

Lebanon Valley College
BULLETIN

VOL. 14 (NEW SERIES) DECEMBER, 1925

No. 9

Department
of
Music
1925 - 1926

PUBLISHED BY
LEBANON VALLEY COLLEGE
ANNVILLE, PA.



MISS RUTH ELIZABETH ENGLE, A.B.
Director of the Conservatory of Music

FACULTY

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

RUTH ELIZABETH ENGLE, A.B., Director

Piano

RUTH ELIZABETH ENGLE, A.B.

R. PORTER CAMPBELL, Mus.B.

Voice

GEORGE ROGERS

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.

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 in New York City. She recently gave a recital at the American Institute of Applied Music in New York City.

The Musical Advance, in speaking of Miss Engle, says, "Besides a facile technic, she has artistic sensitiveness, good tone, breadth, and understanding."

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.

George Rogers

LEBANON VALLEY COLLEGE has been very fortunate in securing George Rogers as the Head of the Voice Department. For a period of eight years Mr. Rogers was a student of the best masters of singing in Europe, including Lamperti of Berlin; Jacque Isnardon of the National Conservatory of France in Paris; Raymond Von Zur Meuhlen of London—an authority on the interpretation of German Lieder—and of Madam Marcella Sembrich of Nice, France, who coached and prepared him for the concert and operatic stage. Mr. Rogers has been engaged for numerous concerts and recitals all over the United States. Possessing every requisite which goes to make up a satisfactory concert artist, he has proved an enthusiastic success everywhere he has been heard.

Mr. Rogers possesses a beautiful tenor voice of wide range and power. He is not only a singer of great artistic merit but also a teacher who is capable of demonstrating what he teaches. As a teacher and coach, Mr. Rogers has been so successful that he is assisting Madam Sembrich in her diction classes in New York City.

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. 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 during the past year. 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.)

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.

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

OUTLINE OF COURSE LEADING TO A DIPLOMA

First Year

Piano, Organ, Singing or Violin.....	2
Sight Singing and Melodic Dictation.....	5
Sight Playing	1
Elementary Harmony and Composition.....	2
Appreciation of Music	2
English 12 and 14	3
Four hours daily practice.....	10

Second Year

Piano, Organ, Singing 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, Singing 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, Singing 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

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.

CLASS LESSONS

Harmony, Counterpoint and Composition.....	\$18.00
Harmonic Analysis	18.00
Musical Form	18.00
Sight Singing	18.00
History of Music	18.00
Sight Playing	18.00
Normal Methods	18.00
Psychology of Music	18.00

ENROLLMENT

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.

PUBLIC SCHOOL MUSIC

The course for Supervisors of Public School Music offered at Lebanon Valley Conservatory will be the same course as outlined by the State Education Department at Harrisburg.

The tuition for the Supervisor's Course will be \$225 per year, and will include all Theoretical work, one Piano and one Voice lesson per week and two hours practice daily.

STANDARD COURSE FOR SUPERVISORS OF MUSIC

Entrance Requirements

Requirements for admission to the supervisor's course include the following:

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.

A general academic education, representing a four-year high school course or its equivalent, including the ability to speak, write and spell the English language acceptably.

Advanced credit granted at entrance is based upon attainment and is determined by the results of the classification tests given at entrance.

First Year

First Semester

Elementary Theory	3	periods	3	hours credit
Sight Reading	5	"	5	" "
English	5	"	5	" "
Dictation	5	"	5	" "
Chorus	2	"	1	" "
Voice	1	"	1	" "
Piano	1	"	1	" "

Second Semester

Elementary Harmony	3	periods	3	hours credit
Dictation	3	"	3	" "
Sight Reading	3	"	3	" "
English	3	"	3	" "
Oral Expression	2	"	2	" "
Chorus	2	"	1	" "
Voice	1	"	1	" "
Piano	1	"	1	" "

Second Year

First Semester

Harmony and Melody	3	periods	3	hours credit
Melodic Dictation	3	"	3	" "
Sight Reading	3	"	3	" "
Material and Methods (Grades 1-6)..	3	"	3	" "
Violin Class	3	"	3	" "
General Methods and Sch. Management	3	"	3	" "
Chorus	2	"	1	" "
Voice	1	"	1	" "
Piano	1	"	1	" "

Second Semester

Harmony and Melody	3	periods	3	hours	credit
Keyboard Harmony	3	"	3	"	"
Sight Reading	3	"	3	"	"
Material and Methods (Jr. High Sch.)	3	"	3	"	"
Violin Class	3	"	3	"	"
Psychology and Child Study.....	3	"	3	"	"
Chorus	2	"	1	"	"
Voice	1	"	1	"	"
Piano	1	"	1	"	"

Third Year

First Semester

Advanced Harmony and Melody.....	3	periods	3	hours	credit
History of Music and Appreciation....	2	"	2	"	"
Practice Teaching	5	"	5	"	"
Music Appreciation in Grades.....	1	"	1	"	"
High School Material and Methods....	3	"	3	"	"
Orchestra & Band Materials & Methods	4	"	4	"	"
Community Music	1	"	1	"	"
Chorus	2	"	1	"	"
Voice	1	"	1	"	"
Piano	1	"	1	"	"
Orchestra	3	"	1½	"	"

Second Semester

History of Music and Appreciation....	2	periods	2	hours	credit
Orchestral and Choral Conducting....	3	"	3	"	"
Care and Classification of Voices H. S.	2	"	2	"	"
Practice Teaching	5	"	5	"	"
Games, Pageantry and Folk Dancing..	3	"	3	"	"
Chorus	2	"	1	"	"
Voice	1	"	1	"	"
Piano	1	"	1	"	"
Orchestra	3	"	1½	"	"
Organization and Administration.....	1	"	1	"	"
History and Principles of Education..	3	"	3	"	"

FINAL REQUIREMENTS

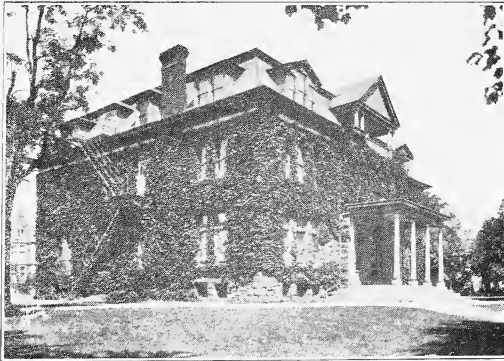
Completion of the Course includes:

The ability to play acceptably at sight, piano accompaniments of song material found in standard school texts. This represents not less than three years' serious study of the piano.

A sufficient knowledge of the child voice, adolescent voice and adult voice to deal intelligently with the vocal problems found in the grades and in the high school.

The ability to sing with acceptable tone, quality and interpretation.

The ability to play an orchestral instrument sufficiently well to meet the requirement to play in the orchestra one year.



THE ENGLE CONSERVATORY

