

DUPLICATE

The School of Music

OREGON
AGRICULTURAL COLLEGE

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LIBRARY



Oregon Agricultural College
Corvallis, Oregon

The School of Music



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Corvallis, Oregon

OREGON AGRICULTURAL COLLEGE

The work of the Oregon State Agricultural College is organized into three grand divisions: Resident Instruction, Experiment Station, and Extension Service.

The Resident Instruction Division includes:

The SCHOOL OF BASIC ARTS AND SCIENCES

Including departments of Art and Rural Architecture, Bacteriology, Botany and Plant Pathology, Chemistry, English Language and Literature, Entomology, History, Mathematics, Modern Languages (French, German, Spanish), Physics, Public Speaking and Dramatics, and Zoology and Physiology.

The GENERAL DEPARTMENTS

Industrial Journalism, Library Practice, Physical Education for Men, Physical Education for Women.

The TECHNICAL SCHOOLS

The SCHOOL OF AGRICULTURE (Nine departments; B.S., M.S. degrees)

The DEPARTMENT OF CHEMICAL ENGINEERING (B.S. degree)

The SCHOOL OF COMMERCE (Four departments; B.S. degree)

The SCHOOL OF ENGINEERING AND MECHANIC ARTS (Six departments; B.S., C.E., E.E., M.E. degrees)

The SCHOOL OF FORESTRY (Two departments; B.S., M.S. degrees)

The SCHOOL OF HOME ECONOMICS (Five departments; B.S., M.S. degrees)

The DEPARTMENT OF MILITARY SCIENCE AND TACTICS (B.S. degree)

The SCHOOL OF MINES (Three departments; B.S. degree)

The SCHOOL OF PHARMACY (B.S., Ph.C. degrees)

The SCHOOL OF VOCATIONAL EDUCATION (Six departments; B.S., M.S. degrees)

* * *

The SCHOOL OF MUSIC (Five departments; Music Diploma)



SCHOOL OF MUSIC FACULTY

- WILLIAM JASPER KERR, D.Sc., LL.D., President of the College.
- PAUL PETRI, Director of the School of Music; Professor of Singing and Conductor of Choruses.
- LILLIAN JEFFREYS PETRI, Professor of Piano and Musical Theory.
- MARGUERITE MAC MANUS, Professor of Stringed Instruments and Conductor of Orchestras.
- HARRY LINDEN BEARD, B.S., Professor of Band Instruments and Conductor of Band.
- FLORENCE BOWDEN, Instructor in Cello, Violin, and Small Strings; Director of Mandolin and Guitar Club.
- JEANNETTE BOYER XANTEN, Assistant Instructor in Singing.
- BYRON D. ARNOLD, A.B., Instructor in Organ, Piano, Musical History and Theory.
- HULDA HARTUNG, Assistant Instructor in Piano. The Dunning System for Beginners.
- W. VALENTINE SKINNER, Assistant Instructor in Wood Wind Instruments.



The Administration Building, housing the studios and offices of the School of Music.



The School of Music

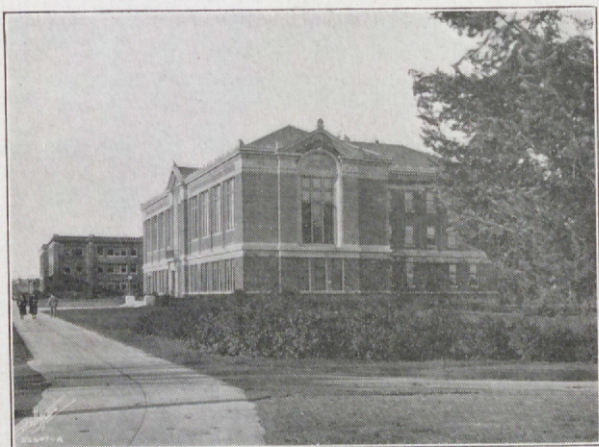
Voice

Piano

Stringed Instruments

Band Instruments

Organ



The College Library, looking west from the School of Music.

The School of Music

The Board of Regents in 1908 authorized the organization and establishment of the School of Music and made provisions for the carrying out of the ideals that obtain in all the other departments of the Oregon Agricultural College. A new faculty has been chosen with great care. Each head of a department will be assisted by instructors who are trained and skilled in the methods used, thus coordinating the general scheme of development for each student.

Aside from contributing to the educational, artistic, and cultural development of the student, the object and aim of the School of Music will be to develop musicians of the highest caliber, not only those who are exceptionally talented and who wish to major in Music, but also those who wish music as an avocation and to benefit by its broadening and aesthetic influence.

Those majoring in Music, upon suitable completion of the course to be outlined, will receive a diploma.

COURSES OFFERED

A complete course for the students wishing to major in Music is now being arranged, details of which will be furnished by applying to the Director of the School of Music. Six elective credits may be earned by students toward graduation in any degree curriculum. Others, not regularly registered in the College, may arrange for instruction in the School of Music in any of its branches and will not be subject to instructional fees, except those of the School of Music.

FREE ADVANTAGES IN MUSIC

Through participation in the College convocations, and other public functions, and through leadership of certain student musical organizations, the School of Music contributes in a large way, aside from individual and class instruction, to the educational, artistic, and social life of the institution. Students regularly registered in the College, and acceptable to the individual conductor and the Di-

rector of the School of Music, are admitted to the following student musical organizations without tuition: The Glee Club, The Madrigal Club, The College Chorus, The College Band, The College Orchestras (elementary and advanced), and The String Quartettes. Classes in Musical Appreciation, Musical History, and Ensemble playing are open to students regularly registered in the School of Music on a similar basis. For detailed information consult the Director of the School of Music.

SCHOLARSHIPS

In every department of the School a number of Free Scholarships will be offered to deserving, talented students. For further information apply to the Director.

MUSICAL ORGANIZATIONS

It is planned to bring the various musical organizations up to a very high degree of artistry and efficiency. They will be heard on various occasions during the college year and be made a force in the campus activities. For details, see pages 75 and 368 of the General Catalogue.

Announcements of concerts and other musical activities will be made from time to time in the "Barometer."

VOICE

This department will be in charge of Paul Petri, who has come to the school prepared by study and actual experience to meet the most exacting demands. Mr. Petri has studied singing in New York with D. Arthur Woodruff and Joseph Pizzarello (now of Paris), and in Berlin with Vittorino Moratti; also coaching operatic roles with Mme. Arthur Nikisch in Leipzig. He sang principal operatic roles at the Royal Opera, Dresden, the Ducal Opera at Altenburg, and the Municipal Opera at Chemnitz. He has sung more than forty operatic roles.



His career having been interrupted by the war, Mr. Petri resumed teaching, which had occupied his

attention in London and Berlin previously, and has since been teaching in New York and in Portland, Oregon. Mr. Petri is known as one of the most dramatic song interpreters America has produced and has sung extensively in Concert, Oratorio, and Church, both in America and Europe. Prepared thus, Mr. Petri is eminently fitted to train his students in all the branches of the vocal art. He specializes in the Old Italian Method and through proper relaxation and tone support, together with pure enunciation, brings out the beauty of the voice. He also gives diction in English, French, Italian, and German.



His assistant, Jeannette Boyer Xanten, has been especially equipped, through intensive study with Mr. Petri, to prepare students for future study with him. Her general musical education has been on broad

lines and she possesses a coloratura voice of rare flexibility and charm.

PIANO

Lillian Jeffreys Petri, pianist, has spent nine years studying and teaching abroad. She thus brings the highest European art standards to bear on her work. Her preparation in piano was obtained under Augusta Cottlow in New York and in Berlin, Germany; Ethel Leginska in London, England; Anton Foerster in Berlin; and in two master classes under Leopold Godowsky. Her theoretical preparation consists of two years' intensive work with O. B. Boice in Berlin, and two special normal courses under Carolyn A. Alchin. To this study she has added much personal research.



Mrs. Petri's teaching methods are highly modern. She will use her own text-book for the technical training, in which she gives the Leschetizky hand-building coordinated with the Godowsky weight-

relaxation method and the old-school finger-action. These, she finds, develop a scope of expression not obtainable by any one "method" alone.

Mrs. Petri teaches technique largely through application to the direct need of expression in the interpretation of compositions, thus eliminating much of the old-fashioned drudgery of practicing exercises for mere muscle-building. She believes that the playing-apparatus should be under constant conscious control, with tone-quality and artistic effect always in view.

A thorough foundation is laid in interpretation of works of the classical and romantic and modern periods, before ultra-modern works are given to the student.

Mrs. Petri's system of memorizing, based upon scientific analysis, has received the endorsement of many of the most brilliant pedagogues of the day: notably, Alexander Silotti (teacher of Rachmaninoff), Sigismund Stojowsky, Caroline Beebe (President of the New York Chamber Music Society), Augusta Cottlow, John Powell, and others.

Mrs. Petri has adapted special harmony courses to meet the needs of singers, pianists and violinists. These students will therefore be segregated, each in his own classification. Mrs. Petri will use her own text-book on Music Fundamentals and Elementary Harmony in the first year's work; Alchin Applied Harmony, second year; Percy Goetchius, third year; Hull Modern Harmony, fourth year.

Analysis of composition and form is adapted to the need of each class.

Training in the art of accompanying will be given to those piano students desiring special work in this field.

Hulda Hartung will also assist Mrs. Petri. She has had two and a half years of intensive training at Mrs. Petri's hands, and is versed in her own technical as well as theoretical ideas and methods. Miss Hartung has taken the University of Oregon course in Public School Music. She has had noteworthy success in teaching the Dunning System for Beginners.



Byron D. Arnold, pianist and theorist, will assist Mrs. Petri in the teaching of piano and harmony. He has had two years' experience in her methods, having taught both piano and Alchin Applied Harmony at Willamette University. Mr. Arnold is also a good accompanist.

STRINGED INSTRUMENTS

Marguerite Mac Manus, violinist, was a pupil of Louis Schmidt, Sr., and Louis Schmidt, Jr., New York (who was a pupil of Ferdinand David, Leipzig; Massart, Paris; and Joachin, Berlin); from 1902 to 1905 she was a private pupil of César Thomson, Brussels, Belgium. She has had lessons also from Eugen Ysaye and Leopold Auer.



Mrs. Mac Manus was soloist with Sousa and his Band during their tour of the United States and Canada in 1901 and 1902. She was soloist with the Emma Calvé Concert Company on transcontinental tour in 1906. She has appeared in concerts in Europe.

From 1903 to 1912 she did private teaching and concert work in the United States, chiefly in San Francisco and Washington, D. C., after which she was soloist with the Manila, Tokyo, and Kobe symphony orchestras. In 1919 she was assistant artist to Leopold Godowsky in tour of the United States and Canada.

She was director of the University Orchestra and instructor in violin at the University of Idaho, 1913-14, and held a similar position at the Lexington College of Music of the University of Kentucky, 1917-18. She was Director of the String Department at Boone Conservatory, Portland, Oregon, 1921-22, and has done private teaching and concert work at Corvallis since 1921. She is the founder and director of the Marguerite Mac Manus String Quartet and director of the Philharmonic Association of Orchestra Students in Corvallis.

Florence Bowden, who will instruct in Cello, Violin, and Small Strings, was a student in a New England Conservatory of Music, studying violin, cello, harmony, theory, class teaching, accompanying, and conducting. She was a private student of Emil Mahr, Leo Schultz, Frederic Conrad, and others. She studied choir conducting and Episcopal church music with James Ford, Mus. Bac., at the Royal College of Music, London, England.



Miss Bowden is well known in Oregon as a cellist and teacher of violin. She has been a member of the faculty of the O. A. C. School of Music for several years. During the past three years she has played in the Marguerite Mac Manus String Quartet. She is director of the O. A. C. Mandolin and Guitar Club and of the Grade School Orchestra of Corvallis; and organist in the Corvallis Episcopal Church.

ORGAN

Byron D. Arnold, who has been organist at the First Congregational Church, Vancouver, Wn., the First Congregational Church and the First Presbyterian Church, Salem, Oregon, is a pupil of Edgar E. Courson. He also acted as Chapel Organist at Willamette University.



BAND INSTRUMENTS

Harry Linden Beard has studied under Herbert L. Clark of Sousa's Band; Frank X. Heric, of New York; Herman Trutner of the U. S. Army; Glen Wood, of Oakland, California; Paul Steindorff, of San Francisco, Adolph Rosenbecker, Daniel Protheroe, and A. F. Welden, of Chicago. Besides his training in band instruments and conducting, Professor Beard has had extended experience in conducting. As Director of the College Band for the past twenty-five years, he has won notable



recognition, including designation of the Band as the official Oregon state band at the Panama-Pacific International Exposition, San Francisco.

W. Valentine Skinner, who will instruct in wood wind instruments, has studied for four years with Jacob Kunzelman, of San Francisco; and with Gustave Langeunes, of New York. He has played for four years with Bowen's American Band, four seasons with McElroy's Band, and two seasons with Hugo Smith's Orchestra and one or more seasons with the Rivoli Theatre Orchestra, Portland; Heller's Palace Hotel Orchestra, San Francisco; Chiafferelli's Park Band and the Royal Rosharian Band, of Portland.



TUITION

Voice—Paul Petri, private instruction.

One lesson a week, a term	\$24.00
Two lessons a week, a term	48.00
Jeanette Boyer Xanten, private instruction:	
One lesson a week, a term	\$18.00
Two lessons a week, a term	36.00

Piano—Lillian Jeffreys Petri, private instruction:

One lesson a week, a term	\$24.00
Two lessons a week, a term	48.00
Byron D. Arnold, private instruction:	
One lesson a week, a term	\$18.00
Two lessons a week, a term	36.00
Hulda Hartung, private instruction:	
One lesson a week, a term	\$15.00
Two lessons a week, a term	30.00
Dunning System for Beginners, one hour class lesson and one half-hour private lesson a week, a term..	\$24.00

Violin—Marguerite Mac Manus, private instruction:

One lesson a week, a term	\$24.00
Two lessons a week, a term	48.00
Florence Bowden, private instruction:	
One lesson a week, a term	\$18.00
Two lessons a week, a term	36.00

Organ—Byron D. Arnold, private instruction:

One lesson a week, a term	\$24.00
Two lessons a week, a term	48.00

Cello—Florence Bowden, private instruction:

One lesson a week, a term	\$24.00
Two lessons a week, a term	48.00

Guitar, Mandolin, Banjo—Florence Bowden, private instruction:

One lesson a week, a term	\$15.00
Two lessons a week, a term	30.00

Band Instruments—Harry Linden Beard and W. Valentine Skinner, private instruction:

One lesson a week, a term	\$15.00
Two lessons a week, a term	30.00

Theory—Lillian Jeffreys Petri, Byron D. Arnold, Class instruction, two recitations a week, a term..... \$7.50

Fees for using the practice rooms: see page 381 of the General Catalogue.

For any further information address PAUL PETRIE,
DIRECTOR OF THE SCHOOL OF MUSIC, ADMINISTRATION
BUILDING, OREGON AGRICULTURAL COLLEGE, CORVALLIS,
OREGON.



College Musical Organizations: The Band, the Orchestra, the Madrigal Club, the Glee Club, and the Mandolin Club.



BULLETIN

ISSUED MONTHLY

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