

Lebanon Valley College
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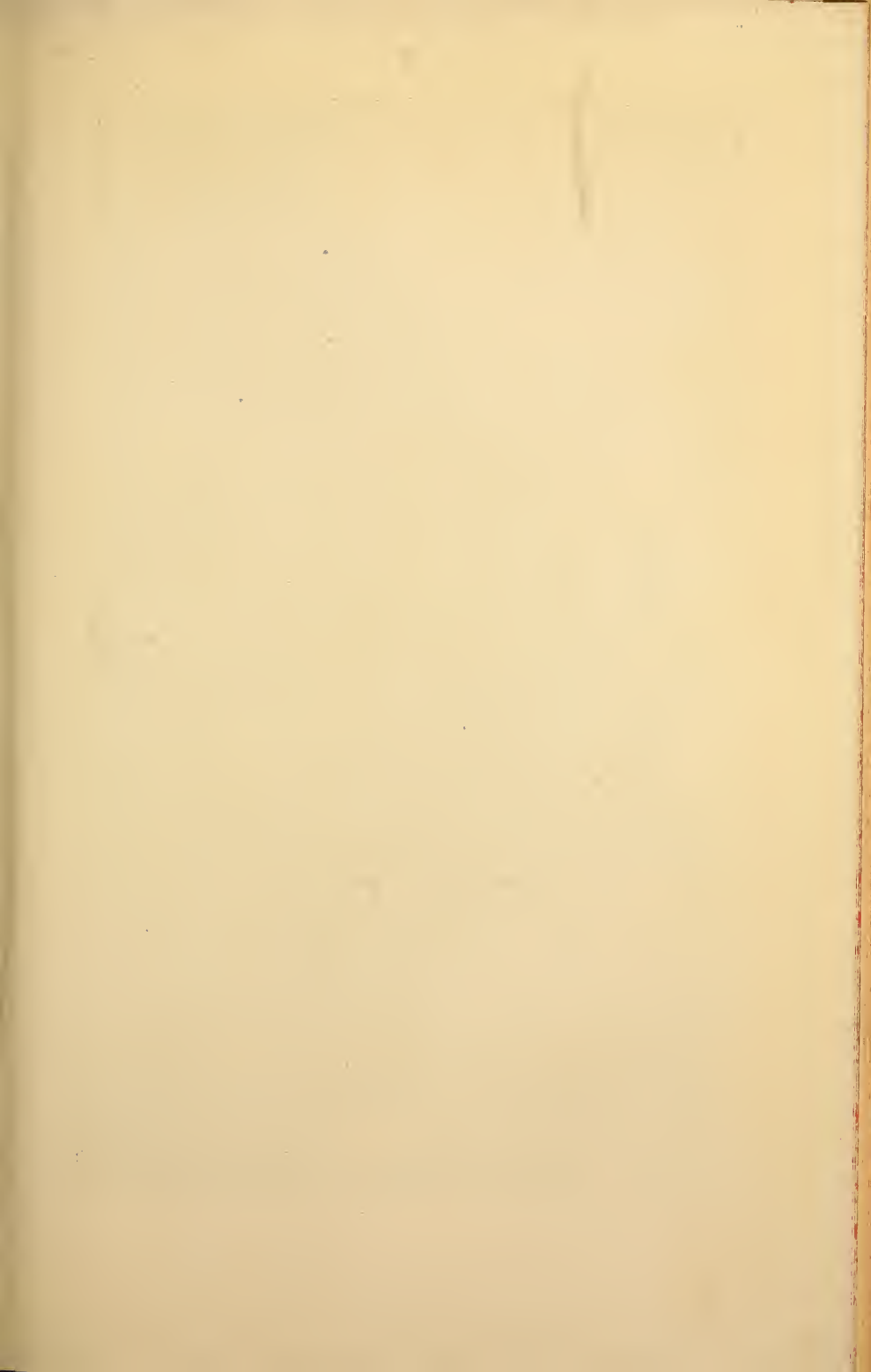
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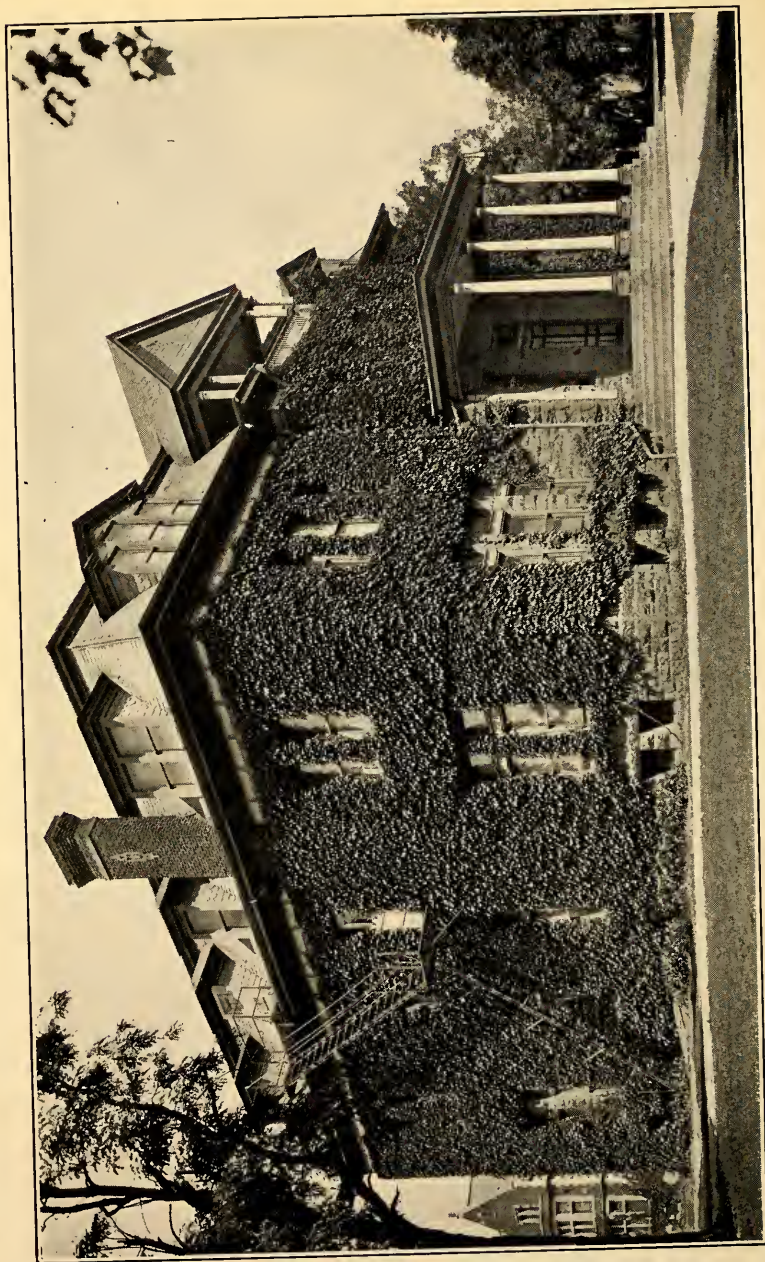
*Department of
Music*

1929 - 1930

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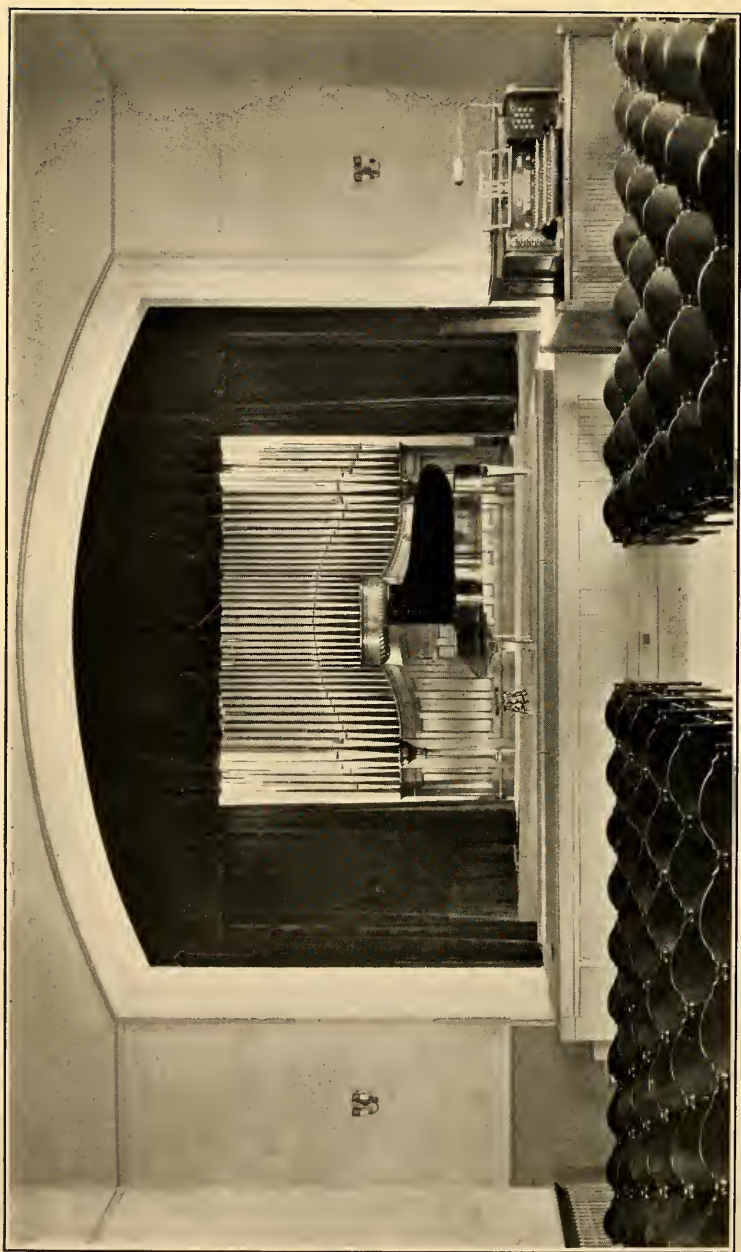
Engle Conservatory of Music

Lebanon Valley
College

Department of Music



1928-1929



Chapel and Recital Hall

FACULTY

GEORGE DANIEL GOSSARD, B.D., LL.D., President

RUTH ELIZABETH ENGLE, A.B., Director

Piano

RUTH ELIZABETH ENGLE, A.B.

R. PORTER CAMPBELL, Mus.B.

Voice

ALEXANDER CRAWFORD

EDITH FRANTZ MILLS

Organ

R. PORTER CAMPBELL, Mus.B.

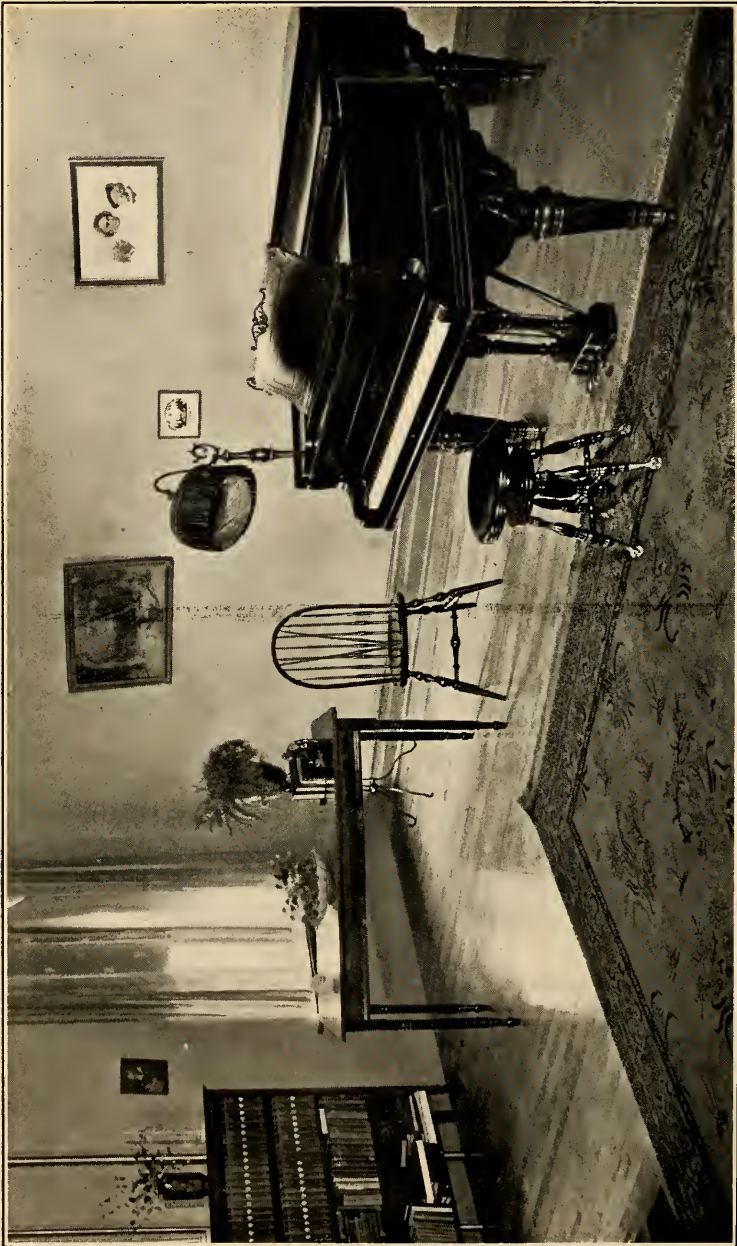
Violin

HAROLD MALSH

Harmony, Theory, Counterpoint, Composition
and History of Music

RUTH ELIZABETH ENGLE, A.B.

R. PORTER CAMPBELL, Mus.B.



Director's Studio

Ruth Elizabeth Engle, A.B.

MISS RUTH ENGLE returns to Lebanon Valley College as Director of the Conservatory after two years' study with prominent artists in New York. Her musical preparation has been thorough and extensive. Having completed her academic course at Lebanon Valley College in 1915, she resumed the study of music in a more specialized manner. At the end of a year's study of piano and harmony at Oberlin Conservatory, she entered the New England Conservatory in Boston, Massachusetts, where for two years, she was a pupil of Lee Pattison.



She graduated from New England Conservatory and then accepted the position as teacher of piano and theory at Lebanon Valley Conservatory. She spent two successive summers at Chautauqua in the study of piano with Ernest Hutcheson, the eminent artist and teacher. While in Chautauqua, she did ensemble work with members of the New York Symphony Orchestra.

The desire for more advanced work led Miss Engle to continue her study in New York City with celebrated artists, such as Ernest Hutcheson, Francis Moore, and Frank LaForge. Graduate courses at Columbia University, Composition, Improvisation, and Musical Pedagogy under Frederick Schlieder, amply equip her for her position as Director of the Conservatory.

Miss Engle has had many engagements throughout the East, appearing in Scranton, Pen Argyl, Greenwich, Conn., and at the American Institute of Applied Music, New York City.

R. Porter Campbell, Mus.B.

MR. CAMPBELL began his musical career at Lebanon Valley College Conservatory. After obtaining his diploma in Piano-forte in 1915, the diploma in Organ and the Bachelor of Music degrees in 1916, he was retained on the Faculty for two years as



teacher of piano and theory. At this point the World War intervened but in 1920 he resumed his teaching at Lebanon Valley College Conservatory. During the summer of 1921 he studied piano in New York City with Aloys Kramer and Arthur Friedheim. In the summer of 1923 he began his study of organ with Pietro Yon, the renowned Italian organist. He continued his organ study throughout the year and in the summer of 1924 accompanied Mr. Yon on his annual visit abroad, where he lived and studied at the Villa Yon in Italy for four months. For three years

he was organist and choirmaster of the Seventh St. Lutheran Church, Lebanon, Pa., but in January, 1924, accepted the position as organist of St. Luke's Episcopal Church, Lebanon.

While on European tour, Mr. Campbell won favorable comment from the most distinguished music critics and music authorities of Italy; he played at St. Peter's in the Vatican, the Pontifical School of Sacred Music, and the Academy of St. Cecilia in Rome and appeared in public recital at Milan and Settimo Vittone. Since his return he has appeared with great success in recitals in Lebanon and the Eastern part of the State.

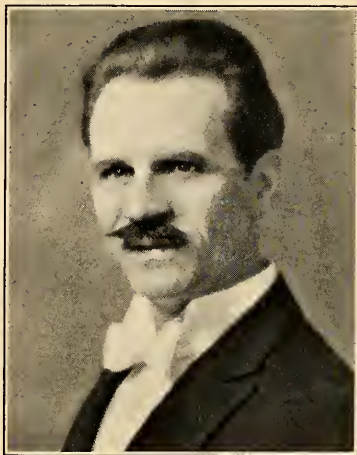
Alexander Crawford

ALEXANDER CRAWFORD is a native of Glasgow, Scotland. Born in a musical family, he began singing at the age of fifteen years. His first instruction was given by the elder Crawford who, in his day, was a singer of prominence in the Old Country.

The family migrated to America and settled in the west where Mr. Crawford received his initial training. He made his first professional appearance at the age of nineteen. The following year he returned to London, England to continue his studies with Wm. Shakespeare; it was there, also, that he began teaching. After two years abroad Mr. Crawford returned to America and appeared in concert and oratorio throughout the country. Following a per-

formance of the Messiah in Denver, Colorado in 1915, he was requested to open a studio there, which he did and remained there until 1923. In that year he was urged by Percy Rector Stephens, eminent vocal teacher, to return to New York.

Mr. Crawford has been a successful vocal teacher for thirteen years. His pupils are engaged as singers and teachers throughout the country, and his work is recognized by such men as Percy Rector Stephens, Vocal Teacher, Fulgenzio Guerrieri, conductor of the Philadelphia Opera Company, Max Schmit, formerly with the Boston National Opera Company, and New York Stadium Concerts.



Edith Frantz Mills



THE ability of Mrs. Mills, as an artist, is well known and far reaching. Having graduated in voice from Lebanon Valley College Conservatory in 1908, she spent two years in New York City and four summers at Lake George studying with A. Y. Cornell. Later she was a pupil of Madam Omstrom-Renard. In 1912 she accepted the position as vocal teacher at Lebanon Valley College Conservatory. For several seasons, including the past year, she studied with Mme. Cahier, the world's greatest contralto.

Having appeared with Anna Case and other celebrated artists, Mrs. Mills has won much success

by her colorful voice, charming personality and dramatic interpretation. In 1923 she resumed her teaching at Lebanon Valley College and has been enthusiastically welcomed as a member of the staff of vocal teachers for the ensuing year.

Harold Malsh



MR. HAROLD MALSH, a graduate of the Institute of Musical Art, New York City, of which Dr. Frank Damrosch is director, has been engaged as teacher in the Violin Department since 1924. Besides his studies in New York City, Mr. Malsh taught at the Music and Art Institute, Mount Vernon, N. Y., for two years, and also gave private instruction in the metropolis. He is well known in Harrisburg musical circles, having appeared to advantage on many concert programs. His playing is marked for its beauty of tone, fine musical perception

and superb technic. (Besides his regular teaching at the Studios, Mr. Malsh will also be in charge of the violin ensemble class which will be open to all violin students.)



Professor Campbell's Studio

THE aim of Lebanon Valley College Conservatory is to teach music historically and aesthetically as an element of liberal culture; to offer courses that will give a thorough and practical understanding of theory and composition; and to train artists and teachers.

The conservatory offers complete courses of instruction in Piano, Voice, Violin, Organ, and theoretical subjects.

Certificates, Diplomas and Degrees are granted by the Trustees of Lebanon Valley College to students who have satisfactorily completed their course of study.

GENERAL REQUIREMENTS

The requirements for admission to the courses in the Conservatory of Music leading to a diploma are practically equivalent to those of the College. An applicant for admission must (1) be a graduate of a four year High School, and (2) possess a reasonable amount of musical intelligence.

MUSIC SUPERVISORS' COURSE

(B. S. in Music)

Entrance Requirements

The possession of an acceptable singing voice and of a fairly quick sense of tone and rhythm.

Ability to sing at sight hymn and folk tunes with a fair degree of accuracy and facility.

Ability to play the piano or some orchestral instrument representing two years study.

A general academic education, representing a four-year high school course or its equivalent.

The outline of the curriculum follows:

First Semester

Elementary Theory	3	3
Sight Reading (1).....	5	2½
Dictation (1) (Ear Training).....	5	2½
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments—Arrange work for greatest benefit of students.....	4	2
Educational Biology	3	3
English (1)	3	3
Physical Education (1)	3	1
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	26	17

Second Semester

Harmony and Melody (1)	3	3
Sight Reading (2)	3	1½
Dictation (2) (Ear Training).....	3	1½
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments—Arrange work for greatest benefit of students.....	4	2
Introduction to Teaching	3	3
English (2)	3	3
Physical Education (2).....	3	1
Oral Expression	2	2
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	24	17

Third Semester

Harmony and Melody (3).....	3	3
Sight Reading (3).....	3	1½
Dictation (3)	3	1½
Violin Class (1)	2	2
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments—Arrange work for greatest benefit of students.....	4	2
Psychology and Child Study.....	3	3
Elective	3	3
Physical Education (3)	3	1
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	24	17

Fourth Semester

Harmony and Melody (3).....	3	3
Sight Reading (4).....	3	1½
Dictation (3) (Harmonic)	3	1½
Violin Class (2)	2	2
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments—Arrange work for greatest benefit of students.....	4	2
Educational Psychology	3	3
Elective	3	3
Physical Education (4)	3	1
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	24	17

Fifth Semester

History of Music and Appreciation (1).....	3	3
Child Voice and Rote Songs with materials and methods for grades 1, 2, 3	3	3
Harmony (4) (Keyboard)	3	3
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments—Arrange work for greatest benefit of students.....	4	2
History of Education	3	3
Elective	3	3
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	19	17



Men's Glee Club

Sixth Semester

History of Music and Appreciation (2).....	3	3
Materials and Methods, Grades 4, 5, 6.....	3	3
Harmony (5) (Musical Form and Analysis).....	3	3
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments—Arrange work for greatest benefit of students.....	4	2
Educational Sociology	3	3
Elective	3	3
	19	17

Seventh Semester

Harmony (6) (Composition).....	3	3
Games, Pageantry and Folk Dancing.....	3	3
Orchestral and Choral Conducting.....	3	3
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments—Arrange work for greatest benefit of students.....	4	2
Principles of Education.....	3	3
Elective	3	3
	19	17

Eighth Semester

Materials and Methods, Junior and Senior High School	3	3
Community Music	1	1
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments—Arrange work for greatest benefit of students	2	1
Student Teaching	13	10
Technique of Teaching	2	2
	21	17

N. B.—The fifteen hours of elective work must be chosen from one field.

The Rates for the Public School Music Supervisors' Course will be \$220 per year. This will include all theoretical classes, two private lessons weekly, and two hours daily practice.

OUTLINE OF COURSE LEADING TO A DIPLOMA

First Year

Piano, Organ, Voice or Violin.....	2
Sight Singing and Melodic Dictation.....	5
Sight Playing	1
Elementary Harmony and Composition.....	2
Appreciation of Music	2
English 16	3
Four hours daily practice.....	10

Second Year

Piano, Organ, Voice or Violin.....	2
Sight Singing and Interval Dictation.....	3
Sight Playing	1
Harmony, Composition and Counterpoint.....	2
History of Music	2
English 26	3
Four hours daily practice	10

Third Year

Piano, Organ, Voice or Violin.....	2
Sight Singing and Chord Dictation.....	2
Harmony, Composition and Counterpoint.....	2
Psychology of Music	1
Musical Form	2
French or German	3
Four hours daily practice	10
Choral Works	1

Fourth Year

Piano, Organ, Voice or Violin.....	2
Harmony, Composition and Counterpoint.....	2
Harmonic Analysis	2
Science and Theory of Music.....	2
Ensemble Playing	1
Four hours daily practice	10
Choral Works	1

DESCRIPTION OF COURSES

Elementary Harmony. Three hours throughout the year.

Prerequisite: a study of the rudiments of Music including notation, formation of scales, major and minor. Study of intervals, triads, inversions, and chords of the seventh. Harmonization of simple melodies and basses. Original work, hymn tunes and keyboard harmony.

Advanced Harmony. Three hours throughout the year.

Secondary Seventh chords, dominant ninths, modulation, suspensions and ornamented tones.

Sight Singing and Ear Training. Four hours throughout the year.

Rhythmic notation, singing and dictation of intervals, chords and melodies. Melody writing. Transposition.

Advanced Sight Singing and Ear Training. Three hours throughout the year.

Dictation of Seventh Chords in Four part Harmony. Modulation and Melody Writing.



Eurydice Club

Counterpoint. Two hours throughout the year.

Elementary work in strict Counterpoint (five species in Two Part Counterpoint).

Form and Composition. Two hours throughout the year.

The construction of simple binary, and ternary forms, and the analysis of musical works of different periods. Free Composition: improvisation of simple ternary and contrapuntal forms, such as "The Pin Head Fugue."

History of Music. Three hours throughout the year.

Development of Music in its various forms from the beginning of the Christian Era to the present, with an introduction on ancient and primitive music. Text, lectures, and collateral reading. Lectures are illustrated by examples of the particular art forms or from the works of the particular composer under discussion.

MUSICAL PEDAGOGY

The value of music as an educational subject is clearly shown (1) by the increasing number of college students who elect music as their major subject, (2) by the growing tendency for high schools to grant credits for study to those who are pursuing music either in special music schools, or with private teachers. Because of this granting of credits, a higher degree of preparation, skill, and efficiency is demanded of the private teacher.

The aim of this course is to give Juniors and Seniors practical teaching experience under the instruction and supervision of members of the Faculty. After a course of lectures and demonstrations by the Supervisor, the student gains actual experience in teaching pupils both in class and private lessons.

Lectures will be given on all phases of piano playing. The instruction will be based on the most modern pedagogical and psychological principles. All presentation of material will be first made through the ear, the most spiritual sense, then the eye and touch.

The chief duty of the teacher is to develop within the child a consciousness of music as the universal language and to lead him to a proper unfoldment of the impulse for self-expression.

NORMAL CLASSES

These classes are formed of children who possess musical ability. A large number of young people thus acquire, at a nominal expense,

the rudiments of a musical education, sufficient to fit them later to enter the regular courses of the Conservatory.

TUITION

Tuition fees are payable in advance unless otherwise provided. Rates for private lessons are determined by the classification of the pupil and the rates charged by the different professors.

The rates per semester, two lessons per week, range from \$34.00 to \$50.00, and one lesson per week, from \$17.00 to \$25.00.

The rate for all theoretical courses given as class work is \$18.00 per semester per course.

RULES AND REGULATIONS

A student is not permitted to enroll for a shorter period than one full semester, or the unexpired portion thereof, thus the instructor's time is engaged by each student for that period.

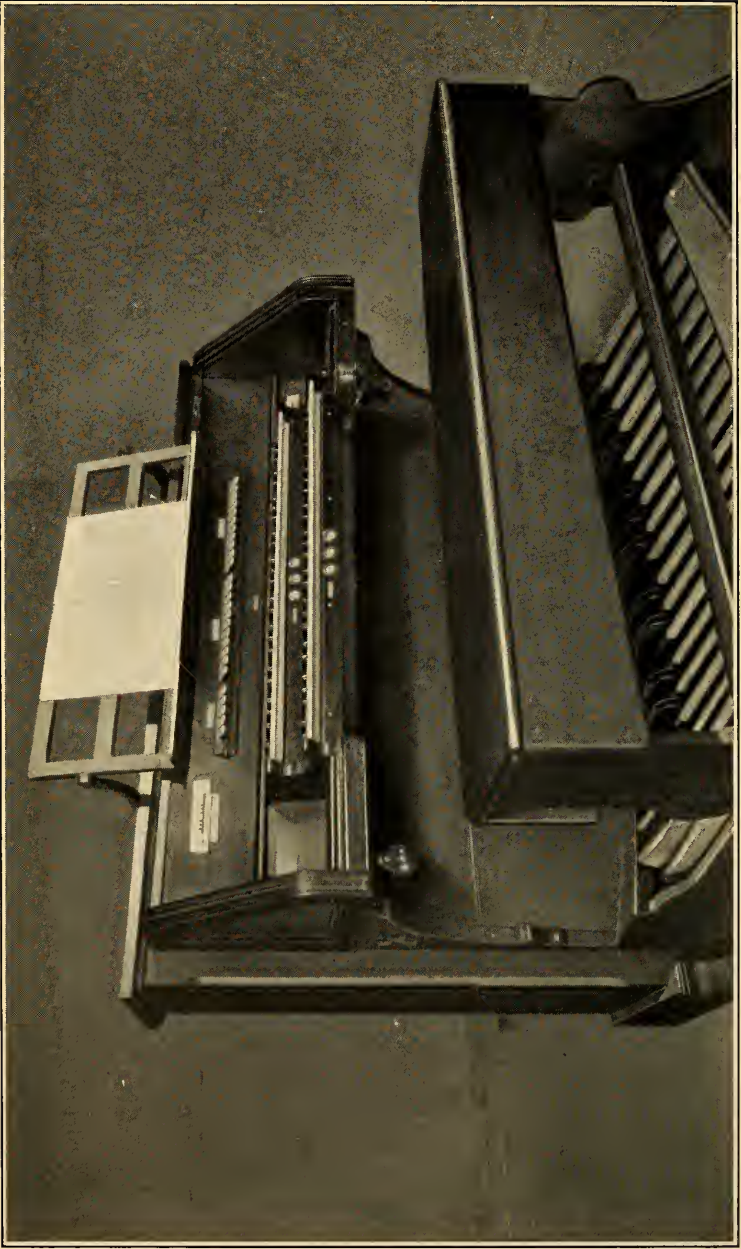
No reduction is made for absence from recitations except in case of illness extending beyond a period of two weeks, in which case the loss is shared equally by the College and student. No reduction is made for late registration unless at least one-fourth of the semester has elapsed.

RECITALS

Faculty and Student Recitals will be given at stated times throughout the year. The recitals are of great value to the student in acquainting him with repertoire, in developing musical taste, and in giving young musicians poise and experience in appearing before an audience. Music students are required to attend these recitals.

Conservatory students are under the regular college discipline.

The Men's Glee Club and Eurydice Choral Club are organized under the direction of the Department of Music.



Practice Organ

