



1941

## Opus (1941)

Arthur Jordan Conservatory of Music

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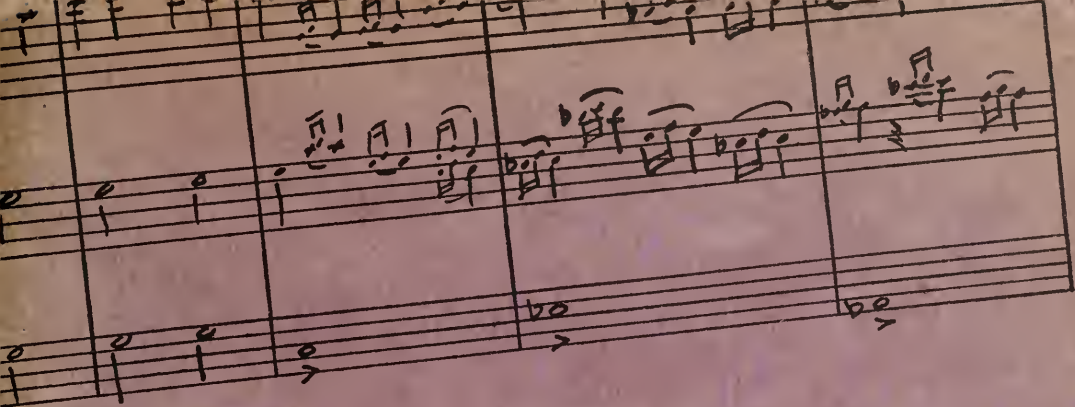
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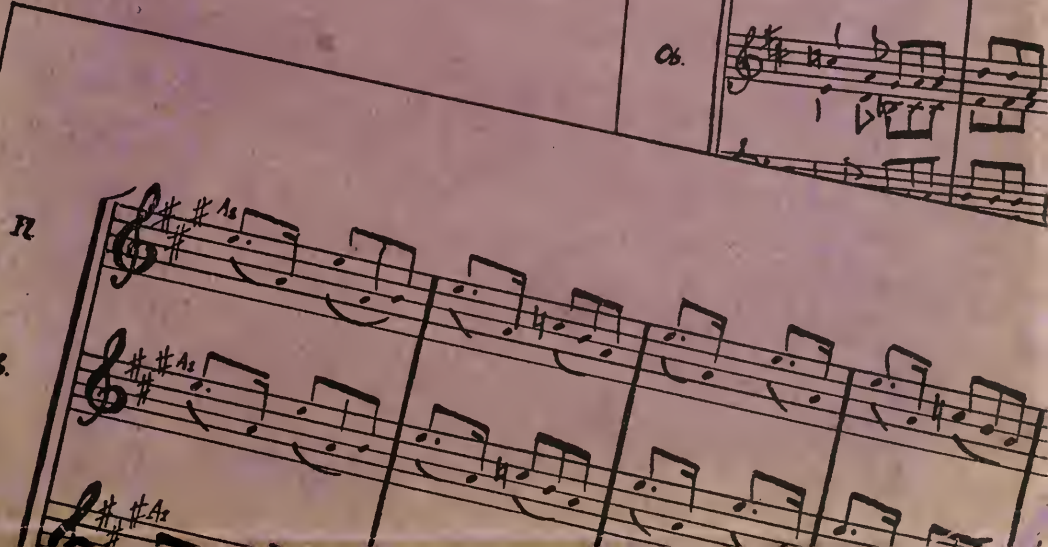
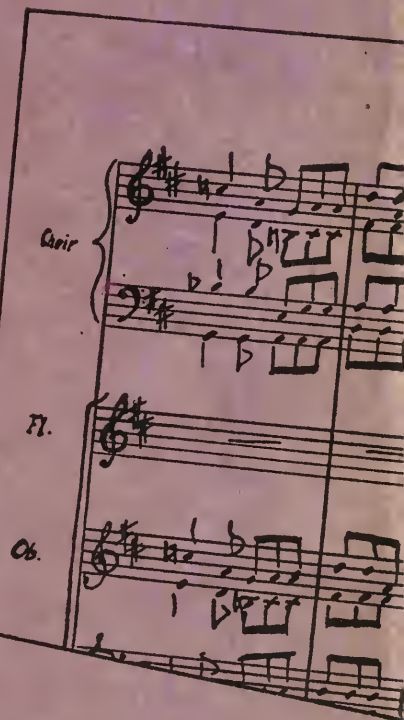
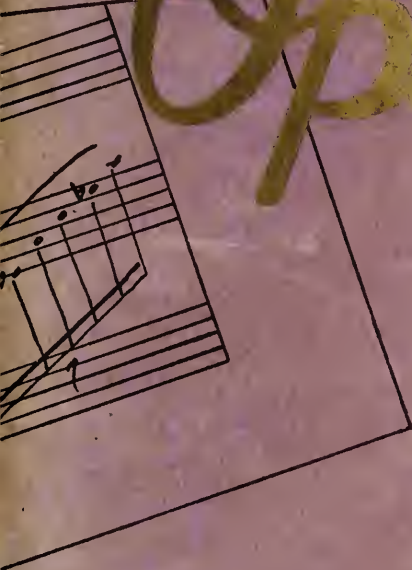
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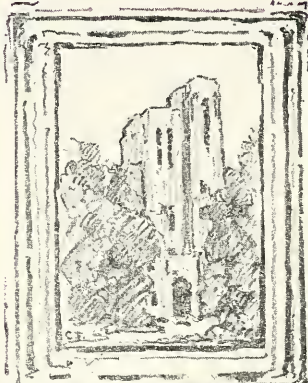


# Opus 1

June

1941





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# Opus 1

June

1941

The Staff takes this opportunity to express its gratitude to those who contributed unselfishly of their time and effort to the making of this, OPUS I, a success. Special thanks are due Mrs. Lois Lautner for her duties as official chairman of headaches; Miss Wilma Thompson, without whose help much of our material would have been unavailable, and to Miss Ada Bicking, who gave us the unfailing cooperation of the Conservatory Administration.

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The Baldwin organization wishes to congratulate The Arthur Jordan Conservatory on this, your first Year Book. We wish you as a group and individually the success you so richly deserve.                      BALDWIN PIANO SALESMEN.

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## DEDICATION

*Europe, for centuries the world center of culture and art, is dying. To us she has thrown the torch that she has kept burning with such love and care. To the future of Art in America, to the free Art practiced by a free People, we dedicate OPUS I.*



*Standing: Vickery, Shambaugh, Zinkan, and Jacobs.  
Seated: Holzhausen, Scott, Rutan, and Osler.*

#### THE STAFF

Sam Scott, Editor in Chief  
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## PROGRAM NOTES

This composition is written in four movements. The first movement, marked *Allegro Moderato*, follows a short Introduction outlining the organization of the whole. The first movement, rather formal in style, begins with a vocal theme. The formality of this theme is relieved, after its statement, by an amusing variation of the same subject. This is followed, after a transition passage taken by the small instrumental ensemble, by an instrumental theme. This portion is also followed by a variation in the same style.

The second movement, marked *Andante Cantabile*, is lyric and expressive in character. It is simple in construction and easy to understand.

The third movement, *Scherzo*, is a gay, fast-moving dance-type composition. It presents a variety of developments of the same theme, namely, *The Spice-of-Life at Jordan*. We warn you, however, that the impressions lent by this movement are for amusement purposes, and are not to be construed as authentic.

The fourth movement, devoted to the academic phase of *Jordan*, is marked *Maestoso*. In it we find the honorary societies, and the Junior and Senior Class pictures.

May we hope that you will enjoy our first venture into the field of composition, and that you will be on hand to get your copy of *OPUS II* next year. And now into the Introduction . . .





*View of the Delaware Street Campus.*



*The Odeon.*



The broad and ever-expanding program of Jordan Conservatory was builded upon a philosophy of Music as an exalting influence in the individual and group life. The amalgamation of the Metropolitan School of Music and the Indiana College of Music and Fine Arts by Mr. Arthur Jordan in 1928 was dedicated to that concept. In accordance with the plan to develop the most outstanding conservatory of music and allied arts in the middle west, the Arthur Jordan Conservatory of Music was organized and incorporated not for profit. The enviable traditions of the parent institutions have therefore not only been maintained but greatly extended.

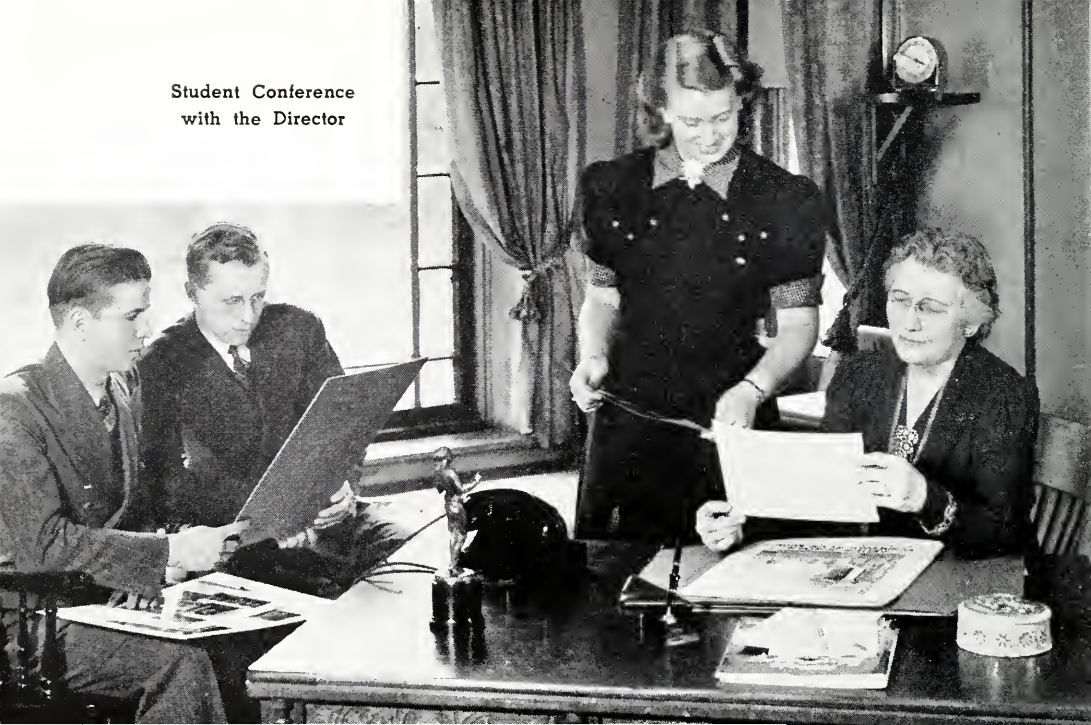
The Conservatory is affiliated with Butler University, a member of the North Central Association of Secondary Schools and Colleges, is an institutional member of the National Association of Schools of Music and holds standard accreditation from the Indiana State Department of Public Instruction.

The physical facilities have been augmented. The Administration and Delaware campus buildings, the Student Hall, the Library, the Benjamin Harrison Memorial which is the dormitory for women students, the North and Irvington Units are visible evidences of the growth and stability of the institution. The faculty numbers eighty-five artists of national and international reputation. The courses of study have been enriched. The Conservatory grants baccalaureate and masters degrees and the Conservatory and University confer joint degrees.

To many more achievements—the Philharmonic Choir, the Conservatory Orchestra, the vocal and instrumental ensembles, the Departments of Applied Music, Theory, Music Education, Dramatics, Speech, Radio, Language, and Dance—your Alma Mater points with justifiable pride.

*Ada Becking*  
Conservatory Director

Student Conference  
with the Director



Business Administration

Registration



THE  
FACULTY



*String Department.*  
*Schellschmidt, Pacini, Zawisza, McGibeny.*  
*Not present: H. Payne, Leonard, Schettler, Friedlander, Wainwright.*

*Piano Department.*

*Standing: Lewis, Neissink, Wisbard, Zorn, Pierson, Lindstaedt, Quig, Pruitt, Jones.*

*Seated: Mirovitch.*

*Not present: B. Brown, V. Jefry, Kolmer, Wagner.*





*Woodwind Department.*  
*McGuire, Hosmer, Michelis, Fitzgerald, Beilfuss.*  
*Not present: Kellberg, Riley.*

*Brass-Perussion Department.*  
*Standing: Munger, Michels, Miller.*  
*Seated: Duff, Barr, Harper.*  
*Not present: Carroll, Oster, C. Payne.*





Speech, Radio, Drama, and Dancing.  
Standing: Winter, Martin, Hendricks.  
Seated: Poston, Martin, Marino.  
Not present: Overman, Schilling, Hickman.

*Education Department.*

Standing: Wright, Norris.  
Seated: Mossman, B. Brown, Wagner, Coffin.





*Theory Department.*  
*Standing: Walker, Phelps.*  
*Seated: J. Lautner, L. Lautner, Woods.*



*Voice Department.*  
*Jefry, Plemister, Hedley, J. Lautner, Taylor*



## *First Movement: Allegro Moderato*

### THE YEAR IN REVIEW

#### SEPTEMBER:

Students return on the third. Instruction begins ten days later. Student Council election on the twentieth. New officers: President, Joe Zinkan; Vice-President, James Bowers; Secretary, Mary Spalding; Senior Councilman, Mary Louise Houk; Junior Councilman, Dick Foster; Sophomore Councilman, Kenneth Hughes, and Freshman Councilman, Joe Lewis. Receptions were held for the new students by the campus organizations. Alfred Mirovitch began his Lecture-Recital Series, and the Conservatory Symphony held auditions.

#### OCTOBER:

Freshmen were initiated and feted at a dance at the Odeon. Reception of women students at Dormitory. The Alumni dinner was held on the twenty-fourth at the Athenaeum. Placement exams. Six week's exams. Hallowe'en celebrated with a party at the Dormitory, a dance at the Odeon, and a weiner roast and scavenger hunt.

#### NOVEMBER:

Drama Department began their 1940-41 series of productions. Philharmonic Choir sang in Evansville and Petersburg. Symphony and Martens seasons got under way. SAI, Mu Phi, and Sinfonia joined in holding a Noel Feste. Thanksgiving vacation began on the twentieth. Second six weeks' exams, followed by a dance on the twenty-ninth at the Odeon.

#### DECEMBER:

The annual Conservatory reception at the Harrison Home. Richard Niessink's and Leon Zawisza's recitals at the World War Memorial. The Christmas Concert at the Murat on the seventeenth. This was followed by a half-hour broadcast. The Matinee Musicale-Männerchor presentation of the Messiah on the twentieth. The Jordan Opera Orchestra provided accompaniment. Christmas vacation. Sinfonia and Student Christmas formals.

#### JANUARY:

The Philharmonic Choir sang in Anderson, Indiana, broadcast *The Fall of the House of Usher*, by Clarence Loomis, and presented the same work before the American Opera Club in Chicago. Ernest Friedlander presented his recital at the World War Memorial. First semester ended January twentieth, and the second semester began on the twenty-ninth. Lynne Wainwright gave her recital at the World War Memorial.

#### FEBRUARY:

Recital by members of the woodwind faculty was given at the World War Memorial. Soloists were Herman Beilfuss, James Hosmer, and Clyde Miller.



*Student Council*

*Standing: Lewis, Hughes.*

*Seated: Houk, Bowers, Spalding, Zinkan, Foster.*

They were assisted by Lynne Wainwright, Harvey McGuire, and Sam Scott. A Paderewski Memorial recital, under Joseph Lautner's direction, was given on the twenty-second. Virginia Leyenberger appeared in recital at the War Memorial.

**MARCH:**

Richard Niessink presented a Lecture-Recital at the Odeon. His lecture subject was, "The Diabelli Variations by Beethoven."

**APRIL:**

Carl Dawson gave his graduation composition recital, which included his operetta, "Cinderella." The Harp Ensemble appeared at War Memorial. Other recitals were presented by Mary Louise Houk, harpist, and Dick Foster, oboe, the Student String Quartet assisting him.

**MAY:**

The Second All-American Music Festival was held May 5-8. Three concerts were given at the Odeon, and an orchestral-choral concert was presented at the Murat Theater. The Philharmonic Choir left on their tour of eastern states. Final examinations began. Joe Lewis, John Detroy and Kathryn McCain presented recitals.

**JUNE:**

Mary Reynolds presented her Junior recital. The Spring Formal Dance was held on the third. Commencement on the sixth. The Band Clinic from the ninth to the fifteenth. Summer Classes began on the ninth.

In addition to these activities, the Radio Department presented the Jordan Workshop over Radio Station WFBM weekly. The Drama Department presented numerous programs, as did the various ensembles. Dances and parties were held with unflinching regularity. Only our limited space prevents our mentioning each individually.



## THE FRESHMAN CLASS

*First row: Ludwig, Greene, Locrtz, Spencer, Mobler, Schaefer, Dilling,  
Rheinhardt, Seitz, Henderson, Honk.*

*Second row: Herzig, Bos, Baker, Jones, Miller, Brown, Myers, Tyner,  
Muegge, Snell, Magee, Harris.*

*Third row: Barton, Edington, Harder, Lewis, Arnold, McDowell, Herr,  
Canine, Grandy.*

*Fourth row: Watkins, Noble, Daniels, Detroy, Patterson, Seibert, Weimer.*

## THE SOPHOMORE CLASS

*First row: Boyle, Tice, Lund, Spencer, Hegg, Wagner, Spalding, Redinger,  
Markle, Grabam, Wilson, Pearson.*

*Second row: Albertson, Blackburn, Evans, Stevens, Hughes, Caplinger,  
Harb, Suedegar, Vickery, Watkins, Miller, Roe.*

*Third row: Bowers, Lyons, Harrod, Stouder, Mueller, K. Brown, Wetzel,  
Paul, P. Brown, Hicks.*





PROFESSOR JOSEPH LAUTNER  
*Director*



*The Jordan-Butler Philharmonic Choir.*



# THE VOICE DEPARTMENT

(As the outsider knows it)

We are sure that all of you, at one time or the other, have heard of an organization like the Philharmonic Choir. You have heard that choirs do get up at five o'clock in the morning to go on concert trips. You have also heard of choirs that give on the average of four concerts a week during the school year and still kept up with their studies. But did you ever really see or hear one? That is the kind of group we have and a prouder group you will probably never see. They are proud of their work, the institutions they represent, and last but not least, their director. He is a man for whom the forty-two members of the Philharmonic Choir would go to China if the demand arose. He is a man who seems to give them the inspiration to sing just by standing up and asking for it. Of course we mean Joseph Lautner.

The choir began this year with a great deal of new music to learn and many programs to give. As you probably know, all their programs are sung from memory, so preparing the first few programs was quite a task. After preparing a repertoire of sufficient size for immediate purposes, they began to build along the lines of variety and unusuality. Their average program consists of a group of religious music, usually including music of the old Russian school, eight part motets, and four part choral anthems. From there they progress through old English compositions, and perhaps some Negro spirituals. Their favorites in this class seem to be "Deep River," and "Ol' Arks A'moverin'." The final section of the program will probably contain modern and contemporary music. Professor Lautner and the choir enjoy doing adaptations of songs of the Kentucky and Tennessee mountains, and songs by the contemporary Roy Harris. In addition to this material they have an extensive repertoire of music for seasonal and holiday occasions.

To the average person it would seem that this group would not need such an extensive repertoire, but you will find that they frequently give two, three, or more concerts before the same audience during the course of a school year. Naturally they must be prepared to give them a different program each time. They are prepared to sing for different types of audiences, too. They sing for high school and grade school auditorium programs, women's clubs, banquets, sorority mother's clubs, and formal concerts. In fact, if you will name the occasion, they will furnish music for it. In addition to concertizing, they recorded for the Butler University program which was broadcast over Radio Station WIRE every Monday evening during the fall semester. They sang on the Butler University broadcasts over Station WFBM once each month on Friday afternoon, and they gave the world premiere of Clarence Loomis' opera, "The Fall of the House of Usher," before the American Opera Society in Chicago.

The second semester activities of the choir began with several concerts in nearby cities, including Mooresville, Greenwood, and Lawrence. They were com-

bined, in April, with the Crawfordsville Symphony for a concert, and they aided in the presentation of Carl Dawson's operetta, "Cinderella," both in recital and in broadcast. On Easter morning they added their voices to the many others for the Sunrise Service on the Circle.

The Philharmonic Choir played an important part in the Second Annual Festival of American Music. One evening was devoted entirely to American choral music, and was under the direction of Mr. Lautner. Then, on the last evening of the festival, the choir was combined with the Butler University Chorus and the Conservatory Orchestra under the direction of Fabien Sevitzyk in the presentation of Harl McDonald's Choral Symphony.

The biggest event of the choir's school year, however, is the trip each May to the choral festival at the Westminster Choir School in Princeton, New Jersey. This year, before arriving at the festival, the choir gave concerts in New York City and Philadelphia. From these concerts they proceeded to Princeton to take their part in a full schedule of lectures, clinics, and recitals.

During the month of March this year the members of the choir received an unexpected pleasure when, as guests of Mr. Lautner, they traveled to Indiana University. There they attended a lecture and received an interview with Dr. A. T. Davidson, Ph.D., Mus. Doc., Professor of Music at Harvard University.

If one were to judge the Voice Department of the Conservatory by the preceding portion of this article, he would undoubtedly conclude that the Philharmonic Choir is the only vocal activity present. However, we hasten to deny this. Suzon Osler, Ann Snedegar, Lloyd Patten, Marilyn Redinger, Rosalind Phillips, Thomas Norris, and Charmion Harp appeared in recital and demonstrated that all the talent at Jordan is not confined to group singing. Mr. Hedley's fine group presented selections from American opera on the third night of the American Festival. As a whole, our Voice Department is extremely active, and we are looking for great things to come from it in the future.

## THE VOICE DEPARTMENT

(As we know it)

*To those who might possibly scan the contents of the following treatise, we should like to state hereby and forthwith that this is definitely not a partial requirement toward a Masters, Doctors, Third, or any other degree whatsoever. Also, similarity to persons is definitely intended. We solemnly declare that any legal action is entirely appropriate, but useless.—The Editor.*

Our voice department is comprised of several types of students, namely: (1) those who intend to put Flagstad and Tibbett on the W. P. A., (2) those who



are learning to sing "Passing By" so that they can exalt the lives of our next generation (pour souls) by thrusting or, rather, teaching it to them, and (3) simply those who . . . the unmentionables.

No matter what your vernacular, after you have undergone a prescribed number of sessions with your alleged teacher, it is considered your privilege to perform before the examination "bored." Here you are greeted with open arms, occasionally eyes, and are bade to unleash the lark from your larynx and give vent (ilation) to your song. If it is "Caro Mio Ben," don't be surprised if your solo is embellished with a humming counter-melody; it has been rumored that the voice faculty has become so familiar with this tune that they, when in voice, can almost sing it themselves!

Of course these remarkable talents don't always function alone. Every Monday night, while the orchestra is blowing, beating, and bowing under the lashing baton of Fabien Sevitzky (fanfare, please!) there is a group of assorted singers which holds forth at 1116-45, and they are directed by a familiar throbbing, effervescent figure. It seems that he has a theory that the room humidity is much too low for proper singing, so he proceeds to furnish moisture in abundance. However strange this idea may sound, it seems to work; for when the perspiration begins to drip from his nose, chin, and ears, and wilt his collar, this passive group really does its best singing. Of the personnel much could be said, but we shall only comment that this group is the melting pot for every approach to the gentle art of singing that has ever been recognized or improvised. There are head tones, heel tones, monotones; chest voice, sotto voice, and scarcely voice; C lift, G lift, and no lift; termolo, very low, and never low; bass range, tenor range, alto range, soprano range, gas range, and lone range; tight throat, white throat, and might croak. We sincerely hope that you will join us in giving to the unsung valiants of the Monday night choir, 21 guns. A good use for them is obviously obvious.

After climbing the stairs of 1116 until you have long since wanted to give up and go back to that job in the grocery store, you might, conceivably, be promoted to membership in that vocal heaven, the Philharmonic Choir. Never before in the history of anything or any place has any group risen to such heights. Even the angels are having extra rehearsals in order to maintain their reputation of superiority. In the past two years this organization has developed so rapidly that it is no wonder it suffers an occasional growing pain or two. After increasing in activity for the whole school year, the Philharmonic Choir, as you have heard by now from all 40 members, took a trip to Princeton and New York City. Our unusual Mr. Hickman usually covers the usual side of the usual news, but we favor the little items that seem to haunt one's memory.

The morning of the great exodus had arrived. We are convinced that had Columbus had a sendoff such as our choir had that morning, he would have found India and saved America from civilization.

At first everyone was keyed up as if Princeton were just over the next hill. Dear reader . . . let me tell you . . . we crept up mountains and rolled down

mountains until our crew began to mumble that Princeton was only a fable or a fantasy, and we would awaken in the wee, small hours wailing "Hospodi Pomolui." It was hours later that we were pleasantly aroused from our slumbers by the dulcet tones of a certain southern accent gathering unto itself another group of ardent admirers from the welcoming committee which had congregated around the bus. We realized that this must be Princeton, for there seemed to be a sad lack of female admirers and an overabundance of stalwart males.

These are the memories we collected during our first pilgrimage to Princeton. If you don't mind, we'll have to organize this year's trip in our minds before we begin to reminisce. In the meantime we'll just say that we hope ours will someday be mentioned along with the Westminster Choir as one of the greatest choral organizations in America.

Now, dear reader, let's look in on a typical rehearsal of this choir: Call the roll, Shambaugh . . . Where's Terry? (telephoning, of course) . . . Get out your date books (for concerts) . . . Did everyone bring his music? . . . Take your seats, here comes Professor Lautner . . . Quiet, he's speaking . . . "Quiet, please! We have a lot of work to do today." (As though today were an exception.) "Choir, the concert went pretty well yesterday, but you tenors certainly went to pot on that last number. Sopranos, don't *ever* slide in this choir! Move with precision and don't let those tones wobble, please. Basses, please think your pitch before you sing. Altos, why didn't you get that entrance? Choir, why can't you look alive at concerts? You look like a bunch of dead fish! Now . . . outside of that, the concert was good, but remember, you are an intelligent group, so don't make me mention these things again. Now, get off the backs of your chairs and let's get to work. Rehearsal will be over at five o'clock; and if you aren't tired when we're finished, you haven't been singing."

For every type of concert audience, this marvelous choir has a corresponding facial expression. The following comprise the three most frequently used: (1) The "Grin and Bear It" or "Tea Time" expression. This is used when one is supposed to look like a cherub in a purple robe, and at the same time sing "Jeannie With the Light Brown Hair." (2) The "Sanctus" expression is most effective in the religious group. The object is to portray emotion with reservation. One must project an atmosphere of exaltation, humility, or reverence simply by using the eyes. These subtle changes of mood are difficult under even the best of conditions, and it doesn't help a bit when a blonde is seated in the third row! (3) The last expression is the "Groove" or "Even We Enjoy This One" expression. The mood of the whole group takes a definite change for the better and even the bass section begins to show signs of life. It's reserved for numbers like "Sourwood Mountain," and "Modern Roundelay," and is usually seen during the last few moments of a concert.

We hope that this little dissertation has given you an inside glimpse of our Voice Department, and if we had been able to impress upon our journalistic colleagues the advantages of asbestos paper, we might have said much more. If anyone wishes further information, the authors of this article will be glad to receive visitors. (Just ask the keeper for an appointment.)



*Sight Reading Class.*  
*Standing: Herr, Daub, Markle, Jones, Lund, Miller.*  
*Seated: Edington, Swadener, Banks, Harrod, Pacini.*



*Cello Ensemble.*  
*A. Wissel, Dilling,*  
*Schellschmidt,*  
*P. Wissel, Seebansen,*  
*Walker, Whitehead,*  
*Crumrine, Huber.*

*String Quartet: McCain, Ludwig, Seitz, Miller.*





*Woodwind Quintet: Jones, Weimer, McDouell, Ellenberger, Foster.*



*Clarinet Quartet: Jacobs, Pearson, Brown, Evans.*



## THE INSTRUMENTAL DEPARTMENT ACTIVITIES

The instrumental program for the year was initiated early in the semester when auditions were held for placement in the conservatory orchestra, and on Monday evening, October 6, 102 Jordan students met at the Odeon to renew old acquaintances and to begin another year of intensive, but enjoyable study under Fabien Sevitzyk and his assistant, Leon Zawisza. Full orchestra rehearsals were scheduled for Monday evenings, and sectionals were to be held on Wednesdays and Thursdays.

Contrary to the practice in former years, the first part of the year was spent in reading the works of old and new composers. Thus, for the first time, the students gained familiarity with a more extensive body of literature than had previously been possible.

Serious study of the numbers to be presented on the mid-year concert was begun in the early part of November. After several weeks of intensive and detailed rehearsing, the orchestra gave its first concert of the year at the Murat Temple on Tuesday evening, December 17. Opening this program was Glinka's gay overture to "Russlan and Ludmilla." Then followed the first two movements of Mendelssohn's Italian Symphony, which was succeeded by Mozart's flowing and lyric concerto for flute and harp. This delightful number was brilliantly played by James Hosmer and Lynne Wainright, members of the Conservatory faculty and solo artists with the Indianapolis Symphony. Leon Zawisza made his first public appearance in the capacity of conductor with the Jordan orchestra, directing the Mozart. Following intermission came a contemporary American suite, "Peter Pan and Wendy," conducted by the composer, Dr. Hugo Grimm of the Cincinnati Conservatory of Music. Completing the program was the universally loved Nutcracker suite, conducted by Mr. Sevitzyk.

After the concert the Conservatory Symphony broadcast a half-hour program over Station WIRE; playing the overture of Glinka and the Nutcracker suite. A short Christmas message from the Conservatory was given by Miss Ada Bicking, director of the Conservatory.

The concert and broadcast was attended by a capacity audience whose response marked the performance as highly successful. Inspired by this enthusiasm shown by the music lovers of Indianapolis, the orchestra again started rehearsals in preparation for the concert to be given in the spring.

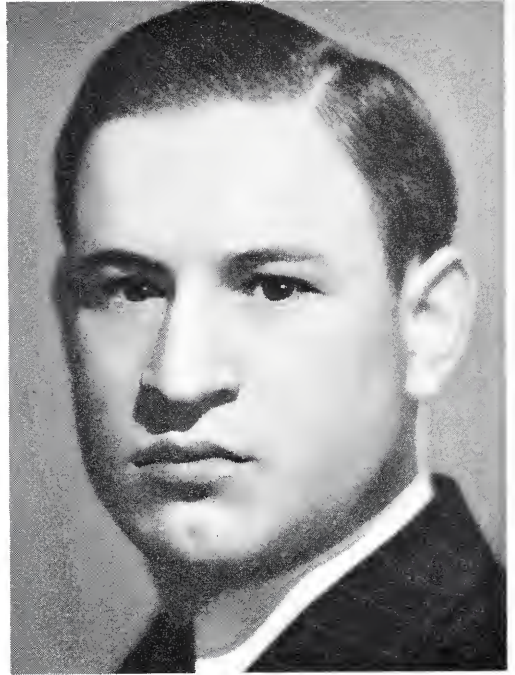
In the meantime, the Conservatory Opera Orchestra under the direction of Mr. Joseph Lautner had been rehearsing with the Matinee Musicale Chorus and the Indianapolis Mannerchor, and on December 20, these two musical organizations presented Handel's great oratorio, "The Messiah." The full accompaniment was played by the Opera Orchestra. It is not without pride that we note here that although this was the second year that "The Messiah" has been presented in Indianapolis at Christmas time by these groups, it has already become a tradition and a regular feature of the holiday season.

A new and stimulating feature of the instrumental program of the year was the class in Orchestral Sight Reading under the supervision of Mr. Renato Pacini, an artist-teacher of violin at the Conservatory and assistant concertmeister of the Indianapolis Symphony Orchestra. This class met weekly in the Student Hall, and students enrolled spent the entire year in reading the works of Haydn, Mozart, Beethoven, Dvorak, and many others, thereby broadening their acquaintance with the great storehouse of music literature that is the foundation of competent orchestral performance.

Returning from the Christmas vacation, the students and faculty members of



CHARLES MUNGER  
*Director*



*The Conservatory Band.*

the instrumental department began to make plans and preparations for the series of instrumental soloists and ensemble groups to be presented in Indianapolis and surrounding communities during the second semester of the school year.

A recital by members of the woodwind faculty initiated the new semester. Soloists were James Hosmer, flute; Herman Beilfuss, bassoon, and Clyde Miller, French horn. They were assisted by Lynne Wainwright, piano; Harvey McGuire, oboe, and Sam Scott, clarinet. The program opened with the "Serenade for Wind Instruments," by Karl Hoyer, played by the quintet. Then followed solo and trio numbers by Mr. Hosmer, Mr. Beilfuss, and Mr. Miller. The program was concluded with three short numbers by the quintet. Miss Wainwright received special recognition when the quintet played "Pastoral," her composition, as an encore.

On the twenty-second of February a concert was given at the Odeon in honor of Ignace Jan Paderewski. This concert, under the direction of Joseph Lautner, was given as a contribution toward the National Paderewski Testimonial to honor this great pianist and composer. Excerpts from the composer's works were played by Imogene Pierson, Renato Pacini, and Richard Niessink, members of the Conservatory faculty, and by Rosalind Phillips and Joseph Lewis, students.

The Odeon again was the scene of a recital on the twenty-sixth of February when the Student Woodwind Ensemble, directed by James Hosmer, presented a diversified and highly enjoyable program. Those students taking part were Eleanor Ellenberger, Beth Ann Brown, Vincent Stouder, Lorene Markle, Nellie Jones, Sidney Flack, Jean Graham, Gail Weimer, Carol Meidema, Richard Foster, Pat Rheinhardt, Paul Harder, Paul Mueller, Paul McDowell, Robert Evans, Verne Jacobs and Pat Pearson. A Rhapsody for clarinet quartet, composed by David Bennett, received especial acknowledgment from the audience. On the fifth of April several members of this group journeyed to Seymour, Indiana, where they appeared before an assembly of high school musicians who had convened to participate in the Central Indiana Solo and Ensemble Contest.

Scheduled to appear early in April, the Conservatory Harp Ensemble, under the supervision of Lynne Wainwright, played before the student body of the high school at Columbus, Indiana. They were heard, also, by the Columbus Chamber of Commerce. Two weeks later, on the second of April this same ensemble, composed of Mary Louise Houk, Mary Spalding, Mari Wagner, Jeannette Robbins, and June Flaig, appeared in concert at the World War Memorial Auditorium, and was heard by a large and appreciative audience, whose response marked the program as one of the high lights of the year.

During the latter part of the school year several faculty members presented their advanced students in recital. Among these were students of Renato Pacini, violinist; Mary Reynolds and Kathryn McCain, violinists, students of Hugh McGibney; Richard Foster, oboist, student of Harvey McGuire. Mr. Foster was assisted by a string quartet composed of Kathryn McCain, Virginia Ludwig, Betsy Seitz, and Doris Miller.

On the twenty-fifth of April an operetta, composed by Carl A. Dawson, was presented at the Odeon by the Conservatory Philharmonic Choir and the Opera Orchestra. Mr. Dawson is a student of Norman Phelps, instructor in Theory and Composition. Dawson's work, skillfully composed and interestingly orchestrated, proved such a success that on a later date it was broadcast from Radio Station WIRE.

The major instrumental program of the year was brought to a close during the week of May 5 to 12, with the presentation of the American Festival Program. This annual event, now in its second year, was initiated by Fabien



FABIEN SEVITZKY  
*Director*



*Jordan Symphony and Chorus*





Sevitzky in accordance with his reputation as one of the foremost champions of American music. It might be of interest to note that the Indianapolis Symphony rated highest in the performance of American music among the orchestras of the country. They played 17.3 per cent of all American music performed.

After three evenings devoted to chamber music, opera, choral compositions, and solo performance, the festival was brought to a fitting climax in the final concert given at the Murat Theater and conducted by Mr. Sevitzky. In addition to the portion of the program conducted by Mr. Sevitzky, a high light of the evening, both for the orchestra and the audience, was the presence of one of the outstanding present-day composers, David Van Vactor, who conducted the orchestra in his own composition. Marie Zorn, outstanding member of the Jordan Piano Faculty, needed no introduction to the audience. They remembered all too well her performance when she played the Hadley Concertino with the orchestra at Christmas, 1939. Miss Zorn demonstrated that she has lost none of the brilliant technique and superb musicianship that marked her previous appearance. Her flawless playing was greeted with an ovation which indicated that the audience appreciated fully the quality of the work and the interpretation which she gave them.

Van Vactor's "Overture to a Comedy," fairly sparkling with wit and humor, and Dubensky's "Variation on Stephen Foster Themes," familiar to and loved by all, helped to fill out a well-rounded program that would have pleased the most critical audience.

Harl McDonald's Choral Symphony, performed by the orchestra and a combined chorus of three hundred voices, brought the evening's performance to a perfect climax.

This final concert of the year proved to be, perhaps, the most successful ever to be given by the orchestra, and the enthusiastic response shown by the audience served as a motivation to high aims and increased efforts in the instrumental program for the coming year.

The Orchestra, instead of disbanding after the Spring Concert, remained intact this year for the first time. It provided music for the commencement exercises, and acted as a laboratory for the advanced Conducting Class. In this manner the apprentice conductors were afforded an opportunity to conduct an orchestra of symphonic orchestration and size, and a chance to try in actual practice some of the theories they had been absorbing during the class periods. We, the staff, believe that this is the type of cooperative project that will go far in making Jordan one of the finest schools of its kind in the country. May we suggest that the orchestra might also prove invaluable to the students of orchestration by reading through some of the work done by these students. It is all too difficult to find a group who is willing to help the young orchestrator hear the things he has done. We hope that Opus II will be able to point with pride to the fact that this hope has been realized. We also hope to be able to point with pride to a rejuvenated Band next year. Mr. Munger, and a few of the faithful, labored long and hard this year trying to build a Conservatory Band of the caliber that the school deserves, but to no avail. As the large Chorus serves as a training group for the Choir, so might the Band and a Sight-Reading Orchestra serve as training groups for the Conservatory Symphony. Can we, the students of Jordan, afford to neglect an organization potentially so fine? You will answer that question next year when rehearsals of the Conservatory Band begin. We hope you will show that you are really interested in making the Band an organization of equal quality with the Orchestra.



GRACE NOTES  
FROM THE  
THE INSTRUMENTAL DEPARTMENT

During the nerve-wracking few minutes of suspended silence prior to the Christmas broadcast, the orchestra was duly lectured by Mr. Sevitzky as to the value and importance of complete silence (to eliminate the possibility of a rain of mutes, inharmonic chair squeakings, and other noises not to be broadcast.) Finally silence was achieved. The announcer kept calling the time at different intervals like an executioner awaiting his victim. Mr. Sevitzky was sitting on the edge of the podium, listening, and waiting; the silence was suddenly cut by the clatter as of falling wood. Maestro had dropped his baton!

Remember when the orchestra was told to read Pushkin's story of Russlan and Ludmilla? Mr. S. said he was going to choose the guiltiest looking member to tell the story. A "Grand Pause" ensued; then Mr. S. chose . . . one of the most innocent and self-effacing members of the cello section, who promptly recited an excellent condensed version of the story in three minutes.

How about the time when we all heard the big, burly, regular breathing of a single string bass in the back of the room? You remember. It was the Maestro himself playing the bass viol for the first time with our orchestra. Didn't he look contented and comfortable? Zoom, zoom. And by the way, does he know his stuff when it comes to the bass-fiddle!

And there's Zawisza's comment of "What's the idea?" when someone plays badly. And if it's even worse than just bad, he usually offers, "Oi, oi, oi!"

What about the time when a certain member of the brass family insisted on playing a series of indigo notes and was sure that it was correct. Wasn't he chagrined when he discovered that he was playing the wrong movement of Schumann's Fourth?

And the priceless comment of Mr. Zawisza when Art Schiller drove his bass viol right through a grand pause. "You don't belong to the Musicians' Union, do you?"

And the time when Mr. Z. told the woodwinds to play a certain passage detached. They got the idea though, as did the violins when he instructed them to breathe at the end of a certain phrase.

Of course there's always the clarinetist who forgets and plays an A-clarinet part on B-flat instrument, or vice versa. Or the horn player who makes the wrong transposition. We must admit, though, that these foolish things don't happen as frequently as they once did. Could it be that we're improving?

Were you there the evening that a certain sweet thing entered rehearsal twenty minutes late, and when questioned by Mr. Sevitzky for a reason, said "I forgot where I left my violin." Tsk, tsk. And we always thought you were inseparable.

Always good for a laugh is the little private feud between Jean Graham and Mr. Zawisza. Someone has described it like this:

|                                    |   |
|------------------------------------|---|
| "You tickle me,"                   | He did <i>not</i> tickle her                |
| She said to him.                   | Of that he was sure                         |
| (Jean was talking to Mr. Zawisza.) | There was no doubt but that he was sincere. |
| The class giggled with glee        | How did it start?                           |
| But Zawisza was grim               | He'd just made some remark                  |
| And Jean looked like Mona Lisa.    | All the woodwinds he had been scolding.     |
| The room was static—               | But we all realize                          |
| Not a scale chromatic              | That he has to chastise                     |
| Quivered in that atmosphere.       | For 'tis future musicians he's molding.     |

## *Second Movement: Andante Cantabile*

### ALL HE DOES IS WAVE A LITTLE STICK

He orders the orchestra librarian to pass out the parts of Beethoven's "Third", he mounts the podium, and, with nothing more sonorous than a little stick, he draws the music from an instrument composite of men and material. With this, music's most protean instrument at his command, the orchestral conductor stands in a position of peculiar eminence in the musical world. He is courted by all varieties of music lovers and professionals all the way from the beginning piano pupil after an autograph to the accomplished composer who would like to hear with his fleshly organs what has already impressed itself upon his inner ear. Between these are the social butterflies after attractions for their parties, soloists looking for engagements, orchestra members worried about their jobs and hosts of others on important or annoying missions. And it's all done with a little stick. Even the stick is dispensed with by some of the topnotchers who rely on nothing more than their own beautiful hands and an assortment of facial expressions.

It is hardly any wonder that really fine conductors are held in high esteem, for the requirements of the work are so great and so varied that a combination of all the necessary qualities in one man is an occurrence of rarity. To begin with, the elements of personality that tend to make one man a good leader of others are not necessarily associated with musical ability. As a matter of fact dynamic, magnetic persons are not commonly reflective and scholarly. On the other hand, musical geni are often endowed with slightly less magnetism than would pick up a carpet tack. But effective conducting is impossible unless the man with the stick has practically "everything"; great personal magnetism because a musical performance must be a vital, vivid thing of which certain elements have to be communicated to the orchestra in the white heat of performance; command of language, because the broader aspects of a large work have to be explained and made vitally interesting to the men at rehearsals; and it goes without saying that the level of musicianship displayed in all decisions must be such as to earn the respect of a group of from 80 to 120 men who are specialists and thoroughly acquainted with literature and the work of the best interpreters. Beyond this there is the consideration, possibly irrelevant but, even so, of considerable importance, that audiences like to have conductors that are interesting to watch.

The conductor hasn't always been the power that he is today, nor has he always used the little stick. His present eminence is a comparatively recent development. Although the current ascendancy is not of long standing, conductors of one kind or another have directed ensemble music after one manner or another for a matter of about five hundred years. From the beginning it must have been clear that a group of more than a dozen musicians scattered about a room encountered difficulties in the matter of synchronization, even when each of them played correctly. If the less competent participants added indiscretions, confusion was inevitable. It would be a safe guess that the resulting discussions and placings of blame were not always conducted with dispatch, with careful regard for the amenities, to the satisfaction of everyone concerned, and without complete collapse of the rehearsal.

The division of labor now maintained between a conductor and his men gives the former the spectacular and the latter the sonorous part of the task of entertaining the public. Although some conductors sing, some shout, some hit their desks with their sticks; although some concertmasters seem to make more than a necessary visible demonstration of their oneness with the score, this division is

generally accepted and the public is quick to resent excessive violations of the boundaries.

There have been many methods employed by conductors to make themselves heard, previous to the more modern developments which have led to silent or pantomime directing. Conducting from the harpsichord, organ or piano was widely practiced up to the time of Beethoven. The conductor, generally the composer as well, would sit at the keyboard, facing the orchestra and reading from a figured bass, which was a sort of shorthand of the score, having the bass part written out in full and figures and cues from the other parts in sufficient number to give him a good idea of what ought to be going on at any time. This part was not indispensable to the performance so he was free to play what he could in the time he could take out of straight conducting, choosing to thump out the rhythm, fill in the harmony, or play the parts of those who were having particular difficulty, according to the sonorous situation that confronted him.

Other audible conductors were violinists. If the finest musician of a given group happened to be a violinist, he was generally conductor as well. There was probably never any particular preference shown to violinists or harpsichordists in this respect. The man who was the best musician conducted and generally he played one of those two instruments. The modern concertmaster is a degenerated descendant of this species of director, retaining vestigial powers and responsibilities, particularly in respect to his own section. In chamber music groups the first violinist is still commonly regarded as the conductor. Whatever gesticulation he can conveniently add, after having satisfied the aural requirements of his position, is supposed to be so designed as to give the other members of the company an idea of what he thinks of their work and what he wants done about it.

It was not uncommon to have both harpsichord and violin conductors within the same orchestra, especially if the group was large and there were two really fine musicians in it. While it might be argued that such a division of authority would prove an effective check upon arbitrary interpretation besides being evidence of a truly democratic attitude, it must have had disadvantages on the score of unanimity of impression.

Those conductors who did not care to direct and play simultaneously found other means for making themselves heard. Tapping was the technique. Even here there were two schools of thought. First there were those who used small or moderately large sticks to tap upon their music desks. The other group might more properly be called thumpers. Their batons were large staves with which they beat out the rhythm on the floor. As we shall observe later, this latter practice had drawbacks other than the purely aesthetic.

Occupational hazards were considerably reduced when railings were put around the back and sides of the podium. The baton itself is not a dangerous article to the conductor or the members of the orchestra, although, during rehearsals, it is sometimes thrown at the latter. The emotional release a leader attains by hurling the stick at one of his hirelings is undoubtedly gratifying and the experience is properly chastening to the player under fire. But the stick is not considered lethal. However, one musician of international fame met the end of his career through baton bite. In 1687 Lully was conducting a *Te Deum* he had written upon the recovery of Louis XIV from a serious illness. He belonged to the staff-thumping school of conductors, and fervor or inattention misdirected one of his blows. At any rate the heavy baton struck his foot instead of the floor on what must have been a rather strong accent. An abscess developed and the incompetent physicians of the court failed to prevent the spread of an infection which resulted in his death. Though met in the pursuit of his art, to even the most philosophical observer, his consummation cannot fail to appear a bit inglorious.

RICHARD NIESSINK

## SUNDAY MORNING

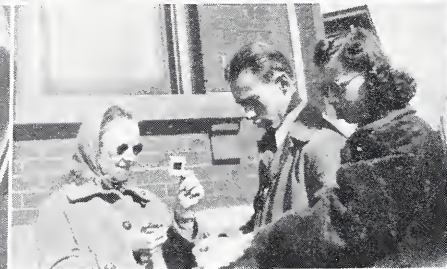
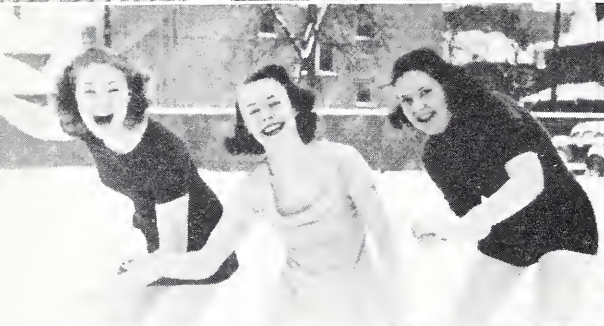
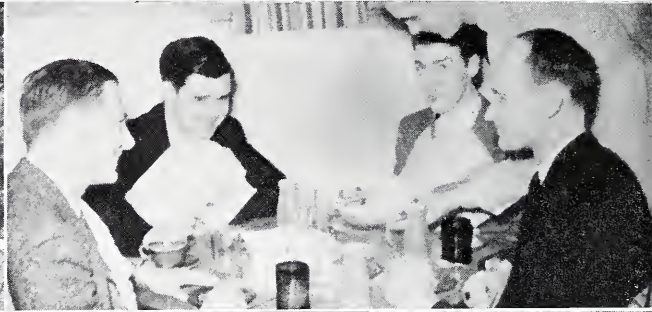
So I left Dagwood on the kitchen table and hurried to catch the 8:05 trolley. It was Sunday and Spring, but as I glanced up at the sky it gave a low grumble of disgust, and glared back at me. Ignoring its threat I sped to the corner.

There were the usual faces to be seen on the 8:05. The motorman, husky, six feet, and two hundred pounds, looked like a gangster, but spoke in a thin, squeaky voice in the coloratura range. The names of the streets all sounded alike the way he pronounced them. As he called "Yeasterrun" the sky made good its threat. The rain came down and so did the corners of everyone's mouths.

I looked about me for some indoor amusement. The big, shamrocky policeman was all shined up—face, clothes, and heart. There was a dirty little man in front of me in overalls, whiskers, and a big grin. The car stopped and four young people in slacks leaped joyfully on. They were obviously going on a picnic. Half of the people on the car looked at them with jealousy and the other half with reproach. Neither the rain nor the looks given them dampened their spirits a bit.

The car charged on. A Rival dog-food sign loomed before my eyes. It struck me as rather reflecting the atmosphere of the day. Two Cocker Spaniel puppies drooped their paws and long ears over the top of a box, and looked sorrowfully out at the rain.

The streets by this time had become strangely deserted. I thought of school. Tomorrow I was to turn in the words for a school song. What would be a good title? Why not call it "Marching Through Jordan"? I remembered, with a groan, my music literature test. She had asked us to define program and absolute music. I wondered if "Sunrise on a Guinea-Pig Farm" is an example of program music. I thought of the question about impressionism and for some reason remembered the dream I had had the night before. My tongue had kept growing longer and longer until it reached far up into the sky. All at once I looked up at the tip of it and there was a kite. Then a small boy started crying because it was his kite that had become entangled with my tongue. Heh! The motorman called my street. So I hopped off.



## *Third Movement: Scherzo*

### GLIMPSES OF A. J. C.:

Sight-singing numbers, letters and loo in "The Madam's" classes . . . Remember those "Ghost Stories" told by that certain dark-haired Dr. S— . . . If you see a streak of lightning, it is more than likely "Pa Pa", the dark shadow—Joe L. . . . Most familiar words in orchestra, "Good Evening", from "The Maestro" . . . One piece that will long be remembered—"Russlan and Ludmilla" . . . "If you can't play it, play it any way!"—F. S. . . Familiar words around the Book Store, "Lesson ticket, please", and "Can you give me two nickels for a dime?" . . . Where have I heard "Hey! Kid!" and "What's the big idea!" . . . Most boring classes at Jordan—P———y and Mr. N's . . . Two popular telephone numbers, LI. 7511 and RI. 4196 . . . String rehearsals every Thursday evening in Student Hall, another name—"the Barn" . . . Lists, on the bulletin board, of students who must "see Mr. Norris immediately" . . . "Have you got your Harmony for tomorrow?"—"May I see it?" . . . One who really works up a sweat—Mr. L. . . . Perfect A 440—L. Z. . . . Three "Rhine Maidens"—Rosie, Annie, and Sue . . . Don't (or rather *do*) forget the "Melodrama" given by the Drama Department at the Odeon . . . 6:30 A. M. and "Morning Exercises" . . . "Ann" and her Bookkeeping . . . "What organization gave 18 concerts in the month of February?"—"That's right, you're right, the choir" . . . If you want to know anything, ask Wilma . . . A memorable week, "Hell Week" for the Freshmen . . . One who really gets around, Eleanor . . . Friday, Saturday, and Sunday—date nights at the "Dorm" . . . Remember those orchestra rehearsals every afternoon and evening before a concert—"More fun!" . . . Drum sticks tapping everywhere when percussion class gets under way . . . Most wide-awake classes—8 o'clocks . . . Symphony concerts on Friday afternoons and Saturday nights . . . Source themes to get for second semester English Composition . . . Impromptu speeches in Speech class . . . Words which are heard quite often, "I had better get some money from home pretty quick, or else" . . . A celebrity in our midst—Sally Greene . . . 2 o'clock almost every Friday afternoon—Yes, "Convocation" . . . Practice, practice and more practice . . . Three primary triads I, IV, and V . . . Wednesday night recitals at the World War Memorial . . . Formal Dances at the Riviera Club . . . Woodwind rehearsals on Wednesday afternoons with Mr. Z. . . . Composing folk dances for Eurhythmics . . . "Oh, I have a voice lesson this afternoon and I haven't practiced" . . . Playing Ping Pong in the basement of the 1116 building . . . Cokes and cigarettes during intermission at orchestra rehearsals . . . With earphones up to our ears we listen to records in the Library . . . "Sing the subordinate theme of the second movement of Tschaiakowsky's 4th Symphony" . . .



## IMPROVISATIONS

Fall began, school began, and love began, too. Ah, L'amour . . . The last year's crop of Romeos and Juliets had fizzled out sadly enough, and come Autumn only one of the old guard was left, Hegg and Stouder.

"Two Bouquets" to the Student Council for the Mixers at the first of school. The funny part is that they proved to be just that. The results: Wilson, Barton; Meyers, Brown; Brown, Crafton; Miller, Harrod; Schafer, Patton; Caplinger, Bowers; Burgan, Zinkan; Jacobs, Mugee; Greene, Dawson; Burr, Kaiser; Norris, Anybody . . .

I'll bet you'd like to know:

Who dreams of cute little blue pigs with red, yellow, and white spots?

What vivacious little blond had a secret crush on someone with the initials Bob Evans until "Fats" Brown sang his way into her heart?

Who still gets morose when he thinks of a certain blond in New York?

Who keeps the machine out of orange juice the morning after? We could put in tomato juice, boys.

Who tickles Jean Graham besides Mr. Zawisza?

Who wears knee-length red flannels?

Who T. Norris' next heart-beat will be? (So would everyone else.)

At the Xmas Dance Burr and Hughes were elected Euterpe and Apollo. We thought that Apollo, the ladies' choice, was going steady. Oh, pardon, he feels just like Jeanne's big brother.

We approve greatly of Mrs. Lautner as a "Glammer Gal". It sho' is becoming.

If Mr. Michels looks slightly underfed at times don't blame the new Missus. She has only five cook books, and besides we happen to know that Harry is a very good cook.

With the new Semester came many startling changes. One would think that Music Studes are very changeable about their love life.

The very walls of the buildings shook when that bee-oo-ti-ful romance of Hegg & Stouder, Inc., hit the rocks. We hated to see that happen. Other changes happened fast and furious after that. Wilson and Barton romance is off again, on again. Caplinger forsook Bowers for a Singing-soldier. Schafer seems to prefer dentists, likewise Graham and Copple. Seems strange to us, but then we hate to have teeth pulled. . . . Between the Dental School, the Law School, and Butler the gals seem to be doing O.K.

As a helpful addition to the school the second semester we have "Jackie" Mitchell, from the wild but not so woolly West. A garland or two to Foster for recognizing a gem when he sees one . . . first.

The P.S.M. gang threw a good one at the Riviera Club the last of Feb. All the studes turned out and made merry. . . .

If you see a wreck of a guy that you used to know running around loose just speak to him gently and kindly. It's genial Tom Norris. The only trouble is that he has changed his outlook on life. Since being elected the Jordan Casanova it has given him a complex. Astounding but true, he is now a tried and true "Woman Hater". Confidentially, tho', we think it's getting to be a strain. . . .

Talking about Woman Haters, what is the matter with the Campus Wit, Hog-

gatt? We'll give a prize to the gal who can even partly crack that veneer. . . . If you get discouraged just remember that we told you and that he probably read this too.

The Dorm had a Backwards Party. Wish all of you could have seen how funny Hughes, Foster, Kaiser, Vickery and the rest looked going instead of coming. That Funny Feelin' . . .

To get up at 7:45 and dash madly to get to your 8:00 o'clock on time only to find a notice saying that the instructor will not meet his class that morning. . . .

To go to Orchestra rehearsal, slightly unprepared, to find that the first man in your section won't be there and you're on your own.

To put your last nickle in the candy machine, pull the lever, and get a fig-bar, which you detest, instead of the chocolate kind you like so well. . . .

The SAI Pledges had a Record-Dance at the Odeon. The decorations made the place look just like someone was having a dance. Usually the place looks awfully bare, but it looked right nice, gals.

Nosegays to:

- The Choir and Ork for their swell progress this year.
- To the Studes and Faculty for their part in Civic's "Of Thee I Sing."
- For the good recitals and Convo's.
- To the Faculty for their interest in the projects of the students.
- To Lynne Wainwright for her hard work and the swell results. Good-luck to a swell fellow.

Onions to:

The G. Lammer Boy that's getting too big for his unmentionables. . . .

The Gal that likes other gals' boy friends better than she does her own. . . .

If you see Mrs. Woodie with a smile about this . . . . . wide don't be amazed. You'd beam too if you were the grandmother of a new baby girl, bein' as how the other two are boys.

Sally Greene, our favorite National Women's Table Tennis Champ, has added a certain Sinfonia pin to her trophies. Looks mighty purty there, Sally, say all your "honorary brothers."

We're all glad to see Dotty Munger back with us again. Especially Charlie, or haven't you noticed?

Ole Uncle Sam is borrowing several of the boys for a while. John Robbins had to leave in the middle of a semester, too bad. Ralph Emerson, K. Hughes, Bob Wilson have received offers for jobs in the Army, as have faculty members Miller, Young, and Phemister. We'll bet even money they take the job.

We hate to break the gals' hearts but we're afraid that they might as well give up trying to make time with Herbie. He's got the bee on a cute lil Butler gal. The password, gals, was to call him Mr. Herbie. It seems that that was what won his heart.

K K K held a surprise slumber party with Jeanadele Schaefer as guest of honor. Her only objection is that they held it at her house.

## GLOSSARY OF MUSICAL TERMS

The Staff has spared no pains in compiling this collection of unfamiliar definitions of familiar terms. We sincerely hope that this concise and invaluable dictionary will be of some assistance to the music students with whom this volume comes in contact.

- Accidental ..... Something which is not on purpose.  
Accordion ..... Commonly used as, "Accordion to the latest report—."  
Al fine ..... Sheriff of Marion County.  
Barcarolle ..... A little dog biscuit.  
Bolero ..... A short jacket.  
Canon ..... A weapon effectively used on dictionary-compilers.  
Chorale ..... Place to keep horses in.  
Clef ..... Living place for Indians.  
Coda ..... Commonly found in the nose.  
Conductor ..... Head man on a street-car.  
Conservatory ..... A place for the cultivation of flowers.  
Cue ..... We'll play the 8 ball in the corner pocket.  
Diva ..... One who jumps from a diving board.  
Five ..... Three plus two, they tell me.  
Fine ..... Stuff that when the judge says ten dollars of you faint.  
Forte ..... At which life begins.  
Grave ..... Abode of the "gone, but not forgotten."  
Half-note ..... I. O. U. for fifty-cents.  
Hymn ..... Things which, without a her, is useless.  
Idyl ..... The Jordan Student's favorite exercise.  
Lydian ..... Pertaining to a famous tattooed lady.  
Lyre ..... What you should never call a fellow bigger than you are unless you are  
sure you can run fastest.  
Major ..... The rank at which all draftees want to begin.  
Meter ..... Applied to blondes, as "Boy, would I like to meter!"  
or  
Metre ..... One-third of the film company Metre-Goldwyn-Mayer.  
Minor ..... One who digs. We don't mean jazz musicians.  
Molto ..... A Japanese detective in the movies.  
Musette ..... Heroine of La Boheme.  
Obligato ..... You are this when you owe somebody something.  
Operetta ..... "Number, please."  
Pitch ..... In the spring a young man's fancy lightly turns to thoughts of this.  
Plain-song ..... One which isn't fancy.  
Polonaise ..... Goo usually applied to lettuce and such.  
Pour ..... Aren't we all?  
Scherzo ..... Meaning frightened, as "He was scherzo he couldn't move."  
Score ..... If you don't know this, you'd better give up.  
Spinet ..... What you do with flax.  
Suite ..... Section of a hotel from which musicians are barred for obvious financial  
reasons.  
Tempo ..... A place of worship.  
Tonic ..... A kind of medicine. (Not that kind, boys.)  
Touch ..... What you try to do to a friend if money from home is late.  
Trill ..... What you get when you accidentally know the answers at final exam time.  
Triplet ..... A short journey.  
Trombone ..... Excellent food for a musical dog.  
Trumpet ..... What you do to your partner's ace.  
Villanelle ..... Extract used in cooking.

*Fourth Movement: Maestoso*

F R A T E R N I T I E S

Four national professional and honorary music and dramatic fraternities have chapters at the Conservatory. Election to membership in any one of them is properly regarded as an honor and depends upon definite standards of conduct and scholarship. They are recognized by the Conservatory as a vital force in the life of the students and of the school. These groups hold their business meetings and present their music programs at the Conservatory.

## MU PHI EPSILON

Mu Phi Epsilon is a national music honor society for women which was founded November 13, 1903, with the purpose of advancing, promoting, and stimulating musicianship, scholarship, and friendship among music students.

Mu Phi Epsilon has forty-eight active chapters in colleges and conservatories of the highest standing in the United States, and in addition, twenty-nine alumnae clubs in various cities. Kappa chapter at the Jordan Conservatory was granted its charter in November, 1906.

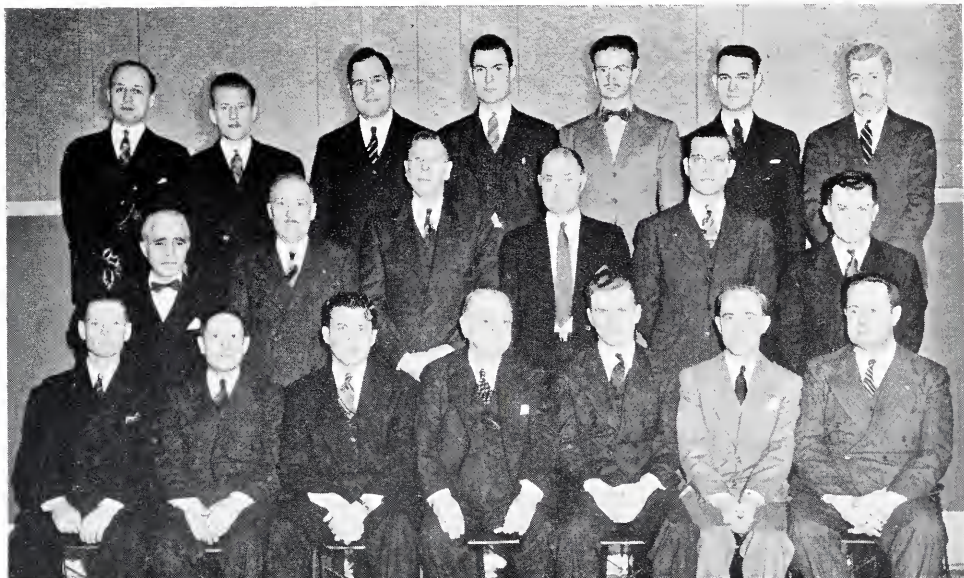
Election for membership is made from the upper quarter of the junior, senior, and graduate years, and is based on scholarship, performance, character, and leadership.

Kappa chapter provides an annual scholarship for a year's study with an artist teacher in piano, organ, voice, violin, or cello. In addition to its regular monthly programs, the sorority sponsors a reception at the beginning of the school year for all women students and presents two public concerts each season. This year they included a program by active members in January and one in April by members of the Cincinnati Conservatory group.

Margaret Duff was president of the chapter for the current year, and members of Mu Phi Epsilon on the Jordan faculty include Mae Engle, Alice Harper, Marian Laut, Florence Lewis, Virginia Leyenberger, Isabelle Mossman, Harriet Payne, Imogene Pierson, Helen Louise Quig, Leone Kinder Rickman, Lucille Wagner, Frances Wishard, Dorothy Woods, Hazel Steele, and Lois Buskirk.

# ALPHA SIGMA CHAPTER

## PHI MU ALPHA SINFONIA



*First Row: Richard Orton, E. H. Jones, Alonzo Eidson, Hugh McGibeny, Carl Dawson, J. J. Albion, Rea Williams.*

*Second Row: Pasquale Montani, Franklin Taylor, B. F. Swarthout, Harold Winslow, Edward Emery, Stanley Norris.*

*Third Row: Waldo Littell, Howard Hanscom, John White, Sam Scott, Francis Fitzgerald, Beldon Leonard, Russell Paxton.*

Members not in picture—Gerald Bettcher, Gene Chenoweth, Richard Foster, Russell Goucher, Robert Griffey, Charles A. Henzie, Herbert Kaiser, Gilbert Kellberg, Henry A. Marshall, James W. Miers, Van J. Miller, William Moon, Raymond G. Oster, Roger Riley, Robert Shambaugh, Robert B. Shepard, Amos Smith, Vernon E. Spaulding, Mark F. Walker.

Honorary Member—Edward Bailey Birge.

It shall be the object and purpose of the fraternity:

To advance the cause of music in America.

To foster the mutual welfare and brotherhood of students of music in America.

To develop the truest fraternal spirit among its members.

To encourage loyalty to the Alma Mater.

To give recognition for outstanding worth in musical activity.

Sinfonia was founded at the New England Conservatory of Music, Boston, Massachusetts, October 6, 1898, by Ossian E. Mills. Its seventy-two chapters comprise the largest men's musical fraternity in America. Alpha Sigma Chapter was installed at the Metropolitan School of Music, May 25, 1926.

ETA CHAPTER  
 PHI SIGMA MU  
 National Honorary Sorority in Music Education



OFFICERS OF ETA CHAPTER

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| President               |  | Mildred Reimer    |
| Vice-President          |  | Myrtle Gleason    |
| Recording Secretary     |  | Charlotte Moore   |
| Corresponding Secretary |  | Mary Flora Wilson |
| Treasurer               |  | Helen Ferris      |
| Historian               |  | Jean Hegg         |

AIMS AND OBJECTIVES OF PHI SIGMA MU

1. To promote music education as a profession in America.
2. To achieve a unity among music educators geographically separated.
3. To overcome professional isolation.
4. To bring about an expansion of service through closer relationship between schools of allied purposes and policies.
5. To identify our fraternity with standards of approved musicianship and with professional goals of superior attainment.
6. To befriend and assist the young teachers in our profession and to aid the needy student financially.
7. To sponsor music enterprises in our school and our community and among the less privileged.
8. To maintain worthy standards of ethical conduct both in our personal and in our professional lives.
9. To foster loyalty to our Alma Mater.

# SIGMA ALPHA IOTA

## National Professional Music Fraternity

Sigma Alpha Iota is the oldest national music fraternity for women. It was founded in the spring of 1903 by Elizabeth Campbell and Minnie Davis, faculty members of the University School of Music, Ann Arbor, Michigan. Sigma Alpha Iota is proud of its seventy-two active chapters established in the leading conservatories, colleges, and universities throughout the United States.

Believing that an organization can be of more service to its members and to the school by electing worthy undergraduates to membership, guiding them and assisting them to better efforts throughout their study, than to wait until the member has by her own efforts alone won recognition and then confer upon her an honorary membership in her senior year, Sigma Alpha Iota is now known as *professional*. In changing its corporate name from honorary to professional, Sigma Alpha Iota did not lower its standards for membership. Operating as a professional organization demands professional ethics and professional attitude on the part of all members, including the undergraduate members. It also affords a closer and more helpful alliance with women in other professional fields.

As the strength of the whole depends upon the strength of each individual, it is the purpose of Sigma Alpha Iota to have as members only girls of earnest purpose, high scholarship, high personal character and marked musical talent. It is the duty of the active members of Sigma Alpha Iota to make its name stand in the school and in the musical world for all that is dependable, gracious, fine, and honorable.

The whole membership is inspired to greater efforts through close association with its national honorary members who are leading artists before the public. Such artists are: Rose Bampton, Lucrezia Bori, Kirsten Flagstad, Galli-Curci, Frieda Hempel, Myra Hess, Helen Jepson, Maria Jeritzka, Lotte Lehmann, Lily Pons, Rosa Raisa, Elizabeth Rethberg, Mana-Zucca, Gladys Swarthout, and others, whose accomplishments are familiar to all.

A Ring of Excellence is sometimes given by a chapter as the highest honor bestowed for excellence in scholarship and for service to the chapter. An Honor Seal is attached to an honor certificate presented to the senior in each chapter who graduates with the highest scholastic average.

Zeta Chapter was established at Arthur Jordan Conservatory of Music in 1911. The chapter sponsors a \$100 scholarship each year and holds monthly musicales to develop poise and to increase knowledge of musical literature and program building. Members of the chapter are prominently engaged in activities of the Indiana Federation of Music Clubs, the Indianapolis Matinee Musicale, the Harmonie Clubs, the Indianapolis Symphony Orchestra, and various other organizations.

The object of Sigma Alpha Iota is to form bodies of representative women who shall by their influence and musical interest uphold the highest ideals for a musical education; raise the standards of productive musical work among women students of colleges, conservatories and universities; further the interest and development of music in America, and assist in the development of a stronger bond of musical interest and understanding between foreign countries and America.





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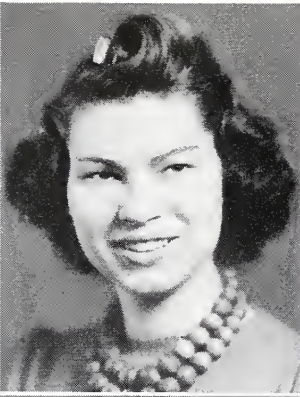
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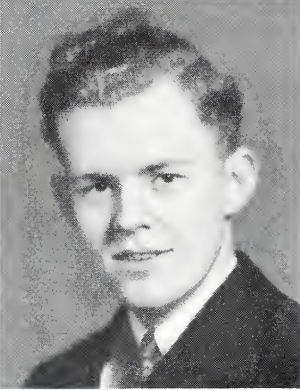
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## JUNIORS



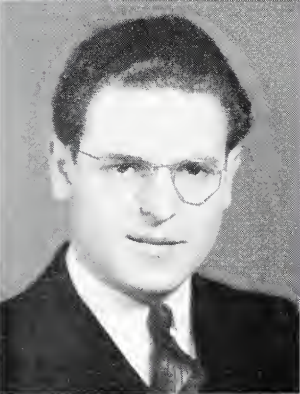
BETTY BATES

Music Ed., Piano, Indianapolis, ZTA, Chorus,  
Piano Ensemble.



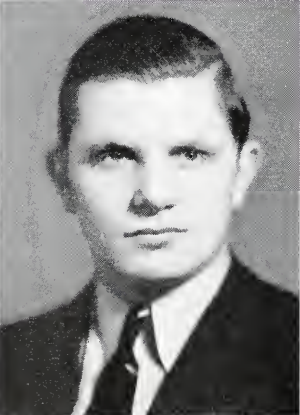
ROBERT H. BURFORD

Music Ed., Organ, Indianapolis, Butler Choir ac-  
companionist, Jordan Workshop organist.



MELVIN CRAFTON

Music Ed., Trumpet, Flat Rock, Indiana, Jordan  
Band.

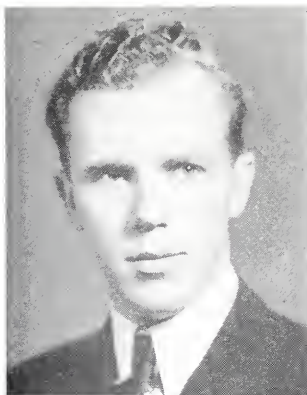


VERNON ELBRECHT

Music Ed., Bass Viol, Indianapolis, ΦMA, ΚΚΨ,  
Conservatory Orchestra, Philharmonic Choir, Mes-  
siah 1939, String Ensemble.

DONALD HOLZHAUSEN

Music Ed., Trombone, Indianapolis, Opus I, Conservatory Orchestra, Band, and Brass Choir.



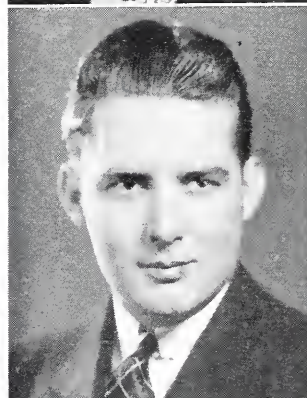
MARY LOUISE HOUK

Harp, Indianapolis, ΣΑΙ, Harp Ensemble, Student Council '40 & '41, Conservatory Orchestra.



VERNE JACOBS

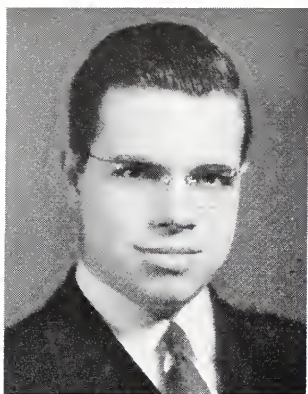
Music Ed., Clarinet, Indianapolis, ΦΜΑ, Opus I, Conservatory Orchestra, Clarinet Quartette, Band, Messiah 1939, 1940.



CLARA REESE KIRK

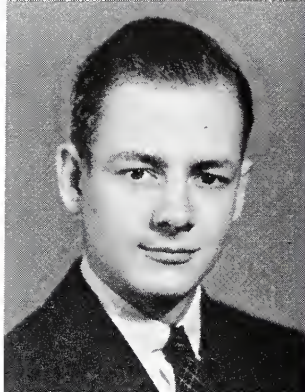
Music Ed., Piano, Indianapolis, AKA, Two-Piano Ensemble, Official colored state accompanist.





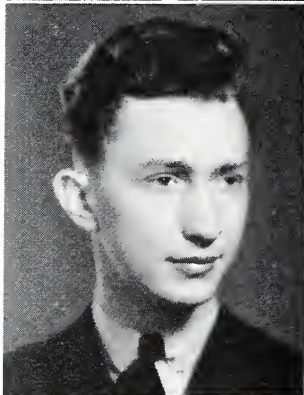
THOMAS NORRIS

Music Ed., Voice, Logansport, Indiana, Opus I, Philharmonic Choir, Opera Ensemble, Student Council 1939, 1940.



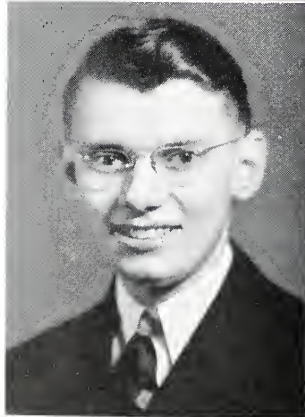
ROBERT SHAMBAUGH

Music Ed., Violin, Ft. Wayne, Indiana, ΦΜΑ, ΚΚΨ, Opus I, Conservatory Orchestra, Philharmonic Choir, Drum Major Butler Band, Messiah 1939, 1940, String Ensemble.



ORVILLE E. STONE

Music Ed., Trombone, Indianapolis, Conservatory Band, Conservatory Orchestra, Messiah 1939, 1940, Brass Choir.



WINSLOW WISE

Music Ed., Trumpet, Indianapolis, Conservatory Band, Conservatory Orchestra, Brass Choir.

JUNIORS NOT PICTURED

ROBERT ROUSH

Music Ed., Violin, South Bend, Indiana, Conservatory Orchestra.

RICHARD FOSTER

Music Ed., Oboe, Huntington, Indiana, ΦMA, Conservatory Orchestra, Woodwind Ensemble and Quintet.

HERBERT NEIL KAISER

Music Ed., Violin, Ft. Wayne, Indiana, ΦMA, Conservatory Orchestra, Philharmonic Choir, String Ensemble.

MARY REYNOLDS

Violin, New Paris, Indiana, Conservatory Orchestra, String Quartet 1939, Messiah 1939, 1940.

DAISY PARK

Piano, Tsing'tso, China, Philharmonic Choir.

JOSEPH E. ZINKAN

Music Ed., Trumpet, Indianapolis, President Student Council 1940, Conservatory Orchestra.



THE

SENIOR

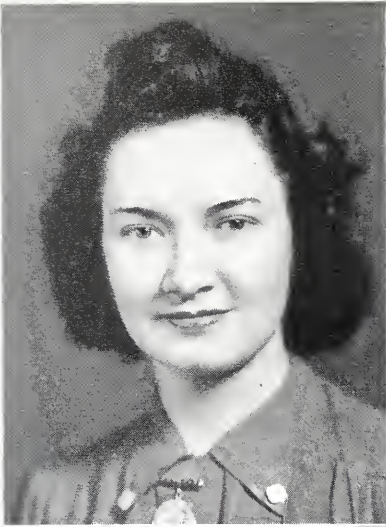
CLASS

OF

1941



## SENIORS



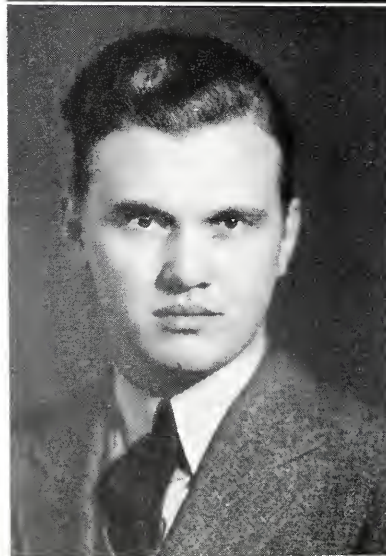
LUELLA CATHERINE CALLIS

Music Ed., Violin, Indianapolis,  $\Phi\Sigma M$ ,  $M\Phi E$ ,  
Conservatory Orchestra.



JUANITA FAY COPPLE

Music Ed., Piano, Logansport, Indiana,  $\Sigma AI$ ,  
Jordan Chorus.



CARL A. DAWSON

Music Ed., Composition, Violin, Indianapo-  
lis,  $\Phi MA$ , President Student Council 1939,  
Opus I, Conservatory Orchestra, Conserva-  
tory Choir.

RALPH EMERSON

Music Ed., Trumpet, Virginia, Minn., ΦMA,  
Conservatory Orchestra and Band, Brass  
Choir.



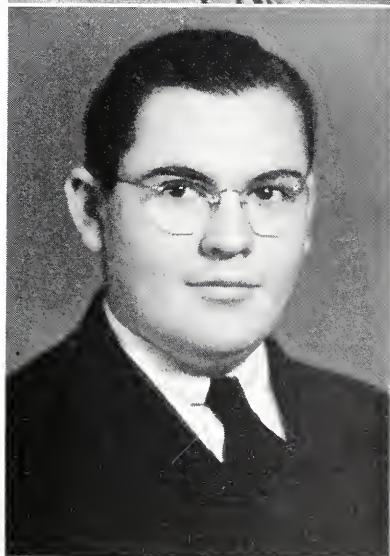
HELEN FLORENCE FERRIS

Music Ed., Piano, Indianapolis, ΦΣM, Piano  
Ensemble.



F. DAVID HOAGLAND

Music Ed., Baritone Horn, Swazee, Ind.,  
KKΨ.





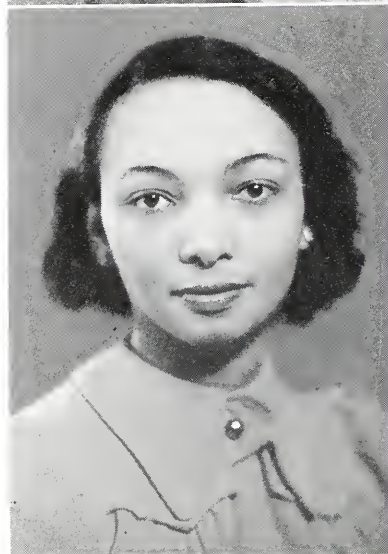
HUGH MASON

Music Ed., Voice, Indianapolis, ΦMA, Butler Glee Club 1932.



FLORA KATHRYN MCCAIN

Violin, Delphi, Ind., ΣAI, Student Council 1939, String Quartet, Philharmonic Choir, Conservatory Orchestra, Messiah 1939, 1940.

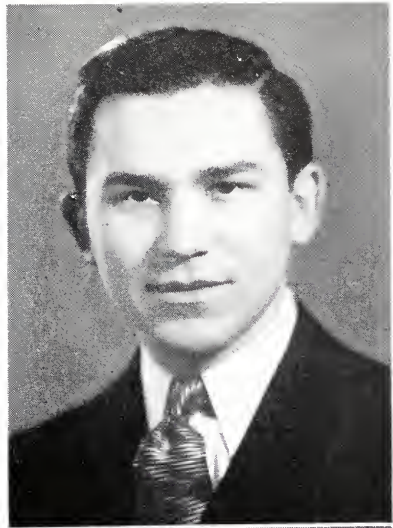


MARIANNE ORRID

Music Ed., Piano, Indianapolis.

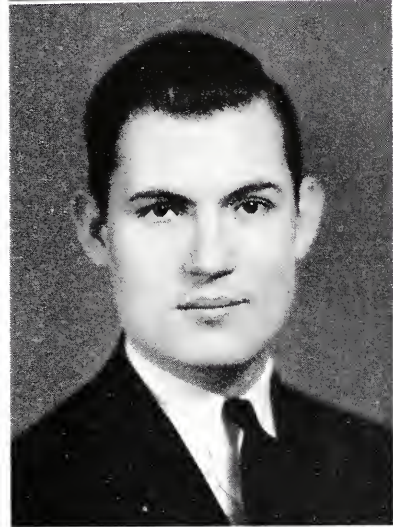
LOUIS RUTAN

Music Ed., Trumpet, Indianapolis, ΦΜΑ,  
ΚΚΨ, Opus I, Student Council 1938, Brass  
Choir.



SAMUEL H. SCOTT

Music Ed., Clarinet, Indianapolis, ΦΜΑ,  
Opus I, Student Council 1939, Woodwind  
Quintette 1938, 1939, Conservatory Or-  
chestra and Band, Messiah 1939, 1940, Stu-  
dent Manager of Conservatory Orchestra  
1940, Asst. Instructor of clarinet 1939,  
1940.



HOWARD EARLE STIVERS

Music Ed., Trumpet, Lawrence, Indiana,  
ΚΚΨ, B man.



## SENIORS NOT PICTURED

JOSEPH BAUMBAUGH

Music Ed., Trumpet, Marion, Indiana.

EDITH HAYES CARTER

Piano, Frankfort, Ky.

LUCILLE COOK

Music Ed., Piano, Crawfordsville, Indiana.

MARY LEE GABBERT

Music Ed., Piano, Grand View, Indiana.

LILLIAN PORTER

Music Ed., Harp, Crawfordsville, Indiana.

EVA SCHWARTZ

Music Ed., Voice, Castleton, Indiana.

IVAN WARBLE

Music Ed., Violin, Rome City, Indiana.

ANNA MAE WILLIS

Radio Certificate, Greenfield, Indiana.



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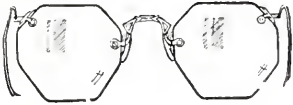
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