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Annual Catalog of the Walter Spry  
Piano School 1906-1907. [Chicago]

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*The Walter Spry  
Piano School  
Fine Arts Bldg  
Chicago*



WINDS HISTORICAL SURVEY

ANNUAL CATALOG

OF

The Walter Spry  
Piano School

1906—1907

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FACULTY

Piano

WALTER SPRY  
HAROLD HENRY    MARIAN DANA  
WILMOT LEMONT

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Harmony, Counterpoint, Musical Analysis  
and History

ROSSETTER G. COLE

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Music Study Class

WALTER SPRY



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ILL. HIST.



WALTER SPRY

DIRECTOR

and

HEAD OF PIANO DEPARTMENT

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# The Walter Spry Piano School

## Preface.



THE gratifying success which has attended this institution proves in what measure a thoroughly artistic school planned on the best educational principles is appreciated. The personnel of the faculty represents the best teachers in their respective departments to be found. The results obtained are shown by the work done in the pupils' recitals, sample programs of which are given place in the back part of this catalog. This school does not advertise extensively, but prefers to build up its clientele by showing the eminent qualities of the teachers as exemplified in the work of the pupils themselves.

### Location

The school has a comfortable and spacious suite of rooms in the Fine Arts Building, Chicago's leading studio building, and one of the finest structures of its kind in the world. It is centrally located in the best business portion of the city, within a block of all the important transportation lines,

and managed in a thoroughly reliable manner, so that parents may feel safe in sending their children to this building.

**Concerts** Chicago is already one of the three greatest musical centres of this country, and it ranks with Berlin, Paris or London in the quality of instruction to be obtained and the high grade of the concerts to be heard. The Theodore Thomas Orchestral concerts, comprising twenty-eight programs each season, are not surpassed by any, and are superior to most, even of those in Europe, because of the catholicity of the programs and the finish with which they are given. Other organizations, like the Apollo Club and the Mendelssohn Club, give the opportunity to hear many of the great choral works. Recitals are so abundant that students are kept busy at least two or three times a week in attending to this important part of their education.

The Walter Spry Piano School aims to provide for the serious student a course of instruction that will equal any to be found in the best and largest institutions, and at prices so reasonable as to be within

the reach of all. The students will have opportunity, when they are prepared, to appear in recitals. Members of the faculty also appear in recitals and concerts during the regular musical season. Mr. Spry's annual recital is one of the musical events of the Chicago season.

### SCHOLARSHIPS.

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The wholesale distribution of free or partial scholarships is unjust, and only in exceptional cases does this school lend its aid to students in this manner. A limited number of partial scholarships will be awarded the first week in September to those who apply and pass the examination. Those pupils who are thus favored must show exceptional talent and prove their inability to pay the catalog tuition. The application must be made during the month of August, and a special time for examination will be set for each pupil early in September before the fall term commences.

**Tuition at Home** Lessons will be given by the assistant teachers in the homes of the pupils at a slightly advanced rate of tuition.

**Summer School** A summer school is held especially for teachers and advanced students doing normal work. Besides private lessons in piano, there is included a thorough course of class instruction in harmony, musical analysis, history and interpretation. The course begins the first week of July and continues for five weeks.

### COURSE OF STUDY.

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**Piano** Great advancement has been made in the methods of instruction in the past few years, and this school stands for that which is both conservative and progressive. It is possible to make piano study interesting both to those of great and small talent; the musical mentality and individuality of each is developed and trained. It is impossible to state just how long our course will take to complete, although a general plan will permit the student to judge approximately if he estimates his talent and industry, as to how long it will be before acquiring a diploma. Be it said that the standard is very high of this school, and that a diploma is not awarded

until the student is able to give a meritorious public performance, and by strict examination prove to be a well rounded musician.

## THE FACULTY.



### Piano Department.

*Mr. Walter Spry*, head of the piano department and director of the school, is known throughout this country as one of the most advanced music-thinkers and successful piano-teachers of the present day. A pianist of eminent qualities, he has been before the public for the past ten years, always appealing to the public by his earnest and genial interpretation of the best classical and modern musical literature. He has made a profound study of the best methods of technic; and being naturally endowed with interpretative talent of a high order, he is an ideal teacher for the ambitious American student. Pupils from all parts of the United States, as well as Chicago professional pianists, seek his instruction, and all find in him a master who through devotion to his art is an inspiration to their best efforts.



*Mr. Harold Henry,* who achieved instantaneous success at his Chicago debut January 30, 1906, under the auspices of the school, is a recent addition to the faculty. The critics were unanimous in their praise of his piano playing, and spoke in the highest terms of his

finished technic and fine musical qualities. He has a very large repertoire and is a teacher of wide experience and exceptional ability. Mr. Henry has the highest recommendations from his masters: Preyer (Leschetizky method), Jedliczka (Berlin) and Moszkowski (Paris).

Regarding Harold Henry's first appearance in Chicago the following notices are taken from the daily press:

A concert given in Music Hall Tuesday evening served to introduce to the Chicago public Harold Henry, a young pianist, who has returned recently from study in Europe. He was heard in eight selections ranging from Liszt, Tschaikowsky and Chopin to Moszkowski and Poldini. The impression made was a decidedly

favorable one. The young player has learned much and learned it well. He has clean, sure, firm fingers; his playing is marked by technical clarity and neatness, by good, sound understanding and appreciation of what is musically and artistically best, and by a nice sense for tone, beauty and effective nuance, as well as for correct shading, phrasing and expression. His appearance at the piano and his manner on the platform are attractive because unaffected, graceful and modest, and his entire work shows him a young pianist of promising powers—one who is musical, has taste, is not devoid of emotion, and who, as public pianist as well as pedagogue, should make a desirable place for himself. He was at his best last evening in the Tschaiakowsky "Theme and Variations" and in Moszkowski's "Autumn" and "Pensées Fugitives."—*Chicago Tribune*.

Some little curiosity was aroused among Chicago musicians by the announcement of the first appearance of Harold Henry, the pianist, in Music Hall, and the audience last night was of generous proportions. Mr. Henry, who is a recent addition to the teaching force of the Walter Spry Piano School, has considerable native ability as a foundation, on which he has built a good superstructure of careful culture and training. He is a Kansas product, but has pursued his studies under some of the renowned teachers of Europe, among them being Dr. Ernst Jedliczka and Moszkowski, under the latter of which he made a special study of Moszkowski's compositions. He was heard to very good advantage in his first recital in several Moszkowski and Liszt numbers, and had one Chopin and one Tschaiakowsky number, also. The work of the pianist may be best described as scholarly. He is dignified in his methods and plays with style and finish. In the "Petrarch Sonnet," by Liszt, and in the concert study by Poldini, he gave excellent examples of his form and style, and demonstrated that he is a player to be reckoned with by the large and growing circle of pianists of merit and ability in this city.—*Chicago Chronicle*.

Mr. Henry played numbers from Moszkowski, Liszt, Chopin, Tschaiakowsky and Poldini, with a fine understanding for the individuality of each master, and with beautiful technical finish. He will, in any case, win for himself an important place among the pianists of Chicago, and the Walter Spry Piano School has every reason to be congratulated.—*Deutsche Post (Translation)*.

Mr. Henry is a performer of excellent abilities, possessing a technique which enables him to produce a fine tonal color of exceptional clarity, and his playing of the Liszt, Moszkowski, Chopin and Tschaiakowsky numbers exhibited highly developed talent and a pleasing interpretation of the compositions.—*Chicago Journal*.



*Miss Marian Dana* will continue to have charge of the younger pupils of the intermediate grades, and as such has proven a most valuable member of the faculty. She has the ability of imparting her knowledge in a very

attractive manner to the young student, and the ease and grace with which the pupils play prove the reliability of her method. Miss Dana is also a concert-pianist of great brilliancy and charm, and has a fine reputation as an accompanist.







*Wilmot Lemont*, who has charge of the Elementary Department of the school, was born at Fredericton, N. B., Canada. He comes of a very musical family, and started piano instruction as a child, keeping up his musical

studies while pursuing his general education. When he decided to make music his life work, he went to Boston, where he attended the Faelten Pianoforte School for four years, and the New England Conservatory for three years, being graduated from both of these well known institutions.

While attending the Faelten Pianoforte School he made a special study of children's instruction, and acted as one of the assistant teachers. During his course there he studied Repertory with Mr. Carl Faelten, the Director; Harmony, Analysis, Theory, Sight Playing and Transposition with Mr. Reinhold

Faelten; *Technic and Teaching of Children* with Mrs. Reinhold Faelten (Marie Dewing); *Musical History and Piano Ensemble* with Mr. Benjamin Guayenberger, and *Ensemble with Stringed Instruments* with Mr. William Howard.

Mr. Lemont is a gentleman of culture and excellent personal qualities, and is a most enthusiastic teacher. He is a great addition to the musical profession in Chicago, for like the other members of the School he is an educator with the highest ideals.





*Rossetter G. Cole* is recognized as one of the ablest and best equipped teachers of musical theory in this country. His broad university training (he is a graduate of the University of Michigan), his extended study abroad, his

long experience in college music work and his practical experience as a composer in nearly all the musical forms, both large and small, give to his work as a teacher not only high character and quality, but also practical value.

Mr. Cole occupies a prominent place among American composers, his published works including over fifty compositions for voice, piano, organ, chorus and orchestra. Among his larger works are a very successful cantata, "The Passing of Summer," for solos, chorus and orchestra (published by Novello & Co., London), and two melodramas, "Hiawatha's Wooing" (A. P. Schmidt) and "King Robert of Sicily" (G. Schirmer), for reader and piano, the latter just issued.

As a teacher he possesses the faculty of making his work intensely interesting and attractive, and he has among his classes every year a large number of teachers and professional musicians, as well as many young composers.

The American Composers' Program at the Illinois Music Teachers' Convention at Peoria, June, 1906, brought out a new production of Mr. Cole's, and *The Musical Leader and Concertgoer* had the following notice:

A production which proved of engrossing interest was the melodrama, "King Robert of Sicily" (Longfellow), with music by Rosseter G. Cole, who was at the piano, Herman L. Walker being the reader. The work is written on intensely modern lines, but with the true musical spirit, so often lacking in modern writers. Well defined motives, which illustrate well the context of the story, yet the music never dominates, but rather forms a setting for the poem. It is what it purports to be, an accompaniment, but so elaborated that justice to it can only be done by a good pianist. Needless to state that Mr. Cole played an accompaniment in which refinement, beauty of tone and power were exquisitely combined.



## RELIABILITY OF METHOD.

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To have a successful school from an artistic standpoint it is necessary to have a high standard of instruction. Such is the case in the Walter Spry Piano School; for the principles of piano-playing as taught by Professor Leschetizky form the basis of the method found here. The great advantage of this to pupils who desire to carry their studies beyond the intermediate grade will be appreciated; for in place of changing their method as they are promoted from one grade to the next higher, they experience no retard, but progress from the first to the highest grade as though with one teacher. There is thus an economy of time and expense.

## MUSIC-STUDY CLASS.

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This class is held every two weeks on Saturday mornings, and alternates with the history class. The music-study class is under the direction of Mr. Spry, and is designed to broaden the musical taste of the students, to give them an opportunity to play before each other, thereby gaining confidence and paving the way for public appearance. Mr. Spry criticises the pupils, and by apt illustrations, as well as by personal interpretation and analyses of works, makes these classes extremely interesting.

**Branch School** For the benefit of children of North Shore residents, Miss Dana will receive pupils two days a week at her residence, 1311 Lawrence Ave. (two blocks north of the Wilson Avenue Elevated Station).

**Commencement Concert** Those who are graduated from the school will receive diplomas. Teachers' certificates will also be issued.

## COURSE OF STUDY.



Piano.

*Preparatory.*

The course of study in its elementary stages will be similar to that followed in the Faelten Pianoforte School, of Boston. Absolute beginners will be instructed according to the Faelten System exclusively. Pupils taking up this system, who have already received musical instruction, will take up pieces and studies of the same grade where they left off, and will not have "to begin all over again."

The advantages of the Faelten System are in the way in which the method of pianoforte instruction is approached. The leading tenet of the System is that "All execution must rest on understanding." Eye, ear, brain and fingers are all trained in a systematic manner. Familiarity with the keyboard, knowledge of rhythm, note values, the staff, musical notation, etc., are all acquired separately, thus making it much easier for the pupil to grasp.

The ear is trained to recognize rhythms, major and minor modes, tonality, key relation, etc.

The musical memory is developed right from the beginning.

By the end of the first year the average pupil is able to play little pieces from memory in all keys, knows all major and minor scales and can read independently from the staff.

The results from this system speak for themselves.

We would advise and request parents and guardians to be present in the class room during lessons, so that they may see how the home work is to be prepared.

In regard to tuition we would advise beginners, one hour lesson a week, or two 30 minute lessons. Pupils having already studied should have one half hour lesson a week in repertory study, and one hour in general training in the Faelten System.

### *Intermediate.*

*The following studies and pieces are given only as representative of the material used :*



**Studies** Loeschhorn, op. 65 and 66. Hugo Rheinhold, Souvenirs of Childhood. Wieck, Studies. Krause, Trill Studies. Arthur Foote, Studies. Heller, op. 47 and Studies for Phrasing. Hanon, The Virtuoso Pianist in 60 Exercises. Kunz, 200 Short Two-part Canons. Czerny, Dexterity of the Fingers.

**Pieces** Sonatas by Haydn, Mozart, easier pieces of Bach and compositions by Schubert, Mendelssohn, Jensen, Grieg, Rubinstein, Moszkowski and others.

**Advanced** Köhler's Technical Studies for the Virtuoso, Technical Pianoforte School by Carl Eschmann-Dumur, Technical Exercises by Raphael Joseffy, Preludes and Fugues by Bach. Etudes by Cramer, Chopin, Liszt and Henselt. Compositions and concertos by the most important composers of the classical and modern schools.

### Harmony.

The work in harmony is conducted with this object constantly in view: to develop in the student the capacity to *think* music; that is, to understand and recognize melody,

harmony and rhythm as conscious and definite elements of his thought. To attain this object, melody is taken as the starting-point, and the student is taught from the very first to create his own melodies and to develop, through the medium of melody, a feeling for the characteristic quality of each harmony.

Thus, instead of learning first the formal and dry rules for writing and writing by rule, he is made acquainted with music as a real and thinkable something. This process of making music an *audible* fact in the student's thought rather than a merely visual fact—of hearing music *before* writing it—is carried on through every step in harmony, counterpoint and composition.

**Rules** Pupils will be enrolled as members of the school for not less than one term. The tuition is payable strictly in advance.

Lessons which fall on public holidays or lessons missed on account of illness will be made up, if sufficient notice is given to the teacher.

Promptness at the lessons is absolutely required. It is in fact requested that the student be from five to ten minutes earlier than the stated time for the lesson.

Address all communications concerning the school to the Director, Walter Spry, Fine Arts Building, Chicago.

**Board** Arrangements have been made with an excellent housekeeper to board pupils of the school at a reasonable rate. Students coming from out of town may feel safe, and rely on having nutritious food and a comfortable home. The location of the house is easily accessible from the downtown district, and therefore convenient to reach from the School.



## TERMS OF TUITION.

Piano.

### WALTER SPRY.

TERM OF TEN WEEKS—PRIVATE LESSONS.

Hour lessons, one lesson per week . . . . .	\$50.00
Half-hour lessons, two lessons per week . . . . .	50.00
Half-hour lessons, one lesson per week . . . . .	25.00

### HAROLD HENRY.

TERM OF TEN WEEKS—PRIVATE LESSONS.

Hour lessons, one lesson per week . . . . .	\$30.00
Half-hour lessons, two lessons per week . . . . .	30.00
Half-hour lessons, one lesson per week . . . . .	17.50

### MARIAN DANA.

TERM OF TEN WEEKS—PRIVATE LESSONS.

Hour lessons, one lesson per week . . . . .	\$25.00
Half-hour lessons, two lessons per week . . . . .	25.00
Half-hour lessons, one lesson per week . . . . .	15.00

### WILMOT LEMONT.

TERM OF TEN WEEKS—PRIVATE LESSONS.

Hour lessons, one lesson per week . . . . .	\$20.00
Half-hour lessons, two lessons per week . . . . .	20.00
Half-hour lessons, one lesson per week . . . . .	12.50

*Private and Class Lessons.*

One half-hour private lesson and one hour class lesson per week . . . . .	\$17.50
Hour class lessons, two a week . . . . .	15.00

Harmony, Counterpoint and Composition.

ROSSETTER G. COLE.

TERM OF TEN WEEKS.

*Classes—Six pupils in each class.*

Hour lessons, two lessons per week . . . . .	\$15.00
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*Private Lessons.*

Hour lessons, one lesson per week . . . . .	\$50.00
Half-hour lessons, two lessons per week . . . . .	50.00

MUSIC-STUDY CLASS.

Mr. Spry will hold this class on Saturday mornings alternating with the History Class. The tuition per term is \$2.50.

HISTORY CLASS.

HISTORY OF MUSIC.

It is the aim of this course to give the student a comprehensive view of the historical development of modern music as an art and a literature. Its various epochs will be studied and their influences analyzed.

The lives of the composers will be considered as they illustrate or influence certain tendencies in the art. The work will include lectures and recitations.

Mr. Cole will hold this class on Saturday mornings alternating with the Music-Study Class. It will be free to the pupils of the school, who receive credits at the examination according to their excellence.

**Free Advan-  
tages** Professional students or those entering the Teachers' Certificate and Graduating Classes will be admitted free of charge to the Music-Study and History Classes. The ripe experience and eminent qualities of the teachers who put forth their best efforts in these classes will be appreciated by serious students.

## CONCERT BUREAU.

The school is able to furnish artists from its piano faculty for concerts, recitals and private musicales. Also in association with members of the Theodore Thomas Orchestra arrangements have been made, so that any combination of stringed and wind instruments with the piano may be obtained. For dates

and other information apply to the secretary of the school.

### PROGRAMS.

\*Recital of Miss Alice McClung.

Concerto in G minor.....	<i>Mendelssohn</i>
Ballade in A flat.....	<i>Chopin</i>
A la bien Aimée.....	<i>Schuett</i>
Scottish Legende .....	<i>Beach</i>
Polonaise .....	<i>Rubinstein</i>
Valse from Gounod's Faust.....	<i>Liszt</i>

\*This recital was one of four given during the season by Mr. Spry's artist-pupils.

### ANNUAL JUNE RECITAL.

Given by Members of Miss Dana's Class.

#### PART I.

Cradle Song.....	<i>Frances Terry</i>
Virginia Patton.	
Hide and Seek.....	<i>Schytte</i>
Beatrice Bixbee.	
Eo-Peep's Slumber Song.....	<i>Lynes</i>
John Rollo.	
The Race } .....	<i>Kullak</i>
Skating . }	
Susan Wilbur.	

- Tin Soldier March.....*Hackh*  
 Fred Patton.
- Gondellied .....*Haberbier*  
 Dorothy Palmer.
- Presto .....*Mendelssohn*  
 Eleanor Spry.
- Sonata, Op. 13.....*Beethoven*  
 First Movement.  
 Jane Rollo.

PART II.

- The Village Blacksmith.....*Biedermann*  
 John Rollo and Fred Patton.
- Arabian Fortune Teller.....*Seeboeck*  
 Fred Patton.
- Lullaby .....*Nevin*  
 Beatrice Bixbee.
- Ding Dong Bell.....*Biedermann*  
 John Rollo.
- Scenes from Childhood, Op. 15.....*Schumann*  
 From Foreign Lands.  
 Funny Story.  
 Dreaming.  
 On the Rocking Horse.  
 Eleanor Spry.



The Jester's Wooing . . . . .	<i>Renard</i>
Virginia Patton.	
At Twilight . . . . .	<i>Schytte</i>
Susan Wilbur.	
Waltz—C Sharp Minor . . . . .	<i>Chopin</i>
Jane Rollo.	
Funeral March of a Marionette . . . . .	<i>Gounod</i>
Dorothy Palmer	



## CALENDAR.

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There are four terms of ten weeks each in the regular school year.

*First Term*—Monday, September 10, 1906, to Saturday, November 19, 1906.

*Second Term*—Monday, November 19, 1906, to Saturday, February 2, 1907.

*Third Term*—Monday, February 4, 1907, to Saturday, April 20, 1907.

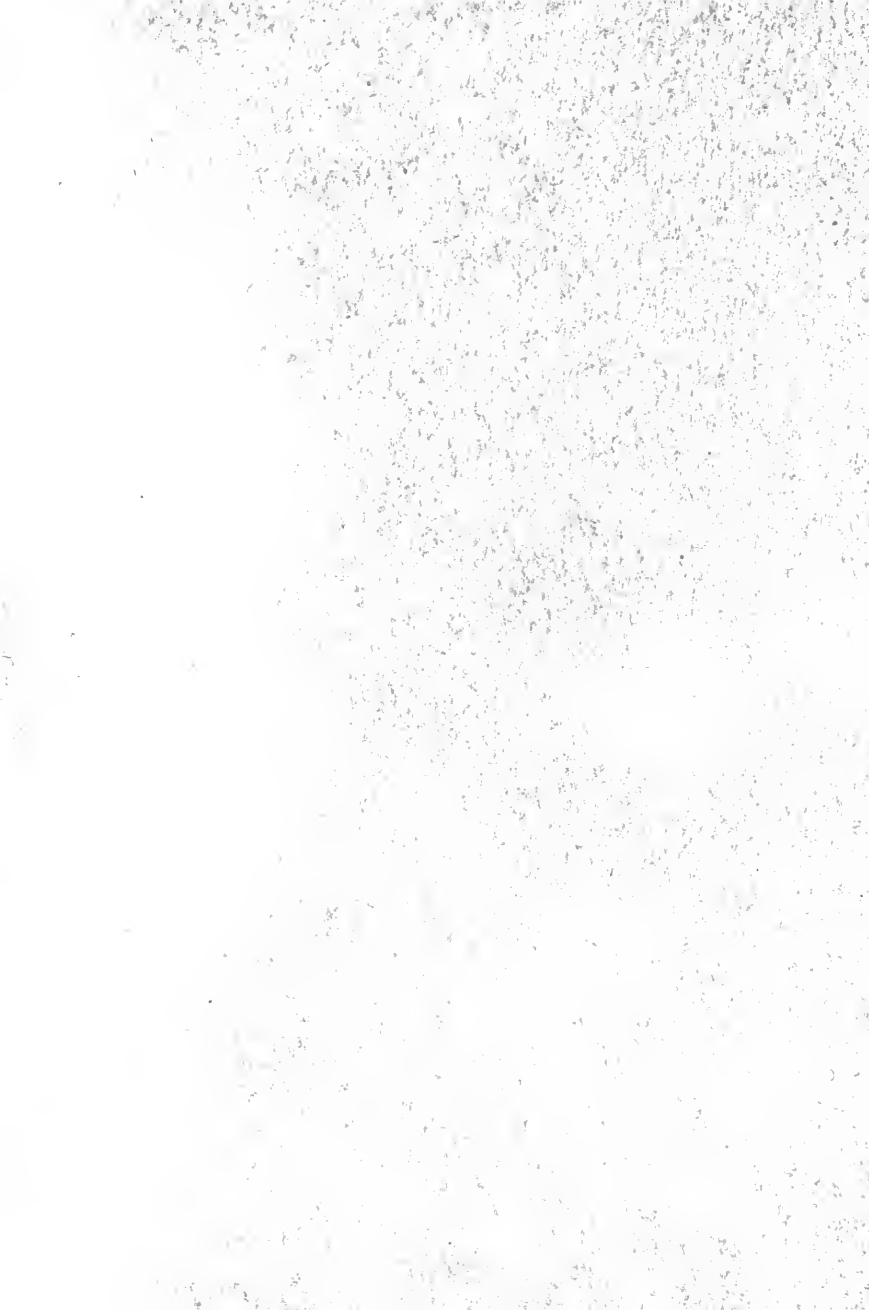
*Fourth Term*—Monday, April 22, 1907, to Saturday, June 29, 1907.

There are two weeks of vacation, one between Christmas and New Year and one at Easter time.

Personal interview may be had with the Director daily at noon from 12 to 12:30, and on the afternoons of Tuesday and Friday by appointment. Arrangements for lessons may be made at any time with the Secretary.

Mason and Hamlin Pianos  
used exclusively at the  
WALTER SPRY PIANO SCHOOL  
and by Mr. Spry in his  
concerts and recitals









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