A HISTORY OF THE MUSIC DEPARTMENT
OF GREENVILLE COLLEGE

A Thesis
Presented to
the Faculty of the Graduate School
Indiana State Teachers College
No. 612

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In Partial fulfillment
of the Requirements for the Degree
Master of Science in Education

by
Wilma Jean Daily Tade
June 1949
The thesis of Wilma Jean Daily Tade

Contribution of the Graduate School, Indiana State Teachers College, Number 612, under the title

A HISTORY OF THE MUSIC DEPARTMENT OF GREENVILLE COLLEGE

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

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Date of Acceptance December 17, 1948
ACKNOWLEDGMENTS

For this research paper and the underlying motivation I am indebted to more friends than may be listed here. Special mention should be given, however, to the chairman and members of this thesis committee, Dr. Lawrence E. Eberly, Professor Arthur D. Hill, and Dr. Clarence M. Morgan, and to professors Robert W. Woods and Dr. M. A. Tenney of Greenville College for their interest and assistance.
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CHAPTER I

THE PROBLEM AND METHOD OF PROCEDURE

With the closing strains of Wistar's "Alma Mater," another season with the Greenville College A Cappella Choir and Professor Robert W. Woods is brought to a close. This is one phase of life in the music department that has attracted the interest of Christian students all over the world.

For many years the music department, one of the strongest departments of the college, has been giving extensive training to leaders in both church and school and has contributed extensively to public relations activities. More than one-half of the Greenville student body participates in some musical organization each year; therefore, there has been some interest in setting down a history of this department.

I. THE PROBLEM

Statement of the problem. It was the purpose of this study to trace the history and outstanding developments of the music department of Greenville College from its point of origin in the School of Music of Almira College for Women to the present time.

Importance of the study. In recent years numerous studies and books have been compiled dealing in a general way with Greenville College. Some of the books and theses are:
Still Abides the Memory by Dr. Mary A. Tenney, History of the Free Methodist Church by Bishop W. T. Hogue, A History of Greenville College with Special Reference to the Curriculum by Dr. Donald G. Miller, and a further study, A Survey and Evaluation of a Program of Christian Education by Mrs. Lois Wood Woods.

Because of the importance of the music department in the total college pattern, it would seem that a study devoted to this department alone would be of value (1) to have in concise form the department's history and (2) to provide a means by which the progress of the department might be evaluated.

II. METHOD OF PROCEDURE

Materials used. Numerous materials were available in the historical research of this study. These materials include the Greenville College Registers 1892-1911, Greenville College Quarterlies 1911-1918 and 1930-1935, Greenville College Bulletins 1918-1950, Greenville College Records 1935-1948, The Papyrus, literature of the Free Methodist Church, Still Abides the Memory by Dr. Mary A. Tenney, letters, and personal interviews.

Organization of the remainder of the thesis. The remainder of the thesis has been divided into six main sections including (1) the early development of Almira College, (2) the founding of Greenville College and its School of Music,
(3) the development of the School of Music, 1901-1924, (4) the development of the School of Music, 1924-1933, (5) the development of the department of music, 1933-1948, and (6) summary and conclusions.
CHAPTER II

ALMIRA COLLEGE, PREDECESSOR OF GREENVILLE COLLEGE

With the close of the Mexican War there came a movement of pioneers westward along the old national trail toward the "Gateway of the West," St. Louis. Many of these hardy farmers found the good lands between the Wabash and the Mississippi suitable for home building.

The pioneers of this and an earlier period brought with them what they believed to be basic ideals of life. They were especially concerned, not with the exclusion of "things" from their existence, but with giving the material aspect of life its proper place.

Dr. Mary A. Tenney in her book, Still Abides the memory, has pointed out:

When these pioneers laid out a village they immediately selected a place for a school and a church, because they looked to these institutions to present the way of life in which they believed. Never a school without a church; never a church without a school. Religion and culture went hand in hand. The term Christian education would have seemed to them a tautology, for what was education if not Christian? The function of a college was the preparation of young people for life after the Puritan Pattern.¹

As a result of this basic philosophy of education Almira College came into existence.

¹ Mary A. Tenney, Still Abides the Memory (Greenville, Illinois: Tower Press, 1942), p. 2.
Almira Blanchard Morse and her husband Stephen Morse had for many years dreamed of the time when a female college might be opened in Greenville. Almira had been educated at Mr. Wilcox's School for Young Ladies in St. Louis, Hillsboro Academy, and a school for women at Middlebury, Vermont, "where she became proficient in music, drawing, painting, French, and other subjects considered practical for young women in the 1850's." ²

In an attempt to bring the Eastern culture they had left behind to their wilderness home in Illinois, Seth Blanchard, her father, bought a hand-carved, rosewood piano in New York City. This was the first piano to be brought into Bond County.

In 1854, at the invitation of Almira and Stephen Morse, John B. White, President of Brownsville Female College in Tennessee, came to Greenville to discuss the opening of a women's college there. Out of this discussion came the seed which was soon to germinate into an institution which embodied their ideals in furthering the cultural development of young ladies.

On December first, 1854, the first executive committee met and on Christmas day, 1854, sent an invitation to John B.

² Ibid., p. 5.
White to become Almira College's first president.  

The year the first permanent building was completed, Lucie C. White, daughter of John B. White and a graduate of the Boston Conservatory of Music, came to Almira as a teacher of vocal and instrumental music. It is to be noted that vocal music was among the required courses in the first curriculum, and almost all of the girls also studied piano. Even at this early date the music department was a major department of the college. Dr. M. A. Tenney quotes a letter written in 1864 by Miss Lucie C. White to a friend in which she states:

I have been trying for several days to find time to answer your most welcome letter but could not. This year we have 95 girls. This week Miss Palmer was at home. . . and in addition to my usual number of lessons I have had all of hers, which occupied my entire time from 8 a.m. until 9 p.m. I did quite often heartily wish we had a Great Instrument or some other machine for grinding out musicians.  

Almira College gave over a considerable portion of the commencement festivities to the School of Music. A copy of the program of commencement music in 1887 may be of interest here.

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3 Ibid., p. 13.

4 Ibid., p. 32.
PROGRAM OF COMMENCEMENT MUSIC

Reveil due Lion--Op. 115 ............... DeKontski
(Two Pianos--Four Performers.)

L'Africaine ................. Raff
Priest's March ................ Mendelssohn
(Two Pianos--Four Performers.)

Marche Aux Fianbeaux ....... Scotson-Clark
(Two Pianos--Four Performers.)

Les Preludes ............... Liszt
(Two Pianos--Four Performers.)

Rhapsody Hongroise, No. 2 .... Liszt

Sonata--Allegro--Andante ... Beethoven
LeProphete .................. Meyerbeer
(Two Pianos--Two Performers.)

Overture to Zampa .............. Harold

Vocal Duet--Alpine Morning .... Kucken

Trio--I Waited for the Lord .... Mendelssohn

Vocal Solo--Sancta Marie ....... Faure

Double Trio--Cuckoo ............ Hiller

Vocal Quartette--The Angelus Bells ... De Villa

Old Folks at Home

Vocal Duet--Till We Meet Again ... Bailey
Vocal Solo--Le Tortorelle ....... Arditi
Vocal Trio--Lift Thine Eyes .... Mendelssohn
Vocal Solo--Barcarolle ........... Schubert
Last Night ................... Kjerulf

FROM THE MUSIC SCHOOL OF 1887

Following the Civil War Almira College enjoyed its
ten most prosperous years and was ranked along with Chicago
University as one of the most thriving colleges under Baptist
auspices. It was not long, however, until competition from
Southern Illinois State Normal at Carbondale, Illinois, and a
coeducational Baptist college in Alton, Illinois, Shurtleff
College, caused a considerable loss in patronage.

5 Ibid., p. 31.
In 1892 the dream of Almira and Stephen Morse came to a close, "but the spirit of sacrificial service which had characterized the founders of Almira College and the way of life which they had taught by precept and example had not perished from the earth."6

CHAPTER III

THE FOUNDING OF GREENVILLE COLLEGE
AND ITS SCHOOL OF MUSIC

Old Almira was gone, but the spirit which had governed her philosophy of education remained alive in the citizenry of Greenville. In many localities the Puritan colleges had fallen into disrepute, but among the citizens of Greenville there were those who still believed in and earnestly desired a cultural center in their community following the Puritan pattern of life.

Once again a leading citizen considered no personal sacrifice too great to establish in Greenville an institution which would be devoted to the upholding of this ideal. W. S. Dann's initiative accompanied by the optimism of Evangelist R. H. Ashcraft and a six thousand dollar gift from Mr. and Mrs. James T. Grice gave the impetus necessary to cause the Central Illinois Conference of the Free Methodist Church of North America to purchase old Almira for their first senior coeducational college. At the insistence of the executive committee, Wilson Thomas Hogue inspected the dilapidated buildings and on July 18, 1892, reluctantly signed a contract for $250 and became Greenville College's first president.¹

¹ Ibid., p. 55.
Surprisingly enough W. S. Dann's particular predilection was in the field of music, and he immediately sponsored purchases for that department. Miss Jessie Augusta Duff, a graduate from the University of Leipsic, Germany, came as Director of the School of Music and was regarded as the most distinguished member of the faculty. She set about with determination to make her department the strongest department of the college and to make Greenville known by its students with musical ability.²

The first Greenville College Register, 1892-1893, lists two members of the music faculty, Miss Jessie Augusta Duff as the Director and Miss Catherine Hamilton Duff, graduate of the School of Music, Toronto, Canada, as assistant instructor. It stated that full courses were given in the schools for the piano-forte, voice, organ, sightsinging and chorus practice, harmony, counterpoint, composition and instrumentation, and the school for musical history and biography. Each required three years for completion. Some selected statements from this first Register describe the department's objectives, facilities, and methods.

The Greenville College School of Music offers to its patrons excellent advantages for obtaining a practical and thorough musical education at a very moderate rate. It should be distinctly understood, however, that the College does not undertake to compete in prices with

² Ibid., p. 66.
schools which furnish a cheap quality of instruction and correspondingly inferior facilities. Assuming that the patrons of the school desire the best rather than the cheapest, the aim has been to provide the best, both as to instructors and facilities, and to fix upon rates as high as are required in order to accomplish this aim ... (Fee 24 lessons for $30 plus regular tuition.)

The Department is supplied with excellent and expensive instruments, and with the best facilities it can provide for thorough instruction and practice. There is not only a good supply of such instruments as are ordinarily found in such institutions, but the Public Parlors are provided with a large and expensive Mason and Reich two-manual and bass pedal Vocalion Organ, on which instruction is given to all students wishing to acquire skill in pipe organ practice, or desiring the best possible facilities for acquiring perfect mastery in performance on the common or reed organ.

The Department is conducted on the conservatory plan. Both class and private lesson systems are employed ... This mode of instruction excites emulation; ambitions are aroused; the student is spurred to greater effort by observing the proficiency of those who have attained a higher degree of perfection ... 3

The success of the School of Music during its first year's existence seems to be pronounced because the second Greenville College Register, 1893-1894, states that 103 of the 181 students were enrolled in the School of Music. 4 In that year there was an addition to the faculty, Miss Maude Montague Wynn of Goderich, Canada, who was a member of the Canadian Society of Musicians and had been a pupil of Ward (teacher, theorist, and tone poet of Milan), Sippi of London, and a graduate of the Toronto Conservatory of Music.

3 Greenville College Register, I (June, 1892), pp. 27-29.
4 Ibid., II (June, 1893), p. 9.
There was an expansion in voice work which was described by the Register:

... instruction in this department includes everything that assists in the development of the vocal artist, among which details of study may be mentioned: the union of the registers; physiology of the vowels and consonants; solfeggio and the application of words to music; exercises for obtaining flexibility of the voice; exercises in the scale major and minor; and the chromatic scale and arpeggios; the embellishments suitable for different types of singing; dramatic expression, and tone coloring.

Every possible advantage will be afforded students who wish to prepare themselves for a professional career, church, concert hall, or drawing room.5

Miss Jessie Augusta Duff remained as director of the School of Music until 1901, and during these years she maintained the high standard she originally set for the department. In 1896 public school music was added to the curriculum, and in 1899 a normal course was offered for those desiring to obtain a teacher's license. As the enrollment of the college increased, the number enrolled in the School of Music remained well over the fifty percent mark. The highest percentage reached was in 1897 when over ninety percent of the total student body was enrolled in music.6

Even in this early period Greenville was becoming noted for its singing groups. Numerous quartets were organized, and Greenville's patronage began to look forward to visitations

5 Ibid., II (June, 1893) p. 42.
6 Ibid., V (June, 1897) p. 9.
from various organizations in their off-campus activities.

In 1901 illness forced Miss Duff to resign the position that she had so ably filled for over ten years; and in April, 1901, Miss Emily Grace Kay from the New England Conservatory of Music came to fill the vacancy. 7

7 Tenney, *op. cit.*, p. 102.
For six years Miss Kay filled the position of director of the School of Music. During these years the college faced serious financial difficulties; and, although the enrollment increased steadily and a large number of students continued to be enrolled in music, only two teachers of music were employed.

In 1905 Wilson Thomas Hogue resigned the presidency to accept a bishopric of the Free Methodist Church, and Augustin Lucien Whitcomb was inaugurated as Greenville's second president. By this time the financial condition had improved, and a new auditorium building was begun. In 1906 the commencement was held in the new building; and a brilliant commencement recital was given by one of Miss Kay's pupils, Miss Bertha White, who was later to become a most efficient head of the Greenville College School of Music.

In 1907 Miss Ella Mabel Jones from the Chicago Musical College became the music school's director. During the same year the department was moved to more extensive quarters on the third floor of the new auditorium building, and the school saw organized its first girls' glee club and an orchestra of ten pieces which filled several engagements. ¹

¹ Ibid., p. 128.
During Emily Grace Kay's and Ella Habel Jones Hoyer's directorship little was added to the curriculum of the School of Music. In 1910, two years after the inauguration of Greenville's third president, Dr. Eldon Grant Burritt, Miss Bertha White, a graduate of Greenville who later made an outstanding record at the New England Conservatory of Music, became the director of the School of Music.

From 1910 to 1924, under the leadership of Miss Bertha White, the School of Music made outstanding developments. In the piano department alone the enrollment increased from seventy-one to over two hundred. The outline of courses and the method of procedure in the department was considerably revised. In the catalog statements it is to be noted that for the first time there is some attempt at course description.

In the second year of Miss White's directorship a full four year course for graduation in music was outlined. The course included in the first year solfeggio, theory, musical history lectures, and orchestral lectures. In the second year the students were expected to take solfeggio, harmony, literature lectures, and concert deportment. It is interesting to note the catalog description of the course in concert deportment which states, "Work is provided in regard to the principles

2 Ibid., p. 188.
of poise, correct standing, sitting, walking, bowing, etc. The course is required for one year. 3

The third year included harmonic analysis, sight playing, and the normal course which consisted of three parts, namely, teaching, teachers' meetings, and general class work.

The final year found the music students continuing the normal course and sight playing along with ensemble work and chorus. 4

Miss White's particular interest seems to have been in the organization of a well rounded program of teacher training. As has been pointed out, the normal course included three major parts. The teaching course included nine lectures delivered by Miss White on the art of teaching. These lectures included the following subjects: "The Necessary Qualifications of a Successful Teacher," "Development of Taste," "Principles of Psychology," "The Formation of Habits," "Essentials of Method," and "Relation of Psychology to Music." 5

Twenty lessons in hand culture were given "to gain control of the muscles of the hand and arm, and to establish connection between these muscles and brain, so as to give the

3 Greenville College Quarterly, (June, 1911), p. 86.
4 Ibid., (June, 1911), p. 82.
5 Ibid., (June, 1911), p. 86.
best results at the keyboard."6

Supervised teaching was administered by the instructors in the School of Music, where pupils from nine to seventeen years of age were taught by the music students. The teachers' meetings, as might be expected, were for planning, discussing, and criticizing the work done in student teaching. The general class meetings held each Saturday morning were conducted to further the technical training and culture of the students.

In 1914 the courses in the School of Music were divided into seven categories: (1) piano-forte courses, (2) theoretical courses, (3) soloist's and teacher's diploma courses, (4) sight playing courses, (5) lecture courses, (6) normal courses, and (7) voice courses.7

The following year the catalog describes in some detail the work offered in musical theory. As has been noted before, the courses in solfeggio have received a great deal of attention. The catalog states:

Only a few fortunate ones are the possessors of absolute pitch, but relative pitch can be acquired by nearly all. That is the object of this course. The pupil studies solfeggio:
1. To know through his eyes how music should sound.
2. To sing ordinary music at first sight with words.
3. To write out a melody after hearing it.8

6 Ibid., (June, 1911), p. 86.
7 Ibid., (June, 1914), pp. 82-91.
8 Ibid., (June, 1915), p. 84.
Sight playing, theory of acoustics, keyboard and harmonic analysis, and diction were the other offerings in musical theory.

There is little doubt but that the stress placed on solfeggio was the direct outgrowth of the stand taken by the Church on music. Historically the Free Methodist Church of North America had opposed all instrumental music in their churches. Therefore, it was highly desirable that the product of the School of Music be able to be a leader in a cappella sight singing.

During the first seven years of Miss White's leadership the faculty of the School of Music had grown from two staff members in 1910 to six full-time staff members for the year 1916-1917. New courses were also added that year in public school music methods, conducting, and violin.9

The year of 1917 saw rapid growth in the departments of violin and voice. The instructor in violin was Hedwig Niehoff, a graduate of the Strassberger Conservatory of Music; and it was this year that the Apollo Club was organized for men singers. The organization for girls was called the Cham- inade Glee Club, and a large chorus annually gave the Messiah.10

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9 Ibid., (June, 1916), pp. 79-90.
10 Tenney, op. cit., p. 189.
In 1918 Louwillie Kessler, a graduate of the New England Conservatory of Music, became acting head of the School of Music for one year.

With Miss White's return in 1919 there seems to have been a plateau reached in the development of the department. Although well trained instructors were obtained and student interest remained relatively high, 138 of the 269 students being enrolled in music, little change was made and few outstanding accomplishments are to be noted until 1922.

In this year the department received new life by adding to the faculty Charles Fletcher Rogers, Professor of Voice and a graduate of the Eastern Academy of Music. A separate unit was set up for voice which included three main branches, namely, (1) the soloist's course consisting of coaching, interpretation, concert work, repertoire, oratorio, lyceum, and chatauqua; (2) the normal course for training in the profession of teaching; and (3) evangelistic singing especially designed for religious workers. Through the influence of Professor Rogers membership in all choral groups was now obtained through competitive examination, and participation in some group was required of all voice majors.11

In 1923 the Bulletin's statement for the School of Music reads, "No branch of musical education is of greater importance than the proper development and training of the voice."\(^{12}\)

For the first time a special voice certificate was awarded to voice majors. This practice has continued to the present time.

Sacred music may well have been the particular predilection of Mr. Rogers, for we find that the catalog lists five particular branches of sacred music: (1) a general history of sacred music, (2) instrumental music of the Bible, (3) fundamentals of music, (4) direction of congregational singing, and (5) a general history of hymnody, which consisted of non-Christian hymns, ancient Jewish hymns, hymns of the New Testament, early Protestant hymns, early Methodist hymns, and the theology of over 750 of our most prominent hymns.\(^{13}\)

Of the various schools and departments of the college music saw the greatest expansion. As Dr. Tenny has pointed out, Miss White repeated the history made by Miss Duff; and because of the self-forgetful devotion which she manifested her health was broken, and she was forced to retire in 1923

\(^{12}\) Ibid., XV (July, 1923), p. 98.

\(^{13}\) Ibid., XV (July, 1923), pp. 99-100.
for her few remaining years. But the spirit which had characterized her work continued to live in the person of her pupil, Mrs. Lucy Jane Harris King, who became director of the School of Music following Miss White's resignation.

14 Tenney, op. cit., p. 233.
CHAPTER V

THE DEVELOPMENT OF THE SCHOOL OF MUSIC 1924-1933

Prosperous times had arrived, and Greenville College was on the upgrade throughout the twenties. Indeed the time seemed propitious for an aggressive leader in the School of Music. Under the direction of Mrs. Lucy Jane King, who joined the staff in 1916, the school maintained a steady growth.

Added to the faculty during this first year were Miss Mary Helen Watson, a graduate of the University of Illinois and a scholarship student at Juilliard, and Wayne A. Spaulding from the American Conservatory.

In 1924 a separate division of the School of Music was created which was placed under the direction of Professor Charles Rogers. This division, public school music, outlined carefully a course of study in teacher training. The courses included were:

**First Year**
- Voice
- Piano
- Sight Singing
- Ear Training
- Diction
- Harmony
- Methods
- History of Music
- English Diction
- History of Education
- Chorus
- Concert and Lectures

**Second Year**
- Voice
- Piano
- Harmony
- Orchestral and Band Instruments
- Practice Teaching
- Music Appreciation
- Conducting
- Educational Psychology
- Observation in the City Schools
- Methods
Chorus

Concert and Lectures

In 1925 nine staff members made up the music department, and it is to be noted that for the first time there is a breakdown into course descriptions for the entire School of Music. The courses offered by the department show greater coordination than perhaps at any previous time.

The following year the courses were numbered for the first time. They were numbered according to three levels, lower, intermediate, and upper, instead of the regular two divisional classification used by most colleges. The general outline of the curriculum was further revised and much improved. A general statement found in the Bulletin for 1927-1928 states:

The School of Music consists of the departments of piano, voice, violin, theory, and normal . . . .

The School of Music aims to extend correct musical instruction, instil worthy musical ideals, and bring every pupil . . . into contact with the best musical thought and feeling of the day.2

Probably much of the improvement found in the academic procedure can be attributed to the brilliant dean, Dr. Leslie Ray Marston. Dr. Marston exerted tremendous effort

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1 Greenville College Bulletin, XVI (July, 1924), pp. 103-104.

2 Ibid., XIX (July, 1927), p. 98.
in modernizing the pattern of education found at Greenville college, and as a result of his work improvement was found in the liberal arts college and the associated schools of the college.

For a year Dr. Marston was absent from the campus. During this time he was director of the Child Research Center in Washington, D. C., and a member of the National Nursery School Committee and the White House Conference on Child Health and Protection. In the fall of 1927 Dr. Marston rejected an offer to join the faculty of Columbia University and chose rather to return to his alma mater as its fourth president.3

Under the existing environment Mrs. Lucy Jane King built a strong department which was particularly noted for instrumental and public school music. A large faculty was maintained throughout this period, and two outstanding members of the department were added. In 1927 Professor Robert W. Woods, who was later to become head of the department, joined the faculty.4 In 1931 Dr. Ernest Richard Aroeger, Dean of the Department of Music of Washington University, became a visiting professor.5

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3 Tenney, op. cit., p. 247
5 Greenville College Quarterly, XXIII (April, 1931), p. 68.
The courses maintained by the School of Music at the close of Mrs. King's direction were:

- Elementary Piano
- Intermediate Piano
- Advanced Piano
- Sight Playing
- Ensemble
- Voice I, II, and III
- Violin I, II, and III
- Ear Training and Sight Singing
- Harmony I and II
- Conducting I and II
- Harmony III and IV
- Harmonic Analysis
- Form; Composition
- Counterpoint; Canon and Fugue
- History of Music I and II
- Public School Music Methods
- First and Second year Practice Teaching
- Music Appreciation
- Hymnology
- Choral Literature

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6 Ibid., XXIV (July, 1932), p. 75.
CHAPTER VI

THE DEVELOPMENT OF THE DEPARTMENT OF MUSIC 1933-1948

Professor Robert W. Woods, who joined the staff in 1927, became director of the School of Music in 1933. As director of the department Professor Woods has constantly fostered balance in course offerings which would prepare students for a vocation in music or advanced study.¹

In 1927 when Professor Woods first joined the staff, he arranged for a special concert to be given on the campus by the Westminster Choir under the direction of Professor J. F. Williamson. This outstanding musical event was possible only because of the friendship existing between Professor Woods, who had formerly been the tenor soloist of the choir, and Professor Williamson. The attendance at this program was so large that only the gymnasium could accommodate the audience.²

As an outgrowth of this visit by the Westminster Choir, interest for a similar organization on Greenville College's campus ran high. Professor Woods, not one to be hurried by what perhaps might be flash interest, built carefully the

¹ Letter of Robert W. Woods to Wilma Jean Tade, August 24, 1948.
² Tenney, op. cit., p. 279.
first a cappella organization; and it was not until the spring of 1928 that the a cappella choir was ready for its first concert.³

The purpose held by Professor Woods for this organization was the integrating of the aims of religion with those of culture. This was its one reason for existing. We find that their credo gives further insight into this underlying philosophy. It states:

I BELIEVE in the art of music and, with Ruskin, that the artist is "one who has submitted to a law which it was painful to obey, in order that he may bestow a delight which it is gracious to bestow";

I BELIEVE in the art of sacred song to minister to the needs of men, and join the fellowship of these singers as a steward of the mysteries of God, with a desire to deepen this sense of spiritual vocation by living in daily, vital contact with Him;

I BELIEVE in the ideals of Greenville College and earnestly determine to exemplify them in every relationship, with a special sense of responsibility and honor as my Alma Mater's ambassador in song;

I BELIEVE that my daily life and work have eternal import, that as "the temple vast and dim
Thrills to its base with anthem, psalm or hymn
True to the changeless laws of harmony,
So he who on the changing chords of life
With firm, sweet touch plays the Master's score
Of Truth and Love and Duty evermore,
Knows that far beyond this roar and strife,
Though he may never hear, in the true time
These notes must all accord in symphonies sublime."⁴

³ Ibid., p. 279.
⁴ Ibid., p. 277.
In 1929 the first annual a cappella tour was taken. The first tours brought the a cappella choir into contact with the college constituency of only Illinois and Indiana. Gradually the sphere of influence widened, extending to three or four states and eventually to include many states and the Dominion of Canada. In 1948 this organization inspired many audiences in its two thousand mile tour.

Professor Robert Woods states that the first a cappella choir and the program thus inaugurated are significant for three reasons: (1) it has proved a means of giving intensive choral training for leaders in both church and school, (2) it has been used extensively off-campus in service and public relation activities, and (3) it has set a pattern for similar organizations in the other colleges of the denomination, all of which now have a cappella choirs.5

The Greenville College Quarterly of 1933-1934 contains the following description of the special music activities of the School of Music. It states:

In addition to the regular concerts and recitals the School of Music provides a number of special activities of a vocal and instrumental character. Perhaps the outstanding of these is the A Cappella Chorus, organized in 1927. It is composed of a group of students selected on the basis of character and proved vocal ability. The chorus sings only choral music of high quality and devotional character without accompaniment.

Its repertoire consists of selections from the great choral literature of both past and present. Each year a ten-day tour enables the group to present to the public a devotionally sincere and artistically finished program.

The chorus rehearses four times weekly with attendance compulsory. First-year members are required to study voice privately. Solfeggio may be substituted for voice by second-year members.

The College-Community Chorus, with membership open both to college students and community friends, is organized each year for the study and rendition of standard oratorios and cantatas, such as Handel's "The Messiah." The chorus meets weekly from the opening of school until the Christmas recess.

An orchestra and college band are maintained for students interested in the type of ensemble playing provided by such organizations. Frequent appearances before public and student groups provide members with valuable training and experience.

Other opportunities for musical expression are provided through regular organized quartets and other selected vocal groups. The plan for the future involves a still greater emphasis upon such work.6

In 1934 supervised practice teaching was added at both the elementary and secondary levels as well as a course in instrumentation. The following year class instruction was added in stringed, brass, and woodwind instruments.

In 1936 Dr. Marston, who had so capably administered the academic affairs of the college, responded to the same call that had claimed Greenville's first president and became Bishop Leslie Ray Marston.

In the minds of the faculty, trustees, and community the logical successor was Dr. Henry Johnson Long, then executive assistant and professor of chemistry. Dr. Long as an artist-teacher had always held uppermost the importance of the student. This coupled with a natural interest in music provided an optimum situation for further growth and development in the music department. It was in 1938, the second year of his administration, that under the leadership of Professor Woods a new organ was placed in the LaDue Memorial Chapel. The same year a Music Hall was acquired, which provided a large reception room and studios for the department.

In 1938 the School of Music, which had been from the beginning an associated school of the college, ceased to exist as such and became a part of the division of languages, literature, and fine arts of the liberal arts college.

The curriculum of the department of music was now divided into three sections—music theory, applied music, and music laboratory. At the present time the following courses are offered in music theory:

7 Tenney, op. cit., p. 313.
Applied music consists of private instruction in voice and instruments.

The music laboratory includes participation in musical organizations for which credit is granted. The organizations included are college community chorus, band, glee clubs, orchestra, piano ensemble, and the a cappella chorus.

Through the leadership of Professor Woods, course offerings were so organized as to make possible the Bachelor of Science in Music Education degree. It is to be noted from the 1948-1949 Record that in addition to the general requirements for the baccalaureate degree the following is required of those students who seek the B.S. in Mus. Ed. degree:

1. One major of forty-four semester hours of credit in music, including not less than twenty semester hours of credit in music theory, not less than twelve semester hours of credit in applied music in the major field, and not less than six semester hours of credit in applied music in the minor field, and including six semester hours of credit of music laboratory.

2. One minor of sixteen semester hours of credit in education; and one minor of sixteen semester hours of

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8 Greenville College Record, XL (June, 1948) pp. 60-62.
credit in any field except philosophy-religion. 9

The present faculty of the department of music includes Professor Robert W. Woods, M. Min., Director, Mrs. Mary Watson LaDue, M. Mus. Ed., Professor of Piano and Music Theory, who has been a distinguished member of the staff since 1924, Associate Professor Clarke H. Brandt, M. Mus. Ed., Assistant Professor Robert H. Troup, A. M., Assistant Professor Edward S. Crum, M. Mus., Doris Andrews Archer, M. Mus., instructor in woodwinds, and Wilma Jean Daily Tade, B. S. in Ed., instructor in violin.

The objectives of the department of music represent in general the ideals set forth by Professor Robert W. Woods.

As the 1948-1949 Greenville College Record states:

Through curricular and co-curricular activities the department of music seeks to make the following contributions to the development of students in Greenville College: Cultivation of responsiveness to, and appreciation of beautiful music by expressing it; encouragement of some form of musical expression for all and creativity for those especially gifted; discovering and preparing for advanced work and a musical career, pupils of artist caliber; training for musical service in the church; correction of perverted tastes in music; and cultivation of a worthy continuing interest and leisure time activity. 10

Through its fifty-six years of existence Greenville College's department of music has kept foremost the ideals, not only of the founders of this institution, but those of

9 Ibid., XL (June, 1948), p. 41.

10 Ibid., XL (June, 1948), p. 59.
the early pioneers of Almira who sacrificed all that their college might exemplify their spirit and philosophy of life. Almira Blanchard Morse's hand-carved rosewood piano still stands for Greenville's five hundred students as a prized possession and a constant reminder of this heritage of self-sacrifice and devotion.
CHAPTER VII

SUMMARY AND CONCLUSIONS

The Greenville College Music Department was in the beginning a fortunate department. It was considered an important part of the institution by the founders of Almira College, the predecessor of Greenville College; and it ranked high in favor with the founders and donors of Greenville College. The instrumental department has suffered some because of the great emphasis placed by the Free Methodist Church upon vocal music and the early restriction of instrumental music from their services. Still under capable leadership the department has maintained a satisfactory balance of course offerings.

From the beginning the department has been one of the stronger departments of the college, and in its fifty-six years of existence has shown considerable advance in modernization of methods and has kept well abreast of the music departments of other colleges of its size.

Particularly noteworthy are the developments made by the choral division of the department, and according to the course offerings it would seem that the music graduates have a good foundation for either further study or a profession of teaching.
The college has maintained quite a large music faculty in proportion to its size and has upheld a quality of instruction that no doubt even Miss Duff would have thought fitting to carry on the work she so carefully laid out for her beloved department.

The ideals and standards set forth by the founders of the college and Miss Duff of the first school of music have lived throughout the years and can still be seen as the foremost objectives of the present department under the wise and capable leadership of Professor Robert W. Woods, its director.
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