of Music Education at the University of Michigan.

Other Instructors. In addition to the foregoing, there were three other instructors on the School of Music staff in this period. An assistant in the School during the 1918-19 school year was William Coburn, Instructor in piano. During the 1919-20 year, Austin Abernathy was an Instructor in voice, and Clara Wolter, an Instructor in piano.

Fritz Krueger was an Instructor in music spring
quarter, 1939. Mr. Krueger did undergraduate work at Wittenberg College and Midland College. His Bachelor of Music degree was conferred at Curtis Institute of Music in 1938. He took over voice work and choruses after Dean Smith's death.

Concerts, Programs, Recitals

The following are some of the typical recitals, programs, and concerts which the Music School presented or sponsored, or in which the faculty and students participated during this period.

1919-1920. The Men's Glee Club of twenty-two members gave twenty-one concerts in the larger Montana cities. Their programs included comedy, jazz, and classical selections, as well as old Southern melodies. As soloist with the Club, Dean Smith sang Kipling's "Danny Deever," "A Lad in Khaki," and "A Baseball Song," the latter being his own composition. A Varsity Instrumental Quartette also scored a hit, but as a jazz orchestra. Their programs included much popular music, appealing to the public taste and requests for that type of music. The Girls' Glee Club of thirty-eight members appeared in recitals and on convocations. Their May 7 program in University Auditorium included Gounod's "Gallia," a motet arranged for women's voices. The Choral Society of forty members appeared in a convocation. On its program were old folk songs, including negro spirituals.

1920-1921. In addition to several public recitals in
the auditorium, music students appeared in recitals in Dean Smith's studio, usually given every Wednesday for music students only. School of Music soloists appeared on the first Orchestra concert, December 17, 1920, in the Liberty Theatre, now the Liberty Bowling Alley. Other Orchestra concerts this year were one in the high school auditorium, new at this time, with Kathleen Parlow, considered at the time the world's best woman violinist, guest soloist, and the last concert of the year, in the Wilma Theater. On their programs this year, the Men's Glee Club sang popular, classical, and college songs, as well as novelties and old favorites. Dean Smith organized and conducted community concerts during the fall and winter. Audiences of 600 to 1000 attended them. School of Music students appeared as soloists frequently.

1921-1922. Orchestra concerts were given at the Wilma Theater this year. The School gave frequent public recitals, and furnished incidental music for all University social affairs.

1922-1923. The Orchestra held thirty-six rehearsals during the year, its third season, and appeared in three concerts. These free concerts were December 9, 1922, in the University Auditorium, with Miss Grace Gwinn, violin student, and DeLosa Smith, baritone, as soloists; April 13, a concert in the University Auditorium with Miss Marion Ferguson, soloist, at which time the Orchestra played for the first time in its history a complete symphony; and June 11, when the Orchestra appeared on the Commencement exercises. The Women's Glee
Club gave programs at St. Patrick's Hospital, the Y.W.C.A., and at the Presbyterian Church. Student recitals were held during each quarter, and members of the music faculty gave a number of public recitals. The Men's Glee Club sang several choral numbers unaccompanied, a technique new to the organization at this time. Two numbers the Club enjoyed performing in this unaccompanied style were "There's Music in the Air," and "Juanita."

1923-1924. The University Symphony Orchestra of forty pieces presented three programs. The Men's Glee Club appeared in thirteen cities and towns in Montana, and gave eighteen programs. Their total concert receipts nearly doubled those of the previous year. The Women's Glee Club gave their annual program in the auditorium. Arthur Frazer, noted concert pianist from Chicago, gave a piano recital in the last Convocation of the year, on May 5. Laurence Adler of the Music School faculty gave a piano recital in Convocation March 7. The Men's Glee Club and the Orchestra furnished music for Commencement exercises. There were several student recitals.

1924-1925. The Men's Glee Club gave twenty-four concerts during winter and spring quarters, and on them used such numbers as "Steal Away," Cadman's "Far Off I Hear a Lover's Flute," and "The Moon Droops Low." A saxophone quartet appeared in concert with them. The University Symphony Orchestra gave three concerts in University Hall auditorium. The Girls' Glee Club gave several radio programs, and in
their concerts included selections by Grieg, Spross, Nevin, Elgar, and Ware. School of Music students and faculty furnished about one program every week for presentation over the radio.

1925-1926. The Band gave three concerts this year. The Men's Glee Club visited and gave concerts in thirteen Montana cities. "... the tour was a success both artistically and financially."¹ Student recitals evidenced student improvement and advancement as performers.

1926-1927. With the Orchestra, the Choral Society furnished Baccalaureate and Commencement music. The Music School, in conjunction with the Masquers, gave the comic opera, "H. M. S. Pinafore," by Gilbert and Sullivan, during fall quarter, at which capacity audiences were in attendance during its three-night run at Simpkins Little Theatre. During this quarter the Orchestra gave a concert in Hamilton. The Men's Glee Club later gave a revised version of the opera during its annual state tour.

1927-1928. Music for programs on the campus radio station, KUOM, were provided by Miss Kathleen Munro, its musical program director. The KUOM orchestra was organized and directed by Miss Munro, and was an organization of about fifteen pieces which gave radio performances of the classics. The University Orchestra presented works of Grieg, Mozart, and Waldteufel in concert.

¹President Annual Report, 1925-26, the State University of Montana, p. 37.
1928-1929. The Women's Glee Club gave a program at the Wilma Theater. The Orchestra was heard in three concerts. An ensemble group, the University String Quartette, presented three programs. Organ recitals were given, and the advanced students of organ held church jobs in every Missoula church.

1929-1930. There were numerous student recitals, including the two public organ recitals given in the Presbyterian Church. Faculty recitals were held in the West Auditorium. Mr. Crowder and Miss Berry jointly presented two piano recitals this spring, the first time a program of this type had been given. The Music School furnished music for track meet, Baccalaureate, Commencement, and many other University functions. The Women's Glee Club made its first appearance this year at a recital in the Little Theatre. It also assisted in the production of the May Fete, which was "A Midsummer Night's Dream" this year, put on by the Masquers and the School of Music. The Orchestra played the score for the Fete. The May Fete was originally a costumed May Pole dance on the oval and a carnival in the gymnasium, at which a May Queen was crowned and a dance-fantasy or original play was presented by the women students of the University.

1930-1931. Mr. Crowder gave a series of ten lecture-recitals for students and townspeople. Faculty members furnished the music for Baccalaureate and Commencement. John

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West Auditorium was probably terminology used to designate a room in the Music House on University Avenue.
Powell, one of America's foremost pianists at this time, gave a University Hall recital March 10, sponsored by Mr. John Crowder. The Orchestra concert in February featured three compositions of one of the Music School's students, Lowndes Maury, Jr., then of Butte. Mr. Maury is now one of the School's best known alumni; composer, pianist, and concert and radio artist of North Hollywood. He graduated in 1932.

1931-1932. The Orchestra furnished the instrumental music for the May Fete. The Women's Glee Club presented a program in Stevensville April 27.

1932-1933. Mr. Crowder gave two piano recitals. Distinctive this year was "Rock of Liberty" Pilgrim's Ode by Rossetti G. Cole, given under Dean Smith's direction, during the spring at the high school auditorium, and including a chorus of ninety voices from the Men's and Women's Glee Clubs and the Missoula Choral Society.

1933-1934. Sixteen prominent musicians and teachers of Butte, Montana, were organized by Mr. Crowder into the eight-piano ensemble. The group gave a program in the Fox Theater April 19 for 1800 children at the matinee, and for 800 adults at the evening program. The Men's Glee Club made its first appearance of the year at the Grizzly-Washington State College football game. January 28, the Orchestra gave the following program on its concert:

1. Overture, The Caliph of Bagdad Boieldieu
2. Concerto for Piano in D Minor Mozart
   Mrs. Darrell Parker
3. Minuet from Symphony in E flat Mozart
Kamenoi Ostrow
Hungarian Dance No. 6
4. Concert Waltzes, "Violets"

Rubinstein
Brahms
Waldteufel

1934-1935. This year's "Desert Song," by Romberg, was the most ambitious undertaking ever attempted by the University's School of Music in conjunction with the drama department. The music was directed by Dean Smith. Dorothy Ann Bailly and Robert Schwartz took the leading roles, and were supported by a twenty-piece orchestra. This year the Community Concert Association presented concerts by Jose Iturbi, pianist; a flute, harp, and cello ensemble; and Miss Kathryn Meisle, contralto.

1935-1936. Mr. Crowder appeared in the Student Union Theater with the Seattle Symphony at this year's opening attraction of the Outside Entertainment series. Mrs. DeLoss Smith gave six concerts on the new electric organ, and a joint concert with Mrs. Ramskill at the piano. The Band gave a Student Union Theater concert with radio broadcast. Featured on the concert program was Carlton Colby's "Headlines," as well as popular melodies arranged by Associate Director Lester C. Smith, light opera, popular and specialty numbers, and marches. The Band went on tour for the first time this year. The Combined Glee Clubs gave a concert in Stevensville, Montana. Music for the University radio hour was provided by the artist-pupils of the School.
Endowment

Montana State University was one of twenty colleges and universities selected from the 250 institutions making application, to receive a Carnegie Music Set during the 1938-39 school year. This endowment considerably broadened the teaching facilities of the School of Music. The old art studios on the north side of the third floor of University Hall were remodeled to house the $2500 set, which was supervised by the School of Music.

This music set, made available to students and faculty members, included approximately 1000 records, 150 scores, and 75 books on music subjects. An electric phonograph completed the set.

The records included music from ancient to modern times. Music of such composers as Beethoven, Brahms, Bach, Sibelius, Grieg, Verdi, Mozart, and Handel were represented.

This Carnegie library also contained records of Johann Strauss, Tschaikovsky, and Rimsky-Korsakoff, as well as George Gershwin, probably representing the composers requested the most and whose compositions were favorites during this period.

Statistics

Finances. The problem of financing the School of
Music and of maintaining an adequate budget for its many activities has always been existent, as it was during this period. Salaries of music teachers and the fees the students paid for private music lessons were both low. This situation was definitely an adverse one for attracting music professors to join the faculty at Montana State University.

Dean Smith's beginning salary in 1913 was $150 per month, and Miss Swenson, Instructor in piano, received $75 per month. In two years, the salary paid Dean Smith had increased to $208.33 per month. The average of the salaries paid music teachers that year was $88.89. Also in 1915, an assistant was badly needed for Miss Swenson, who at that time was giving fifty piano lessons per week and had a waiting list. There was also a need for the purchase of practice pianos. As of December 1, 1914, the University was paying $336 per year for rental on pianos.

Fees for applied music in 1914-15 increased the receipts of the School of Music by $2735.25. That same year, the total of fees paid by students for Harmony, and Sight Singing lessons, was $85. In 1920-21, the total of applied music fees received by the School of Music was $6624.50. The following year the total receipts of all fees was $5724.50.

Fees for applied music in 1930-31 were about $600 less than those the previous year, owing to the financial depression in the State. As a result, the faculty members who were dependent upon fees for part of their income took
an approximate fifteen per cent cut in 1931-32 because of the decrease in the number of lessons given in applied music. In 1932-33, the decrease in applied music fees caused by the depression was more acute, resulting in the School of Music faculty's taking a much larger cut in salary than any other group in the University. This situation was due to the fact that salaries of other faculty members were not partially dependent upon receipts in fees, as were those of the music faculty.

Tuition. Typical of this period of musical history are the following figures on music fees and rental charges. The fee per semester (18 weeks) for one piano, voice, or violin lesson per week from 1913 to 1916 was $18. This fee ranged from $15 per quarter (12 weeks) for one lesson weekly in 1917 to $24 per quarter in 1933. The fee per quarter for one organ or wind instrument lesson weekly was $18 in 1933. The fee charged for class lessons in applied music during this period was approximately one-half that of the private lesson fee. A moderate fee was also charged music majors taking Harmony or Counterpoint.

Piano rental in 1916 was $4.50 per semester for one hour daily practice, which was comparable to the $3 per quarter for one hour daily practice charged from 1917 to 1939. Organ rental fees ranged from $12 per quarter for one hour daily practice in 1933 to $6 per quarter for one hour daily practice in 1939. Rental for violin practice rooms remained constant from 1933 to 1939 at $1 per quarter,
for one hour daily practice.

Teaching applied music on a fee basis was completely unsatisfactory from the standpoint of both students and faculty. Dean Smith, as well as Mr. Crowder, urged the State Board of Education to change this fee structure in the School of Music. This change was brought about in 1937-38, when a $25 fee was charged to all music majors for the first time. As a result, all members of the music faculty were placed on a salary. The income of this salary was thus made completely unrelated to the former basis of the individual salary of the School of Music teachers being affected partially by the number of applied music lessons given. The $25 fee included two private lessons per week in violin, voice, piano, organ or wind instruments, as well as class work in harmony and in string and wind instruments class methods. For those who were non-music majors and for music majors taking courses beyond those required by the music curricula, additional fees were charged. These included applied music fees, ranging from $12 to $20 per quarter for one lesson weekly, and moderate fees for class instruction in string and wind instruments methods, in harmony, and in counterpoint.

Enrollments. The number of registrations in music courses, 1918-1928, ranged from 549 during the 1918-19 school year to 835 during the 1927-28 school year, plus summer school, 1927.

The number of students registered in music courses
the summer of 1927 and the 1927-28 school year represented 1.65 per cent of the total student hours taken in the University. In 1931-32, there were more than two hundred students enrolled in applied music, theoretical subjects, and ensemble groups. In 1921-22, approximately ten per cent of all students in the University took applied music lessons in some form. In 1922-23, the number of student hours taken in theoretical music subjects represented approximately the same number of registrations as in Business Administration courses, and as in Journalism courses. There was a decided increase in enrollment in theoretical subjects in 1929-30; and in 1930-31, there was a ten per cent increase in enrollment in such music subjects.

The number of students progressing toward a degree with a major in music ranged from eight in 1918-19, to thirty-two in 1928-29, to fifty-nine in 1938-39. The President's reports during this period did not define the music specials classification used therein, but listed anywhere from seven, in 1913, to seventy-three, in 1918-19, to twenty, in 1925-26, to thirty-seven, in 1938-39, students as being classified in that category.

As an example of the number of hours taken by students in music classes, the total was 1258 hours during the 1919-20 school year.

Examples of the number of applied music lessons given to students by the School of Music faculty during this period
are totals of 3138 in 1921-22, 3500 in 1924-25, 3820 in 1928-29, and 2825 in 1935-36.

Housing

In 1913, DeLoss Smith had a small studio in the tower of University Hall, a studio without a piano. Only a few students were enrolled in music courses then. The piano department had room in the infirmary, a three-room building which stood behind the hedge between Craig and Science Halls. The violin department, however, was unable to secure rooms on the campus.

In 1914 one of two old bicycle sheds on the campus was boarded up and made into two practice rooms. The infirmary, mentioned above, later was turned over to the Music School. This building was used by several Music School teachers, notably Mr. Burleigh, until the Music House on University Avenue was purchased in 1923. By 1918-19, the School of Music had a studio across the south end of the third floor of University Hall.

After World War I, the Army Hospital, now the ROTC building, was remodeled and Miss Berry and Miss Swenson had studios there. Miss Swenson had previously had a studio and practice rooms in a small log house on Beckwith Avenue.

The old infirmary was used by the Music School in 1920 for a short time. After 1933 it served as a club house at the University golf course for a time, having been moved
from the campus. Mr. Burleigh had some classes in the domestic science house, which was originally the President's house. It is now the Student Health Service building at 661 University Avenue.

In 1923 the University purchased the Music House, formerly the Warren Wilcox residence, and piano and organ studios were moved there. Classes in voice, violin, and public school music remained in University Hall, as well as the offices of the Music School. This space was to be used until new quarters, which were to be in the proposed auditorium, would be built.

Alumni

The School of Music at Montana State University numbers among its former students and alumni many prominent educators, teachers, musicians, and professionals. Mr. Herbert Inch, a student from 1918 to 1922, is perhaps one of its best known alumni. The Federal Music project in New York presented a program of his compositions in 1939. Mr. Inch studied at the Eastman School of Music and in Europe after attending the School of Music at Montana, and was recognized at that time as one of the foremost composers in America. His compositions include chamber music, symphonies, works for large and small orchestras, and piano sonatas. He was later the recipient of the Prix de Rome, and is now on the faculty as the head of the theory department at Hunter
College, New York.

Lowndes Maury, Jr., is also a prominent alumnus of the School of Music. A graduate of the Class of 1932, Mr. Maury has done professional work in California as composer, pianist, and concert and radio artist. The School of Music is indebted to Mr. Maury for gifts made to its music library. He now resides in North Hollywood, California.

Following are listed the number of graduates of the School of Music, or graduates who received degrees with a major in music, from 1924 to 1939. Most of these alumni are women. These totals do not include those who received Supervisor of Music certificates.

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*This figure is based on the number of graduates from the spring of the year listed first to winter quarter of the year listed second, inclusive.
CHAPTER IV

ACCREDITATION AND EXPANSION
OF THE SCHOOL OF MUSIC

Despite the uncertain conditions and fluctuating enrollments during and after World War II, the history of the School of Music during this period (1939-1952) shows the culmination and realization, not only of many of the plans and goals of Dean Crowder and his staff, but of those of his predecessors as well. This period also saw the launching of several new musical undertakings. These were ambitious, original, and vitally important for insuring the continued growth and success of the School of Music, and for making the State of Montana as a whole more musically conscious.

These projects included full membership in the National Association of Schools of Music, establishment of the Montana State University School of Music Foundation, graduate study in music, the All-State Solo and Small Ensemble Festival, and the special summer school events such as institutes and workshops. Each of these projects will be presented in this chapter. In addition, consideration will be given to musical organizations, curriculum, needs
in the Music School, enrollment, faculty, and special musical programs and events.

Housed in the Music Practice House and in rooms on the third floor of University Hall, the School of Music began the historical period from 1939 to 1952 with better facilities than it ever had before. An improvement the former year was the establishment of a School of Music office in September. At the same time, one additional teaching studio and three additional practice rooms were obtained. A part-time secretary was hired to do office work and to help with the music library.

During the 1939-40 school year, more than three hundred students from other departments and schools were taking music in some form. This increase in enrollment and activities necessitated adding another faculty member to the School of Music staff, making a total of eight.

World War II took its toll of students and faculty for the United States Armed Forces, with the School of Music being no exception. Those activities and accomplishments normally carried on by both music students and faculty members were decidedly curtailed.

During this period, the School of Music placed special emphasis on supporting community and student morale. The School contributed many musical programs in the interest of the war effort, and carried on extension and correspondence work as well. Despite the War, the 1941-42 school year was probably the most active and the most successful in the
history of the School of Music to that date. Even with enrollment decreasing during that year, there were about two hundred twenty-five students taking music who were not majoring in it. That year the School of Music lost fourteen male students to the armed services, and eleven the following year.

With the Army Air Force students on campus in 1942-43, it was necessary for the School of Music to make changes again in its classroom, practice room, and studio arrangements for accommodating students. Student musical organizations, such as Band, Orchestra, and Chorus, although handicapped, especially during 1943-44, by decreased enrollment, maintained surprisingly high standards of performance, with student programs being more numerous and of higher quality. These included several out-of-town appearances by students.

In 1944-45, the School of Music increased its faculty and student programs throughout the State.

Increased enrollment began to be felt during 1945-46, when the total number of music majors (85) was the highest it had been since 1913. Enrollment of non-majors in music, especially veterans, exceeded all estimates during winter and spring quarters of that year. There was added growth in non-major enrollment during 1946-47, and participation in the various musical organizations was very high. Applied lessons increased, evidencing greater interest in music by the veterans. The over-all enrollment of students taking music in any form in the School of Music that year reached a new height of about six hundred seventy-five
students. As a result, it was necessary to nearly double the faculty. Of the seven new staff members that year, four were teaching at the college level for the first time. Public relations were stressed, and faculty and students were heard in more than seventy-five Missoula area performances, and in fifty programs throughout the State.

The peak enrollment was yet to come. This apex was reached in 1947-48, when the over-all enrollment in the School of Music was about nine hundred students. After that year, there was a leveling off and drop in non-major enrollment in applied music, due in part to decreased veteran enrollment. By 1948-49, this drop was evident.

Stabilized enrollment has been the rule since that time. At the same time, public relations work has increased. During the 1950-51 school year, it was estimated that between three hundred and four hundred programs and musical appearances were presented by faculty and students. Approximately the same was true for 1951-52.

Relatively recent outstanding developments have been the opera workshop, production of musical dramas, and growth of the University choral groups, band, and orchestra as major musical organizations. Faculty and student tours and state-wide radio programs are being used by the School of Music to make good music available to Montana cities and towns throughout the State.
National Recognition of the School of Music

From the standpoint of recognition by a national professional accrediting agency of the quality of the training and preparation offered by the School of Music, the most important accomplishment of this period was the granting of full membership in the National Association of Schools of Music. In December, 1939, the School of Music had been accredited by the National Association and elected to associate membership. Full institutional membership was not granted until the 1942-43 school year, by which time the majority of recommendations and conditions set up by the Accrediting Committee of the National Association concerning faculty, curriculum, and facilities had been fulfilled.

School of Music Foundation

The most original project of Dean Crowder's administration and the one which best illustrates his sound financial judgment was the establishment of the Montana State University Music School Foundation. This Foundation was planned as a non-profit organization, incorporated by the Secretary of State, and approved by the State Legislature as an agency for receiving and investing financial gifts presented to the School of Music. It is controlled and directed by majority vote of the Music School faculty, and annually undertakes the
financial sponsorship of such State-wide musical events as the State Solo and Small Ensemble Festival, the High School Music Camp, and Montana Music Week, the latter in cooperation with the Montana State Music Teachers Association and the Montana Music Educators Association. The Church Music Institute and a workshop for piano teachers are sponsored by the Foundation at various intervals.

The School of Music Foundation also provides scholarships and student loan funds. Scholarships are awarded to music students by the faculty of the School of Music on the basis of musical talent and performance, scholastic record, personality, character, versatility, and musical promise. Many of the scholarships are for $75, which covers the music tuition for one year of private study, and are provided through funds from the Foundation donated by various civic and professional organizations in Missoula.

The Foundation likewise makes grants for research projects in music. The Montana Community Music Study was an outstanding example of this type of activity. Its objectives were "to discover and record the folk music of the State as well as to write the history of musical activities in the various communities and areas in the State, to help develop a program, especially on the adult level, of musical activities and music appreciation for small communities based largely upon their own resources and talent, and to utilize results of this study in shaping the Music School's courses and
curricula in order to provide training for adequate leadership in musical activities for the home, church, and the community at large.\textsuperscript{1} The estimate at this time of the cost of this project was $10,000 for the first year and $6000 for each subsequent year. This project met with considerable success throughout the State, and portions of the study appeared in the American Folklore Journal.

**Graduate Study in Music**

Beginning with the summer of 1947, graduate work was offered by the School of Music, leading to the degree of Master of Music Education. Twelve students began their work toward this degree that summer. The first Master's degrees in Music Education were awarded in June, 1950.\textsuperscript{2} The growth in the graduate program obviated the importance of providing special courses for graduate students. Although enrollment was relatively small at first, the number increased each year. There were approximately twenty-nine graduate students in the summer session of 1950, and thirty-one during the subsequent period in 1952.

\textsuperscript{1}President's Annual Report, 1945-46, Montana State University, p. 101.

\textsuperscript{2}Recipients of these degrees were Kenneth W. Barry, E. Bruce Johnson, Robert P. Langen, Ruth W. Marshall, George E. Miller, Stephen L. Niblack, Phoebe Habib Said, and Robert L. Staffanson.
All-State Solo and Small Ensemble Festival

The School of Music, in cooperation with the Montana Music Educators Association, sponsored the first State Solo and Small Ensemble Festival in the spring of 1939. A feature of the fourth annual Festival, in April, 1942, was the awarding of two scholarships donated by patrons of the School of Music to high school seniors who signified intentions of enrolling as music majors in the School the following September. Three hundred sixty-five high school musicians participated in the Festival that year. In 1947 the number had increased to over four hundred high school students from thirty-four towns throughout Montana. The Festival, with its all-state band, orchestra, and chorus, had an enrollment of more than eleven hundred high school students in May, 1950. Although without the large biennial all-state band, orchestra, and chorus, due to the Music Educators Northwest Conference in Missoula in March, 1951, the Festival in May of that year brought about seven hundred students to the Montana State University campus to take part in the solo and small ensemble events. In May, 1952, over one thousand students attended the Festival.

Special Summer School Events

By the fall of 1940, an ambitious program of community
service had been inaugurated by Dean Crowder, making faculty concerts and recitals available to clubs and organizations in numerous Montana towns. An important feature of this program was the series of twice-weekly concerts by faculty members and guest artists at the Montana State University summer session. Other events which were made an integral part of each summer session were Montana Music Week, which grew yearly in importance and attracted more and more music teachers to the campus, and the High School Music Camp, which was re-activated during the summer of 1951. The Piano Teachers Workshop, conducted during some of the University summer sessions, gained national recognition and stimulated pianistic activities in the Northwest.

The High School Music Camp of 1951 enrolled over one hundred students. It provides many musical opportunities for high school music students within the State.

In-service training for music teachers was not neglected, and brings many music educators to the campus for the Unit Course in Music Education, which is offered for a period of two weeks each summer.

Musical Organizations

The Music Club, a student organization, was primarily concerned with instilling interest in music, entertainment, and the promotion of closer relations between the music faculty and students. It was an organization that budded anew on
campus during 1939-40. It came to life when the Band was attempting to raise funds for a spring tour revival. It sponsored a Nite Club Dance that year, which was a decided success, partially because of its very novelty—dancing, a floor show, tables, and a long list of patrons. Its floor show included vocalists, twirling, and vocal quartets. Proceeds of this dance were added to the student aid loan fund of the Music School Foundation. Other activities of the Music Club were picnics and convocations. By 1940-41, the Club was no doubt one of the campus' strongest and best knit organizations. Since 1939, various members of the faculty have been its advisers.

Music Club members have entertained Community Concert artists at receptions after performances, and during 1948-49 they were compiling a college song book. Interest in music was the qualification for membership in the organization.

Until recently, when Phi Mu Alpha Sinfonia and the Women's Music Club became active in its place, the Music Club sponsored the Nite Club Dance each year, which traditionally is held the third week-end in January.

*Phi Mu Alpha Sinfonia*, national honorary music fraternity, devoted to the advancement of American music, was installed at Montana State University during 1947-48. One part of the group, the Sinfonia Quartet, was heard frequently on campus. One of the main activities of the organization is
It was an all-American music program presented each year. A Sinfonia chorus was organized in the fall of 1951.

An organization for women, similar to the fraternity mentioned above, was the Women's Music Club. It was organized in the fall of 1950, and soon thereafter adopted the name Mu Phi. In 1952, the sorority applied for affiliation with Mu Phi Epsilon, national professional sorority. Some of the activities of Mu Phi are convocations, recitals, sponsoring, ushering, and making posters for faculty and student recitals, and social functions.

A String Quartet was organized in 1939-40, and in 1940-41. Several Wind Ensembles and vocal groups were organized in 1939-40, and a String Trio, during 1940-41.

An All-Girl Orchestra was directed in 1944 by Bob James, a senior in the School of Music at that time. During World War II, an All-Girl Band was directed by Mr. Bell, a member of the music faculty.

A special choral group organized by Mr. Gulbrandsen for use in connection with the University radio hour made a State tour during 1945-46. This group was called the Jubileers, and presented, under the direction of Mr. Gulbrandsen, a series of weekly radio programs. It also participated in the European victory convocation, and the Christmas convocation. By the end of the 1946-47 school year, it had made about fifty trips throughout the State, and has been active since that time.

The University Chamber Orchestra was organized during
1946-47 by Mr. Arthur T. Meyer, faculty member. This orchestra was a select group which rehearsed once a week. One of its representative programs included a quintet for strings and piano, by Van Franch, and compositions for strings by Mozart, McKay, and Cornell. A similar group was later known as the Symphonette.

The University Band had grown to a total membership of one hundred twenty-five in 1940-41. It had eighty members in 1946-47, thirty-eight of whom were veterans and thirty-four of whom were music majors. It presented two formal concerts, and seventy of its members went on the 1000-mile tour of southern and western Montana that year. It has made several tours since that time.

Membership in choral groups numbered over two hundred in 1946-47. The A Cappella Choir that year, composed of fifty-five vocalists, half of whom were non-music majors, presented concerts in Butte, Anaconda, and Deer Lodge. It also made an out-of-state appearance in Seattle at the Music Educators National Conference, where it was well received. For the Easter convocation that year, the cantata "Seven Last Words" by Dubois was given by the choral groups.

In the spring of 1947 the A Cappella Choir, Mixed Chorus, Men's and Women's Glee Clubs, and the Missoula Mendelssohn Club sang the "Elijah," under the direction of Mr. Norman Gulbransen. It was the musical high note of spring quarter, and was accompanied by the University Symphony.
Orchestra with organ, under Mr. Eugene Andrie.

The University Orchestra grew steadily during this period, and probably achieved its most successful year in its history during 1949-50. An out-of-state appearance with the opera workshop was made the following year in Wallace, Idaho.

Curriculum

There were few curriculum changes during 1940-41, but many courses were revised and much time was spent in faculty meetings in improving course content and method of presentation. The 1941-42 school year's graduates represented the effect of curriculum changes made three years before. The School of Music faculty felt that this curriculum revision had proven successful. During 1942-43, particular emphasis was placed upon non-professional activities in music. Increased enrollment had seriously affected the teaching of theory, which is perhaps one of the most important subjects in the music curricula. Before 1946-47 there had been one section each of Theory I and II. That year it was necessary to have three sections of Theory I and two sections of Theory II. Even this arrangement resulted in over-crowded classes. That same year it was also necessary to sectionize the Listening to Music appreciation course, separating music majors from non-majors. The section for the latter doubled each quarter of the 1946-47 school year.
A statement was made for the first time in the 1944-45 catalog that the School of Music faculty, in keeping with advanced thought of leading educators, recommended to students the adoption of a five year course, leading to the Bachelor's degree. The purpose of this recommendation was to encourage more thorough preparation of students before the beginning of their professional activity.

Needs in the Music School

The School of Music needs in 1940-41 included rooms, equipment, and reference materials for the music library. The need for adequate housing remained the most acute problem of the School in 1944-45. At the request of the State Legislature, however, tentative plans for a music building were drawn by Mr. H. E. Kirkemo, Missoula architect. The faculty continued its study of housing, and hoped that the situation would be improved after the war for the increased enrollment. The situation was still acute in 1946-47. That year it was necessary to schedule teaching studios for ten to twelve hours use daily. Temporary housing from Fort Missoula for practice rooms was made available in 1947-48 to the School of Music. These temporary quarters were not, however, adequate in such respects as soundproofing and making for satisfactory work.

The need for adequate financing and planning of tours through the Extension Division was evident from 1945 to 1949.
Dean Crowder of the School of Music expressed this need, and constantly sought to remedy the situation.

At this time of increased enrollment, there was also a lack of instruments and equipment. By 1946-47, the School of Music, partially through gifts to the Music School Foundation, was able to acquire some new instruments and equipment. During 1947-48 as well, through gifts and an increase in the budget allowance, the School was able to provide more instruments for the students and had better library facilities.

The Band purchased long-sought-for new uniforms during 1949-50. From 1948 to 1952 the library and equipment needs were being gradually improved through the above two sources. Library facilities in particular, however, met only a minimum standard for the introduction and continuation of graduate work in music. In 1952, the music library was still at only a minimum standard level.

The teaching loads were excessive for music faculty members during 1947-48. It was estimated that three additional staff members would be required to adjust such a situation and to provide for the added courses in music education at the graduate level. During 1949-50 the teaching load was still excessive, especially in theory and literature.

Enrollment

Year by year enrollment of majors in the School of Music during this period was as follows:
<table>
<thead>
<tr>
<th>Year</th>
<th>Teaching Load</th>
</tr>
</thead>
<tbody>
<tr>
<td>1939-40</td>
<td>76</td>
</tr>
<tr>
<td>1940-41</td>
<td>82</td>
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<td>1941-42</td>
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<td>1950-51</td>
<td>134</td>
</tr>
<tr>
<td>1951-52</td>
<td>116</td>
</tr>
</tbody>
</table>

**Faculty**

The teaching load of music staff members during the year 1940-41 was larger than ever before. Faculty presented recitals and judged district music festivals throughout the State, 1940-41. Radio programs by faculty members and faculty recitals on campus were continued 1943-44 in spite of the War. Several programs were presented in Montana towns that year through the Extension Service and for alumni groups. The faculty adjudicated festivals in Wolf Point, Billings, Anaconda, and Helena. In 1944-45, through the Extension Service, faculty members made three trips and contributed weekly to the University Hour radio program. During 1945-46, individual faculty members made a total of thirty-eight out-of-town appearances, including holding high school clinics for the Montana Music Educators Association, judging high school festivals, presenting recitals, presenting programs in cooperation with high school groups in Great Falls, making addresses, and working in the classroom with high school...
instrumental and choral groups.

During the spring of 1948, School of Music faculty members made twenty-seven appearances on three tours, which altogether included about four thousand travel miles. In March of the following year the faculty made fifteen appearances on two recital tours. In 1951 faculty members made three tours during examination week between winter and spring quarters.

The above examples are not complete, but represent typical examples of the many community service activities in which the faculty members engaged during this period.¹ Such activities increased yearly, and as well as advertising Montana State University, they were furthering the cause of music by taking it in a form otherwise unavailable to many cities and towns in Montana.

**Special Musical Programs and Events**

Typical presentations of the "Messiah" during this period were by the Glee Clubs in 1939-40, directed by Mr. John Lester, new on the School of Music faculty that year; by the chorus in December, 1944, when it traditionally preceded fall quarter finals; and by the A Cappella Choir doing the last two parts of it, under Mr. George Perkins, during the 1948-49 school year.

¹As another example of this type of activity, see Figure 3 on the following page.
MONTANA STATE UNIVERSITY
SCHOOL OF MUSIC

presents

JOHN L. LESTER
baritone

RUDOLPH WENDT, accompanist

Faculty Recital Series

Student Union Auditorium

Sunday, October 14, 1951
4 P.M.
The School of Music presented jointly with the Masquers Sigmund Romberg's "Student Prince," in 1939-40, the first operetta to be given on campus in four years.

The Band made a 2,200-mile tour of the State during 1939-40.

The Music School produced on campus during 1940-41 the operetta "The Vagabond King." "The New Moon" was produced by the School of Music in cooperation with the Masquers the following year.

During 1941-42 eight radio programs of the School of Music were broadcast. The Music School Foundation recorded portions of the "Messiah," which were re-broadcast from Butte and Billings that year. During 1946-47, some of the orchestra convocations, concerts, and programs were partly broadcast over Missoula's CBS radio station, KGVO. A new radio control booth was constructed above the stage in University Hall auditorium during the fall of 1947. It made possible the making of transcriptions and direct broadcasts of Montana State University music groups. During 1951-52 a new tape-recorded program of various music groups, "Let's Listen to Music," was broadcast weekly over a State network.

A series of faculty recitals sponsored during the winter quarter of 1943 by the American Women's Volunteer Services, resulted in the sale of $25,000 in war bonds.

Community Concerts. As had been done in previous years, concerts were presented by the Community Concert Association at Montana State University during this period.
A typical year was perhaps 1944-45, when concerts by such artists as William Primrose, violist; Adolph Busch, violinist, and his Little Symphony; Alexander Kipnis, bass-baritone; and Artur Rubinstein, pianist, were presented by the Association. The March 29, 30, 1947 Community Concerts completed the year's series, and terminated the season in Missoula, when the one hundred piece Minneapolis Symphony Orchestra presented a repeat program of compositions of four nineteenth century composers: Beethoven, Tschaikovsky, Weber, and Wagner. The concerts were outstanding both nights. The orchestra, founded in 1903, was under the baton of Dmitri Mitropoulos at these concerts. Jussi Bjoerling presented two concerts in the series in Missoula during February, 1948.

April 11, 1946, was the farewell Orchestra concert of Mr. Weisberg.

Friml's three act comedy operetta, "Firefly," was presented during spring quarter, 1946, combining talents of the School of Music and the dramatics department. Its performance two nights was in observance of National and Inter-American Music Week.

A State-wide tour of the brass ensemble and individual performers to advertise Montana State University was on the schedule in April, 1948, as well as for the next year.

During the spring of 1948, Romberg's operetta "Desert Song" was Montana State University's first all-school production in two years. Presented by the School of Music and the drama department, it ran three nights, and had a cast of
more than one hundred. Individual directors were LeRoy Hinze, dramatics; John Lester, music; and Norman Gulbranssen, chorus. Mr. Eugene Andrie directed the entire ensemble in performance.

The Band went on tour in May, 1949.

The first opera to be produced on the campus of Montana State University was presented May 16 and 17, 1950. It was Rossini's "The Barber of Seville," an all-school production. Its success was attributed to the cooperation between the drama department and the opera's various music directors. The Orchestra furnished the accompaniment.

The Music Educators Northwest Conference was held in Missoula in March, 1951. Music students and faculty members participated in the Conference, and the Band, Orchestra, and A Cappella Choir all gave outstanding performances as part of its program.

The Band and Jubileers made a State tour together in the spring of 1951. A feature of this tour was the University Brass Choir, under the direction of Mr. Paul Abel.

A big choral work is presented every other year, alternating with the performance of an opera. Brahms' "German Requiem" was the composition performed in the spring of 1951. It was presented in its entirety by the A Cappella Choir, the University Chorus, and the University Symphony Orchestra, with soloists. This concert, May 29, 1951, was the farewell appearance of Mr. Norman Gulbransen.

\[1\text{For a photograph of the A Cappella Choir during the 1951-52 school year, see Plate VI on the following page.}\]
The Orchestra and the opera workshop made a number of appearances in the State 1951-52. The choral groups, the Orchestra, and the Band each appeared in several concerts during that year. Student recitals were frequent, being presented approximately once weekly.¹

A combined program of the University A Cappella Choir, Jubileers, and Women's Ensemble broadcast twice on a coast-to-coast hookup during 1951-52. The first was a thirty minute CBS program of Christmas music given a nation-wide broadcast December 22, 1951. The Montana State University Alumni Association published for sale a Columbia long play record of twelve of the numbers used on this broadcast. The second, a program consisting of Easter music, was broadcast nationally April 10, 1952, by the National Broadcasting Company. Comments from throughout the United States on the broadcasts were quite complimentary.

A record album of University and State songs was made by the University Band, Orchestra, A Cappella Choir, and Sinfonia Chorus spring quarter, 1952. The album, sponsored by the Montana State University Alumni Association, also included other music by the Orchestra, Band, and A Cappella Choir. The album is currently on sale.

Puccini's opera "La Boheme" had a four night run May 10, 11, 14, and 15, 1952. This all-school show was sponsored

¹For a copy of a typical student recital presented during this period, see Figure 4 on the following page.
MONTANA STATE UNIVERSITY SCHOOL OF MUSIC

presents

STUDENT RECITALS

Main Hall Auditorium

3:00 p.m.

June 3, 1952

Sonata in C Major
Allegro – Rondo

Breval

James Carrell, cellist
Gladys Lewis at the piano

Andante

Cimera

Jack McFarland, trombone
Rudolph Wendt at the piano

If Music be the Food of Love
Serenade
Laughing Song from "Die Fledermaus"

Purcell
Gounod
Strauss

Marajan Bridenstine, soprano
Bernice Ramskill at the piano

Slavic Fantasie

Höhne

Fredrick Nelson, trumpet
Henriette Zakos, accompanist

Concerto (2nd movement)

Mozart

John Kohler, clarinet
Virginia Rowe, accompanist

Malaguena

Lecuona

Shirley DeForth, piano

Fantaisie Italienne

Delmas

Irvin Brusletten, clarinet
Virginia Rowe, accompanist

Concert Sketch

Blazevitch

Falle Nelson, trombone
Gladys Lewis at the piano

Concerto No. 2 for Cello and Orchestra

Milhaud

1st Movement - Gai

Carol Critelli, cellist
Rudolph Wendt at the piano

FIGURE 4
by the Associated Students of Montana State University and was under the direction of five staff members of the School of Music and the drama department. Eight School of Music students were cast in the opera, as well as those in the choruses and minor roles. The performances were considered outstanding musical successes.

The opera workshop presented Gilbert and Sullivan's "Trial by Jury" at Yellowstone Park for a convention of lawyers June 18, 1952, and again for a summer school audience in August, 1952. At the latter performance, Kurt Weill's one-act opera, "Down in the Valley," was also presented.
PART III

THE FUTURE
CHAPTER V

LOOKING AHEAD MUSICALLY

The final chapter in this historical account is dedicated to the future. Its purposes are threefold: first, to present some interesting facts relating to the new facilities for housing the School of Music which are now in the process of construction; second, to introduce the new Dean of the School of Music; and third, to suggest some ideas and possible avenues of endeavor which, if given careful consideration during the next few years, might well, like the new music building itself, become tangible realities.

The improved facilities which the completion of the music building will make available will not be the results of one year's planning, nor indeed ten years' planning. Instead, the planning for a music building can be traced back to 1914, when DeLoss Smith was Dean of the School of Music. Almost from the beginning of his deanship, he looked forward to and made plans for a new music building.

A December 1, 1914, estimate of a building with sound-proof studios and practice rooms was made by Dean Smith at about $40,000. A smaller building than the one above, mainly for practice pianos, was estimated at $2600 November, 1915.
The plan for this building called for setting aside music fees for that purpose, based upon the 1914-15 music fees in piano, voice, violin, harmony, and sight singing.

Another event evidenced plans for a music building. On February 17, 1921, Charter Day of Montana State University, a stake marked "Music Building" was placed behind the hedge between Craig Hall and the Science building. This dream of the University, on the occasion of its twenty-fifth anniversary, was to be realized years later.

From these examples, it can be clearly seen that even at such early dates as 1914 and 1921 plans were being formulated for the future. As this paper was being written in 1952, these plans were in the process of fulfillment.

During 1944-45, as the next step in Dean Crowder's planning for a music building, tentative sketches for such a building were drawn by Mr. H. E. Kirkemo, Missoula architect. In the meantime, the faculty and Dean Crowder continued their study of housing, and actively pursued possibilities of satisfactorily accommodating increased enrollment in the School of Music after World War II.

Spearheaded by Dean Crowder, the planning for a new music building was well under way by the end of the 1950-51 school year, and the School of Music was at that time relatively assured of a building to house it.

With State funds provided for three new buildings, Montana State University, during the 1951-52 school year,
embarked upon the largest building program the campus had experienced in more than thirty years. This building program was the subject of a lengthy study by the University Campus Planning and Development Committee. The music building is a realization of a part of their long range building program.

Ground for the new $700,000 School of Music building was broken in a brief ceremony Thursday, February 21, 1952, when Mrs. Florence Smith, widow of DeLoss Smith, first Dean of the School, turned the first shovel of earth.\(^1\) Acting Dean Stanley M. Teel presided at the ceremony, which consisted of a short talk by Pauline Oberg, who, as a Junior in the School of Music, represented the music students; remarks by Dr. Carl McFarland, President of Montana State University, who introduced Mrs. Smith; the groundbreaking itself; and the singing of "Montana" by School of Music students under the direction of Professor Lloyd Oakland. Mrs. Smith described the ceremony as a "red-letter day for the Music School," the "realization of years of dreaming and planning for the School's first real home." Construction began immediately thereafter. Contractors' plans call for completion of the School of Music building by September, 1953.

Architects for this building are Fox and Ballas of Missoula. The building will have a total floor area of about

\(^1\)For a photograph of this ceremony, see Plate VII on the following page. From left to right: Dr. Carl McFarland, President of Montana State University; Professor Stanley Teel, Acting Dean of the Music School; and Mrs. Florence Smith.
38,300 square feet, with provisions for future expansion. It is to be of reinforced concrete with a red Mission brick exterior and Indiana limestone trim. The structure will be engineered for sound control throughout, and its two floors and basement will house practice rooms, studios, choral and instrumental laboratories, classrooms, offices, libraries, listening rooms, storage space, and a large recital and lecture hall. The latter, with a seating capacity of about four hundred to four hundred and fifty, was planned to accommodate one of the largest pipe organs in the Northwest, especially built for the School of Music's purposes. The organ will be built on an elevator, providing for complete use of the stage when the organ is not in use. Provisions will be made in the building for radio and recording equipment as well.

Dr. Carl McFarland, President of the University, announced June 6, 1952, that Dr. Luther A. Richman, one of the nation's leading figures in music education, had been selected to become the new Dean of the School of Music, effective August 1, 1952. Dr. Richman visited the Montana State University campus in the spring, 1952, and during that visit, he expressed enthusiasm at the scope of work being done by the School of Music.

Born in Indiana, Dr. Richman did his undergraduate work at Northwestern University, Cincinnati Conservatory of Music, and Northwest Missouri State Teachers College. His graduate work was taken at Northwestern University, University
of Cincinnati, and Cincinnati Conservatory of Music. His teaching experience includes the following:

Supervisor of Music, Lebanon, Indiana, 1915-17,
Assistant Community Music Director in Cincinnati, 1919-21,
Head of the Voice Department of the State Teachers College, Marysville, Missouri, 1922-25,
Professor of Music at Iowa State Teachers College, 1925-36,
Virginia State Supervisor of Music, 1936-48,
Director of the Cincinnati Conservatory of Music, and Dean of its faculty, 1948-52.

The new Dean of the School of Music is national chairman of the Teachers College Committee of the National Association of Schools of Music. He was president of the Music Educators National Association from 1946-48. He has had valuable and varied training and experience, and a rich background of professional performance as a singer, teacher of voice, choral conductor, lecturer, college professor, music educator, and administrator.

Dr. Richman is a veteran of World War I, serving as a pilot in the United States Air Corps from 1917 to 1919. He lists golf as his hobby. He is a member of Phi Delta Kappa, Pi Kappa Lambda, MacDowell Society, and Phi Mu Alpha Sinfonia, national music honorary.

Dr. and Mrs. Richman arrived in Missoula in July, 1952. They have one son, now with the Federal Bureau of Investigation.

The School of Music building's becoming a reality represents years of planning and foresight, and illustrates the necessity of long range planning. Assurance of future
maintenance of teaching excellence and professional standards in the School of Music depends upon the plans of those who now administer the School, just as it did upon the plans of Dean Crowder and his predecessors in their day.

To illustrate this point, let us take an overview of some of the possible areas of endeavor which might be a challenge to those who plan for the future.

An expanded curriculum is certainly a challenging possibility. Preparation of teachers might be improved by a broader cadet teaching program, and by institution of in-service training of a type in which the University would provide appropriately trained personnel to do music work with teachers in their own localities. Such a plan might take in-service education to many teachers who for various reasons might be unable to attend the University or otherwise receive such training. Courses in audio-visual aids might become a permanent part of the curricula of undergraduates and graduates. Such courses might well give some consideration to the educational possibilities of radio, television, and to the producing of varied short films about music, which could be used to advantage in Montana's public schools. Take, for example, the use of radio as an audio aid. Providing educational radio broadcasts on music for use in the public schools might prove challenging as course work. Planned and directed by the School of Music, and sponsored and distributed on a State-wide basis by the Public Service Division of the University, these broadcasts or transcriptions might be an
added boon to music education in the State. For use on television and films, material on subjects vital to music education in the State might be appropriate. The range of topics for such films and television presentations is unlimited, the boy's changing voice, and classroom teaching techniques for various levels being but two examples of possible topics. This project of producing films and television programs might be started by the School of Music Foundation, and later become self-sustaining through film rentals to the State and its public schools.

An expanded curriculum might also include a piano tuning course, a course in the repair and care of instruments, a course in the planning, staging, managing, and production of musical programs and performances, and in the applied music field, the teaching of such instruments as harp and harpsichord.

Specialized training beyond either the Bachelor of Music degree, or the Master's degree in Music Education might be incorporated in the School of Music curricula, thereby providing for awarding a professional diploma in various fields of concentration. Graduate courses might also be added to the curricula which would provide for work leading to the Master of Music degree in fields other than music education.

To provide the courses, especially on the graduate level, which are considered as possibilities in the preceding paragraphs, additions to the School of Music staff are
prerequisite. In the opinion of the writer, the most important consideration in expanding any curricula is quality always before quantity. This suggests that some of the courses in the present curricula might be improved or expanded before courses mentioned above as possibilities would be considered for addition to the music curricula.

Obtaining a composer in residence for the summer sessions, or at other times, might be an added challenge to the School of Music.

The purchase of better and more equipment is a constant challenge to improving the facilities of the School of Music. This project might include the yearly purchase and replacement of pianos, expanding the record library, and expanding the textbook library.

Perhaps to some small degree the foregoing paragraphs have illustrated one pertinent factor which the author feels cannot be overemphasized: The future growth and development of the School of Music at Montana State University is limited only by the vision, the creative imagination, the ingenuity, and the resourcefulness of those who plan for it.
APPENDIX

MUSIC FACULTY
(1895-1952)

Following are listed members of the music faculty, 1895-1952, with the dates they taught at the University, exclusive of leaves of absence.

*Abel, Paul L., Instructor in Music, 1950-
  B. Mus., Eastman School of Music, 1948; M. Mus., 1950.

Abernathy, Austin, Instructor in Voice, 1919-20.

Adler, Laurence, Professor of Piano, 1922-24.
  B.A., Dartmouth College, 1908; M.A., Harvard University, 1913.

*Andrie, Eugene, Ass't. Professor of Music, 1946-
  B.S., Western Michigan College of Education, 1940;
  M.A., University of Washington, 1952.


  B.S., Iowa State Teachers College, 1909.

Bell, Clarence, Ass't Professor of Music; Band Direc­
  tor, 1936-46.
  B.S. Ed., University of Illinois, 1936; M.A., East­
  man School of Music, 1945.

Burleigh, Cecil, Professor of Violin, 1914-19.

Coburn, William, Instructor in Piano, 1918-19.

*Cole, Lois D. (Mrs.), Instructor in Music, 1946-
  B. Mus., Montana State University, 1943.

Crowder, John B., Dean, School of Music; Professor of Music, 1929-51.
  B.A., University of Richmond, 1925; M.A., Eastman School of Music, 1938; studied in Vienna, 1925-28.

Fischer, Gustav L., Professor of Music, 1910-13.

Gardner, Harriet (Mrs. N. J. Lennes), Ass't. Professor of Music, 1918-26.


Gibson, Daryl J., Ass't Professor of Music, 1947-48. B.S., University of Minnesota, 1934; M.A., 1941; Ph. D., State University of Iowa, 1947.

*Gray, J. Justin, Ass't. Professor of Music, 1946- B. Mus., University of Michigan, 1942; M. Mus., Eastman School of Music, 1946.


Herndon, Grace, Instructor in Vocal Music, 1898-1900.


Hood, Marguerite V., taught 1930-31; 1937-38; part time, 1938-39. Graduate, Jamestown College; M. Mus., University of Southern California.

Huff, James A., Instructor in Music, 1940-42. B.S., Monmouth College, 1932.


B.S. Ed., Wittenberg College, 1931; B.A., Midland College, 1932; B.M., Curtis Institute of Music, 1938.

Ledger, Harriet, Instructor in Music, 1941-42.
B. Mus., Oberlin Conservatory, 1933; M. Mus., Northwestern University, 1941.

*Lester, John, Professor of Music, 1939-
B.A., B. Mus., Southwestern University, 1922; studied in Nice, France, 1923-26; in Milan, Italy, 1927-30.

Marvin, Leona S. (Mrs.), Instructor in Music, 1946-50.
B.A., Central College, 1925.

McPhail, Allan, Instructor in Violin, 1903-04.

B.A., State University of Iowa, 1932; M.A., 1934.

Munro, Kathleen, Asst. Professor of Music, 1926-28.
B.M., University of Washington, 1924.

B.S.M., Cornell College, 1937; M.M.E., Columbia University, 1942.

*Oakland, Lloyd, Professor of Music, 1951-
B.S. Mus., Cornell College, 1930; M.M., Northwestern University, 1936; private study at the University of Iowa.

Perkins, George F., Instructor in Music, 1948-49.
B.M., Eastman School of Music, 1944; M.M., 1947.

*Ramskill, Bernice B. (Mrs.), Associate Professor of Music, 1919-

Smith, DeLoss, Dean of the School of Music, 1913-39.
Eureka College; Graduate, Campbell University School of Music, 1895; Metropolitan School of Music; private study.

*Smith, Florence M. (Mrs.), Professor of Organ and Accompanist, 1915-

M.B., Lawrence College, 1942.

*Sutton, Robert, Instructor in Music, 1949-
B. Mus., University of Alabama, 1948; M. Mus., Eastman School of Music, 1949.
Swenson, Josephine, Professor of Music, 1913-22.

*Teel, Stanley M., Acting Dean, School of Music, Professor of Music, 1932-
B. Mus., DePauw University, 1925; M. Ed., Montana State University, 1943.

Weisberg, A. Herman, Professor of Violin and Orchestra Director, 1919-46. Professor Emeritus of Violin. Studied Leipzig Royal Conservatory, Germany, 1901-03; Paris, 1903-04.

*Wendt, Rudolph, Associate Professor of Music, 1939-
B. Mus., Eastman School of Music, 1936; M. Mus., 1946.

Whitaker, Blanche (Mrs.), Director of the Department of Music, 1896-1910.
Educated in private schools in England; Associate in Arts degree, Oxford University; private study.

Williams, Charlotte, Instructor in Music, 1948-49.
B. Mus., American Conservatory, 1943; M. Mus., Northwestern University, 1945.

Witzman, John K., Acting Director of Music, February to April, 1910.

Wolter, Clara, Instructor in Piano, 1919-20.

* Designates present School of Music faculty, as of spring quarter, 1952.
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