MUSIC EDUCATION IN THE PUBLIC SCHOOLS OF TERRE HAUTE, INDIANA, UNTIL 1933

A Thesis
Presented to
the Faculty of the Department of Education
Indiana State Teachers College
Number 489

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts in Education

by
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Summer 1942
The thesis of Willfred Fidlar
Contribution of the Graduate School, Indiana State Teachers College, Number 489, under the title 
Music Education in the Public Schools of Terre Haute, Indiana, Until 1933

is hereby approved as counting toward the completion of the Master's degree in the amount of 8 hours' credit.

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The interest of the author in the subject of this thesis has been of long standing. It had its inception some years ago while his father was supervisor of music in the Terre Haute City Schools, although it did not crystalize until 1940 when material began to be gathered for this history. To the best knowledge of the writer no similar study has been attempted; now that this work is finished, he realizes what a vast deal has been left untouched. Interested persons could expand and further develop the topic with profit, profit to their own understanding and appreciation of the work done in the past.

There is only one word to the reader: the words "Board" and "Trustee" have been used interchangeably to avoid monotony of expression.

And now, turn the page ---
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CHAPTER I

MUSICAL LIFE IN EARLY TERRE HAUTE

It was the Fourth of July, 1817. Henry Redford, proprietor of the "Eagle and Lion Tavern," southeast corner of First and Main, had laid in a fresh supply of "corn" in anticipation of the first celebration of Independence in the new settlement of Terre Haute. The festivities of the day were to be made memorable by the presence of Major Chunn with his officers and their ladies from Fort Harrison, a few miles up the Wabash on the east bluffs. But Henry Redford's hospitality had been taxed even from the first of the month: what with settlers coming in at all hours of the day or night, some by wagon, others on horseback. Over their cups, they had told of hard going along the trace to the south as far down as Vincennes. Redford, always the thoughtful host attentive to the needs of his guests, had erected at his own expense a platform immediately before his front door. With a minimum of effort the perspiring speakers could slip inside for refreshments.

The celebrities took their places on the stand, a stirring oration was given, the Declaration was read with great success, toasts were drunk (Redford had opened a
treasured vintage), and a great dinner was held under the sycamores that bordered the river. During the afternoon the band from the Fort played a concert of patriotic and popular airs. Beyond a doubt, this was the beginning of musical life in Terre Haute and a good beginning it was, the best the frontier could provide. Contemporary records are silent about the instrumentation of this band. In imagination we can see an eight-keyed boxwood flute or a simple fife, possibly a clarinet or two with five brass keys, of course a few keyed Kent bugles, a trombone, an ophicleide to make the bass, and the usual drums. Out of such as these were assembled the bands of the early days of our freedom.

The end of a great day found everyone ready for the grand ball. Billy Hogue, a non-commissioned officer from the Fort, was there with his fiddle. As the sky reddened in the east all agreed that Billy and his music had provided a proper close to a great day.

It seems significant and auspicious that this settlement, now scarcely a year old, should have felt it necessary and found it possible to have a well-balanced musical fare at its first great public gathering. Concert and popular music had prominent places on the day's program. Surely no pioneer community could be expected to do
A few words are now in place concerning the events of the previous year. In 1816 Joseph Kitchell had entered land where Terre Haute now is. The location had been found good by a small number of whites who had been living for at least two years on the site of an Indian village a few miles to the south. Within a week after Kitchell received his grant, he had sold out to Cuthbert and Thomas Bullitt, Jonathan Lindley, Abraham Markle, and Hyacinth Laselle, who then became known as the proprietors of the Terre Haute Town Company. They laid out and sold lots. Two years later, in 1818, the young state legislature enacted measures providing that a new county should be formed from the north part of Sullivan County. Agents were sent

1 Blackford Condit, The History of Early Terre Haute (New York: A. S. Barnes and Company, 1900), p. 72. Although up to this point the skeletal facts have come from Condit, the author has drawn heavily on his imagination to give them flesh and blood.


3 Loc. cit.

4 Ibid., p. 415.
to locate the seat of justice. Terre Haute was chosen, as it was favorably located midway between Old Terre Haute and Fort Harrison where the river runs straight. The good judgment of the founders was supported by the State.

The little settlement grew steadily. In odd places we read references to what must have been a fairly active musical life. In 1871 Captain William Earle, first white boy born in Terre Haute, wrote his impressions of the town as it was in 1823 when he was five years old. Even at that age he could clearly recall going to the house of George Hussey on the south side of Walnut Street. Hussey, a middle sized storekeeper with sandy whiskers, had come from the musical city of Baltimore in 1820. He brought his flute with him. Earle tells how Hussey, when asked to play, would throw back his shoulders, clear his throat, and blow, walking up and down the room while playing. Then he would sit down and talk of Baltimore. "Of the two performances," wrote Earle, "I liked the Baltimore part best." At this distance it is impossible to determine whether that declaration reflects on Hussey's playing or Earle's musical discrimination.

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Earle's letter was published in a Terre Haute newspaper, a copy of which (bearing no date) is to be found in the Public Library.
By 1830 the town limits extended to Fifth Street on the east. About fifty yards beyond and just south of Ohio Street stood the Linton Mansion. The house is now fronting on Ohio and bears number 521. With the exception of an entrance recently added, the house has been little changed in the 112 years it has stood. It was to this place in 1832 Richard Blake brought the first piano to come west of the Alleghany Mountains. Mrs. Blake treasured this gift from her husband, for it had been a difficult task to carry the instrument by ox cart and flat boat from the East. People passing the house used to drop in and ask her to "play on the critter." At the age of sixteen, Terre Haute had its first piano. It has been a piano town ever since, a fact often commented upon by visiting musicians.

In 1849 the community welcomed its first professional musician, the Englishman, John Wilkes. He boasted that he had come the entire distance from his native country to Terre Haute without stepping upon land. In his new home


7 Elizabeth E. Gunn Seebirt, *Music in Indiana* (No publisher or date), p. 57.
he found an active interest in music. Whether his public
repaid him with more than their interest is not known.

Former Superintendent of Schools William H. Wiley
in his annual report of 1892 remarks that as incidents
of those early efforts of our people to provide a rich
musical life, "it must not be forgotten that the singing
teacher was on hand promptly to make a living along with
the pioneers." The great institution of the singing
school deserves a chapter of its own.

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CHAPTER II

SINGING SCHOOLS

On the first page of his *History of Public School Music in the United States*, Edward Bailey Birge says, "The singing school was as universal as the crossroads country store and the village post office. It gave to school music its first methods and all of its first teachers." The singing school itself had been the means toward an improvement in the singing during church. That such improvement was needed is evidenced by the services. A Reverend Thomas Walter early in the eighteenth century had cried: "The tunes are now miserably tortured and twisted and quavered in our churches into a horrid medley of confused and disorderly voices. It sounds in the ears of a good judge like five hundred tunes roared out at the same time with perpetual interfering with one another." In a less worried vein,

2 Ibid., p. 2.
these verses may be seen written on a pew in old Salem Church in Massachusetts:

Could poor King David but for once
To Salem Church repair,
And hear his Psalms thus warbled out,
Good Lord, how he would swear!\(^4\)

Conditions that prompted such outbursts as these gave good cause for agitation for singing "by rule and art" and the "recall of notes." Then the tempest broke. Congregations split. Ministers, deacons, choirs, and laymen were at one another's throats. "Truly," wrote a contributor to the *New England Chronicle* of 1723, "I have a great jealousy that, if once we begin to sing by note, the next thing will be to pray by rule; and then comes Popery."

But the reformers won in the same year that the *Chronicle* saw the bogey-man. Several Massachusetts churches formed schools to teach singing "by rule and art."


A practical instruction book was at hand. As early as 1714 Reverend John Tufts had printed in Boston *A Very Plain and Easy Introduction to the Art of Singing Psalm Tunes* "with the cantus, or trebles, of twenty-eight Psalm tunes contrived in such a manner as that the Learner may attain The Skill of Singing them with The greatest of ease and speed imaginable. Price 6 d or 5 s the doz." The book earned rapid and wide-spread success. Instead of notes, it used M F S L on the staff. The first book to use notes was called *The Grounds and Rules of Music Explained* by Reverend Thomas Walter. This practical instruction book, said to be the first printed with bar-lines in America, came from the press of J. Franklin in 1721 at a time when his younger brother Benjamin, a lad of fifteen, was learning the printer's trade as his apprentice. Other "tune books" followed to keep pace with the growth of the singing-school movement. In 1730, the citizens of Charleston, South Carolina, perhaps the most musical city

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in the Colonies, saw the light and patronized John Salter's school. The Moravians of Bethlehem, Pennsylvania, followed in 1750, and four years later New York followed. By the close of the century the schools were so many that over one hundred books were available for their use.

How did these authors accomplish their high aims? What was their philosophy? An examination of a few typical tune books will provide the answers.

The Emmaline Fairbanks Memorial Library of Terre Haute, Indiana, owns a copy of The Easy Instructor written by William Little and William Smith and published at Albany in 1789. It is representative of other singing books of that age when singing-schools were at their peak. Only four notes (the famous "buckwheat" notes) and four syllables were used (Oliver Holden first used seven syllables in 1796.) A scale would be written thus:

\[
\begin{align*}
\text{faw} & \quad \text{sol} & \quad \text{law} & \quad \text{faw} & \quad \text{sol} & \quad \text{law} & \quad \text{mi} & \quad \text{faw} \\
\text{F} & \quad \text{D} & \quad \text{D} & \quad \text{D} & \quad \text{D} & \quad \text{D} & \quad \text{G} & \quad \text{G}
\end{align*}
\]

Birge, op. cit., p. 9.

Ibid., p. 15.

Birge, op. cit., p. 15.
or at times

```
\[ \text{faw sol law faw sol law mi faw} \]
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The belief was that the shape of the note aided in reading at sight. The English terminology was in common use: "semibreve," "minum," "crotchet," "quaver," for whole note, half note, quarter note, and eighth note. The music made use of three clffs: \( \text{base} \), counter\( \text{N} \), and \( \text{\textbar} \). Key signatures indicated, not the location of the keynote, but the seventh tone of the scale, "mi." Hence key changes were known as the transposition of "mi." Measure signatures were of three kinds:

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<tr>
<th>Measure Signature</th>
<th>Number of Seconds Consumed by Measure</th>
<th>Number of Beats in Measure</th>
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<tr>
<td>( \text{C} )</td>
<td>4</td>
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<td>( \text{C} )</td>
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<td>2</td>
<td>1( \frac{1}{2} )</td>
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The author of this thesis wants it understood that any irregularities of spelling are not his but have been faithfully copied from the original books.
### Triple Time Moods

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<td>2</td>
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<tr>
<td>3</td>
<td>1(\frac{1}{2})</td>
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### Compound Moods

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<th>Measure Signature</th>
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<th>Number of Beats in Measure</th>
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<td>6</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>1(\frac{1}{2})</td>
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It is clear that the exact tempo was indicated in the measure signature, leaving nothing to the whim or conviction of the performer.

The major and minor scales were known as sharp and flat keys respectively.

Before continuing, it is well to repeat that these instructors were the first music books of the public schools.

Singers were exhorted to sing all high notes:

Soft and clear, but not faint; the low notes full and bold, but not harsh . . . . All solos should be sung softer than the parts when moving.

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All of the above material was taken from the introduction, pages not numbered.
together. Notes tied with each other (slurs). Should be swelled in the throat, with the teeth and lips a little asunder, and sung if possible to one breath, which should be taken previously. 15

Little and Smith anticipated contemporary music educators when they recommended music as a leisure-time activity.

We find if improvements are neglected among young people, their manners at once verge towards heathenism. . . . Their evenings are often spent in a very simple manner; nothing more will be heard than "insignificant" jokes, and vulgarity seems to be the highest entertainment; but when they have tasted the "more pure pleasures," such as "flow from music," the young circle seems to look with contempt on the former manner in which they spent their time. 16

Are we that sanguine today? 17

Daniel Read in his Columbia Harmonist had much to say about the philosophic aspects of singing and its teaching. He held to the theory that the contents of a music book should be adapted to the stage of advancement

15 Loc. cit.

16 Loc. cit.

17 Daniel Read, Columbia Harmonist (Boston: no publisher, 1810).

The quotations from this work are from the preface, pages not numbered.
of its users. "Music which is too light and trifling for religious worship, or too hard and difficult to be performed by singers in general, or too refined to be relished except by persons of highly cultivated tastes has generally been omitted." Grudgingly he continued, "A 'few' tunes of the lighter kind have been admitted, rather on account of their popularity than the approbation of the Editor." He admonished young singers to begin with the rules. If they are inclined to sing by rote, they "ought to consider (if capable of consideration) that one who learns by rote seldom if ever sings right."

Read advised "a few hours attention to the gamut" which in most cases "is sufficient to qualify a person to read notes." Farther on he urged true intonation and smooth gliding from tone to tone, each sound being swelled in the middle and softened toward the close.

As to the qualifications of a singing master, he had this to say:

A singing master should possess a good moral character; should be well versed in the theory and practice of music; should have a good voice and be able to sing with ease on every part; should be able to command attention and respect, and to govern, instruct, and regulate a school with propriety.

Were it not that their literary style betrays their age, these requirements might well have been written today. Read then pointed his finger at music teachers of his
acquaintance who were popular with the public because they could sing a few tunes by rote with agreeable voices, but who failed to measure up to his standards. He felt their inadequacies would surely be revealed before their careers were finished. "I knew an idiot some years ago," he concluded, "who could sing a number of tunes with considerable accuracy." He generously refrained from making any application of his weak-minded friend's musical abilities.

This was the institution the Terre Haute pioneers knew and loved. Though the religious influence was uppermost for a long period, the singing school adapted itself to the currents of political and social feeling. Old and young of both sexes were drawn to it for the pleasures of singing together and of social contacts. It was the favored mode of entertainment.

H. C. Bradsby in his History of Vigo County describes the typical frontier singing master in terms that would not have met Read's smile of approval. "Next to the stage driver he was the greatest man that ever rose, reigned, and passed away." He came with a battered copy of The Missouri Harmony under his coattails, announced a series of twelve lessons at from fifty to

18 Bradsby, op. cit., p. 524.
to seventy-five cents per pupil, and at once began to court the belle of the neighborhood.

For that matter, there was a general mixture of out of time and tune squawking and courting going on during the whole term. The great man married the belle, if she was getting a little old, and settled in the neighborhood as a "reenter"; if she was young enough, she jilted him, and he went on his singing way to pastures new.19

During the century and a half of its development, the singing-school produced results of which music education in America has nothing to be ashamed. It left a number of people in each community with a liking for music and a considerable ability to read it at sight. These were the ones to whom music in the public schools appealed.

19 Loc. cit.
CHAPTER III

THE BEGINNINGS OF PUBLIC SCHOOL MUSIC IN THE UNITED STATES

In the beginning and for a half a century after, the public school music class was a transplanted singing-school. The oblong books were the same, the methods the same, and frequently the teachers were the same. The outstanding difference between the two was one of philosophy. Singing instruction was now for all alike and not for those whose talent or interest prompted them to attend singing-school.

But the first steps were not easy. School boards held to the belief that singing was a waste of time. It was not "useful." Now reading, writing, figuring sums--those activities would prepare children to go into business, would help them directly to make money. But did anyone ever make money singing? William C. Woodbridge of Boston scorned to answer the question. Instead, in an address given in that city in 1830, he insisted that vocal music is a rightful branch of common education--that, like the triple R's, it is useful. Through it

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1 Birge, op. cit., p. 35.
we are made happy, we can express our joy, our love, our gratitude to God. In making something beautiful together, we are drawn to each other in feeling, made aware of our dependence on each other. In Lowell Mason, Woodbridge found a valiant disciple. Mason, a seventh-generation New Engander, wasted no time in formulating a philosophy based on the teachings of Pestalozzi, the principles of which are as sound today, as far as they go, as they were in 1834, the year of their public announcement. They are five: (1) The sound comes before the sign; (2) Learning is active, not passive; (3) Analysis proceeds synthesis; (4) Mastery comes step by step; (5) Theory grows out of practice. In this same year he printed his belief in the value of singing by syllables. The Choir quotes him:

Solmization promotes a feeling or consciousness of the precise relation of the sounds in the octave to each other, and especially to the tonic or key note. By associating the several syllables with their corresponding sounds, this relation becomes familiar, and we acquire the habit

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2 Birge, loc. cit.

3 Birge, loc. cit.
of expressing any note with ease and certainty.

This practice was raised to a fetish which held
school music in worship at least until the close of the
century.

Slowly Lowell Mason made progress. Wherever he
could find a sympathetic teacher who would allow him a
few minutes a day, he taught. School officials remained
unconvinced, however. That certain groups of the public
were more receptive is suggested by a paragraph in The
Family Minstrel of July 15, 1835. This popular little
magazine was happy to tell its readers that instruction
in music was being given in several schools in Boston
and with great success.

It is the testimony of the principals of
these schools that it does not interfere with
the regular studies of the pupils; that it is
an agreeable relaxation to their minds; and
that it exercises a happy moral influence on
their conduct. No teacher of youth who has
once tried it, has given it up.

Having attained this degree of success, Lowell
Mason was ready to attempt a public concert with some

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4 The Choir (Boston: 1834), p. 7.

5 The Family Minstrel (New York: 1835), p. 3.
two hundred children as final proof of the soundness of his theories. The announcement of this concert was met with coldness, disbelief, even contempt by many substantial citizens and school officials, but the children sang and were asked to sing again.

With this triumph behind him, Mason felt the time was ripe to approach the school authorities with a definite offer. So he volunteered to teach singing for one year in any school designated by the board without salary. The Hawes School in South Boston was chosen for the experiment. Not only did he give his time, but he even had to provide the books out of which the children were to learn the tunes. Some of the books and many of the tunes he wrote himself. At last people began to realize that he was right. In 1838, after eight years of persistent agitation, the school authorities of Boston placed music in the schools as a part of public education. Lowell Mason was then in his forty-sixth year. During the thirty-four years he was yet to live, he gave freely of his time and efforts to further the development and progress of this movement. It is of more than passing interest to know that he made a fortune from the sale of his music books.

It is significant to note that music was the first of the so-called expressive subjects to become a part
of the public school curriculum. When it is remembered that this occurred at a time when the value of a subject in practical daily affairs was the criterion, the fact is even more remarkable. It proves that music must have been so interwoven in community life that its utility was unconsciously taken for granted by large numbers of people.

Once the movement had been started in Boston, other large cities followed. By 1860 approximately fifty cities had introduced music teaching; the close of the Civil War found the number increased to 150. In 1886 the United States Commissioner of Education reported 250 school systems regularly teaching singing. The methods were universally the same. As it was the age of book-learning, music theory, notes, and reading were emphasized. Teaching was confined to the grammar grades. The first record of singing being taught in the primary grades was in Cincinnati by Luther Mason in 1857. This same Mason published in 1870 his

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6 Birge, op. cit., p. 35.
7 Ibid., p. 76.
8 Ibid., p. 87.
9 Ibid., p. 35.
National Music Course, intended to provide suitable song material for all the grades and for more than ten years practically the only series of books in use.

During the next thirty years music reading was the burning issue. Each series of books brought out had its own method of solving the problem. One of these that enjoyed great popularity in Indiana in the 70's and 80's was the Loomis Progressive Music Lessons written by George B. Loomis, who began teaching music in Indianapolis in 1866.

Fortunately for children and the future of music education alike, schools began to sing sometime near the turn of the century. Eleanor Smith's Modern Music Series evolved a method, based on the new conceptions of child psychology, by which reading and singing went along together. Her general principles have continued in use until the present.

It was at this time also that orchestras and, later, bands made their appearance. No doubt the phenomenally rapid growth of the high school and the consequent need for a broader musical experience occasioned this. The progress of the last forty years is a familiar story and

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Ibid., p. 97.
need not be recounted here.

As usual in educational matters, Indiana kept pace. The first account of music teaching in the state tells how Father Benedict Flaget of Vincennes in 1792 taught singing in his school. A good musician, he selected the most gifted of his pupils, put them in a separate class, and taught them French canticles for use in the Church and the fields.

When Indiana towns had sufficiently outgrown their frontier psychologies to establish public schools, music was not long in taking its rightful place. With certain inevitable ups and downs, it has not only held this place but has assumed an ever more active role in the total scene of common education.

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Seebirt, op. cit., p. 1.
CHAPTER IV

MUSIC EDUCATION IN TERRE HAUTE
PRIOR TO THE PUBLIC SCHOOLS

Chapters II and III serve as a background against which the story of music education in Terre Haute can be told. Since the first settlers came to the "high land" along the Wabash at a time when singing schools were approaching the peak of their popularity, the town had as a matter of course its full share (the author's grandfather kept singing school there during Civil War days). When the city had grown to the point where the public schools were established, singing was accepted as a part of the curriculum. This was in line with the practice of other cities of similar or larger size.

But the way for organized music education had been prepared not only by singing schools but by the many private schools and colleges that flourished in Terre Haute from the 1830's onward. Vocal music was taught with varying degrees of thoroughness and success in all of them. An incomplete list of those who kept these schools would include:

Joseph Thayer, 1823. Taught in the rear of Terre Haute's first residence which stood on the southeast corner of Ohio and Water Streets. Was said to be a man of very steady habits, during vacation: that is, steady at the whiskey bottle. Recognized the influence of music on human behavior when he threatened: "If you do not study well, I shall bring my fiddle to school. Then I shall play fast music and make you study faster."

Misses E. and M. Harris, 1832. One dollar and fifty cents to $3.00 per quarter. Very successful.

Cyrus Fisher, 1832

John Brown, 1832 or '33

Miss Aseneth Bishop, 1833-'40. Fifth Street near Eagle.

J. R. Wheelock, 1833

Mrs. P. Murphy and Miss C. McClellan, 1834

Ann Hayden, 1835. Young misses and boys under ten

Professor H. H. Spencer, 1835-'40. A "singing grammar" school in the Universalist Church.

Jane Hersey, 1830. (Miss Hersey sold her building

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to the school trustees and taught in the public schools from 1853-1892.)

These were the smaller, less pretentious schools. There were a number of colleges about the middle of the century which had their influence on the educational development of the city. They were:

Vigo County Seminary, 1847-‘53. On the site of the Administration Building of Indiana State Teachers College. The city paid $7,600 for the building in 1853 as the first unit of the public school system. The structure was demolished in 1870 to make room for the Normal school. Miss Ellen E. Lawrence taught piano and music, 1847-53.

Vigo Collegiate Institute, 1848. Five months after the Institute opened, a music teacher was added to the faculty (Miss Lawrence).

Terre Haute Female College, 1858-‘88. Site of St. Anthony’s Hospital. Professor J. C. Mininger taught music. One hundred fifty girls the first day. By the end of 1858, ten pianos and one melodeon were mortgaged because of lack of funds.

The spade work was now done. When it was announced

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that vocal music would be a part of the public school curriculum, the Terre Haute citizens were prepared to accept the news, if not with complete approval, at least with a minimum of objection.
CHAPTER V

BIRTH OF THE TERRE HAUTE
PUBLIC SCHOOLS

Free public schools in Terre Haute were slow to get under way. To the shame of the townspeople, John Parsons wrote in 1840: "In the matter of schools, this, for a town of its size, does not compare, it seems to me, with others I have viewed, though I am told there are several private schools." To remedy this situation, the Common Council of the town elected five school trustees on January 21, 1853. These trustees were empowered to take a census of all children between the ages of five and twenty-one for the purpose of school enumeration. There were 615 boys and 709 girls, approximately two hundred of whom entered school that fall. As the year 1853 was drawing to a close, the first free public school opened its doors under William M. Ross, superintendent, with a

2 Wiley, op. cit., pp. 48-49.
3 Ibid., p. 49.
staff of seven teachers. Classes were held in the old Vigo County Seminary building, which stood on the north-east corner of Sixth and Mulberry and for which the School Board had paid some $7,000. That first year the salaries ranged from $35.00 to $41.50 per month for the men teachers, and from $18.00 to $40.00 for the women.

But this success was doomed to an untimely end. By August of 1854 the Board admitted what it had known secretly for some time, that there was not sufficient money to maintain a school the coming year. Therefore, on the tenth of that month, we read in the minutes of the Board that school was suspended until the first Monday in January, 1855.

Came January and the situation seemed even less hopeful. By late spring, however, the outlook began to brighten, for on March 15 the Mayor, James Hook, sponsored an ordinance the terms of which provided for "free public

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4 Ibid., p. 191.
6 Wiley, op. cit., p. 50.
schools within the city of Terre Haute" supported and regulated by the Council. Now funds would be available.

Without further delay, the School Board erected a school building on the southwest corner of Third and Oak Streets. Completed in 1856, this house was not abandoned for school purposes until seventy years later.

Money accumulated so slowly that seven years were to pass between the closing of the school doors and their final and permanent reopening. Meanwhile the school properties had been leased to individuals who conducted private schools in them. But the time came when for the second time the doors were to open on free public schools in Terre Haute. September 16, 1861, was the day when about six hundred boys and girls entered a public school for the first time. They found waiting for them four buildings and a choice of four departments depending upon their age and previous training: primary, secondary, third, and fourth.

From this feeble beginning the school system has grown steadily in size and service. For eighty years it has been a great institution in community life.

8 Wiley, op. cit., p. 49.
CHAPTER VI

PUBLIC SCHOOL MUSIC IN TERRE HAUTE
FROM 1861 UNTIL 1902

When it became known that the town of Terre Haute was to have public schools, a proposition was made by a Mr. Isaacs that he teach a singing school under the direction of the school trustees for two evenings each week; "where-upon," according to the minutes of the Board for September 16, 1853, "it was resolved that it is not expedient to employ, at present, a special teacher of music." The exact meaning of the phrase "at present" can never be known. Would a teacher of music have been hired the next year? Or the next? The Board was relieved of the necessity of making a decision by the closing of the schools at the end of that term.

As was mentioned above, school property was leased to certain individuals for educational purposes. That music was a part of the scene is clear from an entry in the minutes of the Board for June 2, 1854. The Board requested Mr. Hook "to notify Professor Sharpe that the Trustees desire him to discontinue the use of the Seminary for his singing school after this week." It would seem from this action that the Board members still were not sympathetic to the cause of music in their school system.
Seiffert and Deblan. At the reorganization of the schools in the fall of 1861, Mr. Seiffert and Mr. Deblan were employed to teach German, spelling, mental and intellectual arithmetic, English grammar, algebra, geography, history, drawing, vocal music, et cetera, et cetera. Oddly enough, there "were" a few other teachers on the staff. What remained for them to teach is not clear. These two men were given two rooms on the second floor of the Fifth Ward building and received for their invaluable services a fee per pupil equal to the amount it cost the Board for tuition for each scholar upon a general average in all the other schools. In spite of their qualifications, they were not re-elected the next year.

Warren Davis. During the school year, 1862-'63, there was no special teacher of music. It is doubtful whether any results of importance had been achieved the previous year; so there was little to lose. On October 21, 1863, there appears for the first time the name of board member John H. Barr, a staunch friend of school

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1 Minutes of Board, September 16, 1861.

2 Loc. cit.
music. It was on that day that he moved that $8.00 be set aside each month to pay for a music teacher, and that Mr. Warren Davis be employed. On the first of December the Board concurred. Davis was a member of a pioneer family which from that time until the present has held an honored place in the musical life of Terre Haute. He was not a regular member of the teaching staff, as he had to present a monthly statement of his services; two such bills were presented to the trustees and were allowed. There is no record of others. It should be said that former Superintendent William H. Wiley claimed that Davis taught "to a considerable extent and for some time." Be that as it may, the position was vacant by the fall of 1864.

M. Z. Tinker. It was at this time that a Professor Hartung was elected to fill a vacancy on the School Board. Upon learning that the town was without a vocal teacher in the schools, one of his first acts was to urge the employment of such a teacher at once. His views on the matter of music training were forward-looking to this extent: that he thought pupils with a gift for music should take private lessons. So when Trustee John Barr moved that Mr. M. Z. Tinker be employed as music teacher, we may be

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sure that Hartung added a hearty "aye." The position was offered Tinker on October 19, 1864, at $25.00 a month; however, there is no record of his acceptance. Again on August 15 of the following year he was asked to become vocal instructor, teaching four days a week for $50.00 a month. As the minutes of the Board contain no word of salary being paid, it seems fair to assume he rejected the offer. The Board tried the third time, raising the monthly salary to $75.00 and offering a contract for three months. It was now the nineteenth of March, 1867. Tinker accepted, much to the interest of the public. Although vocal music had been listed in the curriculum during these few years since the time of Warren Davis, it must have been taught—indifferently—by the classroom teachers. So the school patrons were understandably happy in having once more a specialist. At the completion of his three months, he was re-appointed—first at the same salary and on August 6, 1867, at $90.00 per month. But he left for another city before the opening of school, and Superintendent Olcott was not authorized to fill his place.

From most points of view the Tinker regime must be set down as a disappointment. The author often heard his father, a former Supervisor of music in the Terre Haute schools, use the name Tinker as a synonym for all that was undesirable in a music teacher. Much to his present
regret, the author failed to ask for any details. But in one respect, at least, those years saw a significant step taken. In March of 1866 by a majority of one (the treasurer voting "no") the Trustees resolved to purchase, "for the use of the City Schools, the piano-forte now in the First Ward House, and belonging to Messrs. Willard and Stowell of Indianapolis; paying for the same the sum of $225." Five months later $16.00 was paid for the cover that was on the instrument, and by December J. G. Lindemann was called to tune it. It is interesting to remark that the fee for tuning a piano three-quarters of a century ago ($3.00) could just as well be asked by a tuner of the present.

C. R. Hodjr (Hodgr). The Dark Ages were not yet over. In December, 1867, a Mr. C. R. Hodjr or Hodgr or Hodges (calligraphy was an unknown subject to the secretary of the Board at that time) of Oswego, New York, applied for the vocal teacher's position, asking $100.00 per month. The Board Members could not agree; so a

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4 Minutes of Board, March 20, 1866.

5 Minutes of Board, December 3, 1867.
committee was appointed to investigate the man's qualifications with the power to hire him if it saw fit. When it is kept in mind that the committee was Olcott, never very enthusiastic in his support of school music, and Barr, a faithful watch-dog of the treasury, it is all the more remarkable that he was hired at his own figure, $100.00. The high school principal received only $110.00 a month at that time. The man from Oswego taught for a month before he was asked to resign. On the day his services terminated (January 21, 1868), W. H. Paige was invited to teach vocal music, and he accepted. From that time forward, the music department of the Terre Haute Schools has been able to face the public without shame.

W. H. Paige. William H. Paige was well-prepared to discharge his duties. Born near Cleveland, Ohio, in 1836, he attended Oberlin and the Ohio State Normal School of Music. After teaching for a time in Ohio, he came to the Newcastle, Indiana, schools and from there to Terre Haute, arriving in 1868. After five years as teacher of vocal music, he resigned to become professor of music

6 Minutes of Board, December 3, 1867.
7 Minutes of Board, December 17, 1867.
8 Minutes of Board, January 21, 1868.
in the newly-opened Normal School. Meanwhile, in 1871, he and his brother-in-law, Professor E. C. Kilbourne, a piano teacher, opened a music store which flourishes today under the guidance of his son and grandson.

Mr. Paige had much to overcome during his first year. Both pupils and parents were discouraged. Some thought it unnecessary and too expensive for children to be taught to sing. The teaching force was apathetic; the pupils' voices were badly trained. Moreover, there was no course of study. In view of these obstacles, the success attained is all the more remarkable and praiseworthy.

Early in 1869, Paige urged that music be graded to correspond with the organization of the schools: Primary Department with three grades, Intermediate Department with two, and Grammar Department with three. So a committee was appointed to inquire into the matter. In February the committee reported the practices of European countries and large United States cities but offered no specific suggestions. By the fall of the same year, however, the subject

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10 Loc. cit.
had been graded and tests given. Percentages on the examinations ranged from 95 in grades A and C of the Primary Department to 100 in grade C of the Grammar Department, while general averages in all subjects varied from 90 to 94. The Superintendent in his Sixth Annual Report outlines the music curriculum in that year as follows:

Primary Department

Grade C. "Physical exercises with singing shall be given in this grade as often as once every half hour and continue from three to five minutes."

Grade B. Same as Grade C.

Grade A. "The elements of vocal music with appropriate physical exercises."

Intermediate Department

Grades B and A. Same as Primary Department.

Grade A.

Grammar Department

Grade C. Continue study of vocal music and dumbbell exercises in gymnastics.

Grade B. The science of vocal music and declamation.

Grade A. Same as Grade B.

Ibid., p. 45.
High School. Singing twice a week.

So it appears that vocal music had come to stay in spite of the great difficulty Superintendent Wiley had had that summer persuading the Board to retain the subject in the curriculum. So well did he succeed that at the opening of school in 1871 the Board raised the salary of the vocal teacher from $1,000.00, the figure since 1868 to $1,200.00 per year. Mr. Paige continued to draw this amount, which was next to the salary of the superintendent, himself, until he resigned.

The best picture of the progress made during these years can be drawn from Superintendent Wiley's annual reports. Throughout his thirty-seven years as head of the Terre Haute Schools, he was a firm friend of music. In 1870 he reported:

The success of the year just closed has been very marked. Of all the pupils in attendance during the year, not more than thirty have manifested any disposition to avoid the music hour. In most of the rooms there has been very great interest, almost enthusiasm, in favor of this exercise.

It was in the spring of this year that the schools

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12 Minutes of Board, August 28, 1871.

gave a concert to get money to buy organs. More than enough was cleared to purchase two Mason and Hamlin Cabinet Organs. Each building was now supplied with a good musical instrument.

The following year he wrote:

"Good work has been done in music. As a rule, much interest has been manifested in favor of learning to read notes, to sing songs and exercises in two and three parts, and to write musical exercises by dictation."

"Besides the monthly examinations, there was held a thorough examination in each room at the close of the year and marked "good," "fair," or "poor" according to the promptness and accuracy with which the pupils answered. In most cases the mark was "good."

Another organ was bought with the proceeds of an exhibition given by the grammar grades. Wiley concluded:

"Everything considered, music has been a success, and in my opinion the Board will do well to retain the services of the present efficient teacher."

But all was not well in the ranks. Complaints began to reach the ear of the Superintendent. By the opening

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14 Wiley, loc. cit.
16 Loc. cit.
of school in the fall of 1872, he had determined to speak freely and to the point. To those who knew Mr. Wiley, these words, addressed to his teachers, will seem characteristic of his direct, outspoken manner:

Teachers need not become nervous on this subject (music) and, in their nervousness, exclaim we are not employed to do this work, we have no time, et cetera. I have seen the School Board in regard to this matter and have told that body just what some of you have said. The Board says that teachers are placed in the schools to teach; and that the Superintendent shall indicate what is to be taught. I talk thus plainly that teachers may know how I feel and what to expect on this subject. Last year the music was a grand success in some schools, and a grand failure in others. The responsibility mainly rests with the teacher. But some teachers cannot sing. Well, suppose you cannot, you need not tell everybody. You need not work your pupils up to think that they cannot sing either. A very "few words" and "actions" will make this the most agreeable or the most disagreeable of all the school exercises. Some spent enough time last year talking against music to have made it a success. Some argue lack of time. What shall we do then? Do what "you can" with the time at your command and therewith be content. It is but fair to add in connection with this that Mr. Paige is not all responsible for this talk on music. Teachers have said enough to me to justify every word of the above. And now if Mr. Paige comes tardily to his part of the work or fails to assist in making music a complete success, I hereby give all parties offended full and unreserved authority to lecture the aforesaid Paige and to labor with him until he fulfills his whole duty.17

17 Among Mr. Wiley's papers in the Public Library.
(This last was typical Wiley humor—rather ponderous but most human.)

The teachers must have mended their ways, for at the close of that school year Mr. Wiley was able to report:

The children were almost unanimously in favor of the exercises in music and made very commendable progress in the study. Especially was this the case in the schools when the regular teachers assisted Mr. Paige in his work. This assistance was given cheerfully in almost all cases. 18

There was still some question as to the extent of the classroom teachers' responsibility; as the report continued with a statement that definite arrangements had been made in regard to how much of the work shall be done by the music teacher and how much by the regular teachers. It was hoped that complete success would be realized.

The subject had been systematically taught throughout the year. Lessons were assigned, studied, and recited at stated intervals. Much science of music was taught. Many beautiful songs were learned. At the end of the term, examinations were given, with the result that twenty-four

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19 Loc. cit.
rooms ranked above the mean and only fifteen were below.

The philosophy of music reading as the first objective was coming into its own at this time. To train efficient music readers, Mr. Paige had graded the work very carefully. The scale was taught in the first two grades, in addition to a series of blackboard exercises and a few rote songs. The blackboard work continued throughout the next three years, while dictation exercises were included in the fifth year. The plan for the sixth, seventh, and eighth grades called for many dictation exercises and some singing. That the music instruction was not completely unbalanced but offered opportunities for real singing may be inferred from a newspaper report of the Decoration Day festivities of 1873 (Mr. Paige's last year). In substance, the reporter tells how five hundred "beautiful school girls arrayed in holiday attire" rode in wagons from Seventh and Main to Early's Grove headed by Breinig's

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21 *Loc. cit.*

22 *Terre Haute Scrapbook*, Vol. III, p. 39. These invaluable scrapbooks are in the possession of the Public Library.
band. Raised seats had been erected for the chorus. Scarlet-ly had the last girl taken her place when the platform com-

menced to sway. Panic threatened. However, before any
great harm was done, several cool, self-possessed persons
moved the girls to "terra-firma." Two or three were slightly
injured, and one had fainted. But the public had come to
hear music and did not choose to be disappointed. So:

Professor Paige rallied as many of the
children as possible, formed them beside the stand,
and they sang all that was "nominated in the bond." Their singing was the most delightful feature of
the whole occasion, reflecting the greatest credit
on Professor Paige and his pupils.

They sang four songs: "Our Sleeping Heroes,"
"They Died for You and Me" (with band accompaniment), "Not
Forgotten," and "America" (with the band). This marked the
real beginnings of a long and close association between
school music and community life in this city.

The duties of the vocal teacher were confined in
the most part to the first eight grades. But he was also
expected to teach once a week in the high school. From
the beginning—and the Terre Haute High School was or-
ganized in 1863—there were held daily morning exercises
followed on Thursday by a music lesson. It is quite
remarkable and certainly speaks well for Mr. Paige's

ability that on the commencement programs of 1869 to 1873 the High School Chorus should have attempted such pretentious numbers as choruses by Bellini, Mozart, Verdi, Bishop, Auber, Beethoven, and others. Although the author has no illusions as to what the quality of the performances must have been, he feels that any defects in that respect cannot take much away from the credit due Mr. Paige and his chorus.

And now a backward glance, in summary before dealing with the next vocal teacher. The seven years following 1861 were most unfortunate for the cause of music teaching in the schools. As the special teachers were poorly trained, they found it impossible to retain their positions longer than a year. Consequently the taxpayers looked on music with great disfavor. In his five years, Mr. Paige succeeded not only in bringing public respect to the music department, but in organizing the instruction as well. That he stressed music reading to the extent that he did was due to the prevailing attitudes and ideals of the times. It would have been strange had he done otherwise. Therefore, it is quite understandable that his resignation was accepted with sincere regret.

At this time (1873) the schools owned nine organs purchased with the proceeds of exhibitions and concerts.

Although the Trustees did not contribute from school funds toward the buying of these instruments, it is fair to say that they kept them tuned and in first class repair. With these organs was the piano in the High School. Up to this time $36.00 had been spent on the maintenance of these instruments; in the next twenty-eight years almost $300.00 ($288.65) was to be spent. It was this physical equipment that Mrs. Anna Gould inherited when she became vocal teacher in the fall of 1873. She also inherited Willie Benicker, who had written on last year's examination:

Notes are cariters which represent tones. Rests represent silence. A staff is five parallel lines and four intermediate spaces. A staff is used to write notes upon.

Anna Gould. Anna Gould was the first vocal teacher to be recruited from the teaching staff. Her predecessors had been either townspeople who were qualified in varying degrees for the work or men imported from afar. Mrs. Gould's four successors were likewise classroom teachers before assuming the music position. She had entered the school system in 1871 after attending the Cincinnati Conservatory.

25 Minutes of the Board.

26 Among Mr. Wiley's papers in the Public Library.
of Music. During her last term as a grade teacher before entering upon her duties as vocal instructor, a benefit concert had been given her by local musicians. The program was no doubt typical of amateur music three-quarters of a century ago. Breinig's orchestra opened with an overture followed by a soprano solo, "The Herdsman's Mountain Home." A carefully selected group sang "Phantom Chorus" under the direction of Professor Hartung, who "wielded the baton a la Gilmore to the infinite delight of the audience." Miss Kellogg gave Rode's "Air with Variations" as sung by Madame Sontag and for an encore sang "Away Down on the Suwane River" (sic!) in touching style. A solo and chorus closed the concert with Professor Hartung "slinging the baton."

With the memory of the Professor's performance still green in her mind, Anna Gould commenced her work in the fall. Mr. Paige's parting words had been constructive. He reported progress except in the third and fourth grades. In his opinion the book was too difficult and was not based on the work of the previous years. He also recommended, with the Superintendent's approval, regular grade meetings where such important matters as the amount and kind of work

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27 Terre Haute Express, February 21, 1873.
to be done at each level could be democratically discussed. These grade meetings were not inaugurated until two years later.

It was mentioned above that Paige was receiving $1,200 a year, the highest salary paid anyone in the system with the exception of the Superintendent. Mrs. Gould must have felt it keenly when the salary was reduced to $900 at the beginning of her term; for a year had not passed when she petitioned the Board for an increase. Her request was denied.

In spite of this disappointment, she continued her task with enthusiasm. As the classroom teachers felt their own lack of preparation, they often avoided the music period or taught the subject grudgingly. That their attitude again reached the attention of Superintendent Wiley is clear from his address to his teachers at the opening of school in 1876 when he said: "The study of music will be continued in the schools, and the favor which it meets will depend as much


30 Minutes of Board, June 15, 1874.
upon the regular teachers as upon the music teacher."

To make sure of this success, Mrs. Gould visited each teacher twice a month (which meant teaching some seven lessons a day), drilled the High School once a week, conducted classes once a month for teachers who desired to strengthen their work in music, and spent the rest of the time supervising.

The course of study was outlined in detail, although in essence it consisted of dictation exercises both at the blackboard and the seats, and much note reading with Loomis' Progressive Music Lessons, the text. The High School used Loomis' Progressive Glee and Chorus Book. At the close of each month oral examinations were given, the popularity of which was open to question; for in December, 1879, the teachers protested to the Board against them. The question was taken under advisement, a gentle way of saying that nothing would be done.

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32 Ibid., p. 50.
33 Ibid., p. 51.
34 Principals' Meeting, December 9, 1879.
Things drifted along until the beginning of 1881 when the Superintendent cleared the atmosphere with five regulations: (1) On the last of February a written examination in musical definitions would be held in grades three to eight, the papers to be graded by the music teachers; (2) The music teacher would explain the definitions in advance, and the regular teacher was to instruct and test the pupils; (3) Exercises in singing would be explained by the music teacher, and the regular teacher was to drill the class and individuals, when necessary, on these exercises; (4) Teachers should consult with the music teacher in regard to taking up new songs; (5) A written examination would be held in May. No more oral examinations would be given "if" the regular teacher would do a reasonably good piece of work. In short, it was produce results or take the punishment. As the complaints ceased, better understanding must have been reached.

The Nineteenth Report of the Superintendent (1882) gives a clear picture of the way the music work was graded during these years. A condensation of this report follows:


First Grade. Take great care to teach the first five tones of the scale correctly. Use patience, drill, and individual work with the unmusical. Teach that notes stand for tones. See that the pupils know the meaning of "bar," "double-bar," "tie," "space." Strive for sweet tones and exact pitch.

Second Grade. Beat time with the hand if tones would be measured accurately. Teach the meaning of the sol-fa syllables, the measure, rests, and the staff degrees.

Third Grade. Teach the clef, dynamic degrees, triple measure, dotted notes, and the tie. Begin two part singing. Emphasize note reading. The words are of secondary importance to the tune.

Fourth Grade. Complete the learning of the scale. Teach quadruple measure. Continue two-part singing and music reading.

Fifth Grade. Teach the repeat sign, hold, slur, sextuple measure, and time signatures. Review work of first four years.

Sixth Grade. More dotted notes and rests. Master the chromatic scale ascending. Learn the lines and spaces and key signatures.

Seventh Grade. Study the chromatic scale both ascending and descending. Drill on intervals, steps and half-steps, and transposition. Begin three-part singing.
Eighth Grade. Further study in note reading and transposition. Teach the bass staff.

With such a schedule confronting them and with their lack of preparation, it is not remarkable that the teachers rebelled frequently. It is not clear whether their complaints ceased altogether or were merely inaudible to the Superintendent, for all he was able to report the next year was that a great majority of the teachers had singing at opening exercises along with Bible study.

The magnitude of the task was telling on Mrs. Gould. In spite of a few raises, she felt her salary was not adequate; and so at the close of the school year of 1883-1884, she again asked the Board for more money. This time her request was refused with emphasis. She continued for another year and then asked for a leave of absence for four months with the privilege of taking the entire year. The leave was granted, and she took the year, no substitute being hired to fill her place. When she left, Superintendent

38 Minutes of Board, June 24, 1884.
39 Minutes of Board, June 26, 1885.
Wiley reported that: "The children were able to read music at sight and to sing correctly and tastefully any of the exercises and songs which were adapted to their respective grades." This had been Mrs. Gould's objective. What greater proof of her success could she desire?

The critic teacher. At the beginning of Anna Gould's leave, a change was made in the organization of the schools. The office of assistant superintendent was created and called the "critic teacher." One of the duties of this office was the supervision of language, geography, history, drawing, and music. That this plan was unsuccessful insofar as music was concerned is indicated in the minutes of the Board for November 18, 1887, when the Superintendent submitted a plan for the management of music in the schools. The plan was discussed and tabled until some future meeting. Meanwhile, at the end of her year's absence, Mrs. Gould had resigned.

By this time the schools had been without a vocal teacher for two years. Judging by the record of the past

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twelve years, the teaching of music probably suffered a relapse as soon as the influence of a specialist was removed. In December of 1887 the subject of music teaching was again discussed by the Board, and its members unanimously voted to re-instate the special teacher. For two and a half years they had tried to do without one, but the general feeling was that the former plan was preferable. So negotiations were opened at once with Mrs. Gould with the view of securing her services again. Although the Trustees offered her the position unanimously, she could not see her way clear to undertake the work. That she was offered a salary of $900 (the same salary she received when she began fifteen years before), could have been a factor in her refusal. So the Board turned to Miss Harriet (Hattie) Paige, a daughter of former vocal teacher, W. H. Paige. Mr. Wiley told the Board that it was to his great satisfaction that music was again under a competent head and that he was of the opinion that the Board would be fully justified in continuing such a plan.

42 Minutes of Board, December 13, 1887.

Harriet Paige. Miss Paige began work on January 30, 1888. She faced the immense task of preaching the gospel of public school music to teachers, pupils, and public. With great wisdom she revived the former course of study "in toto," seeing the futility of making changes too suddenly. The Board, for reasons unknown at this distance, changed her title from "vocal teacher" to "music teacher." The author thinks that this seemingly innocent change may have been indicative of the first hint of a new conception of the function of public school music. No more was it enough to teach boys and girls to sing. Music meant more than that. If the term "music teacher" did indicate the birth of a new philosophy, it was a number of years before it was expressed in the practices of the schoolroom.

A brief survey of the curriculum during Miss Paige's service (1892) shows music receiving 8 per cent of the day in the first two years, 6 per cent in the third, fourth, fifth, sixth, and seventh years, and 4 per cent in the eighth. Throughout the entire eight years it received slightly more than 6 per cent of the time. Among fourteen subjects taught, music ranks seventh in this respect. Writing, physiology, drawing, history, grammar, bookkeeping, and behavior were given less time than music. Miss Paige

44 Terre Haute Public Schools, Circular No. 1, pp. 33-37.
saw each classroom teacher twice a month and spent Friday mornings in the High School. The first four books of Loomis continued to be the text, with the High School using the fifth in the freshman and sophomore years. W. H. Wiley voiced the attitude of the schools toward music in his report to the Board for 1892. He said:

Vocal music relieves the heavier and more formal work of the other studies, puts the pupils into good humor with themselves and their classmates, cultivates habits of accuracy in time and sound, besides furnishing a desirable knowledge of the subject itself.

Music could always count on a good word from that man. He saw clearly the manifold results of the study of music, results that were physical, mental, emotional, and spiritual. It is not too much to say that William H. Wiley was one who helped prepare the way for the new music education.

During the summer vacation of 1892 a representative of Ginn and Company visited the School Board with the hope of introducing the National Music Course into the schools.


47 Minutes of Board, August 19, 1892.
It was not until the next January that the Board members took the proposition under consideration. They decided to lay it by until summer. Came summer and the Whiting Public School Music Course was adopted, greatly to the surprise and disappointment of the representative from Ginn. During the school year of 1893-1894 the new books were in use throughout the system. The result was that the music department closed the year somewhat behind grade --this in spite of the faithful efforts of most of the teachers. But the general feeling was that enough teachers had succeeded to show that the task was not an unreasonable one. In her report, Miss Paige stated that a few of the teachers had not given the lessons regularly or used the pitchpipes, organs, and charts faithfully. Mr. Wiley called for a reformation in this branch of study immediately.

Hattie Paige's work was drawing to a close. During her last year two requests were made to the Trustees which show the dawn of new ideas. The kindergarten teachers asked that pianos be purchased for their use, and the

48 Minutes of Board, July 21, 1893.


50 Minutes of Board, November 9, 1894.
teachers and patrons in the tenth district wanted the use of one room in the school building for an adult music class. That both requests were vigorously denied (the second one two times) is in itself sufficient indictment of the Board from the standpoint of the school musician. Although the record of Miss Paige's attitude toward these matters is lacking, we may safely surmise where she stood. At the close of school in June of 1895, Harriet Paige resigned. The position was offered to Miss Charlotte Longman, a woman prominently identified with musical circles in Terre Haute. She accepted and commenced her work in the fall.

Charlotte Longman. From the beginning, the teachers and pupils of the city gave Miss Longman their hearty cooperation. She, for her part, undertook her duties with enthusiasm. Realizing the growing needs of the High School, she made a plea for and received more time for music at that level. Largely through her influence, the Board gave kindergarten teachers permission to rent pianos, using money contributed by their pupils for supplies (five cents per capita per week).

51 Minutes of Board, November 23, 1894.

52 Minutes of Board, October 8, 1897.
In March, 1897, she was granted a week's leave in which to visit the music departments of other school systems in the state. Upon her return she made a series of public statements which indicate clearly that the end of the century marked the end, too, of an old philosophy which had lost its touch with the times—the philosophy that note reading was an end in itself. She urged an awakening in both pupils and teachers of an interest in musical literature. To foster this interest, books were placed in each branch library, books such as Gilman's *Musical Journey of Dorothy and Delia*, Duff's *Story of Major C and His Staff*, *Letters from Great Musicians to Young People* by Crawford, Thomas Tapper's *Music Talks with Children*, *Private Lives of Great Composers* by Rowbotham, several music histories, and other books of similar nature. Furthermore, she suggested that teachers with musical preparation and a record of success in that subject be scattered over the city for the help they would be to teachers and pupils. And finally, she made a special study of the boys in the higher grades to see if they could do the work assigned. The conclusion was that the work could be creditably accomplished by a large majority of the boys.

In these last years of the nineteenth century the

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Terre Haute Public Schools, *Circular*, 1897.
kindergarten children began to receive their just share of attention. Not only were they allowed to have pianos, renting them from their own funds as was mentioned above, but they were given a type of music training more nearly suited to pupils of that age. Rhythmic songs, games, and movement were made the basis of their study. Of course this program was a means to a non-musical end—the developing of the mind. Rhythm was thought to be a means of mind control insofar as it promoted concentration. Moreover, it was believed that classes well trained in rhythm could be disciplined with greater ease, an attitude that is found even today among certain groups of people. Though there is an element of truth in this belief, we do not make it an end in itself.

Again, in the summer of 1897, the basic music text was changed. The Whiting books gave way to the Natural Music Reader. This frequent change is proof of the revolution taking place in musical thinking during these years. To keep abreast of the procession it was necessary to discard the old and take up the new more often than formerly. The Natural Music Readers made an honest attempt to appeal to the

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54 Terre Haute Public Schools, Circular, 1897.
55 Minutes of Board, June 25, 1897.
child mind. For example, the scale rejoiced in the name of "tone-family" with "do" the father (strong), "re" the young hopeful, "mi" the mother (mild), "fa" the strong brother (serious), "sol" the bright boy, "la" the sad sister, and "si" the baby (with a piercing cry). The style of the rest of the method was similar to this, a case of bending over backward to speak to the child on his own level.

The years 1897 to 1899 marked a clarification of three situations that for some time had needed definite statements of policy. The first had to do with the pupils and their out-of-school music activity. It had been the custom for the junior class in the High School to give a party for the seniors. When they asked for the use of the School Hall for a concert to raise money, it was refused for fear that it would take time from their regular studies. And in a similar vein we read on page eighteen of the Rules and Regulations of 1898: "No regular study shall be omitted for the purpose of taking music, or other similar work, outside of school." Obviously the day had not yet come when the school could look at music education in its broadest sense.

The next two regulations concerned the special music

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56 Minutes of Board, March 10, 1897.
teacher. She was asked, commencing with the close of the school year in 1898, to give an annual report of the work of the music department. This report was made directly to the Superintendent. Though seemingly of little consequence, this action indicates the growth of greater coordination between the branches of teaching and administration. The place of the music teacher in the total system was thus more clearly defined.

In keeping with its increasing importance, the qualifications of the position of music teacher were now specified. There were two routes by which the candidate might travel. He could graduate from a reputable school and take an examination in reading, English, grammar, United States history, rhetoric, and psychology; or he could take the standard competitive examination, be appointed (if successful) to a classroom position, and through a series of promotions reach the desired goal of music teacher. Of the eleven supervisors who have served the Terre Haute schools, one entered by the first road, the last five by the second, and the first five by an unmarked trail.

W. H. Wiley had become superintendent in 1869. Now for the thirtieth time he submitted his annual report on the state of the schools. Of music he said: "The stress

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57 Terre Haute Public Schools, *Circular*, 1899.
of the pupils' endeavor consisted in tone-production, and the results have been very generally encouraging."

He added that a few of the double grades were slightly behind in finishing the amount of work laid down in the manual and would require extra care during the coming year. Miss Longman was not to give this "extra care," however. She offered her resignation to accept a similar position in the schools of Oswego, New York. In June, 1939, word came of her death.

The Board considered four applicants that summer: two local and two from other cities. Mary Katzenbach won on the third ballot.

Mary Katzenbach. Miss Katzenbach had been a teacher in the system for nine years, during which time her musical success had been favorably noticed. She brought to her new duties the same energy and tact she had shown as a first grade teacher. There is little to be said of her short term of service. Again a more recent series of texts was


59 Loc. cit.

60 Minutes of Board, June 23, 1899.
adopted, The Modern Music Series. But probably the most
significant event was the Board's decision to relieve the
kindergartens of the expense of renting pianos from their
own funds and to assume that obligation itself. To the
best of the author's knowledge, this is the first money,
beyond that spent for tuning and repairs, spent by the
Trustees for instruments. That date when the decision
was made, June 28, 1901, should be written in bold letters
in the story of school music in this city. Happily, it
was only the first of many similar decisions.

Miss Katzenbach did not survive this triumph long.
She resigned at the end of the year 1901-1902. Mr. Wiley
asked Chester L. Fidlar, principal of Montrose School, if
he would consider the work. He accepted, fulfilling the
increasing duties of music supervisor until his death in
1933.

The year 1902 saw the close of one period and the
beginning of a new one in the development of music education
in the Terre Haute schools. For four decades children had
been taught music under the supervision of a specialist.
The first seven years had been experimental, the five music
teachers going and coming almost annually. W. H. Paige

Minutes of Board, June 28, 1901.
had given the work dignity, order, respect, and a philosophy. The influence of this philosophy was to last long beyond the years of his work, throughout the terms of the four following teachers, until the next century had started on its way. It was then that the ideal of music as a body of knowledge to be read and studied gave way to a more sympathetic approach. As has been remarked earlier in this thesis, this trend was national. Now it was being dimly realized that music was only another (and very superior) means toward the living of a complete child life. That Mr. Fidlar made his entrance at a time when things were stirring was fortunate. Let us see how he used his opportunities.
CHAPTER VII

PUBLIC SCHOOL MUSIC IN TERRE HAUTE

FROM 1902 UNTIL 1933

It is with mixed feelings that the author begins this chapter, for Chester Fidlar was his father. In the interests of historical honesty he will endeavor to maintain an objective approach. However, should there seem to enter an element which suggests family prejudice, be assured it is not that but common report. When a man teaches two and even three generations of pupils and brings to his work high ability, a human personality, good humor, and a thorough understanding of child nature—well, there is bound to be talk.

C. L. Fidlar was born of pioneer stock in a log cabin near Hutsonville, Illinois, in 1867. When still an infant, he came with his family to Terre Haute, where he lived the rest of his years. It is interesting to know that the first Terre Hautean to hold this baby in his arms was W. H. Wiley, under whom this "baby" taught so many years. His teaching experience began in 1888. A series of promotions followed until he was principal of the old Montrose School. Meanwhile his interest in and talent for music had given a quality to his teaching that attracted attention. He was the logical candidate, therefore, when
the vacancy occurred in the music supervisorship—it still being the preference of the Board to promote teachers already in service. Statistically he began his new work at a yearly salary of $800 in the fall of 1902, with twenty schools enrolling 7,517 pupils served by 203 teachers. An inventory of the musical equipment owned by the school system would have shown one piano, thirty-six years old, about $25.00 worth of pitch pipes, and a series of music charts to accompany the basic texts. Each building had an organ, but in every case it had been bought with money earned by the school. Seven kindergartens were using pianos, but they were simply rented from a music store. 1

The piano question was the great issue of the time. Should the organs be displaced; and if so, should the Board buy the pianos or depend upon each school to provide the money as in the past? The Board decided to assume the obligation, but the decision must have lacked enthusiasm. 2 The best offer it could make was $160 for seven pianos. The W. H. Paige Music Store, from which the pianos were rented, declined to accept. So the practice of renting instruments continued, with a maximum of $100 a year being

1 The above facts were gleaned from the Board's minutes of the preceding several years.

2 Minutes of Board, December 5, 1902.
set aside for the purpose.

However the schools were most unwilling to drop the matter. Requests for help in buying pianos continued to reach the Trustees, "accelerando e crescendo." The school year closed, and the fall term of 1903 began. The members of the Board gave in to the extent that pianos were bought, fourteen of them for the kindergartens at an average price of $41.52. A fifteenth instrument was obtained from Margaret Peddle for $30.00. For some reason which only those Board Members could tell, the plum went to the Baldwin and not the Paige Company.

Three years passed without a great deal of clamor. Then in September of 1906 the Hulman School reopened the issue by purchasing a piano from its own funds. Other schools felt that the money should have come from the Board. As the first step toward establishing a procedure once and for all, that body referred the matter to its

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3 Minutes of Board, September 5, 1902.

4 Minutes of Board, September 18, 1903.

5 Loc. cit.

6 Minutes of Board, September 7, 1906.
clerk, but he was slow to act. It took many requests from various schools that pianos be provided them to produce a decision. Too, the sight of 3,260 pennies collected and earned by the children of Lange School in order that they also might have a piano may have had an influence. Whatever the reason, the Board finally acted with speed:

October 1, 1909. $50 to Lange School
$245 to Wiley High School
(Wiley had asked for a piano only two weeks before).

November 5, 1909. The Superintendent was requested by the Board to see to what extent pianos were used in other school systems.

November 19, 1909. The Board decided to match school money dollar for dollar when a piano was needed.

This plan was followed with reasonable success.

Four years later a logical step was taken. The Music Supervisor was given charge of all pianos and organs (a few were yet in use) belonging to the School City. He was to see that they were kept in proper tune and repair, that they were not abused, and that they were used strictly for school purposes. So the piano had at last won its

7 Minutes of Board, September 7, 1906.
8 Minutes of Board, October 1, 1909.
9 Minutes of Board, October 17, 1913.
rightful place in the school. The fifty-fifty plan must have been satisfactory, because no more ungranted requests are found in the records.

When Mr. Fidlar became the Supervisor of Music, he faced what his predecessors had faced and struggled with—inadequate or no preparation in music by most of the teachers. For thirty years teachers had been examined in Natural Science, Mental Science, Rhetoric, et cetera, but not a question had been asked about music. In the days when the music period was merely a song at opening exercises, this lack of training was of little consequence. But those days had been history for many years. Teachers now were expected to do a first class piece of work with poor or even no tools. The Superintendent recognized the situation. He urged his teachers to learn the theory of music while in service and to pay close attention to the demonstrations and suggestions of the Supervisor. Even then, Mr. Wiley thought that only "fair to excellent results" could be "reasonably counted on." To implement the achieving of these results, the Supervisor asked that the music period be as long as that devoted to drawing, "as both count the same and I

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feel one is as important as the other." At this time music was receiving fifty minutes a week. It is not known now whether the time was increased or not.

The detailed exposition of courses of study has no place in this thesis. They are valuable only to the extent that they indicate prevailing philosophies and trends. The course of study issued in 1902 indicates clearly certain changes in attitude that kept the Terre Haute Schools abreast of current thought. To begin with, songs for the kindergarten were chosen with an eye for high quality, and it was hoped that the habit of listening to good music would be acquired during this year. Throughout the entire eight years song-singing was made prominent, these songs later forming the basis for the study of necessary theory. There was also an evident tendency at this time to postpone two-part singing until the fifth grade, and it was introduced then only after extensive use of rounds and canons. Rote singing was retained well into the fifth year, and not until the sixth year was sight-reading emphasized. All

Ibid., p. 44.

Terre Haute Public Schools, Circular No. 3, 1902, p. 30.
of this shows a better knowledge of how the child learns and the age at which he is ready for certain kinds of study.

The Modern Music Series continued to be the text of the schools. The basic principles of this series were in harmony with the philosophy expressed in the previous paragraph: that music properly taught through good songs means enjoyment for the child and increasing aptitude for assimilating musical knowledge; that the music hour should retain the spirit of the songs; that all the elements of the song are discovered and sung in living forms as part of the actual music; and that technique should be reduced to a minimum. Again Superintendent Wiley summed up the attitude of the schools. In his Report to the Board, 1906, he said:

The science of music may easily be made a stumbling block in the way of the child's education. The art of singing should be made to help the discipline and good cheer of whole schools. When the children are bright and fresh, let the music lesson be given; when tired and restless and fretful, let the joyous song be sung. Don't make music a bugbear in the school but a cheering and cheerful exercise.13

It will be recalled that the Board of Trustees promised to pay half on the purchase of pianos for the

schools on the condition that the school provide the rest. This policy had proved its workability for a number of years. It was now to demonstrate its adaptability. Soon the schools would be asking for phonographs and records. Should they be aided dollar for dollar in the buying of these? It is good to say that they were, and without a struggle such as attended the piano episode at the beginning of the century.

In the spring of 1912 the Columbia Phonograph Company asked to demonstrate its product to the Board. The Company representative was referred to the Committee on Teachers, Supervision, and Course of Instruction. Although the report of this committee was favorable, it was two years before any instruments were bought. But from 1914 to 1932 the Board spent almost $2,000 for this purpose, reaching the peak in 1927, when the outlay was $801.75. At once after the first money was spent on the phonographs, Mr. Fidlar was made responsible for them.

As might be expected, phonographs were used only to provide music by which to march in and out of the building and to offer variety to the music period. The author well

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14 Minutes of Board, April 5, 1912.

15 Minutes of Board, December 4, 1914.
remembers the delight with which he heard (all too infrequently) Arthur Pryor's Band playing "Whistler and His Dog" and "The Hunt in the Black Forest." Though it is easy to smile now, thousands of children had their musical experience widened immeasurably in those days by the phonograph. They realized for the first time that music was a many-sided art.

The broader educational possibilities of recorded music were brought home to the Terre Haute Schools by Miss Rhetts of the Victor Talking Machine Company when, in 1917, she appeared before the Board. She spoke enthusiastically on the merits of the listening system of studying music. Her enthusiasm was not contagious; the gentlemen of the Board were not interested. It is the author's opinion that the City Schools were not yet ready to accept the phonograph. The Supervisor of Music had been preparing himself since 1913 for that new means of music education through summer attendance at schools emphasizing recent trends in music, but there were none on the staff capable of teaching it. It was possible only for the Junior and Senior High School music teachers with their specialized training to make full use of the phonograph, and the music departments in these

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16 Minutes of Board, November 16, 1917.
schools were yet little more than a dream. When these
dreams became realities, the phonograph came into its own
in the schoolroom—well at least in the schoolrooms of the last
six years. Slowly the methods used there filtered down into
the elementary school, although the inadequate preparation
of the teachers prevented the realizing of the best results.

It has been almost ten years since reference has
been made to the music curriculum. It would be well to scan
again a course of study for changes in procedure and phi-
losophy. The year 1913 shows a few tendencies which we
today recognize as progressive and in line with the best
of contemporary thinking. For example, the work of the
early grades is made to bring out physical and emotional
responses rather than intellectual. In the sixth, seventh,
and eighth years some music history is introduced. Through-
out the course a serious effort is made to adapt the material
to the comprehension of the children.

Some fifty years had now passed since Seiffert and
Deblan established music as a special subject in the Terre
Haute schools. The enrollment had increased ten times and
the number of teachers about fourteen times. Yet in 1913

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17 Report of Supervisor to Superintendent.

18 Charles J. Waits, Annual Report, 1913, p. 4.
the work was still being handled by the Supervisor alone. It can easily be imagined that the requirements of the job had grown to such proportions that one man could not be expected to do a satisfactory piece of work. So with the opening of school in 1913, Mr. Fidlar asked for an assistant. Grace Love, a teacher at Crawford School, was elected immediately granted a six-month leave to attend school in order to better fit herself for the new work. During this half year, Esther Newton served as music assistant. Miss Newton, an amateur musician of ability, was a member of the teaching force and for some time had achieved success with her pupils in music.

Miss Love returned, took over the work, and continued as assistant until 1917, when Miss Newton was chosen for the second time. She held the position until the close of school in 1923. Mary Frances Pointer took her place in the fall and taught until 1930, when the position of assistant was abolished. During these sixteen years the assistant worked in the grades, covering half of the schools in two weeks. Mr. Fidlar took care of the other half and taught in Wiley High School for several years in addition to fulfilling his purely supervisory duties. In spite

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19 Minutes of Board, September 19, 1913.
of these full schedules, music continued to make progress.

In July, 1915, the basic texts were again changed, now for the last time. For fifteen years the Modern Music Series had been used. It gave place to Silver Burdett's Progressive Music Series. This series featured the song approach, making little of pure technic. There was more music and less "about" music.

The next year a request was made and granted, all in a quiet way, that was to have great significance as the years passed. Mr. Fidlar asked permission to teach violin after school, using schoolrooms for the purpose. He was only a fair violinist but was thoroughly capable of teaching the instrument during the early years of study (The author's first two years at the violin were under his father's guidance.). Free classes were organized in several of the elementary schools. So successful did this prove that piano classes were formed a few years later under the direction of several local piano teachers. Then followed

20 The discussion of assistant supervisors is based on the personal knowledge of the author.

21 Minutes of Board, July 2, 1915.

22 Minutes of Board, October 15, 1916.
classes in band instruments. Without any fanfare this program developed until, in his report of 1922, the Supervisor was able to say that during the past year instruction had been given in:

- Piano ............... 21 pupils
- Violin ................ 35 pupils
- Cornet ................ 6 pupils
- Trombone ............. 4 pupils
- Mellophone ........... 3 pupils
- 'Cello .................. 1 pupil
- String bass ............ 1 pupil

Only a small charge was made to the children. By this time the program had grown until Mr. Fidlar was no longer able to take care of the young violinists. All of the teaching was done by carefully selected local musicians who received twenty-five cents per lesson from each child. A year later the piano class had increased to 175, while the other classes had grown also, but not to that proportion. However, there were sufficient numbers to start orchestras in Crawford, Deming, and Sandison schools. By 1925 bands were playing in Sandison (thirty members), and there was a combined band of twenty from Davis Park, Thompson, and Montrose. All of these band members received instruction once a week after school. The next year Montrose, Harrison, Thompson, Davis Park, and Hook
schools added orchestras. Three of these orchestras had twenty-six members each. In all, they played for the public forty-eight times during the year. Leaders came from wherever they could be found; a teacher or patron was always in charge.

The year 1926 brought a band and orchestra to Lincoln and Washington schools, saw the continuation of the work in other schools, and marked an increased interest of the Board in the work. Heretofore, the children provided their own instruments except in the few instances when the school was able to buy them. But so wide-spread had the program become that the Board agreed to help to the extent of $1,200 a year. Washington School was the first to profit by this resolution when the school band received two baritones, two French horns, a tuba, and a bass drum. Unfortunately this appropriation was for the one year only.

In the midst of all this instrumental activity the work of the music class continued quietly from day to day, filling the children with a knowledge of and love for music. Beyond this, the aim was to develop in the child as much ability in singing as he was capable of reaching. Not to produce artists, but to prepare the soil from which a few

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Minutes of Board, October 16, 1926.
such might grow was the goal. But music was larger than the schoolroom. It functioned in the life of the community. Frequently a particularly good piece of work was presented publicly for Parent-Teacher Associations, churches, and service clubs. Many cantatas and operettas were given during the 1920's. So much a part of the musical life of the city had the work of the school become, now that Mr. Fidlar was teaching his second generation, that he concludes his 1924 Report with these words: "From quite a varied experience I have found that any attempt at community singing is usually a success in proportion to the number of our school children present."

This singing of the children found no more appropriate expression than in the annual Christmas Sings which brightened each season for almost a decade after 1920. Children from the fourth, fifth, and sixth grades, five hundred of them, assembled on the floor of the Wiley Gymnasium the Sunday afternoon preceding Christmas to sing for their friends and parents the well-loved carols. There are thousands of people in Terre Haute who remember with delight the

24 From the author's personal knowledge.

simple satisfaction of hearing those fresh voices unite in "Christmas Comes Again," "Joy to the World," "Silent Night."

During this same decade, the music department brought many first-rank musicians to the schools--the Minneapolis Symphony Orchestra; Frantz, the pianist; Van Vliet, the 'cellist; a company giving "Hansel and Gretel"; the Terre Haute Symphony Orchestra--to name a few. In most respects, these years were the richest, musically, the Terre Haute schools had ever known. Chester Fidlar was at the peak of his energy. Every task was carried through with enthusiasm. What is more, he had won the respect and support of a third of a century of school children as well as of a School Board and Superintendent and of a public that embraced the entire city. Seldom has a man in public life had a greater host of friends.

And now came a final accomplishment. With an unshakable conviction that for some pupils music was as important as any other high school subject, English and mathematics included, Mr. Fidlar resolved to make it possible

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26 Personal recollection.

27 Loc. cit.
for certain talented pupils to take applied music as a fourth subject throughout the high school course. In this way they could earn eight credits in music instead of the usual two. Such plans were being introduced in many parts of the country at that time—in fact, the Indiana Legislature had just permitted the large cities in the State to grant extra music credit, but Terre Haute was smaller than the minimum population limit. It was to lower this limit that Mr. Fidlar directed every effort. Trip followed trip to the State Legislature; chairmen of committees were seen; heads of departments were visited in their offices in the State House. At last his labor bore fruit when the Legislature made it possible for cities of the class of Terre Haute to allow as many as eight credits in music. Superintendent Tilley and his Board agreed to try the plan with certain restrictions. The candidate had to have given evidence of his serious intentions throughout a number of years of previous study; he had to play some recognized instrument and be studying with a competent teacher; and he was required to practice at least two hours a day. This plan functioned from 1922 to 1927. During these five years, at least twenty pupils earned one fourth of their high school credits in this way. Almost one half of this number have continued
with music as a profession. But with the coming of the new year in 1927 the Board decided to reduce the credits granted to the former number of two, the State Board of Education concurring. So ended a brave experiment which for five years had given music its proper place in the curriculum. It may be that the future will bring an adaptation of the plan to our schools; it is educationally sound.

There is little to be said of the next few years. The work in music continued to be done with the usual day-to-day faithfulness. Suddenly it all ended. While attending school at the Juilliard Summer School in New York, Mr. Fidlar became ill and died within two days. That was August of 1933. His position was not filled, the school officials feeling that the sentiment of the children would be so against a newcomer that his work would be unpleasantly difficult. By the time this sense of loss had become less keen, the lean years were upon us; the temptation

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28 Minutes of Board, January 26, 1927.

29 The material in this paragraph is taken from the personal knowledge of the author. It is true that during the 1920's the question of greater credit in applied music was of national interest. That Terre Haute was a leader in the movement is further evidence of her keeping abreast of the times.
to abolish the position entirely was too great to resist.

So for nine years the musical training of Terre Haute's boys and girls has been crippled by a lack of skilled and coordinated teaching in the elementary grades. In fact, the work of the entire system has lacked positive, long-range goals. But in the face of difficulties, the teachers have continued faithfully to do what they could, which, with many, was much indeed. All praise and honor to them! Yet, the author is not alone in hoping for the day when once more our schools will have the direction of a supervisor of music.

30 The author is aware that many of these teachers have returned to summer schools for additional work in music. He here pays respect to their professional integrity. However, some, even in that group, have often spoken to him of their musical inadequacies.
CHAPTER VIII

MUSIC IN THE SECONDARY SCHOOLS OF TERRE HAUTE FROM 1861 UNTIL 1933

High school subjects were taught in the Terre Haute schools as far back as 1853, although the organization of the High School came ten years later. Six pupils entered the "City School" on that fall morning in 1863 to commence four years of higher education. This building, erected by James Hook in 1857 on the southwest corner of Fourth and Mulberry Streets, had a large basement which served as a Town Hall and concert auditorium. Two years after the first class graduated, the school moved to the newly constructed Normal building. Now known as the Terre Haute High School, it remained here until 1886, in which year it occupied its present building.

For almost half a hundred years, the little music that was taught in the high school was done by the general music teacher. It consisted of a chorus practice once a

1 From a pamphlet published by Wiley High School to celebrate the 75th anniversary of the first graduating class.

2 Loc. cit.

3 Loc. cit.
week. Membership was voluntary, but once a pupil had become a member, he could not drop the work until the end of the term. It is remarkable that such a group could prepare as many difficult numbers as it must have done, to judge by the commencement programs of those years. Furthermore, it is even more remarkable that the music teacher found the time to do justice to his high school duties.

This state of affairs continued until 1901, when two boys from Indianapolis entered school. Archie and Tracy Morrow suggested at once that an orchestra be formed. The idea caught on. A canvass of the student body revealed that there were not a sufficient number who played instruments to make the orchestra possible, so former students were invited to join. At last rehearsals got under way with fifteen young members and one teacher, B. A. Ogden. The orchestra intended to play for school functions and to give concerts from time to time for the pupils of the school. Unfortunately, these boys and girls did not continue their good work. It would be satisfying could there be recorded an unbroken orchestra history of forty years in the secondary schools. That was not to be.

The early years of the twentieth century did,

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4 Terre Haute Tribune, November 17, 1901.
however, usher in an important change in high school music—a change that was to be permanent. Beginning in 1904 one credit was allowed in music if the subject was taken five periods a week for one semester. Of course there was no choice, because music meant chorus. But by 1907, a class in theory had been organized. In that year this class enrolled thirty and the chorus ninety. The combined membership of these two groups constituted one seventh of the total enrollment of the school.

A year later this work was taken off of the shoulders of the supervisor with the appointment of Miss Lucy Arthur as music and drawing teacher in Wiley High School. She taught here half-time only, the other days being spent in the elementary schools. In 1912 she was moved to both Wiley and Garfield High Schools, half a day in each, again to teach music and drawing. After a year of this plan, Miss Arthur was relieved of her music duties and Supervisor

6 Wiley High School, Pupils' Records.
7 Loc. cit.
Fidlar was asked to add the high school music to his already full schedule. It did mean $40.00 more a year, however.

Eight years passed during which Mr. Fidlar took charge of the music in Wiley High School. An orchestra was formed (this time it was permanent), the chorus grew, operettas and public concerts were given. Most of the rehearsals had to be held at night, as the program of both the Supervisor and the students did not permit school-time practices. The most important result of these years from 1913 to 1921 was that interest in music was maintained and even increased in the High School. The foundations of the music department that was to come were well laid.

That was the situation in Wiley. On the north side, Garfield High School fared better. Miss Arthur was transferred to that school in 1915 to teach in the newly organized departments of music and drawing. For six years she continued her work in the two fields before the departments were finally separated.

8 Told to the author by his father.

9 The author played in this orchestra and took part in several of these operettas from 1917 until 1923, when he entered Wiley High School.
The First World War years brought junior high schools to Terre Haute. Music fared well in these schools as they had no traditions behind them to be cast aside before music could enter. From the beginning, McLean, Sarah Scott, and later Woodrow Wilson Junior High Schools had music teachers.

Certain changes were made in the high school course of study in 1921, making it necessary that a full-time teacher be employed in the music department. We can easily imagine Mr. Fidlar's relief when he was told that Miss Lucy Flinn would be changed from the Sarah Scott music position to the enlarged music department at Wiley.

While this was going on, Superintendent Tilley recommended to the Board that instruments be bought for the high schools to aid in the starting of bands. While nothing came of this suggestion at that time, it helped to smooth the way when the next year (1922) Mr. Fisher, Principal of Gerstmeyer High School, asked that the Board help him to organize a band at his school. He had his figures well prepared. A bandmaster could be secured, he reported,

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10 Personal knowledge.

11 Minutes of Board, September 8, 1922.
for $2.00 an hour, two hours per night, and three nights a week. The instruments for a twenty-four piece band, the very smallest that should be considered, would cost from $1,500 to $2,000. The Board members would not commit themselves at once but voted to file the report while Mr. Fisher got other bids on the instruments. One month later the Superintendent urged the Board to give immediate attention to the Gerstmeyer band. Inside of two weeks, more than $600 worth of instruments was purchased and H. H. Stanton was appointed bandmaster. He received $12.00 a week for six hours' work with the new thirty-two piece band.

A year later the band was reported to be improving. By hard and constant work enough money had been saved (supplemented by $100 from Mrs. Gerstmeyer) to buy uniforms. If heretofore the public had not been conscious of the band, all that would be changed now.

Vocal music at this school continued to be in the form of chorus singing once a week led by Mr. Fidlar.

12 Minutes of Board, October 13, 1922.
13 Minutes of Board, October 27, 1922 and November 13, 1922.
14 C. L. Fidlar, Report, 1924.
The band fever has always been contagious. The year 1924 was no exception. The Wiley music department asked the Board for $500 to pay half of the amount needed for instruments for a band. The money was gladly voted. At once there were so many applicants that the instruments would not go around. From time to time instruments were purchased to relieve the situation.

Not to be left behind, Garfield High School followed the lead of Wiley and organized a band. But its progress was slow on account of a shortage of instruments, a lack which was not overcome until January of 1925, when the Board matched Garfield's $300 and bought instruments.

Mr. Stanton now had three bands to rehearse. He met with them in the evenings for two-hour practices at the old fee of $2.00 per hour.

In the spring of 1926 he combined the three bands for a concert in the Wiley Gymnasium. It was a great success. Although the individual bands had appeared frequently in public, never had they been massed for a performance.

15 Minutes of Board, April 25, 1924.

16 Minutes of Board, January 9, 1925.
This was Stanton's swan song. The following year he re-signed to go to Michigan as band director in an automobile plant. But his most valuable contribution to our bands had been made. They were well started and, with the support they were receiving from School Board and public alike, were due for a great measure of success.

While bands were getting started, each high and junior high school gave attention to its orchestra and vocal groups. The program in Sarah Scott in the early 20's may be considered fairly typical. The chorus met twice a week at noon, the orchestra for an hour and a half once a week after school. Adult members of the community were invited to bring their instruments and sit in. Classes in band and orchestra instruments were taught regularly, the school providing many of the more unusual instruments.

At this same time the music department at Wiley High School enrolled 228 pupils. They were members of three glee clubs; the orchestra and band; instrument classes; and harmony, music history, and appreciation.

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17 Minutes of Board, April 13, 1927.
18 C. L. Fidlar, Report, 1923.
classes. The programs in the other secondary schools were similar to these.

Up to 1933, music in the high and junior high schools continued to broaden its scope and offer more to ever more pupils. Since 1933 there has been no regression; if anything, the progress has been accelerated. The reason for this is not difficult to discover. The music teacher in each secondary building has been able to do his work well without the aid of a supervisor, because of his specialized training. If there has been any ill effect on these schools growing out of the lack of supervision, it has appeared in the form of poor articulation between the elementary and the secondary school. To regain this articulation and coordination would require the direction of a supervisor, one who is master of the work of the entire system and who can see clearly the relation of one part to the other. If this history that is closed by the next chapter has any lesson, it is just that.
CHAPTER IX

SOME INFLUENCES FOR MUSIC EDUCATION
OUTSIDE OF THE PUBLIC SCHOOLS

The propriety of including a chapter such as this in a study of this nature may be questioned by some. It is the author's well-considered opinion, however, that influence outside of the school walls cannot easily be divorced from those experiences which are called curricular. This is true of music in particular. Hence a short summary of local musical organizations, teachers, and concerts of former days—days before the memory of most—seems to be in order. The paragraphs that follow will attempt to present a sketch of the musical life of Terre Haute's citizens during the half-century following the Civil War.

The Oratorio Society comes first to mind. Founded in 1877, incorporated in 1884, boasting a chorus of from 150 to 200 amateurs with an orchestra of forty, possessing a library valued at almost $1,000, this society gave Terre Haute audiences many opportunities to hear the great oratorios of the masters. Works of Mendelssohn, Handel, etc.

1 Elizabeth E. Gunn Seibert, Music in Indiana (No publisher or date), p. 55.
Bach, Beethoven and others appeared frequently on the programs. When the organization ceased functioning, this city lost a valuable contribution to its cultural life.

In reading concert programs of the 70's and 80's one often encounters the name of the Davis family. This remarkable group, bound together by the ties of blood, formed a double quartet which was eagerly sought.

It is not possible to omit the name of Carrie B. Adams. During her thirty-eight years in this city, she found time to write almost three thousand anthems which today (according to her publishers) are sung by at least 400,000 people a year. In addition, she directed the Rose Polytechnic Glee Club, played the organ at various churches, was head of the music department at the Normal School from 1887 to 1896, and directed countless amateur performances. Her influence on music, particularly religious music, in Terre Haute can never be fully measured. There are many even today who can recall her enthusiasm as she inspired them to do better than they thought they could.

2 From the author's personal knowledge.
Colleges have always found Terre Haute soil particularly rich. Of the many small colleges that have flourished here, Coates College gained the greatest distinction. When it was founded by the Presbyterian Church in 1865, it was the only women's college in the state and the first college founded by that church for the higher education of women. An undated brochure in the Terre Haute Public Library claims that the college "holds woman dearer than the scholar. It is for womanhood rather than for the 'new woman'." The department of music was of standard character and was staffed by teachers of continental training. It attempted to lift pupils "from the mere ability to sing and play to an academic dignity." The music rooms had sound-proofed walls, two pianos each, and all other "pieces of furniture to add to their attractiveness and convenience." In these rooms were taught piano, violin, and voice, as well as theoretical subjects. Until 1896, when the school failed, it served as the only source of a well-balanced musical education for the young women of Terre Haute.

From very early days there have been a goodly number of music teachers in this city. Naturally only a small part of them listed their names in the city directories, but in 1871 three teachers and four music stores are found offering their services to the public. The next year
the stores had increased to seven, while in 1877 there were a half dozen teachers advertising. If it be borne in mind that the town's population during these years did not exceed 40,000, it would seem that more than the expected number of teachers and music stores found support.

So much for homemade music and the men and women who made it. Although its quality was uneven, at least it was an important factor in the musical development of Terre Haute's people.

Professional performances played their part as well. The last years of the century and the first few years of the 1900's were the hey-day of touring companies giving operas and operettas--almost entirely in English. Concertizing soloists were coming into their own; the orchestra on tour was yet rare. A complete list of the top-flight artists and companies that appeared on the stage of the old Naylor Opera House and later the Grand would be impossible to compile. The following summary makes no pretense of accuracy. At best it is only suggestive.

The following data are taken from bound volumes of programs of the two Opera Houses now in the possession of the Public Library.
From 1871 to 1912:

32 operas (Lucia, La Traviata, Die Walkure, et cetera).

25 operettas (De Koven, Herbert, et cetera).

24 soloists (De Pachmann, Kubelik, Vieuxtemps, Nordica, Melba, et cetera).

16 bands and orchestras (Sousa 6 times, the Chicago Orchestra with Thomas, the Pittsburgh Orchestra with Herbert, the Cincinnati Orchestra).

2 string quartets (Flonzalay, Kneisel).

This chapter has pictured an active musical life among the people of Terre Haute. Traditions of musical excellence were established which even today give our audiences a reputation for critical listening. All of this, too, is music education.
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Terre Haute Public Library, Terre Haute Scrapbooks.

Terre Haute Public Library, Bound volumes of programs from the Naylor and the Grand Opera Houses.

Terre Haute Public Schools:
   Minutes of the Board
   Receipts and cancelled checks
   Reports of the Superintendent to the Board
   Reports of the Music Supervisor to the Superintendent


TABLE I

SALARY SCHEDULES FOR MUSIC SUPERVISORS IN TERRE HAUTE, INDIANA

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TOTAL $9,285.95 $3,954.55 $1,927.00 $990.38 $1,251.50 $17,415.58

*Pitch pipes
bCharts
cAmount spent for the rent of pianos