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MUSIC AND MEMORY:
A HISTORY OF DEPAUW UNIVERSITY SCHOOL OF MUSIC
USING BIFURCATED HISTORY AND PERSONAL INTERVIEWS

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Honor Scholar Program
April 13, 2015

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Committee: Dr. Sherry Mou and Wesley Wilson

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INTRODUCTION

In the past few years DePauw University School of Music started a major curriculum change called the 21st-Century Musician Initiative, or 21CM. Even though the first class of students to officially enter under a 21CM catalogue will not begin until Fall 2015, the initiative has already brought the school into the national spotlight in 2014, such as being featured on the Larry King Show and being mentioned in the new book by Robert Freeman, *The Crisis of Classical Music in America*.

In the midst of these rapid advances it is fitting to pause and look back at how the school developed by looking at its official history and the memories of people who have worked here. The paper will approach writing the history using a methodology of bifurcated history, prosthetic memory, and ethnography. It will begin by reviewing the histories of other music schools and comparing them with the existing histories of the DePauw School of Music. The main body of the paper will then expand on the DePauw School of Music histories by mixing historical documents from DePauw's archives with personal narratives from interviews.

In the spring of 2013, Professor Sherry Mou taught a course at DePauw, which inspired the topic of this thesis. The class studied a collection of women's biographies written by Liu Xiang from the Han Dynasty, *Lessons for Women* by Ban Zhou, China's first woman historian, as well as works by Geoffrey Chaucer, Giovanni Boccaccio, and Christine de Pizan who all wrote short biographies of the same women. The class analyzed the differences among the stores: what details did the authors include, omit, or completely change? The analysis revealed intention and motivation behind writing the texts, and the class learned as much if not more about the authors, than the actual subjects of the texts. The idea of this thesis is to treat DePauw School of Music's history like one of the biographies studied in the class.

PART I: METHODOLOGY AND WRITING HISTORY

Traditionally, histories of institutions follow a chronological path and create a cohesive narrative. A history will list a series of event that have a causal relationship. For example, a thread might begin with a person being hired by the school, then the person takes action to accomplish “x,” which leads to “y” result. This thesis is different because it does not follow a linear path. Rather, it patches together anecdotes with archives and pieces of history already written. A traditional approach to writing history would have disregarded many anecdotes, which are now included in this thesis.

Chapter 1: Methodologies and Interview Questions

The methodology for this thesis has three parts: bifurcated history, prosthetic memory, and ethnomusicology. Bifurcation and ethnomusicology lent to the process of compiling and generating a history, and all three are useful for analyzing historical accounts. They also guided in formulating the interview questions. By following this methodology, the thesis avoids being redundant of histories that have already been written. The thesis will mix old historical accounts with fresh information from interviews. The methodology allows for interpretation and directs what topics are included and receive focus.

Methodologies

Bifurcated History

Bifurcated history counters a linear, “official” history. “Official” is in quote marks because those histories are typically designed and written by a regime in power, so what is “official” changes as power shifts over time. In *Rescuing History from the Nation* Duara Prasenjit calls this type of history “evolutionary” in the sense that “historical movement is...produced only by antecedent causes rather than by complex transactions between the past and the present.”¹ The series of antecedent causes amounts to a Grand Narrative with a singular agenda that provides a narrow idea of what actually happened in the past.

Nationalistic Grand Narratives can often be patriarchal, ethnocentric, or restrictive in other ways. Prasenjit uses early twentieth-century China as an example of how bifurcated history can simultaneously deconstruct and recover history. The underlying concept is that the past is not only transmitted forward, but also dispersed through space and time.² The “official” history (the linear, evolutionary, nationalist history) exists at the expense of all the individual, dispersed

1. Duara Prasenjit, *Rescuing History from the Nation: Questioning Narratives of Modern China* (Chicago:

² Prasenjit, *Rescuing History from the Nation*, 5.

stories. Bifurcated history adds individual voices that were cut away back into the narrative. The whole is greater than the sum; a holistic view is generated, and one can get closer to the reality of past events.

The “official” histories of DePauw and its School of Music appear in several places: the “About” section on the webpage, a couple books covering the entire university’s history, the pamphlet for the university’s sesquicentennial celebration, and the boards displayed in the Great Hall of the School of Music’s building.³ While there is no single Grand Narrative, negative biases, or agendas to deconstruct, a method of bifurcated history can still be applied to the DePauw School of Music history. This thesis will harmonize the existing official histories with personal narratives collected from interviews and documents from the school’s archives to create a richer story of the school.

Prosthetic Memory

Another part of the methodology is the concept of Prosthetic Memory, which is described by Alison Landsberg in her book *Prosthetic Memory: The Transformation of American Remembrance in the Age of Mass Culture*.⁴ The idea that comes from this work is that a person’s memory is not wholly his or her own. The book explores how people can acquire a memory of an event they did not personally experience through media such as film. This phenomenon can happen on a smaller scale: for example, if a person has a conversation with someone else about an event that happened say a week ago, that person can acquire the second person’s opinion and take it on as his or her own memory. Because a large portion of the research for this thesis is

3. “About the School of Music” (DePauw University School of Music, <http://www.depauw.edu/music/about>, accessed March 28, 2015); George Born Manhart, *DePauw Through the Years*, (Greencastle, IN: DePauw University, 1962); Clifton Jackson Phillips and John J. Baughman, *DePauw: A Pictorial History* (Greencastle, IN: DePauw University, 1987); Patience Berg, “The DePauw School of Music: A History,” Sesquicentennial Historical Pamphlet Number Eight (Greencastle, IN: DePauw University, 1988).

4. Alison Landsberg, *Prosthetic Memory: The Transformation of American Remembrance in the Age of Mass Culture* (New York: Columbia University Press, 2004).

dependent on people's memory through interviews and memory can be unreliable, prosthetic memory is something to take into consideration when evaluating the responses.

Ethnomusicology

Another part of the methodology will come from Bruno Nettl's *Heartland Excursions*,⁵ an ethnomusicological study on schools of music. For Nettl, musicology explores "why a particular society has a particular music and musical culture."⁶ He sees a music school as its own society. The title, *Heartland Excursions*, is derived from a fictitious school of music, Heartland U, that Nettl, a Professor at the University of Illinois School of Music, creates to avoid discussing one particular school or group of schools. The title also comes from the fact that Nettl's experience lies heavily in schools of music in the southern Midwest or "heartland of America"⁷ —DePauw University falls within that region.

Nettl divides his study into four perspectives. (1) "In Service of the Masters" parallels how one would look at a religious institution where scores are revered as sacred texts, practice and performances are rituals and ceremonies, and certain artists and composers are deified whether they are living or dead. (2) "Society of Musicians" explores how a school segments itself into dichotomous forces such as students and teachers or teachers and administration; performers and academics; strings and winds; singer versus player; and conductors and those who are conducted. (3) "A Place for All Musics" looks into how different types of music intersect, mix, or retain separate identities within a school of music. (4) "Forays into Repertory" considers how "music school society interprets the body of Western classical music." While the

5. Bruno Nettl, *Heartland Excursions: Ethnomusicological Reflections on Schools of Music* (Chicago: University of Illinois Press, 1995), 8.

6. *Ibid.*, 8.

7. *Ibid.*, 3.

“society of musicians” may be the most overtly present point of reference throughout the thesis, the other topics guide in choosing the type of information to collect and how to evaluate it.

Interview Questions

Just as Henry Kingsbury explained that his method of producing “data” for an ethnomusicological study of a conservatory involved “watching, listening, asking, interviewing, recording, and note taking,”⁸ the content of this thesis relies on interviews with past and present faculty and students as well as anyone else who has had a long connection with the School of Music. I divided the interview questions into six sections. (1) Opening introductory questions: These were to get background on the interviewee and begin discussion about the DePauw School of Music. Each interviewee was asked what brought them to the school, and what they thought DePauw’s key assets were/are. It seemed best to start with these questions, because interviewees would find it easy to list simple facts about their own career, and it provided a natural bridge from their personal life to the institution. (2) DePauw School of Music Deans: Interviewees were asked which ones they worked/studied under, and what they thought the greatest contribution was from each. Knowing who was dean during an interviewee’s time at the School of Music provided reference points for which questions to ask; if an interviewee left before a particular dean, then they would not know about x event or festival. It was also a useful question in case the thesis ended up being organized according to who was dean. The thesis did not end up being structured that way, but that could not have been known at the beginning of the interviewing process. (3) Curriculum/Faculty/Students: The questions in this section were asking about any major curriculum changes that have happened for the School of Music, and the nature of work and culture among the faculty and students. (4) Festivals/Guest Artists: This was an opportunity

8. Henry Kingsbury, *Music, Talent, and Performance: A Conservatory Cultural System* (Philadelphia: Temple University Press, 2001), 15.

for interviewees to reflect on the most memorable or favorite guest artists, the festivals that the School of Music has hosted, and the value that these events add to the school. (5) Physical Building: this section asked interviewees to compare the different stages of the evolution of the School of Music's physical presence starting with the first building Music Hall, in which some interviewees did study/work. (6) To close the interview I asked the interviewees what stands out when they contrast the school from when they first arrived to how it is today, and what their most vivid memory is of the school. It served as a way to wrap up the interview and allowed for any last anecdotes the interviewee wanted to share that may not have been prompted by earlier questions. I also capitalized upon each interviewee's unique perspective of the school. If someone's experience at DePauw was heavily involved with events, or the library, or admissions, I let the conversation focus on those aspects of the school.

Analytical Consideration

By understanding prosthetic memory, one can understand how easily human memory can be shaped, morphed, or changed. The very act of conducting interviews is an "event" that affects people's memory. Henry Kingsbury makes a pertinent observation under "Considerations of Analytical Adequacy" for his book *Music, Talent, and Performance: A Conservatory Cultural System*: "Explanatory accounts made to a researcher (such as myself) by 'informants' ... are contingent upon the 'informant's' perception of the researcher."⁹ In the example he used to illustrate this point, he had asked an interviewee to define what he meant by the terms "music" and "musical."¹⁰ The interviewee had used these terms with an assumption that Kingsbury would understand what he meant. While Kingsbury did have an understanding of these terms being a trained musician, he chose to place himself outside the world of musicians and ask for

9. Kingsbury, *Music, Talent, and Performance*, 29.

10. *Ibid.*, 28.

clarification. When he did, he describes the conversation as one that “transformed a sense of mutual understanding into one of confusion and uncertainty.”¹¹

How interviewees for this thesis remember events and respond to questions is based on their perceptions of who I am, what they think I know, and how they interpret the goals for my research. Later in Kingsbury’s analytical adequacy considerations, he adds that a social analyst is very much part of the environment being studied. He explains, “No social analysis is ever divorced from practical application in the community it studies. Nor, in my opinion, should it be.”¹²

11. Kingsbury, *Music, Talent, and Performance*, 28.

12. *Ibid.*, 31.

Chapter 2: A Review of Selected Music School Histories and Existing Records of the DePauw School of Music

Before composing a history of the DePauw School of Music, five histories of other music schools will be reviewed and will serve as models: Indiana University Jacobs School of Music, The Juilliard School, University of Rochester’s Eastman School of Music, Oberlin College Conservatory of Music, and Butler University Jordan College of Fine Arts.¹³ These were chosen because they represent premier music schools, so they can be expected to have some form of Grand Narrative published. They also cover both private and public institutions, have large and small enrollment, are schools of music and conservatories, and are located in either the Midwest or the East Coast. Indiana University and Butler were specifically chosen because they are located in the state of Indiana, same as DePauw University. The schools were reviewed for how they are organized, and the style in which they are written.

Table 2.1: Comparison of selected music school histories

School	Structure	Style
Indiana University	Chapters organized around deans	Story-like (narrative, introduces characters, etc.)
Juilliard	Chapters organized by departments (graduate program, opera, dance, etc.)	Critical history
Eastman	Howard Hanson (a director of the school) and post-Howard Hanson	Story-like
Oberlin	Organized around deans with one chapter covering departments	Narrative, brief length
Butler	Year-by-year	Quick facts

13. George M. Logan, *The Indiana University School of Music: A History* (Bloomington, IN: Indiana University Press, 2000); Andrea Olmstead, *Juilliard: A History* (Urbana: University of Illinois Press, 1999); Vincent Lenti, *Serving a Great and Noble Art: Howard Hanson and the Eastman School of Music* (Rochester, NY: Meloria Press, 2009); Willard Warch, *Our First 100 Years: A Brief History of the Oberlin College Conservatory of Music* (Oberlin, OH: Oberlin College, 1967); Jack L. Eaton, *Butler University Jordan College of Fine Arts: A Chronological History of the Development of the College 1895-1995* (Indianapolis, IN: Butler University, 1995).

Table 2.1 shows a summary and comparison of those two categories. The history of DePauw's School of Music, written later in this thesis, has a style like Indiana University's and Eastman's, but is structured more like Juilliard's using departments and specific aspects of school as points of division rather than the directors/deans.

The first school listed in Table 2.1 is the Jacobs School of Music at Indiana University. George Logan's *The Indiana University School of Music: A History* will serve as one model of an institutional biography for this thesis. It represents a school of music at a large public school as well as a music school located in the Midwest. The book is divided into five sections based on the names of the School of Music deans: the Merrill years, the Sanders years, the Bain Years and the Webb years. It is not unusual to use deans as division markers for the history of an academic institution. Sometimes the years a particular dean served are referred to as an "era." This is because each dean brings new ideas and makes changes to the school's operations, which subtly, and sometimes not subtly, changes the culture of the institution.

Normally a faculty member or former student will write the history of a particular school, but Logan is neither of these. Logan's background is in English studies and during a sabbatical at Indiana University, he attended at least one musical event per day (and several on the weekends). He was so impressed with the level of performances by the students that he became curious how a music school grew so strong in such an unlikely place. At the time there was no comprehensive history of the Jacobs School of Music, so Logan decided to take on the task of making one. The affect from Logan's relation to the school and motivation for writing the history is self-described as "more analytic and less annalistic."¹⁴

14. Logan, *The Indiana University School of Music: A History*, xiv.

Unlike Logan whose only previous connection to the school was a sabbatical, Andrea Olmstead, author of *Juilliard: A History*, taught at Juilliard for eighteen years. The purpose for her writing the history is partly revealed when she says, “I identify deeply with the goals of music students and seek to explain something of their world.”¹⁵ Olmstead gives further insight into the purpose by listing a lot of questions in the introduction that the history is trying to answer. Topics the questions included were entrance requirements, graduation rates, faculty pay, and even larger scale questions like what affect the two world wars had on the school.¹⁶ Comparing these to the questions for this thesis listed earlier in in Chapter 1, the Juilliard history goes into more detail and breadth.

Olmstead does not shy away from controversy, which may be why the book was published nearly twenty years after she left to teach at another university. “The word Juilliard arouses passionate reactions,”¹⁷ is the opening sentence for the book. She directly addresses money, politics, bigotry, and backstabbing, but these things all lead to the ultimate goal of explaining what makes Juilliard a great school. Olmstead points out that “negative elements also contribute to a legend: Notoriety is also fame.”¹⁸

While Olmstead used controversy as a way to address issues of a music conservatory, Vincent Lenti, in his history of Eastman, *Serving a Great and Noble Art: Howard Hanson and the Eastman School of Music*, attempts to put to rest controversy. For example, Lenti stresses that he handles the resignation of Walter Hendl, the dean following Howard Hanson, with “complete

15. Olmstead, *Juilliard: A History*, 5.

16. *Ibid.*, 1-2.

17. *Ibid.*

18. *Ibid.*

accuracy and fairness.”¹⁹ This thesis stays clear of controversial topics because it cannot properly or tastefully give accounts of them due to time and length limitations.

Lenti uses an organizational approach unique to the school’s history. Howard Hanson had a very long tenure as dean of the Eastman School of Music, so he structures the book according to the Hanson years and the post-Hanson years. The first chapter covers the establishment of the school through the 1931-32 academic year. Lenti first wrote a history devoted to that early portion, so the two books act as two volumes even though they are not specifically labeled as such, which also adds to the uniqueness of how Lenti constructed the history.

The scope of this thesis is most similar to Willard F. Warch’s history of music at Oberlin, *Our First 100 Year: A Brief History of the Oberlin College Conservatory of Music*. It is more substantial than a pamphlet but less than a book, and it briefly touches on many topics rather than extensively discussing any one event in particular. Warch cites articles and items most likely found in Oberlin’s archives, then mixes in related short stories. In the forward written by John W. Kneller, Warch is quoted on humbly admitting that he may have failed to include “many of the individual faces as they passed.”²⁰ This deficit is will happen with any history, and works short such as Butler’s size are especially susceptible. This thesis is no exception in respect the people addressed in the content as well as those who were interviewed during the research process.

Butler University, a small private school of music in the Midwest, has a history that is dissimilar to all the previously discussed histories because it is overtly annalistic. *Butler University Jordan College of Fine Arts: A Chronological History of the Development of the College 1895-1995* by Jack Eaton The work is a small paperback intended as a giveaway or a

19. Lenti, *Serving a Great and Noble Art*, xii.

20. Warch, *Our First 100 Years*, 3.

quick reference rather than a book with a clear narrative to sell. It lists the academic year as a heading then notes in short paragraphs the significant events of that year restating or describing information found in a newspaper clipping, announcement, bulletin, etc.

The histories that Logan and Olmstead write are good examples of bifurcated histories. It is clear that the content of the two histories relied on personal narratives because the “Acknowledgments” sections of both specifically thank interviewees. Butler’s history is not an example of bifurcation because there are no personal elements or any thread of narration. It simply lists names, dates, and events as dry facts. The preface mentions certain people who contributed help, but makes no mention of interviews, and instead highlights The Office of Publications and the Butler University Archives.

This thesis will be closest to Logan’s approach and style for combining documents and interviews in to incorporate personal narrative. This thesis adopts the same flow of archival information into anecdotes used in Warch’s history of Oberlin. However, Oberlin’s history uses the schools deans as points of division for chapters and embeds topics within those. This thesis separates out topics and handles each chronologically as its own unit.

Existing Records of the DePauw School of Music

A quick snapshot of DePauw School of Music shows that the school keeps enrollment small enough to have the valuable 5:1 student to teacher ratio, while staying large enough to maintain an orchestra, band, and choir. They offer studies for woodwinds, brass, percussion, piano, organ, strings, voice, music education, and jazz studies is offered as a minor. The three main tracks students take are performance, music education, or a bachelor of musical arts.

The timeline in Table 3.1 provides a brief sketch of activity in the music school at DePauw. It consolidates timelines previously drawn up and adds other newer or salient events. It is in list form rather than paragraph form for the sake of clarity.

Table 3.1: Timeline of important events in the history of DePauw University School of Music

Year	Important Events
1881	Department of music is established
1884	Indiana Asbury is renamed DePauw University; School of Music is established; James Hamilton Howe appointed to be first dean (1884-94); School of Music moves into Music Hall
1894	Belle A. Mansfield becomes dean (1894-1911)
1911	Robert Guy McCutcheon becomes dean (1911-37)
1927	Music Hall moved from NE to SW corner of Hanna and Locust
1932	School of Music is integrated into university
1933	Masters of Music added
1937	Van Denman Thompson becomes director (1937-56)
1956	Milton S. Trusler becomes director (1956-1974)
1962	First Contemporary Music Festival
1970	M.M. is phased out from curriculum
1974	Donald White becomes director (1974-78)
1976	School of Music moves to the new Performing Arts Center (PAC); Music Hall is razed
1978	Cassel Grubb becomes director (1978-89)
1990	Patricia Collins Jones becomes director (1990-98), dean (1998-2001)
2002	Amy Barber becomes dean (2002-05); Contemporary Music Festival reinstated as Music of the 21st Century
2003	J. Stanford Smith Concert Organ in Kresge Auditorium is dedicated
2007	Caroline Jetton appointed dean (2007-11); PAC is renovated and expanded and becomes the Judson and Joyce Green Center for the Performing Arts
2011	Mark McCoy becomes dean (2011-); plans for 21st-Century Musician begin
2012	Thompson Hall is renovated, gift of Vera May Farber '36

There no single comprehensive text devoted to the School of Music at DePauw. A pamphlet written for the sesquicentennial celebration of the university comes close, but it is a short thirty pages. This is not an uncommon problem for music school. Andrea Olmstead quotes Edward Fitzpatrick's *The Music Conservatory in America* "The stories of American

conservatories are found mostly in old pamphlets, in dated masters' theses, and a single doctoral dissertation."²¹

The way a history is compiled and written inherently reveals the motivation behind the text. For example, in George Manhart's two-volume *DePauw Through the Years*,²² the School of Music has three sections devoted to it (not even an entire chapter): one for the Asbury College years when music existed as a department, one in the chapter for the first decade after Asbury College became DePauw University and the School of Music was established, and one in the chapter on curriculum for the years 1919-1941. It is meant to be an overview of entire school; those reading the books would be more interested in the university as a whole, not the School of Music specifically. Readers will most likely be people who attended DePauw as a student and people who work at the university. Perhaps readers want to reminisce on their time at DePauw, or they are curious about the school, such as a new hire wanting to get to know the school.

Clifton Phillips and John Baughman put together a different kind of overview of DePauw University titled, *DePauw: A Pictorial History*.²³ It will have similar readers as *DePauw Through the Years* and serve a similar purpose for them, however the structure is quite different. Instead of clear sections devoted to the School of Music as in Manhart's work, *DePauw: A Pictorial History* has short paragraphs giving details on the music school peppered throughout the book. This is clearly due to the book being structure around photographs; it makes sense the reader gets snapshots, both figuratively and literally, of the School of Music.

In 1988, DePauw University published a series of pamphlets on the history of the university as part of its sesquicentennial celebration. The eighth pamphlet in the series was

21. Olmstead, *Juilliard: A History*, 5.

22. George Born Manhart, *DePauw Through the Years* (Greencastle, IN: DePauw University, 1962).

23. Clifton Jackson Phillips and John J. Baughman, *DePauw: A Pictorial History* (Greencastle, IN: DePauw University, 1987).

devoted to the School of Music.²⁴ This is the longest, most detailed history of the School of Music to date. The 29 pages are organized around the first three deans, then the last three decades are addressed as one section. It was written by Patience Berg whose father and husband's time serving at DePauw covered 76 years according to the forward she wrote. This manifests in small personal details about faculty beginning with Robert McCutcheon, dean of the School of Music 1911-37. He was described as a "plump, flamboyant extrovert."²⁵ Again, the intended audience is most likely faculty and students. Even though the purpose is celebratory, the work does not shy away from some of weaker moments in the school's history, such as James Howe, the first dean, leaving the School of Music owing almost \$3,000 in unpaid faculty salaries and student deposits.²⁶

No substantial history of the School of Music has been made since. There are boards displayed on the walls in the Great Hall of the Green Center for the Performing Arts, the current music building. One provides a linear sketch of the history of the School of Music, and the other highlights what makes the DePauw School of Music great. The purpose of the boards is to commemorate the building, and was written in 2007 when the building opened. The focus of everyone at that time was the exciting new building, so the focus of the short history is on the physical building and the donors who made the new building possible. The intended audience is much more general. It is directed towards visitors; the board that praises DePauw School of Music and differentiates it from other schools is especially designed for potential donors and prospective students. It can benefit and affirm current faculty and students on their choice of

24. Patience Berg, "The DePauw School of Music: A History," Sesquicentennial Historical Pamphlet Number Eight (Greencastle, IN: DePauw University, 1988).

25. *Ibid.*, 9.

26. *Ibid.*, 6.

school, but realistically these categories of people will not read or even notice the boards because they are rushing off to a class, rehearsal or performance.

The “About Section” on the DePauw School of Music website is definitely aimed to promote the school to prospective students and donors. While faculty and students would bypass this section because they are going to the website for specific information such as an online form or the events calendar, a prospective student is likely to come across it while perusing the website to learn more about the school. The “About Section” is clearly the most current history because it hits on “hot” topics that relevant to today. Belle Mansfield is highlighted and has an entire paragraph devoted to her because she was the first female leader in the school as dean and demonstrated “extraordinary business and executive skills.” 25% of the history is devoted to presenting the school as an entity that is relevant to today; one paragraph is about the Music of the 21st-Century festival and the last paragraph is used for introducing the 21st-Century Musician initiative (21CM).

The intended audience of these various histories becomes clear through evaluating which topics are included and omitted. *DePauw Through the Years*, the pictorial history, and the sesquicentennial history all address some of the administrative and financial issues in DePauw’s history, which are not in texts meant to promote the school to prospective students and donors. Another point of contrast is between the boards in the Great Hall and the “About Section” on the website. The boards in the Great Hall emphasize the pairing of a School of Music with a liberal arts college, and highlight the advantage this is for students. However, the history on the website focuses more on the innovated curriculum and less on the College of Liberal Arts. In fact, the College of Liberal Arts is no longer mentioned in the body of the text, but appears in the list of quick facts in the side bar for average class size and student to teacher ratios.

PART II: DEPAUW UNIVERSITY SCHOOL OF MUSIC BIFURCATED HISTORY

In considering a bifurcated history of the DePauw School of Music the focus must be on events that are within the memories and experiences of the interviewees such as the various buildings of the school of music, festivals, or other events. The official history and archival records on these topics will be summarized and interwoven with quotes and anecdotes from the interviews. The tone of each section will consequently shift from short facts and dates to a tone that is more personal and has more approximate dates, if any. Where relevant, ethnomusicological commentary will be included. It may serve the role of introducing, concluding, or evaluating the content within section.

Chapter 3: The DePauw School of Music's Buildings

Existing histories of the DePauw's School of Music devote many paragraphs to the physical building, demonstrating the importance of the music building—the space where music is created. What has not changed over the years is that music students spend the greater portion of their day within the music building through classes, rehearsals, or the hours accumulated by practicing. Many students even refer to it as their “second dorm.” Kingsbury, in his ethnomusicological work on the Eastern Metropolitan Conservatory, devoted the first five paragraphs to describing the building of the conservatory. He justifies this by stating, “... the entire building can be taken as a symbol of the conservatory's own past.”²⁷ It seems logical that this history of the DePauw School of Music also starts with the physical space. However, upon reading this section on the evolution of DePauw's music building, one may conclude that the current center is a symbol of the School of Music's future.

Original Building, 1884-1976

DePauw: A Pictorial History states that W. C. DePauw personally financed the first music building, Music Hall.²⁸ The pictorial history also describes the building as having a more elaborate structure (perhaps being compared to other campus buildings at that time) complete with a mansard roof and a small central tower. It was originally intended for schools of law and theology. The circular for the School of Music for the 1888-89 academic year simply gives the location of the building and its key features: at the corner of Locust and Hannah adjacent the

27. Kingsbury, *Music, Talent, and Performance*, 33-35.

28. Clifton Jackson Phillips and John J. Baughman, *DePauw: A Pictorial History* (Greencastle, IN: DePauw University, 1987), 52.

Ladies' hall (where Lucy Rowland Hall now stands), 3 floors, steam heated.²⁹ Two years later a circular announced contemplation of a new building due to growth in the School of Music.

One former faculty member recalled the original building to look like a French villa, while another said it was somewhat in the style of East College. From a student's perspective: "[I] had four years in Adam's family. That's what it looked like." The stairs creaked up to the top floor, and she was convinced it was a firetrap. One teacher remembers giving lessons in a tiny studio at the top of the building and sometimes would find a little bat waiting in the studio.

The building was four stories tall and had no soundproofing. The organ room used to be right next to office and one person reflected that she was not quite sure how that ever worked. The point was illustrated in a different way when someone remarked, "You certainly could not surprise anyone with your concerto because everyone had already been hearing it for weeks." A former faculty member noted that when the trumpets were practicing, it was a bit disturbing, but admits it was nice walking around the building and hearing music everywhere.

There was only one entrance to old building, and there was a piano professor back then who had a studio on the top floor and could see the entrance. If he saw a student walking in through the entrance more than ten or fifteen minutes late to a lesson with him, he would escape through the fire exit and avoid the lesson.

29. Sixth Annual Circular, 1888-89, Box 407 School of Music 1884-1929: Circulars, TS, Archives of DePauw University and Indiana United Methodism, Greencastle, IN.



Figure 3.1: Original music building for the School of Music, Music Hall.³⁰

Performing Arts Center (PAC), 1976-2007

Plans for the new music building first appeared in music faculty meeting minutes in 1968. The archives have a letter between Milton S. Trusler, the school director, and a supporting alumna concerning the renovation of the school. It was time the School of Music had a new building due to the growth it had experienced. A memo to the music staff from 1976 requested data on class sizes to submit for a proposal to the Indiana Higher Education Facilities because it was “about to burst at the seams.”³¹ A 1973 circular showed a sketch of the building to be completed by 1975. The project cost \$8.5M according to pictorial history of DePauw, and the architects were Holabird and Root,³² a Chicago based firm that had become known for its innovative designs. The new building had a tower with a 37-bell carillon donated by Alpha Chi Omega, and a courtyard with an amphitheater provided by Theta. The razing of Music Hall

30. Music Hall (DePauw Digital Library, Archives of DePauw University and Indiana United Methodism, Greencastle, IN).

31. Memorandum to Music Staff, 25 September 1967, Box 2896 Departmental office files 1965-1973: Music Faculty Minutes 1967-68, TS, Archives of DePauw University and Indiana United Methodism, Greencastle, IN.

32. Phillips, *DePauw: A Pictorial History*, 173.

opened up a 3-acre space, which was used for a reflecting pool, fountains, curvy walks, and a patio with tables and chairs.³³ After the university removed the patio in 2014, all that remains are the curvy walks leading up to the building.

The PAC hosted the new Dorothy M. and Stanely Kresge Auditorium with 1,500 seats, the Frank M. Moore Theatre with 200 seats, and the Thompson Recital Hall also seating 200.³⁴ One former faculty described moving into the new building as “the thrill of our lives,” and cited the new recital hall as the primary reason. Previously large ensembles rehearsed and performed in Meharry Hall located in East College, which would disturb the literature professors and their classes.



Figure 3.2: Performing Arts Center³⁵

A downside to the new structure was smaller offices and studios. One person remembers his studio in Music Hall having tall ceilings and two large windows. It was not just his studio that lacked sunlight in the new PAC, according to others the new building felt darker overall.

33. Phillips, *DePauw: A Pictorial History*, 194.

34. *Ibid.*, 173.

35. Performing Arts Center (DePauw Digital Library, Archives of DePauw University and Indiana United Methodism, Greencastle, IN).

However, the practice rooms did receive a lot of natural light. This general lighting scheme of dark building with well-lit practice rooms reversed in the newest of the School of Music's buildings, the Green Center for the Performing Arts.

Judson and Joyce Green Center for the Performing Arts (GCPA), 2007-present

The building is named after two alumna, Judson Green '74 and Joyce Green '75, who generously funded the project to renovate and expand the music building. A favorite feature of the new building is all the natural light. On the side of the building that runs along College St. there is an entire wall of windows. The vertical sections of the windows follow the proportions of the Fibonacci sequence. The sequence is important to music because many famous composers use the proportions as a main structural design for their pieces, and even some instruments, like the violin are proportioned according to the Golden Ratio. There is another musical reference designed into the building. The rotunda at the main entrance of the building is sectioned into twelve, representing the circle of fifths. The twelve sections can be traced through the tile on the floor and the walls. Because this building is beautiful it is more inviting to the community than the old building was.

Plans for the renovation began in 2000, construction began in 2006, and the School of Music moved to the new section in the summer of 2007. They broke ground for the GCPA during his senior year. A former student of the School of Music had returned to be on staff in July 2007 and remembers the demolition of the old building shortly after he arrived. A large portion of the PAC was kept, but the section torn down was the far west side. That was where the voice studios and piano studios had been as well as the old theatre. That was also where students had their version of bum alley (now a large area on the east side of the building with lots of tables and chairs), which they called bum corner, where everybody spent their time.

The demolition may have ignited nostalgia in former students, but it caused different emotions for the staff in the music library. The librarians were the last people in the building before demolition. The demolition crew wanted the power turned off several days before the library moving operation even began. This meant that people helping with the library move had no water and no air conditioning, so as most can imagine, and some vividly remember, it was not a pleasant operation. Moving the entire collection took three to four days and about 15-20 people. The collective staff from all the libraries on campus pitched in to help. The key logistics in the operation was how to keep all the book carts continuously moving between the old and new building with no down time.

The old music library was located in the basement, and one person described it as a “windowless shoebox.” No students hung out in library. They came, got what they needed, then escaped to where there was daylight. Also, the old library had inadequate shelving. Oversized scores had caused shelves to bend, so the librarians moved them to the floor under a table before the shelves were able to collapse on top of anyone. Therefore, picking proper storage was a priority for the new space. The Music Library Manager took a personal interest and drew up a blueprint for the wooden shelf that currently holds books on reserve and gave it to carpenters.

The move to the new building was successful, and everyone described it as relatively smooth. One faculty member recalled the first day of classes in the new section of the building. It was Monday morning at about 9:00a.m. when he stepped out of his office. Everyone—faculty, students, and staff—was wandering around asking, “Where’s this room number? Or that room?” Nobody knew what 1021 was (now commonly referred to as “the theory room”). No one had any idea where 1152 was (this one is still tricky for some to find). Maps were posted all over the building for the first three months because people could not figure out where they needed to go.

It was a comical scene because normally new students are the ones asking where rooms are, but now conversations between professors went something like: “Oh I need to teach in this place, well, where’s that?” “Oh it’s down the other wing.” “You mean down [points in a direction]” “No no no, the other wing.” It was a really funny to see everybody that first day.

Moore Theatre and Kresge Auditorium still stood in their original places. They remained untouched except for an additional set of double doors added to the entrances. When there was only one set of double doors between venues, sound could easily bleed from one event into another. The remodeling eliminated sound from different events disrupting each other, which made it possible to have multiple things happening simultaneously. Another feature that allowed more events to happen at the same time was the new lobby area, known as the Great Hall. The lobby of the PAC was small and could quickly become overcrowded, but the Great Hall, aptly named, allows for large congregations and receptions, and even includes a café.

The move to the new building was not without a few drawbacks, however. Studio space was sacrificed again. The new studios made the ones in the PAC look huge. Some had to give up the piano they kept in their office. Also there was nothing done to improve the concert spaces. Many times, DePauw needs to outsource to meet the requests in the tech riders for guest artists, which can add up quickly in the cost of bringing those artists to the school. This is not a “good” or “bad” issue; some artists are just used to much bigger spaces. Even though there is not a lot to do with lights and sound, artists that visit are always pleased with the acoustics.

In one person’s reflections on the buildings that have housed the School of Music, he believes in some ways the PAC created more of a community among students and faculty. The PAC was a smaller building and the studios were set up in a hallway with doors on both sides. There were not so many large spaces to congregate, so everyone was always in the same space.

Everybody knew everyone. Bum alley is so big, the great hall is also big and studios are clumped into sections and spread out through the building, so people do not run into each other as much. Some faculty members never see each other until they go to a faculty meeting.

New Space in Downtown Greencastle

DePauw School of Music recently bought the space that used to house the old Goodwill on the square. The new space is exciting, and holds a lot of potential. People agree that it will be very good for the School of Music to have presence downtown and be able to connect and integrate with the community that much more.

J. Stanford Smith Concert Organ

Organs are custom built to be integrated with the building in which they reside. The small description on the School of Music's website reads:

The pipe organ in Kresge Auditorium of the Judson and Joyce Green Center for the Performing Arts was designed and built by Wolff & Associées Ltée. From Laval, Quebec Canada. The organ, nestled in the west wall of the auditorium, has three manuals, pedal, and includes 41 speaking stops, 56 ranks, and 2,848 pipes.³⁶

Carla Edwards is the current professor of organ at DePauw School of Music. When she first joined the faculty in 1988, there was no organ in Kresge Auditorium, but administration was sure they had a benefactor for the organ and could build one within the year. After she got the job the project for a new organ fell through. It was not until 2002 that money was secured for a new organ. After they signed the contract she got to fly with the Vice President of the organ company to Canada to see the organ builders shop. Most of the crew that came to install the organ in Kresge were French-Canadian and did not speak English very well. Edward's French was about their level of English, so she remembers having a hysterical time trying to communicate. On the first day the organ arrived, the builder took out his tape measure, measured

36. "J. Stanford Smith Concert Organ," (DePauw University, <http://www.depauw.edu/music/about/facilities/organ/stanfordsmithorgan/>, accessed April 9, 2015).

the hole that had been cut in the wall where the organ was going to be inserted, then looked at Edwards and said, “I think the hole is too small.” After waiting so many years for this organ, it was a very disheartening thing to hear. Enlarging the hole was no small task; behind the walls in Kresge Auditorium is red brick and behind that is the gray cinder block. She remembers being on the phone with the VP of the organ company and everyone was scrambling. For a while everyone was panicked trying to figure out what to do. Then the builder measured again and said “Oh, no I’m so tired, the hole is the right size,” and suddenly everything was all right.

The organ department has traditionally been quite strong. Arthur Carkeek, the professor of organ before Carla Edwards, and his wife Maureen were teaching max full-time and part-time loads respectively. At one point, there were fourteen students majoring in organ. Majors would graduate and go on to study at places like Yale, Princeton, Westminster, and there were even six who won Fulbright grants.

Chapter 4: Curriculum

The circular for the 1883-84 first year of the DePauw School of Music designated and prioritized three types of students in the School of Music: (1) students pursuing a Bachelor of Music, (2) students from the College of Liberal Arts pursuing a Bachelor of Literature and Art, (3) anyone interested in musical studies.³⁷ Within five years, this expanded. There was a three-year college preparatory program, and at the college level the School of Music offered a certificate, Bachelor of Literature and Art, a teacher's certificate, a diploma, Bachelor of Music, and post-graduate studies leading to a Doctor of Music.³⁸

In 1932 the School of Music fully integrated with the university. Previously the school had operated autonomously. The integration involved the dean receiving a salary from the university, and the School of Music paying ten percent of its revenues to the university.³⁹ Accompanying the integration, the College of Liberal Arts added a major in music. Later that same year, a program leading to the degree of master of music (M.M.) was established. Students pursuing this could choose from three majors: advanced theory and composition, advanced theory and research, and advanced problems in the teaching of music in the public schools.⁴⁰ The M.M. lasted for 38 years. According to music faculty minutes in 1976, the National Association of Schools of Music (NASM) recommended phasing it out. The reasons for this included alleviating the overcrowded facilities, especially to allow for the growing enrollment in music appreciation classes. It would also help in allocating funds; for example, money could be used to

37. First Annual Circular 1883-84, Box 407 School of Music 1884-1929: Circulars, TS, Archives of DePauw University and Indiana United Methodism, Greencastle, IN.

38. Fifth Annual Circular 1887-88, Box 407 School of Music 1884-1929: Circulars, TS, Archives of DePauw University and Indiana United Methodism, Greencastle, IN.

39. Manhart, *DePauw Through the Years*, Vol. II (Greencastle, IN: DePauw University, 1962), 2-3.

40. Berg, "The DePauw School of Music: A History," 11.

put to buy new pianos or improve library materials to accommodate the masters' curricula.⁴¹ In 1970, a memo from Robert Farber, academic dean of DePauw University, reported to President William Kerstetter that the music faculty had voted to abolish the M.M.⁴²

Today the school offers a Bachelor of Music (BM), Bachelor of Musical Arts (BMA), Bachelor of Music Education (BME), or a five-year double-degree option where students can get both a Bachelor of Music and a Bachelor of Arts. One faculty member noted that the school has worked to clarify the definitions of the different majors since he arrived in the early 1990s, which helps offer more specific classes to meet students' needs. For example, the expectations for the bachelor of music in performance have become more rigorous with the end goal of preparing students for careers in music performance. Music education faculty members have shaped the BME (Bachelor of Music in Music Education) to add more substance and more experience, which makes more qualified students. Other changes include the music business major⁴³ becoming an emphasis that students can add to a Bachelor of Music in performance.

One thing that has not changed is sophomore students dreading the history survey of Western art music. While the course remains a feat for music students, and borderline a rite of passage, the curriculum is good. Misti Shaw is the music librarian with rank of assistant professor who guides students in the research element of the course. She mentioned that year after year, students who graduate the School of Music come back saying they were able to pass out of history placement exams at their graduate school.

41. Box 2896 Departmental office files 1965-1973: Music Faculty Minutes 1967-1968, TS, Archives of DePauw University and Indiana United Methodism, Greencastle, IN.

42. Memorandum to President Kerstetter, 18 September 1970, Box 2896 Departmental office files 1965-1973: Dean Robert Farber, TS, Archives of DePauw University and Indiana United Methodism, Greencastle, IN.

43. "Programs of Study: Music/Business Major" (DePauw University, <http://www.komedesign.com/portfolio/mm/depauw1.swf>, accessed April 13, 2015).

The music theory department at DePauw has also been quite strong. One former student said he got the second highest score in placement exams for theory, dictation, and sight singing. He took a graduate theory class and was only musician; the rest were theory and composition doctoral students. At first he did not understand language—they were using massive words. He would scribble down new words and looked them up later. He quickly realized that the other students were just using big words for concepts that had already been introduced to him by Carla Edwards, who for a time was head of music theory at DePauw.

21st-Century Musician (21CM)

During Patricia Jones' tenure as dean of the School of Music (1998-2001), a few faculty members were interested in starting some initiatives and changes. Jones felt it would be better coming from the faculty and had a committee formed. At first it was just a few people, but very quickly, just about everybody was getting involved. While the interest and enthusiasm was good, it caused the committee to veer into many tangents. They got so mired down in the details of the moment, as one faculty explained, that they could not start to move farther ahead, so it just died. When Mark McCoy became dean in 2011, he was aware a lot of faculty members were interested in getting out of the 19th-century model and develop a 20th-century curriculum.

It was under his leadership that School of Music has started its most recent venture, the 21st-Century Musician (21CM) initiative. The school's website offers a definition for what kind of student they are trying to cultivate through the initiative:

The 21st-Century Musician Initiative is a complete re-imagining of the skills, tools and experiences necessary to create musicians of the future instead of the past—flexible, entrepreneurial musicians who find diverse musical venues and outlets in addition to traditional performance spaces, develop new audiences and utilize their music innovatively to impact and strengthen communities.⁴⁴

44. "Creating the 21st-Century Musician," (DePauw University, <http://www.depauw.edu/music/21cm/>, accessed March 18, 2015).

The 21CM initiative is a continuous conversation topic among administration, faculty, and students. One person has noticed a uniform push towards non-specialization and explains, “Everybody understands that there are things out there that can affect your work as an artist that are beyond reading music or playing music. The 21CM initiative is a good initiative.”

Some of the specific changes include students will get credit for ensembles. Students spend more time/week in their respective large ensemble rehearsals than any one class, not counting time spent outside rehearsal practicing individual parts. Students will also get credit for attending recitals. The electives in all the degrees will be more beneficial and give students the opportunity to expand their horizons. There are 21CM electives and more free electives especially for music education majors. The BME used to be a very prescript degree with maybe 2 credits of free electives, but now they will have 9, so students can really go outside the school of music or focus in on things that are more helpful.

One faculty member believes that as younger generations enter DePauw as students, will have students coming in who already know some things about entrepreneurship or even have experience in it. They will already know what the need and want out of their education. Right now faculty and administration are determining that.

Another person commented that she is pleased with new curriculum. She feels it is something she has done in her performing and teaching for many years. She recalled times she had to think outside the box, use unusual concert spaces, or organize pop-up concerts, so she is really pleased to see that is the direction the school is heading. She concluded by saying, “You really have to think that way in today’s music environment.”

A good example of things that are developing out of this initiative was a student led dance group performing in a University Band concert in the fall of 2014. A senior, Andre

Williams had been cultivating a dance group since he arrived at DePauw as a first-year student. Dr. Craig Pare, director of the University Band, incorporated the group into a concert by having the band line their chairs around the back wall of the stage, so the dancers could be in the middle with the music surrounding them. A staff member pointed out that at any other school of music that would *never* have happened. He added that the beauty of DePauw is how much people adopt the attitude of “Well why not? It’s not traditional, but let’s give it a shot. It may fall flat, but it may turn into something wonderful.” He finished his comments on the event by explaining that people are looking at the current curriculum and asking, “Is there a better way?” or even just, “Is there another way?” There is still respect and homage to tradition, but DePauw realizes that the world has changed.

Chapter 5: Special Events and Guest Artists

Much has changed for concerts and events at the School of Music in the last fifteen years. Today, you can go to DePauw's website, go to the School of Music's page, click on the events tab, find the calendar, and instantly purchase tickets to the performances you want to see. Fifteen years ago the School of Music had zero online presence. It was Concert Manager Janice Bagwell and Craig Pare who got the first events calendar up online. Bagwell managed it as a separate document that ran into the main DePauw website. It was pretty clunky, archaic, and mostly just text, but it was a start.

At that time, there were half as many concerts and a fraction of the work-study staff. It was a stretch with only 7 students working, but somehow Bagwell and the technical director were able to make it work. Workload has increased, but it is a growing pain. In the early 2000s there was one event on campus per night. Duane Skoog, the Technical Director for the Green Center for the Performing Arts, described it as "an unspoken gentleman's rule that if the English department had a guest speaker that night, there was no play or concert to be scheduled. Everybody took their turn."

Around 2006-2007 when the new GCPA opened, the volume of events began to increase. Some people were displeased at not having the entire campus available to attend an event, but the culture was changing. In 2008 and 2009 there was still an attitude that "My event should have all the attention of that day." Some people said that the school has to back up on the number of events otherwise no one would come to their event. However, a guest lecturer in the biology department is not going to steal the entire audience from a music recital, especially when the lecture might have been in a room that only seats 112 in relation to a student body of 2,300.

Now there are multiple events every day of the school year. It is possible the university will find its tipping point soon. Over the last couple years students have been making comments that there is just too much going on. One faculty member's take is that students have hard time making up their mind on what to attend. Audiences in that kind of situation can become inert, and possibly just stay home. Some try to be fair thinking, "I really want to go to this School of Music event, but I have already been to two School of Music events, so I should really go over to this other thing." However, having a vibrant campus with lots of things going on at the same time is a positive thing for the school, and in the end, a good problem to have.

There is no clear solution. The 7-student staff has grown to over 50 work-study students to accommodate the number of events, but they are barely able to get by with that. Janice Bagwell commented that the work-study students she has now work a lot of hours and it. She added that it makes all the difference when a student comes into the school who is strong academically and has good work ethic. When she is able to trust students and count on them it makes her job a lot easier.

An interesting comment that came out of the interviews is that there needs to be more collaboration for events. The collaboration between theatre and music is great, but DePauw needs collaboration between music and studio art, or music and literature. The person who made the comment does think it is finally starting to happen. In Fall 2014, DePauw hosted a Dvořák Festival, which involved athletics, music, English Literature, and Black Studies. This past spring the Living Composers Festival brought in Jason Robert Brown, and incorporated Jewish studies, the Prindle Institute for Ethics, the School of Music and theatre department.

Opera

The DePauw School of Music welcomed its first students in the fall of 1884. In the following spring, Glibert and Sullivan's light operetta *Mikado* opened in London and was wildly successful. James Hamilton Howe, the first dean of the DePauw School of music wanted to present the opera at DePauw. Unfortunately Methodists were not ready for opera,⁴⁵ and the faculty refused his request. He was told, "histrionic rendition of opera is not in harmony with the spirit of the university."⁴⁶

The Pamphlet on the School of music for the Sesquicentennial celebration says that Howe was finally allowed to stage a partial version of *Der Freischütz* by Carl Maria von Weber in 1892. The faculty probably consented to this production because the work had strong religious overtones—Satan is punished and the godly prevail. However, the faculty was still hesitant about a "histrionic rendition," so it was performed in Meharry Hall with no curtain. One reviewer was less than thrilled with the presentation and remarked, "There were many ludicrous occurrences which marred the effect of the opera."⁴⁷ Perhaps this less than professional start is why *DePauw: A Pictorial History* claims the first opera was not till much later in 1913. *Bells of Corneville*, an *opera-comique* by Robert Planquette, was performed with 25 voices and a 25-piece orchestra directed Barnum. Next year the operetta *Bohemian Girl* by Michael Balfe was performed as a part of the May Music Festival.⁴⁸ These later works are lighter and less demanding than Weber's *Der Freischütz*.

45. Phillips, *DePauw: A Pictorial History*, 58.

46. Berg, "The DePauw School of Music: A History," 5.

47. *Ibid.*, 6.

48. Phillips, *DePauw: A Pictorial History*, 87.

Decades later in the early 1960's, Thomas Fitzpatrick, upon finishing a doctorate at Indiana University took a job at DePauw. The job description asked for a performing tenor, someone who can start an opera theatre program, and if wife is a musician, there might be some teaching available for her. With his wife, Jeanne Fitzpatrick, being an excellent musician and able to teach piano, Dr. Fitzpatrick thought, "Only thing they didn't say was that I should be Irish and Catholic."

The first opera Fitzpatrick was responsible for was *Die Fledermaus*. It was held in the old Speech Hall (where admissions is now located in the Emison Building) as there was no suitable performance space in the original four-story music building. However, Speech Hall was barely adequate itself: there was not even a backstage area. Fitzpatrick drew on his IU connections and sought out Ross Allen who taught operatic stage directing for advice on how to make the space work. Allen's response was quite eloquent: "What is producing opera, but overcoming adversity?"

Three years later, Joseph Flummerfelt returned to DePauw to teach (previously had been a student at DePauw). Fitzpatrick was asking how he would possibly put on an opera with no winter term, and Flummerfelt replied, "Oh don't worry Tom, this is DePuaw. They'll do it."

Spring Music Festival

The first Spring Music Festival was held in 1885 to close the first year the DePauw School of Music had been open. It established a tradition where the university orchestra and choir perform together to celebrate the end of the year.⁴⁹ The annual event grew over the next twenty years. Robert McCutchan, the third dean of the school was able to bring in the Minneapolis Symphony Orchestra for the Spring Music Festival and organized a chorus of 125

49. First Annual Music Festival, Box 407 School of Music 1884-1929: Festivals, TS, Archives of DePauw University and Indiana United Methodism, Greencastle, IN.

voices to perform the cantata *Rose Maiden*.⁵⁰ The 1915 circular mentions that the Minneapolis Orchestra Symphony Orchestra, conducted by Emil Oberhoffer, had been engaged for three consecutive seasons.⁵¹

The tradition continued, but changed along the way. By the 1980s DePauw was only using the university orchestra instead of bringing in outside orchestras, but the choral conductor, Stan Irwin, welcomed community members to sing in the choir. One current staff member, when asked, “What got you interested in DePauw?” replied, “DePauw got me interested in Greencastle.” She had moved here from the east coast when her husband had gotten a job in Greencastle in 1982. When you have never lived outside a major city, Greencastle is a big change. She had been involved with music since sixth grade, so when she learned that DePauw had a community choir, she was excited to join. Singing with the community choir in the Spring Festival was not a casual or haphazard event. People had to audition to be part of the community choir, and if any members had to miss one of their scheduled rehearsals, they had to attend one of the students’ regular rehearsals to make it up. Her favorite memory with the Spring Music Festival was singing Haydn’s *The Creation*, with Orcenith Smith conducting. There were 30-40 community members plus the vocal students at DePauw singing together with the orchestra, and she thinks people have forgotten this joy of making music together.

Stan Irwin was the last to champion the community participation and insure the quality of performance. After 2005, when he was no longer conducting the choral ensembles, there just was not the interest for a community choir and those efforts were dropped. However, the DePauw

50. Berg, “The DePauw School of Music: A History,” 9.

51. School of Music Circular, 1915-16, Box 407 School of Music 1884-1929: Circulars, TS, Archives of DePauw University and Indiana United Methodism, Greencastle, IN.

University Choir and Chamber Singers still pair with the orchestra for a final concert to close the school year every spring.

Contemporary Music Festival and Music of the 21st Century

According to the pamphlet on the School of Music for the sesquicentennial celebration, the first Contemporary Music Festival was held in 1962. The school brought in Vincent Persichetti for three days to lecture, coach, and conduct students.⁵² In the archives are announcements for some of the early festivals. Persichetti returned at least twice for the third and seventh annual festivals, as well as Paul Creston for the fourth festival and Howard Hanson for the fifth.⁵³ Aaron Copland visited for the Ninth Annual Contemporary Music Festival in 1971, which also happened to be the first Winter Term at DePauw University. Currently, a banner of the announcement hangs in Thompson Recital Hall along with programs for some of DePauw School of Music's other most famous visiting artists.



Figure 4.3: Aaron Copland conducting students in the DePauw School of Music.⁵⁴

52. Berg, "The DePauw School of Music: A History," 22.

53. Contemporary Music Festival, Box 2896 Departmental office files 1965-1973: Rondo, TS, Archives of DePauw University and Indiana United Methodism, Greencastle, IN.

54. Aaron Copland (November 12, 1900 - December 2, 1990) (DePauw Digital Library, Archives of DePauw University and Indiana United Methodism).

It is unclear when DePauw stopped hosting the Contemporary Music festivals. Donald White started the Contemporary Music Festival, had vested interest, because he was a composer, and David Ott had kept things going after White left, so the festival most likely ended when Ott left in the 90's.

When Amy Lynn Barber became dean of the School of Music in 2002, she reinstated the festival as Music of the 21st-Century. Every year, the faculty sits together and nominates potential composers. They are regularly asked what composers would we really enjoy bringing in. Some of them are in our specific disciplines; sometimes they bring in composers of whom they just happen to know the music. There may or may not be something for every ensemble, but they try to think on a more global/general area. They look for composers who are highly esteemed and would be worth having them here for a week. After extensively brainstorming names, they whittle it down to a small list.

Carla Edwards has taken over organizing the Music of the 21st-Century Festival for the past two festivals. She explained that she gives herself two weeks off at the end of each festival then starts working on the next one, because it is that long of a process. After a composer is selected she begins by working with Misti Shaw in the music library to get lists of music available and recordings compiled. They get those to the faculty so they can see what students can learn and what they might like to learn. By May and June, Edwards is already organizing repertoire into programs. For Corigliano, she had most of the programming done by the end of June/July. Sometimes she meets directly with faculty to discuss what music is available to perform. Also, if one faculty member performed a major work in the festival last year, they try to feature someone else in the following year, so that there is not always the same group of people performing. She wants everyone to have a chance to work with the composer.

While the process for organizing the festival is similar every year, working with the composers can be quite different each year. Bringing Corigliano in 2014 was a big push because he was gone all of January, so Edwards had to have everything ready to go before Christmas. Working with Sierra has been a more relaxed schedule. He spoke on the phone with Edwards in January and even skyped one of the classes before he arrived on campus. Students made up a whole list of questions and he just sat and talked with them for a while. Edwards thought it was great for students to see him and to get to know him a little bit before he arrived. Another difference between the two composers is that Corigliano preferred Edwards work mostly through his agent, while Sierra started corresponding directly with Edwards after the first few emails between her and his agent.

Guest Artists

Many great artists have walked through the doors of the DePauw School of Music. During Robert McCutcheon's time as dean (1911-1937), DePauw welcomed renowned artists including baritone Antonio Pini-Corsi, pianists Leopold Godowsky and Artur Rubenstein, cellist Pablo Casals, and the United States Marine Band.⁵⁵ Then for a time DePauw did not host any famous artists. The concerts were small and most were held in Thompson Recital Hall. If over a hundred people attended an orchestra concert, it was considered a rousing success. When Duane Skoog was hired as technical director, he had the idea that the school should charge for concert tickets. The concept was simple: free has no value. When Mark McCoy became dean, he believed the same. As soon as a small fee was attached to concert tickets, the number of people attending events rose steeply.

55. Programs, Box 407 School of Music 1884-1929: Visiting Artists, TS, Archives of DePauw University and Indiana United Methodism, Greencastle, IN.

Accompanying that small change was a much larger one. Judson and Joyce Green ('74 and '75), repeat benefactors for the school, made a contribution that expanded the guest artist budget more than 600%. Because of their generosity, the School of Music is able to bring more guest artists and higher quality performances. DePauw is not located in a large city where there is an abundance performing arts concerts, so what the Greens provide is a huge opportunity for students and the community.

In response to the question, "Who are your favorite artists that have come to the school?" interviewees agreed on several names. Yo-Yo-Ma visited the school for a three-day event in Fall 2011, and is the most renowned artist DePauw has welcomed. "Genuine" and "kind" were frequently used to describe him.. Others described him as a joy to work with. He asked for the staff's opinion about things. Janice Bagwell remembers going to his rehearsals, and Yo-Yo-Ma would ask her to give feedback on his speech or what we was saying during the concerts. During his time at DePauw, Yo-Yo-Ma performed at Asbury Towers, a retirement community in Greencastle. It was supposed to be a performance of the Mendelssohn octet, but he arrived before the other musicians. The residents were already sitting there, so he took out his cello and just started playing for the residents. One lady remembers he stopped for a moment and asked the residents if they liked it. She paused after telling that story and said, "Can you imagine, he asked them if they liked it!"

Several faculty members praised composers Libby Larson and Jake Heggie for their ability to coach students in a supportive and encouraging way. Some artists and composers are not comfortable coaching students, because they do not regularly engage with music students in college. Eighth Blackbird visited DePauw and is also remembered for doing good work with the

students. A faculty member also noted that not one of the ensemble members complained once about anything.

Ben Folds brought a large crowd to Kresge Auditorium when he performed at DePauw in 2003. Students filled every seat and were whooping and yelling. One person on faculty remembers that even with all the excitement, when Ben Folds was on the stage not one of the students walked up to the stage during the entire show. He said that behavior was very different compared to the days he was a student: people flocked stages whenever a popular group was performing. For the Ben Folds concert, DePauw had set up steel barricades and hired a lot of security, but it was completely unnecessary.

PART III: THE PEOPLE OF DEPAUW

Historians of music schools focus on individuals' experiences. As Willard Warch describes in the history of Oberlin College Conservatory of Music,

The history of the Conservatory must be distilled from the lives of the thousands of professors and students who climbed the stairs to the rooms over what is now the Co-op Bookstore, who went in and out the doors of the old Warner and Rice, and who now teach in Robbins and Robertson Hall.⁵⁶

In the same way Andrea Olmstead writes, "Juilliard's story is about both the people and the institution. Each leant the other prestige..."⁵⁷ One could say the history of DePauw School of Music must be distilled from the professors and students who gathered weekly in Thompson Recital Hall for Wednesday morning recital hours, who passed through the hallways of Music Hall, the PAC, or the GCPA, and who stopped to buy coffee at Café Allegro.

The official histories of DePauw School of Music cannot fully capture the life of each individual person associated with the school. An official history for any one person would take the form of a memoir or biography. Therefore, this chapter relies more heavily on anecdotes collected from the interviews than the official histories about the school.

56. Warch, *Our First 100 Years*, 3.

57. Olmstead, *Juilliard: A History*, 2.

Chapter 6: Faculty

In *Music, Talent, and Performance: A Conservatory Cultural System*, Kingsbury points to faculty as the school's greatest asset.⁵⁸ The importance he places on faculty extends to all music schools, because music students receive private instruction from a faculty member for their primary instrument. A music student's schedule of classes changes every semester except for private lessons, which remain a constant during the student's time at school. For some students the relationship they have with their primary instrument professor is the most important one in their life even over family. A student chooses a school to attend based first on who will be their private instructor and second on the reputation of the school in general.

When interviewees for this thesis were asked about what are the key assets of the DePauw School of Music, almost all included the faculty in their answer. Some talked about the faculty in general and some recalled specific people. The professors at DePauw were described as "mentally invested." They are passionate about teaching and are not at the school simply trying to fulfill personal goals in research.

One person commented on the role of the faculty. They are expected to not only offer classes regularly, but also to hold their expectations high and get the best out of students for the students' benefit. He added quickly that this is not a punitive curriculum; there is no intention to punish students. Faculty know what it is like to be out in the real world, and it is their responsibility to make sure students are prepared for that, whether they pursue a path in performance, business, teaching, or a variety of other ventures.

Van Denman Thompson's name stands out from the rest in the history of the DePauw School of Music. He was hired in 1911 and finished his career at DePauw as dean of the School

58. Kingsbury, *Music, Talent, and Performance*, 38.

of Music from 1937 to 1956. The current recital hall in the GCPA is named after him to honor his service to the school. His daughter, Patience Thompson Berg, wrote the sesquicentennial pamphlet for the School of Music in which she described him as a small-statured man with a quiet, unassuming manner.⁵⁹ The pamphlet also says, “He soon became a popular campus personage as well as a nationally recognized organist, composer, and teacher.”⁶⁰ A program found in the archives captures his achievements and contribution to DePauw; the concert celebrated his forty years of service to the school (as well as his sixtieth birthday), and the music on the program was entirely composed by Thompson.⁶¹



Figure 5.1 Van Denman Thompson⁶²

One of Van Denman Thompson’s students was Maureen McCormick. She almost did not attend DePauw. She was set to attend Oberlin, even had a room reserved, but then made a last minute decision to go to DePauw. Part of the choice may be due to her mother who had also

59. Berg, “The DePauw School of Music: A History,” 9-10.

60. Berg, “The DePauw School of Music: A History,” 10.

61. “Loose Items 1949-1953,” (School of Music Scrapbooks, 1953-1966, TS, Archives of DePauw University and Indiana United Methodism, Greencastle, IN).

62. Van Denman Thompson (DePauw Digital Library, Archives of DePauw University and Indiana United Methodism).

studied with Thompson at DePauw. At the beginning of her junior year, Arthur Carkeek entered DePauw as an organ major after serving in WWII, and the two were married before her senior year. In 1950, Arthur Carkeek was invited back to DePauw to teach, and Maureen Carkeek started teaching organ there as well in 1951. In 1971, she began extensive piano study with Natasha Magg and switched to teaching piano exclusively. Today, she continues to instruct piano students in the preparatory program totaling sixty plus years of teaching at DePauw. One DePauw alumna fondly reflected on Maureen Carkeek as being someone who “can relate to anyone at every level. She will have an opinion, but would always listen.”

Cassel Grubb joined DePauw’s faculty one year before the Carkeeks in 1949 as a cello professor. He also coached chamber music, taught theory, and later became director of the School of Music in 1978.⁶³ He always left his office door open while holding that position. He is remembered as a great leader and a personable man. “Grubb kept a tight shift,” one person remarked. He was held in high regard by faculty, which is important. During the summers Grubb taught at Interlochen Center for the Arts. There he was in contact with some of the best high school music students, and would hold auditions for them. A former admissions counselor for the School of Music who would sit in on the Interlochen auditions commented that it was a great way to compete with big name schools. Grubb created a full-tuition scholarship, the Joseph Maddy Award, named after the famous pioneer in music education.

Grubb had people convinced he was Orville Redenbacher because he always wore a bowtie and argyle socks. He was always smiling. Grubb called every girl “gal” and every boy “pal” because he was afraid he would not remember their exact names, but it made each person feel like they were the most special student in the world. One faculty member said she went to

63. Berg, “The DePauw School of Music: A History,” 18.

him a lot for advice, especially when she was really young in her career. She explained, “Sometimes when you’re just starting out, you’re afraid to ask your colleagues questions because you don’t want them to think that you don’t know what you’re doing.” Grubb on the other hand was always kind and open. He would take walks through the building, and if saw someone’s door open, he would stop and ask, “Hi, how are you doin’?” then chat with them for a bit. Cassel Grubb was remarkable; he kept everything orderly, and everyone wanted to adopt him as a great-uncle or grandfather.

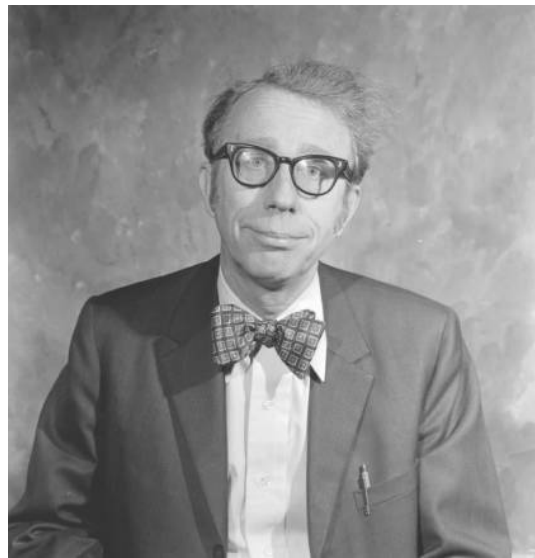


Figure 5.2: Cassel Grubb⁶⁴

Bernice Grubb came to DePauw with her husband and taught harp and piano on a part-time basis. Because Bernice played harp and her husband would help transport it to different venues, Cassel Grubb would often say, “In my next life, I’m going to marry a flute player.” The two lived on Paradise Lane, and at the end of the workday, Bernice Grubb would walk into her husband’s office and say, “Grubby, you ready to go to paradise?” One lady remembered Bernice Grubb saying, “She was just the sweetest.”

64. Cassel Grubb (DePauw Digital Library, Archives of DePauw University and Indiana United Methodism).

The faculty was very close during the time Thompson was at DePauw along with the Grubbs, Carkeeks, and Thomas and Jeanne Fitzpatrick who taught voice and piano respectively. It used to be that the whole social structure was centered on the faculty. Jeanne Fitzpatrick described the faculty as a second family. Donald White, professor of composition and later director of the school, wrote a set of bagatelles, each named after children of fellow faculty, which is a good example of their close community.

Another faculty member whose name stands out is Orcenith Smith, director of the University Orchestra. Prof. Smith came to work at DePauw School of Music in 1974, currently giving him one of the longest tenures among faculty in the School of Music. A colleague reflected on working with Prof. Smith and commented, “He has this quality where he pushes for excellence. He understands that perfection cannot be reached, but it should be strived for. He knows the difference.” This is manifested in the detailed way Smith rehearses the orchestra, and also in the faculty who say they can trust his opinions.

What drew a lot of students to DePauw in the second half of the 20th century was the level of care that the faculty demonstrated. One former student recalls coming to DePauw for an overnight visit. He called five days before visiting, and when he arrived, they knew almost everything about him including his GPA, and that he played tuba and violin in addition to piano, which is what he was there to audition for. It was that level of detail that impressed him and convinced him to come.

Another former student remembers Cassel Grubb sitting down with her during her first visit to DePauw as a prospective student. It was a Saturday morning and he chatted with her as if he had nothing else to do all day. She felt that Grubb was genuinely interested in getting to know her. Later, when she returned to audition, it was a snowy day in February. Even though she had

built in time to account for slower travel, she was still an hour and a half late. She thought, “That’s it, I’ve lost DePauw. They’ll think I’m irresponsible. They won’t even listen to me. I’ve missed it.” However, when she arrived Thomas Fitzpatrick, head of music admissions at the time, told her to take whatever time she needed to warm up and get ready. She figured it must have been that obvious she was a nervous wreck. “The audition went just fine,” she recalled. She also remembered feeling starved upon arriving at DePauw because it had been hours since she left Chicago. The campus Hub was not open, so Fitzpatrick had called Toppers, the local bar with a nice restaurant, to have them keep the kitchen open for another half hour. He could not figure out how to give them directions, so he hopped in their car, and showed her dad how to get Toppers. He then put on his snow boots and walked back to campus. She finished by saying DePauw was like that from start to finish. It was a consistently high level of concern for her, for her growth, and her overall wellbeing.

These anecdotes speak to a point that Kingsbury makes about faculty being a school’s most valuable resource.⁶⁵ Value first can come from prestige and even musical lineage of faculty member, which is what typically draws students to a particular school. However, these stories indicate that prestige is not the only value of faculty in the DePauw School of Music; it is the atmosphere of friendliness, warmth, and personal care that they create for their students.

Dean of Libraries

Students are usually unaware of the ways the Dean of Libraries, Rick Provine, affects the culture of the school. He lets students have food and drink in the libraries because he wants them to feel comfortable. The idea is that students are able to relax and treat it like an extended dorm. Students should feel comfortable doing research in the way they want to. He instructs the

65. Kingsbury, *Music, Talent, and Performance*, 38.

librarians to do their best to meet people's needs, and not to say "no" then cite the budget. Most importantly for the School of Music, Provine is a drummer, so he appreciates the needs of a music library. Some may not understand why it is significant to have multiple editions of a piece of music, or why statistics for checkouts are meaningful. But the music librarians at DePauw never have to convince Provine about what they need.

Chapter 7: Students

The archives provide little information about specific students, but there are items and facts that can be pieced together to learn something about the student experience. Student-run music groups have been part of the School of Music's culture from its founding. In 1885 James Hamilton Howe, dean of the newly established School of Music, encouraged a group of women to initiate their own musical social fraternity.⁶⁶ It was organized for female music students who at that time were not accepted into existing fraternities. Alpha Chi Omega became a nationally recognized Greek society with chapters at many other colleges and universities. In 1927 Howe described it as "a glorious institution and one that has gone far beyond the hopes of its founders."⁶⁷ The alpha chapter of Alpha Chi Omega is still a thriving organization on DePauw's campus.

Female music students had a strong voice on campus even before the School of Music was established. In 1882 the Young Ladies of Asbury College put together a program, which was advertised with posters that read, "A great deal of time and expense have been given to make this literally the BEST ENTERTAINMENT ever given in Greencastle. The entertainment is given entirely and solely by the young ladies. None of the male sex assisting in any particular."⁶⁸ In the 1965-66 academic year, female students proposed a plan and formed an argument in favor of a later curfew for when they had to return to the residence hall. They had an earlier curfew than the

66. Phillips, *DePauw: A Pictorial History*, 58.

67. Berg, "The DePauw School of Music: A History," 6.

68. Box 407 School of Music 1884-1929: Miscellaneous Programs, TS, Archives of DePauw University and Indiana United Methodism, Greencastle, IN.

male students, so they were pushing to have the same curfew, which would also allow them to practice later.⁶⁹

Both male and female students would, and still do, organize ensembles to perform music for fun. A program for a concert during the 1889-90 academic year is filled with student groups including: Apollo Club (8 men, tenors and basses), Lorelei Club (19 women, sopranos and altos), DePauw Quartette (4 men, voice), Schumann Quartette (4 men, voice), Schubert Quartet (4 women, voice), and the Phi Psi Quintet (violin, two mandolins, and two guitars). These student groups are also mentioned in *DePauw Through the Years*.

The Men of Note, a male *a cappella* group, was founded in 1963. According to a write-up on the group by John A. “Jack” Thomas '67, a charter member, the interfraternity council approached Dorn Younger '64, a composition student in the School of Music, to form the men’s singing group. The following year after the group was founded, they narrowed the 44 voices down to a range of 14-18 to make it more functional for performance and travel. It was a popular group; they would even serenade the women’s dorms and sororities before the women’s curfew was changed. Thomas’ account also describes competition with an older group that performed Broadway show tunes, the Collegians, which was started in 1949. By the 1965-66 academic year, the two groups were racing to sell out Meharry Hall for their respective performances. The following year they made peace and presented a concert together. The group spanned many years lasting until the 1990s.⁷⁰

69. Box 2896 School of Music 1884-1929: Committee Administration 1965-66, TS, Archives of DePauw University and Indiana United Methodism, Greencastle, IN.

70. John A. Thomas, “The Men (and some women) of Note” (DePauw University, <http://www.depauw.edu/alumni/events/alumni-reunion-weekend/men-of-note/>, accessed March 29, 2015).

In more recent years, groups like DePauwCappella have emerged. They joined Men of Note for a performance in 2004 at DePauw's Old Gold Weekend. The group is still around today along with the all-girl *a cappella* group, Keynotes, founded in 2011.⁷¹

Academic Life

The degree programs in the DePauw School of Music are flexible enough to let students do what they want to do. One former student was interested in directing. Both the School of Music and with the theatre department supported his interest, and directed two musicals on his own while a student. He was even able to use Moore Theatre and have costumes, sets, and lights. He reflected on his career so far and concluded that a lot of what he does now relies on skills he learned at DePauw. He made the most of the opportunities associated with attending a small school that has supportive faculty who are willing to let students experiment.

Another alumna said when he attended DePauw, piano students used to do all the accompanying. There were no staff accompanists. He remembers performing in three senior recitals during his very first semester. He was also head vocal coach for the opera that year. He chuckled as he recalled, "I had no clue what I was doing." The dean would sit in on juries, and juries would get failed if the accompaniment were not good. It was lot of pressure, and sometimes works were too difficult. However, he knows if he had not had those experiences, he would not be at the level he is today. He remembers performing all the time; he even played tuba in band. He also had the equivalent of seven winter terms because he worked with the opera every winter plus whatever else he was interested in including an independent study in Vienna. It is no surprise that he received the Van Denman Thompson Award, which is presented to a senior who has achieved excellence in scholarship, musicianship, and activities.

71. "DePauw's Keynotes" (DePauw University, <http://www.depauw.edu/orgs/thekeynotes/>, accessed March 29, 2015).

There is a popular criticism that all DePauw students take on too much. A former faculty member recalls that students used to have more time to spend away from campus. He used to get a big van and drive to Chicago or Indianapolis, so students could go hear concerts. He said it was unfortunate that students no longer have time for that.

One interviewee understood why people think students do too much, but he believes students do not take on more than they can handle. Though he did add, “Of course something suffers. Like if you’re directing a show, you can’t spend as much time practicing. Or if you’re part of a Greek house then you’re going to spend time there that you don’t put in to your music.” The only way to make them all work is to be smart about it. His advice was to approach Greek life and other campus activities not just for the social aspect, “you should go into all the activities you choose knowing what you want to get out of each experience.” Students need to synthesize the various aspects of their academic life.

Campus Life

In the 90s there was a student who had access to all the computer programs on campus and would make a parody of whatever the orchestra poster was. It was always a huge hit. The joke re-emerged a few years ago in 2011 when someone photo shopped the principle clarinetist’s face onto all the other University Band members’ faces and replaced all the posters around campus that were promoting the concert.

An alumna remembers sneaking into the PAC with other music students to hang out. The building closed at 11:00p.m., and the janitors left at midnight. One student would hide in the seats in Kresge, then run to Thompson and open the side door there. People would bring beer, hang out, talk, and perform a song or solo. They never destroyed anything, or caused problems; they just wanted to build friendships and make music.

Music students today have 24-hour access to the music, but that does not diminish the value they place on spending time together and building friendships. If one walks around the building and talks to students today, some will tell stories about playing sardines in the music building late at night, a game where one person hides and the rest of the group seeks (the last person to find the hiding spot becomes the sardine).

An alumna remembers being a student when Facebook first came out. It was during his sophomore year when he was taking music history. At the time, the music library was in the basement, and right outside the library was the MITC lab. He remembers all his friends sitting in the MITC lab doing history work when the mass email came out saying DePauw now had Facebook. For the next three hours, instead of doing music history, they were posting on Facebook, trying to make a profile, and trying to find each other's profiles. He is sure if he goes back far enough he can find the post that says, "Oh. I should be studying history now."

Greek Life

During the 1990s, the Greek system was so big, that School of Music students were not wanted because Greek houses were too full. One alumna recalls that School of Music students would take over Hogate Hall and throw suite parties. A faculty member said the Greek system was pretty damaging at that time. It was more exclusive back then.

A more recent music student fondly thought back on his fraternity. It was his down time; he explained that people can easily get burnt out on music if that is all you do. He was also rush chair, so he learned how to organize major events and learned how groups function with presidents and vice presidents. He was treasurer for the Duzer Du chapter of Alpha Psi Omega (theatre honorary) and President of Mu Phi Epsilon. He remembers trying to figure out how to

get Mu Phi, Alpha Psi and United DePauw to work together for a common goal instead of everybody just staying within their own groups.

Today, there are many music students in Greek houses. Some students feel like the School of Music is its own club or fraternity; students spend all day in the same building, taking the same classes, and they become a very close community. Everybody is really close and knows each other. An alumna said that whenever he sees someone from his time as a student, it is like no time has passed.

Music Admissions

A former Coordinator of Music Admissions described her job as being similar to building a football team. It would be great to get 50 students every fall, but if they are all flutes and sopranos, that does not do anyone much good, exactly how a football team does not want all quarterbacks. Recruiting for a music school involves balance not just numbers.

Before 1982 there was no coordinator for music admission. The first one DePauw hired, worked for three years then decided to move on. At that point, Thomas Fitzpatrick, a voice professor who had handled admissions before the first full-time coordinator, called Lori Cerone. She had been a voice student and thought she should consider the job. At that point Lori Cerone was living near family, directing a church choir, and had voice students, so moving back to Greencastle was not an exciting prospect at first. She agreed to look into the position, and once she was on campus for the interviews, she believed it was the job for her. Accepting the position was a beneficial change for the school. The need for that position went back into the 1960s. In the archives there is a memo from Dean Trusler to Robert Farber, Dean of Academics, recommending the school hire a staff member for music admissions

Chapter 8: Key Assets of the DePauw School of Music

The official history on the School of Music's website and on the boards displayed in the School of Music's Great Hall highlight key assets of the school. They speak of the "progressive curriculum" and "busy performance calendar" as well as the pairing of the School of Music and College of Liberal Arts. These are the defining attributes from that combination: "As students of a nationally-ranked liberal arts university, DePauw musicians have well-balanced opportunities to polish their musical skills while developing their abilities to think, reason...and live." When asked what they think the key assets of the School of Music are, many people still point to the fact that it shares a campus with a college of liberal arts.

DePauw's all-undergraduate environment is a key factor as well. At large schools undergraduates have to compete with graduate or doctorate students for performance opportunities. At DePauw underclassmen can get leads in the opera. Even students from the College of Liberal Arts can have a lead in the opera. One faculty member recalled a student who was a political science major who had an incredible voice. The student only took lessons and a few music classes, but she held a lead role in the opera all four years. After DePauw she went on to attend the New England conservatory.

By focusing on undergraduates, the school can maintain a small student to teacher ratio. This means students have tremendous access to faculty for help and advice throughout their undergraduate career. Many students stay in touch with professors well after they graduate. Also, it is not uncommon for teachers to know students even if they have not had them in class. As one faculty member stated, "You're not lost."

Because of the small size and all-undergraduate environment, the music library is able to place an emphasis on teaching. At a large music school, the priority is to build huge collections

and help PhD students with their research. At DePauw, the average student gets at least eight sessions with music librarian Misti Shaw. The history class that all sophomores take incorporates a large research component that she helps facilitate. She also collaborates with studio professors to deliver performance-centered instruction for projects and presentations. For example she helps students who are trying to put together program notes with both the format and content. She noted that librarians are in the profession because they want to help people, and not everyplace focuses on that from the top down as much as DePauw.

Another distinguishing factor is the lack of bitter and unhealthy competition that is found in some schools. A former faculty member described schools where teachers of neighboring studios will not speak to each other. The students naturally form alliances with their teachers and feed off of the teachers' hostility toward other studios. At DePauw, this does not happen; there is support and encouragement among the faculty and student body. Students who play the same instrument, or even the same family of instruments, often say they feel more like one large studio.

In the same manner, one interviewee commented that a School of Music and Theatre/Communications department are able to share a building and peacefully coexist. He explained that traditionally, those two entities are like oil and water. DePauw is unique in that the people in the School of Music are extremely sensitive to the constraints and constructs of theatre and communications and the theatre/communications people reciprocate that understanding. In all his years in academia never once has he seen this level of respect and cooperation between the two. Not only do they share the same space, but also they support and attend each other's events. Some of that is because they share the same students. A lot of music students are in plays, college of liberal arts students can be in operas, and a lot of tech people work on both the

plays and the operas. The cross contamination makes it impossible to be isolationists. Students do not really understand how unique that is until they graduate and go somewhere else.

Another person answered the question about key assets of the school with “opportunity, opportunity, opportunity.” There does not seem to be a student who just goes to class and does nothing else. Whether it is Winter Term or studying in Vienna for a semester there always seems to be an abundance of opportunity for students.

CONCLUSION

History is not a fixed entity. In *Rescuing History from the Nation*, Duara Prasenjit's wrote: "We have tended to regard History more as a transparent medium of understanding than as a discourse enabling historical players (including historians) to deploy its resources... depicting the past and, thus, the present and future."⁷² History is not a set of facts; rather it is a pool of resources as Prasenjit described. Historians choose and shape these resources into something entirely new, much like raw materials rarely resemble a finished product.

For this reason, historians hold a lot of power. Using bifurcation allowed this history to build itself in a way. At first the interview questions were based off what was found in the archives. However after an interview was conducted, there was often something that prompted a return to the archives to hunt for documented accounts of new topics. There was not a great need to deconstruct history as Prasenjit demonstrated with China's history because political topics were intentionally avoided; the scope of this thesis could not appropriately address them.

There was not an opportunity to pursue how interviewees' memories were shaped as the prosthetic memory part of the methodology truly called for. However, almost everyone said, "There are so many stories, I just can think of which ones to tell," which indicates that there is some type of internal process and possibly external influence on what memories are triggered and how they are told. Sometimes follow up questions tapped into great anecdotes, but not always. Certain words or questions would activate a string of memories, but it is impossible to know what those could be for each person. The interview could only happen upon them accidentally.

72. Prasenjit, *Rescuing History from the Nation*, 5.

From an ethnomusicological perspective, several aspects of the culture of the DePauw School of Music emerge from this study that are not clear from the written histories of the school. First, the importance of faculty involvement with and concern for students has been a hallmark of the school since its beginning. Students at DePauw can be described as “go getters”—engaged with making music and their education. The facilities of the School of Music have been constantly improved over the years, indicating the continuing development of the school’s mission and work at the university.

Two factors that limited this text were time and access to interviewees. One academic year is a surprisingly short amount of time. Which leads to another lesson, anything created by humans—works of art, literature, theories, and theses—are tainted by the context of an individual’s life. The end product of this thesis feels more like an exercise in how to write history, rather than a substantial or definitive text.

An idea for further research would be to compile compositions that have come out of DePauw. Maureen Carkeek published a choral work, “Three Short Carols” with H. W. Gray. Glen Sherman, a former professor of piano at DePauw wrote a piece titled “Alborado.” Van Denman Thompson, Donald White, and David Ott have all been prolific composers who enjoyed tenure at the DePauw School of Music, and the current professor of composition is Scott Perkins.

If next year another student writes a history for the DePauw School of Music, it will be completely different. This is neither a good thing nor bad. It is the nature of how histories are written and rewritten. This work is by no means comprehensive. It is a contribution.

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