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A HISTORY OF THE CONSERVATORY OF MUSIC, BALDWIN-WALLACE COLLEGE, 1913-1970

by
William Jennings Campbell, Jr.

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Education
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Doctoral Committee:

Professor Emil A. Holz, Chairman
Professor Marguerite V. Hood
Professor Malcolm A. Lowther
Professor Gwynn S. McPeek
Professor Eugene W. Troth

A B S T R A C T

A HISTORY OF THE CONSERVATORY OF MUSIC, BALDWIN-WALLACE COLLEGE, 1913-1970

by

William Jennings Campbell, Jr.

Chairman: Emil A. Holz

Baldwin-Wallace College is a coeducational, liberal arts college affiliated with the United Methodist Church. It is situated in Berea, Ohio, approximately fifteen miles southwest of Cleveland in Middleburgh Township, a part of the original Western Reserve of Connecticut. The origin of the college can be traced back to Baldwin Institute, founded in 1845 and reorganized ten years later into Baldwin University. German Wallace College became a separate institution in 1864 after five years of functioning as the German department of Baldwin University. In 1913, these two schools merged into one institution under the name of Baldwin-Wallace College.

Fifteen years prior to the merger, Albert Riemenschneider, then a junior at German Wallace College, complied with a request from college officials to teach the piano students of an ailing professor. The quality of his work subsequently earned Riemenschneider a permanent position on the faculty and a promotion to head of the music department upon his graduation.

The contribution of Albert Riemenschneider to the development of the Conservatory constituted the greatest single force in the first half of the twentieth century.

Under his direction, the Baldwin-Wallace Conservatory grew from a small department comprised of a few students and teachers into a school offering a comprehensive undergraduate music program. Among the many innovations which marked Riemenschneider's administration were the establishment of the Bach Library and the annual Bach Festivals, the addition to the music building in 1938, and the electronically-equipped theory classroom devised by Carleton Bullis.

Following Riemenschneider's retirement in 1947, Harold W. Baltz was appointed director of the Conservatory, a position he held for the next four years. Although his administration was transitional in nature, the "B-W On Parade" concert series was initiated during that period, a venture which continued through 1962.

Assuming the directorship of the Conservatory in 1951, Cecil Munk brought to the position a background of dedicated service to Baldwin-Wallace and the music education profession. The greatest musical legacy of the Munk administration was the establishment of the Great Artist Series in 1963, an annual event which brought renowned concert artists to the Berea campus to conduct master classes as well as present public recitals. Other achievements included the complete remodelling of the music building in 1958-1959 and a series of evaluative studies in 1965 which provided the basis for broad changes in the music program in the years ahead.

In August of 1967, Warren A. Scharf succeeded Munk as chief administrator of the Baldwin-Wallace Conservatory. A talented, vigorous young man, Scharf immediately set about the task of implementing many of the recommendations from the 1965 studies, incorporating his own ideas as well. The most significant contribution of the first three years of Scharf's administration was the establishment of the Riemenschneider Bach Institute, the primary objective of which was the development of the Riemenschneider Bach Library into an internationally known resource center for works by and about Johann Sebastian Bach. In addition, a plan was activated in 1970 to expand the Conservatory enrollment to 400 students. When achieved, this would facilitate the establishment of a proposed master's degree program in music as well as provide the entire Conservatory community with an even more diversified, stimulating musical environment.

The dissertation is based upon information derived from the following sources: Permanent records of Baldwin-Wallace College and the Conservatory of Music; college catalogs and yearbooks; the student newspaper and other periodicals, primarily from the Cleveland area; programs of concerts; interviews and personal correspondence with students, faculty, and administrators of Baldwin-Wallace, past and present; and the results of a questionnaire distributed to 175 selected graduates of the Conservatory of Music.

PREFACE

The Conservatory of Music at Baldwin-Wallace College achieved a reputation for excellence during the first seven decades of the twentieth century, a distinction attained through the dedicated efforts of many talented, far-seeing musicians, teachers, and laymen. The origin of the school can be traced back to Baldwin Institute, founded in 1845 under the auspices of the Methodist Episcopal Church. Ten years later, in 1855, the institution was reorganized as Baldwin University. A German department, established at the school in 1858, was expanded five years later into an autonomous institution, German Wallace College. Coexisting for the ensuing fifty years with varying degrees of cooperation, the two colleges merged in 1913 into a single institution known henceforth as Baldwin-Wallace College.

Fifteen years prior to the merger, Albert Riemenschneider, then a junior at German Wallace College, complied with a request from college officials to teach the piano students of an ailing professor. The quality of Riemenschneider's work quickly earned him a permanent position on the faculty, followed by a promotion to head of the music department upon his graduation.

The contribution of Albert Riemenschneider to the development of the Conservatory constituted the greatest

single force in the first half of the twentieth century. He possessed that rare combination of superlative musicianship, inspired leadership in teaching and administration, and a genuine compassion for young people. Under his direction, the Baldwin-Wallace Conservatory grew from a small department comprised of a few students and teachers into a comprehensive undergraduate music program. Innovations marking Riemenschneider's administration included the establishment of the annual Bach Festivals, the addition to the music building in 1938 made possible through generous gifts from Cleveland industrialist E. J. Kulas, and the electronically-equipped theory classroom devised by Carleton Bullis. Furthermore, during the course of his professional life, Riemenschneider presented approximately 400 organ recitals, edited numerous works for organ by Johann Sebastian Bach, and amassed a monumental collection of works by and about Bach.

When Riemenschneider retired in 1947, Harold W. Baltz was appointed director of the Conservatory, a position he held for the next four years. Although his administration was of a transitional nature, the "B-W On Parade" concert series was established during that period, a successful venture which was continued on an annual basis through 1962.

Assuming the directorship of the Conservatory in 1951, Cecil W. Munk brought to the position a background of dedicated service to the music education profession. Having served on the Baldwin-Wallace staff since 1934, he was

thoroughly familiar with the strengths and weaknesses of the Conservatory program. The greatest musical legacy of the Munk administration was the establishment of the Great Artist Series in 1963, an annual event which brought renowned concert artists to the Berea campus to conduct master classes as well as to present public recitals. Another feature was the complete remodelling of the Conservatory building in 1958-1959, made possible by another extraordinary donation from the Kulas Foundation. In 1965, two years before Munk's retirement, a series of evaluative studies conducted by teams of visiting authorities served as the basis for broad, sweeping changes in the music program in subsequent years.

In August of 1967, Warren A. Scharf succeeded Munk as chief administrator of the Baldwin-Wallace Conservatory. A talented, vigorous young man, Scharf immediately set about the task of implementing many of the recommendations from the 1965 studies, incorporating his own ideas as well. The most significant innovation of the first three years of Scharf's administration constituted the establishment of the Riemenschneider Bach Institute, a program uniting the various Bach-related activities of the school into one coordinated endeavor.

The author wishes to acknowledge the valuable assistance of various members of the faculty and administration at Baldwin-Wallace College and the Conservatory of Music, most particularly Mrs. Dorothy McKelvey, college historian. Sincere appreciation also is extended to Professor Emil A.

Holz, committee chairman, for his indispensable guidance in the preparation of the dissertation, and to committee members Professors Marguerite V. Hood, Eugene W. Troth, Gwynn S. McPeek, and Malcolm A. Lowther for their helpful suggestions. Finally, the author wishes to recognize his wife, Rose, without whose perseverance and encouragement the project would have been infinitely more difficult.

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CHAPTER I

THE GENESIS OF A COLLEGE

Baldwin-Wallace College is a coeducational, liberal arts college affiliated with the United Methodist Church. It is situated in Berea, Ohio, approximately fifteen miles southwest of Cleveland in Middleburgh Township, a part of the original Western Reserve of Connecticut. The origin of the college can be traced back to Baldwin Institute, founded in 1845 and reorganized ten years later into Baldwin University. German Wallace College became a separate institution in 1864 after five years of functioning as the German department of Baldwin University. In 1913, these two schools merged into one institution under the name of Baldwin-Wallace College.

The site of Baldwin-Wallace is on land purchased from the Connecticut Land Company on April 2, 1807 by Gideon Granger, who was at that time Postmaster General under President Thomas Jefferson. The original tract of land, known as Township 6, Range 14, Middleburgh, was comprised of 14,194 acres and cost $26,087.00.[1] Granger soon began to dispose of parts of his Ohio land, offering a fifty-acre homestead to the first person who would settle in Township 6, Range 14.

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[1]Harlan Henthorne Hatcher, The Western Reserve (Indianapolis: Bobbs-Merrill Co., 1949), p. 226.

Jared Hickox, of Waterbury, Connecticut, accepted this offer and in 1809 became the first permanent settler in Middleburgh Township.[1]

Although other families settled in the area in the ensuing years, the one individual who was most influential in the growth and development of the area was John Baldwin, Sr. who arrived in Berea in 1828. Soon after Baldwin's arrival, quarries of extremely high quality sandstone were discovered in the vicinity of Berea. The grindstones that were processed out of these quarries soon came to be recognized throughout the country as superior even to those imported from Europe. In addition to his general leadership, Baldwin contributed to the success of this industry by designing a tool that greatly facilitated the shaping and finishing of the grindstones.[2]

Baldwin Institute

John Baldwin's greatest legacy, however, developed as the result of his interest and foresight in the realm of education. On August 13, 1845, he appeared before the Northern Ohio Conference of the Methodist Episcopal Church at Marion and offered a campus of five acres, a three-story building, an additional thirty village lots, and fifty acres

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[1]A. R. Webber, Life of John Baldwin, Sr., of Berea, Ohio (Caldwell, Idaho: Caxton Press, 1925), p. 25.

[2]Lura Gould Baldwin, "Story of Berea in Its Early Days," in Historical Facts Concerning Berea and Middleburgh Township, compiled by Willard H. Shaw (Berea, Ohio: The Mohler Printing Co., 1936), p. 16.

of land (including the priceless sandstone deposits), all on the east bank of Rocky River, for the purpose of founding an institution of learning. The gift was accepted, and a Board of Commissioners was appointed. The board, together with John Baldwin, obtained a charter from the Methodist Episcopal Church on December 20, 1845. Baldwin Institute was organized and officially opened on April 9, 1846. During the ten years of its existence, bachelor's degrees were conferred upon four men and eight women.[1]

Music instruction at Baldwin Institute was introduced in 1848 with the simple announcement that "vocal music will be taught for one dollar extra per term."[2] Three years later, in 1851, piano instruction was offered for the first time, with Mary Banker as teacher.

Baldwin University

By 1855, however, it was felt that an institution of higher level should be established under the patronage of the Methodist Episcopal Church in northern Ohio. Consequently, the trustees of Baldwin Institute, with the authorization of the Conference and under the personal direction of Dr. John Wheeler, effected a change by which, in addition to the provisions of the original charter, university powers were secured. The name was altered to Baldwin University and the new powers and responsibilities went into effect in 1856.

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[1] Baldwin-Wallace College Catalog, 1913-1914, pp. 8-9.

[2] Mary E. Bigelow, "Music in Baldwin University," The Berea Advertiser, June 13, 1902.

The purpose of the University henceforth was to provide for students, without distinction of sex, a thorough and extensive general education, and a scientific basis for a profession as well as the industrial pursuits of the country.[1]

Baldwin University granted three degrees--Bachelor of Arts, Bachelor of Science, and Master of Arts. The Master of Arts degree was conferred upon those individuals having earned the Bachelor of Arts degree and who, for a minimum of three years since graduation, had been engaged in "some literary occupation, and who had sustained a good moral character."[2]

The Teachers' Class

In order to assist new and prospective teachers, a teachers' class was conducted for a two-week period beginning on November 3, 1856. During this time, members of the class heard a series of lectures on subjects appropriate to teachers and were drilled in those studies generally pursued in the common schools. Tuition for this two-week session amounted to $1.00 for those already enrolled in the college and $1.50 for all others.[3]

The teachers' class was expanded during the 1857-1858 school year and was referred to as the Normal Institute.

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[1] Baldwin University Catalog, 1871-1872, p. 3.

[2] Baldwin University Catalog, 1860-1861, p. 25.

[3] Baldwin University Catalog, 1855-1856, p. 25.

It still occupied a two-week span, but was more professional in content. A series of lectures on the sciences of education and the art of teaching was included during the course of the session. Furthermore, classes in the common branches were offered so that teachers could review their subjects before applying for certificates for their winter schools.[1]

The Music Department

Music occupied a permanent place in the curriculum at Baldwin University from the very beginning of the school's existence.

> Considerable attention is paid to this branch [music] of polite education. Instruction in vocal music is given every term as also lessons on the piano, melodian, and guitar.
>
> During the past year the university band has been organized. It contains eighteen members and will add much to the interest of the exercises of the institution.[2]

The band, drilled by Professor Tingley of the chemistry department, was a decided success.[3] Tingley also directed the Philharmonic, a choral society that originated about this time, which practiced in the northeast recitation room of the old North Hall. Rehearsals were held in the evening, the singers sitting around a long table lighted by candles and a lamp in which lubricating oil was burned. The band and the choral society were quite popular both on

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[1] Baldwin University Catalog, 1857-1858, p. 23.

[2] Baldwin University Catalog, 1855-1856, p. 27.

[3] Mary Bigelow, "Music in Baldwin University."

campus and in nearby towns. According to Bigelow, they also encountered some experiences in 1856 non-musical in nature:

> When they [the band and the Philharmonic] had about reached the zenith of their glory, Professor T. took them to the dedication of a church at Royalton. On the return trip the wooden bridge just south of town broke through, letting the four-horse team, wagon, "University Brass Band," and the "Philharmonic" into Rocky River. The books and music floated away and the drum and brass horns were damaged beyond repair. This was the closing scene of both organizations.[1]

By 1865, the Department of Fine Arts had been organized and included the music department, which now offered instruction in piano, voice, melodion, guitar, violin, violoncello, and brass wind instruments. Classes were also offered in vocal training, voice cultivation, harmony, psalmody, chorus, and musical notation and reading. The fees for private lessons ranged from $12.00 to $16.00 per semester.[2]

The music department became known as the Baldwin University School of Music in 1886 and was affiliated with the Cleveland School of Music, then directed by Alfred Arthur. The same staff serviced both schools, although only three teachers came to Berea to meet with their students. The remainder of the faculty maintained studios in Cleveland and the students from Baldwin University journeyed to the city for their private lessons.[3]

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[1]Mary Bigelow, "Music in Baldwin University."

[2]Baldwin University Catalog, 1865-1866, p. 24.

[3]Baldwin University School of Music Catalog, 1889, p. 3.

The students who traveled to Cleveland for their lessons were assured that the total time involved would not interfere with their other studies. Furthermore, the tuition rates listed in the catalog for these particular students included the necessary railroad fare. The all-inclusive fee for such an arrangement amounted to either $17.50 or $35.00 per semester, depending on whether the student had one or two lessons per week.[1]

By the turn of the century, the University School of Music was completely under the jurisdiction of Baldwin University and no longer connected with the Cleveland School of Music. The director of the music department was now O. E. Weaver, and the faculty consisted of R. Rundal Roberts, violin; Albert Riemenschneider, piano and organ; and Minerva M. Naylor, elocution and physical training. The curriculum included voice culture and solo singing, piano, pipe organ, violin, viola, orchestral instruments, harmony, musical expression, counterpoint, canon and fugue, composition, musical history, choral music, and quartet and ensemble playing. The structure of the courses apparently allowed for varying degrees of student ability:

> No time limit can be designated for the satisfactory completion of any course on account of differences in the degree of musical ability. Much also depends upon the preparation made and on the amount of time and careful attention a student can devote to a chosen study. The student may, however, enter upon any part of the course for the pursuit of which he is found qualified.[2]

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[1] Baldwin University Catalog, 1891-1892, p. 40.

[2] Baldwin University Catalog, 1899-1900, p. 55.

Catalog statements about admissions in 1900 contain no reference to a high school record of any sort, but do embrace the following requirements:

> Candidates to any department of the college must present satisfactory testimonials of good moral character. Those coming from other colleges must present a certificate of honorable dismissal and give satisfactory evidence of being qualified for those classes they propose to enter.
>
> Candidates for admission to the preparatory department must give evidence of their mastery of the common branches, especially in the use of English.[1]

The status of Baldwin University remained essentially the same for the next thirteen years with no major changes in concept or program. However, certain problems developed during this period, continuing to intensify until 1913 when the merger was consummated between the University and German Wallace College.

German Wallace College

The grindstone quarries, in addition to stimulating the economic growth and development of the Berea area, were responsible for the influx of several distinct nationality groups. One of these factions, the Germans, who comprised the skilled craftsmen of the grindstone industry, constituted an extremely close-knit community. The feeling of national loyalty, combined with a profound respect for the value of education, prompted the Reverend Jacob Rothweiler to suggest in 1856 that a German department be organized in conjunction with Baldwin University.

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[1] Baldwin University Catalog, 1899-1900, p. 19.

In 1858, John Baldwin donated a building--Baldwin Hall--for the purpose of instruction in German. Baldwin University agreed to the formation of a German department provided that the German Methodist Church guaranteed $10,000 for the endowment of that department. This condition was accepted by the Cincinnati and the North Ohio conferences and the department became a reality.[1]

Five years later, when representatives of the German church conceived the idea of a separate institution, a tentative constitution was drawn up by a committee composed of Jacob Rothweiler, Erhard Wunderlich, and R. A. W. Bruehl. James Wallace donated a large brick building and about four acres for the proposed college, the total value of which amounted to $20,625. A charter was secured on June 3, 1863, with a concomitant agreement made with Baldwin University providing for the mutual exchange of students. German Wallace College officially opened its doors on August 30, 1864. The central objective of the new school was the "advancement of Scientific Education and Biblical Christianity, especially among the Germans in America."[2]

Although German Wallace College was financially independent and not under the control of its parent institution, the two schools did maintain reciprocity in the area of instruction. Students of Baldwin University

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[1] German Wallace College Catalog, 1913, p. 11.

[2] Baldwin Wallace College Catalog, 1913-1914, p. 12.

had access to the literary and theological departments of German Wallace College, with a reciprocal agreement regarding German Wallace students and certain areas of instruction at the University. A music department was established in the new college in 1864, with Dr. Albert J. Nast as professor of music.[1]

Dr. Carl Riemenschneider

Although many individuals were to play crucial roles in the development of German Wallace College, few would equal the contribution of Carl Riemenschneider. Born on May 14, 1844 in Louisville, Kentucky, and educated in Switzerland and Germany, he returned to the United States in 1868 to assume a position as instructor of Latin and Greek at German Wallace. For the ensuing fifty years, Riemenschneider dedicated himself to the service of this institution and to young people in general. In addition to his teaching responsibilities, he served in administrative posts, including fifteen years as president of the college (1893-1908). He retired in 1917. During his tenure at German Wallace College, he received several flattering offers from larger institutions, including Harvard and Yale, but declined these offers on the basis that he could be of greater service in Berea. In addition to Latin

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[1]German Wallace College Catalog, 1913, p. 11.

and Greek, he also taught Hebrew, philosophy, and theology at the college.[1]

In 1870, Carl Riemenschneider married Emilie Smith, a former student of his. Of the ten children born into this family, five died in infancy. Four of the remaining five went on to become active professional men.[2] One, Carl, was an accomplished pianist, serving as piano instructor on the German Wallace faculty; another, Albert, made his mark early in the field of music--a mark that took on increasing significance through the first half of the twentieth century. His leadership, musicianship, and dedication to young people combined to form the incredible driving force most responsible for the development of the Baldwin-Wallace Conservatory of Music.

Fifteen Crucial Years

The span of years from 1898 to 1913 constituted what could ultimately be termed the embryonic stage of the Conservatory. Although the concept of a Baldwin-Wallace College was still years away, in this period a solid foundation was laid that would provide for developments yet to come.

The cultural, moral, and social atmosphere of the Berea area was a source of pride to local citizens; the colleges were quick to emphasize this to prospective students:

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[1] "Dr. Carl Riemenschneider," The Baldwin-Wallace Alumnus, August-November, 1925, p. 9.

[2] Ibid., p. 9.

> The two colleges, superior public schools, and the Methodist Orphan Home give the town of Berea a special atmosphere of culture and refinement. It is a local option village, there being no saloon within its limits. Although the wayward and the listless will find evil association if sought for, the restraints from temptation and corrupting influences are remarkable. The prevalent social, moral, and religious atmosphere is pure and invigorating.[1]

By the turn of the century, students at German Wallace College had the option of enrolling in classes presented in either German or English. Prior to that time, German was used exclusively in all classes. Officials of the college took great pride in the fact that the German language, as used and presented in class, was "pure and undefiled from Americanisms."[2]

The physical plant of German Wallace College now included four buildings, all supplied with electricity, steam heat, and water for toilets and bathrooms. There were men's and women's dormitories in which the fee for rooms ranged from $3.20 per semester for a dormitory-style room to $15.00 per semester for a suite in Dietsch Ladies Hall. Meals at the College Boarding Club cost $1.40 to $1.50 per week.[3]

The Conservatory of Music

Music was a vital force at German Wallace by this time. One of the highlights of the college year was the

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[1] German Wallace College Catalog, 1900-1901, p. 12.

[2] Ibid., p. 12.

[3] Ibid., p. 20.

annual "Soiree", a concert given at the close of each year by the graduating class and other students, wherein the soloists had the opportunity of performing with orchestral accompaniment. Recitals were scheduled once a term at which advanced students had the opportunity for further public performance.[1]

By the 1901-1902 school year, the German Wallace College School of Music listed a faculty consisting of four people--Albert Riemenschneider, piano, pipe organ, harmony, and counterpoint; Mrs. Emma Schneider, voice; Henry Weiler, violin; and Selma Marting, piano.[2] The pride of the music department that year was a new pipe organ in the sanctuary of the Lindsey-Crossman Chapel, provided by funds contributed by friends of the college and built by A. B. Felgemaker of Erie, Pa.[3] A report of the Conservatory enrollment for 1901-1902 includes the following figures: piano, 53; pipe organ, 10; harmony, 10; reed organ, 5; violin, 8; voice, 16; and class instruction in voice, 26.[4] (There is some duplication in these figures, i.e., some students were enrolled in more than one area of instruction.)

German Wallace College, along with its music department, continued to grow and flourish right up through 1913, when the two colleges merged. In general, the German school incorporated operational procedures during the first decade

[1] German Wallace College Catalog, 1897-1898, p. 43.

[2] German Wallace College Catalog, 1901-1902, p. 53.

[3] Ibid., p. 56.

[4] Ibid., p. 57.

of the twentieth century that would characterize institutions of higher learning fifty years later.

Admission to German Wallace could be gained either by certificate from an accredited high school or by examination at the college. If the former method was exercised, the certificate had to show in detail the studies completed at the secondary level. A minimum of fifteen units were required, two of which had to be in a foreign language. If this latter element was missing, the deficiency had to be made up prior to the junior year at college. In general, certificates were accepted in lieu of examination only insofar as the subjects corresponded in quantity and quality to those prescribed for admission. If, after a fair trial, a student was found to be deficient in any subject area for which credit had been allowed, he was reassigned to a class in that subject for which he was prepared.[1]

By 1913, the faculty of the Conservatory of Music, as the department was now known, included Albert Riemenschneider, director, piano, pipe organ, and theory; Ethel Mattison, piano; Selma M. Riemenschneider, voice; Ira B. Penniman, voice and ear-training; Sidney Clyde Vernon, violin; and Mrs. Ira B. Penniman, piano. Students desiring instruction on orchestral instruments made arrangements to study with approved teachers in Cleveland.[2]

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[1] German Wallace College Catalog, 1913, p. 46.

[2] Ibid., p. 118.

The orchestra, which Riemenschneider had reorganized in 1911, was rapidly acquiring an admirable reputation. By 1913, it was composed of 27 players, performing works from the standard orchestral literature.[1] On March 10 of that year, the orchestra presented the first of two popular concerts. The enthusiastic audience included ten carloads (interurban electric trolley cars) from Medina, a neighboring town, and one carload from Cleveland. Because of a slight accident to one of the trolley cars from Medina, the concert was delayed for a period of time. Despite the delay, however, and

> in spite of the fact that it lasted well over two hours, the last half was enjoyed fully as much as the first half of the program. The orchestra played better than ever before and the rendition of such standard numbers as Bizet's Suite L'Arlesienne and the Zampa Overture would have done credit to much larger and more famous organizations.[2]

The Conservatory of Music was now functioning under the concept that a music student should acquire a solid foundation in the various phases of music as well as training in a major performance area. Evidence of this is noted in the 1913 Catalog:

> The ever-growing demands made upon a musician today call for a most thorough and broad training, not alone in his chosen specialty, but in all that pertains to music in general. This demand is one which the school aims to meet. The connection of the school of music with the college gives it particular privileges and a prestige which a school of music, standing alone, cannot

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[1] German Wallace College Catalog, 1913, p. 133.

[2] "First Popular Concert," The Exponent, March, 1913, p. 11.

> command. The fact that in German Wallace College the German language is used in the classroom on a par with the English language gives the School of Music an advantage which is unique. A modern musician must know the German and French languages, as a large majority of works on modern musical literature and theory are published in these two languages and the musician who is not able to read them must needs lose a very important factor in his musical advancement. At German Wallace College, where a majority of the students are either German-born or German-American, the German language is often used in conversation. What greater advantage could a student, who expects to spend a few years in either Germany or France, have, than to learn beforehand the language of these countries in their pure pronunciation. The courses of study offered in the different branches aim to cover the whole field in each case and the school has provided experienced teachers and musicians who have spent years studying under the greatest masters.[1]

The study of music as part of the general education and an essential feature of the college curriculum was beginning to receive more attention than in earlier years. Liberal arts students were allowed a maximum of thirty semester hours in music towards their degree, up to ten of which could be in the area of applied music.[2]

Graduation requirements at German Wallace College at this time included a minimum of four semesters in residence. The music student must also have given two recitals, one each during the junior and senior years. Satisfactory completion of the language requirements in both German and French was obligatory for all students.[3]

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[1] German Wallace College Catalog, 1913, p. 120.

[2] Ibid., p. 92.

[3] Ibid., p. 132.

The Merger

By the turn of the century, cooperation between the two institutions had diminished considerably and hard feelings had developed. Three principal factors were responsible for this turn of events: (1) The distinct feeling that reciprocity, which had long been practiced between the two schools, was inequitable, i.e., more students from Baldwin University were using the facilities of German Wallace College than vice versa; (2) Baldwin University was experiencing severe financial problems primarily due to a lack of sufficient endowment; (3) Chauvinistic feelings between Germans and non-Germans had started to develop, the complete resolution of which would not come about until after World War I.[1]

These conditions precipitated a visit to Berea by representatives of the National Board of Education of the Methodist Episcopal Church. The resultant report criticized the existence of two separate institutions in the same community doing the same kind of work and conferring similar degrees, but without any cooperation whatsoever. A strong suggestion was made to the effect that the two schools resolve their differences and that consideration should be given to a possible consolidation of the colleges.[2]

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[1] From a telephone conversation with Mrs. Dorothy McKelvey of Berea, Ohio on July 31, 1970.

[2] "History of Merger," Baldwin-Wallace College Bulletin, September, 1914, p. 10.

The report was taken under advisement by the Boards of Trustees of the respective schools. The framework for a merger began to take shape and included the following points: (1) Genuine union should be effected rather than a mere working agreement; (2) the Board of Trustees of the unified college should be proportionately divided according to the financial valuation of the two colleges; (3) the president of the new school should be elected from one of the constituencies, the vice-president from the other.[1]

On August 26, 1913, the Boards of Trustees from Baldwin University and German Wallace College met jointly and unanimously agreed to the terms of the merger as previously set down. The agreement was then ratified by both the Northeast Ohio and the German Conferences of the Methodist Episcopal Church. The charter for the new institution was granted on August 27, 1913. Dr. Arthur L. Breslich of German Wallace College was elected president and Baldwin-Wallace College became a reality.

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[1] "History of Merger," Baldwin-Wallace College Bulletin, September, 1914, p. 10.

CHAPTER II

ALBERT RIEMENSCHNEIDER

Since its inception in 1913, the Baldwin-Wallace College Conservatory of Music has gained a reputation for uncompromising quality in music and education. Although attributable to the dedicated efforts of many distinguished individuals, one person stands out above all others. Albert Riemenschneider--teacher, administrator, internationally-known organist and Bach scholar--was the propelling force at the Berea institution for the first half of the twentieth century. Under his direction, guidelines were established that influenced the development of the Conservatory during some of the crucial periods in its history. The success of the annual Baldwin-Wallace Bach Festivals, in particular, can be largely attributed to Riemenschneider's inspiration and leadership as well as to the pursuit of excellence which he persistently sought to instill into the philosophy of the Conservatory.

Albert Riemenschneider was born on August 31, 1878 in Kohler Hall, a dormitory on the German Wallace College campus in which his mother and father were serving as house parents. As a child, Albert's responsibilities included helping the scrubbing maid clean the dormitory and seeing that the gas lights in the building were turned out each night.

Riemenschneider received his primary and secondary education in the Berea public schools, during which time he also received his first instruction in music. His father, having had considerable training on keyboard instruments, gave Albert lessons on the piano and organ until he was fifteen years old.

When he first enrolled at German Wallace College, Riemenschneider gave absolutely no indication of being interested in music as a profession. In fact, although he continued piano and organ lessons throughout his freshman and sophomore years, his major field of interest was mathematics. His musical instruction during this time consisted of theory, piano, and organ lessons from James H. Rogers in Cleveland and advanced organ study with Charles E. Clemens, also from Cleveland.[1]

During the late 1890's, Julius O. Berr, professor of history and literature at German Wallace, taught piano and organ in the music department. Due to a serious illness in 1898, Berr temporarily had to relinquish his teaching responsibilities. Riemenschneider, who was then in his junior year, was approached by college authorities who hoped to persuade him to take over the ailing professor's music students. Although neither Riemenschneider nor his father was very enthusiastic about the idea, the young man felt that his own interests were secondary to those of

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[1]"Riemenschneider, (Charles) Albert," The National Cyclopaedia of American Biography, 1961, XLIII, 304.

the college and accepted the part-time position.[1] The music department had a total of thirteen students that year, a figure that increased to thirty-five the following year. Consequently, upon his graduation from college in 1899, Riemenschneider was appointed full time music instructor as well as head of the music department.

After serving two years in this position, Riemenschneider, feeling compelled to pursue his own musical studies, was granted a two-year leave of absence for this purpose. The ensuing two years (1902-1903) were spent in Vienna where he studied piano with Hugo Rienhold and counterpoint and composition with Robert Fuchs. During his absence from the college, his teaching duties were assumed by his younger brother, Carl, who also was a talented pianist.[2]

Riemenschneider returned home for just a short time in 1904. On July 21 of that year, while in Berea, he married Mary Selma Marting, a former student of his and daughter of John C. Marting, treasurer of German Wallace College.[3] Following the wedding, the Riemenschneiders returned to Europe, this time to Paris. For the next two years (1904-1905), Albert studied organ with Alexandre

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[1]Elizabeth Bradshaw, "Riemenschneider First Chose Mathematics," The Berea News. (Undated clipping maintained in a file by Mrs. Dorothy McKelvey, Baldwin-Wallace College historian.)

[2]Ibid.

[3]The National Cyclopaedia, p. 304.

Guilmant and organ and orchestration with Charles Widor. Mrs. Riemenschneider, taking full advantage of the opportunities this trip afforded, studied voice with Mathilde Marchesi.

In all, Riemenschneider traveled to Europe on seven different occasions for the specific purpose of musical study.[1] However, following Guilmant's death in 1911, he devoted most of his subsequent trips to the study of organ and theory with Widor. An extraordinary relationship developed between these two men that undoubtedly influenced the lives of both men. According to The Diapason, Riemenschneider's performances of Widor's organ works in America evoked national acclaim.

> Mr. Riemenschneider is a disciple of the great Frenchman, who has studied with him, and who may be ranked as the foremost interpreter of his works in the United States today.[2]

It was, in fact, a series of five recitals at the Cleveland Museum of Art in 1925, in which Riemenschneider performed the ten symphonies for organ by Widor, which influenced the French master to begin composing again. Upon receiving a copy of the program of these recitals, he wrote a letter to Riemenschneider from which the following excerpt was extracted:

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[1]Selma M. Riemenschneider, Biography of Albert Riemenschneider, unpublished paper, Ritter Library, Baldwin-Wallace College, Berea, Ohio, 1963, p. 17. (Typewritten)

[2]The Diapason. (Undated clipping from a file maintained by Mrs. Dorothy McKelvey.)

> I cannot express to you a more eloquent gratitude than to declare that I feel myself compelled to write again and you will be the cause of it--some new compositions from the organ.[1]

Widor considered Riemenschneider to be his leading disciple as well as a highly accomplished organist and musician. This esteem probably contributed to the fact that, in the summer of 1927, the Berea organist was the only student whom the aging master would accept. One of the highlights of this summer occured when Widor took Riemenschneider to a small private chapel and played for him on an organ which Louis XV had given to the Dauphin. Haydn and some of his contemporaries had performed on this organ, which had been stored in a cellar during the reign of Louis XVI because Marie Antoinette did not care for the music of the organ.[2]

Riemenschneider maintained an extremely active performance schedule along with his responsibilities at the Conservatory. The years from 1925 through 1930 were particularly busy. In addition to a recital in Chicago in 1925 for a convention of the American Guild of Organists, he also appeared in concert at the Chautauqua Summer Music Festival, New York. In 1926 he presented a recital at the Philadelphia Sesquicentennial Exposition, and in 1928 he appeared as soloist with the Cleveland Orchestra. Riemenschneider's performances in 1929 included dedications of

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[1]Quoted from an undated clipping, presumably from the Exponent, the college newspaper, in a file maintained by Mrs. Dorothy McKelvey.

[2]Ibid.

new organs at Asbury College in Wilmore, Kentucky, and in Cincinnati. Additional concerts that year and in 1930 were presented in Tulsa, Oklahoma, the Detroit Museum of Art, the Masonic Auditorium in Cleveland, in Philadelphia for the convention of the National Association of Organists, and state chapter meetings of the American Guild of Organists in Ohio, Illinois, Missouri, Kansas, and Oklahoma.[1]

The performances cited above were in addition to his regular recitals at the college. During the course of his tenure at Baldwin-Wallace, Riemenschneider presented a total of seventy programs without repeating a single work, including every organ composition of Johann Sebastian Bach. In total, he played over 400 recitals throughout the United States and Europe during his active performing life.[2]

Perhaps the highest point in Riemenschneider's performing career occurred in the summer of 1930 during a visit to Paris and his dear friend and teacher, Charles Widor. In a letter written to Dr. Albert B. Storms in July of that year, Riemenschneider reported receiving acclaim accorded to few Frenchmen.

> After we had been in Paris a few days, I received an invitation to play a recital at the Institut de France before its members and friends. Marcel Dupré tells me that this is the first time in the history of these soirées that an organist has been invited to present the program. Many famous French musicians were present and the success was beyond our fondest hopes.

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[1] The National Cyclopaedia, p. 304.

[2] Selma M. Riemenschneider, Biography of Albert Riemenschneider, p. 42.

> M. Widor also asked me to play at the main service at St. Sulpice last Sunday and now has invited me to play again next Sunday. As this is the largest and finest organ in France, we feel highly elated over the happenings thus far and feel that it has more than repaid us for coming especially since the Parisian papers gave much comment to the recital.[1]

Master Classes in Organ Performance

One of the many innovations that Riemenschneider established at the Conservatory was a series of master classes in organ performance conducted during the summer sessions in the late 1920's and early 1930's. Advance notice of these classes appeared each spring in The Diapason and The American Organist.[2] The master classes, which were six weeks in length, received national recognition, students attending from as far away as California. The success of this project was of such magnitude that Riemenschneider was invited to present a similar class at Balboa Park in San Diego in 1928. He made such a favorable impression there that he returned for the next three summers to conduct similar sessions.[3]

Membership in National Organizations

Riemenschneider took an active interest in professional music organizations. In 1935, he was the treasurer

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[1]Letter, A. Riemenschneider to A. B. Storms, July 28, 1930, Baldwin-Wallace College, Riemenschneider Bach Library, Riemenschneider Personal Letter File.

[2]Selma M. Riemenschneider, Biography of Albert Riemenschneider, p. 24.

[3]The National Cyclopaedia, p. 305.

for the National Association of Schools of Music. At his suggestion, NASM gave its approval for the organization's non-operational funds to be invested. Consequently, by the end of his tenure in office, the finances of NASM were in the best condition of its history to that point.[1]

Riemenschneider was also extremely active in the Music Teachers National Association. He served as president of the Ohio chapter of the organization in 1930-1931 and was elected national president in 1933. During his presidency of MTNA, the annual convention in Lincoln, Nebraska drew the largest number of musicians in the history of the group to that time.[2]

Riemenschneider presented several papers to MTNA conventions on a variety of subjects related to music and music education. One of these, given at the 1936 convention, dealt with the college education of the music student. Although the proposals put forth in this paper met with something less than unquestioned approval, they do merit some discussion at this point. Riemenschneider felt that the senior year in college should involve private tutorial sessions and small seminars, culminating in comprehensive examinations at the end of the year. He further stated that four years was insufficient time to permit the desired specialized preparation required for prospective music

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[1]Selma M. Riemenschneider, Biography of Albert Riemenschneider, p. 38.

[2]Ibid.

teachers. His suggested solution was to reorganize the teacher training curriculum into a program requiring from five to six years to complete.[1]

An interesting overtone to one aspect of this address concerns the fact that Baldwin-Wallace College, in the 1960's, began requiring comprehensive examinations of all seniors. These tests included a three-hour written examination and a one-hour oral examination in the student's major field of concentration.[2] Riemenschneider's suggestion may not have been directly responsible for this turn of events, but quite possibly provides some insight into his forward-looking ideas.

Riemenschneider also was quite active in the American Guild of Organists, serving as Dean of the Northern Ohio chapter during 1914-1915. This particular chapter was quite a large and influential group in the field of church music at that time. Riemenschneider, during his tenure as Dean, promoted many outstanding programs and recitals in an attempt to raise even further the organization's already high standards.[3]

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[1]Albert Riemenschneider, "The Education of the Music Student: Comprehensive Examination," MTNA Volume of Proceedings, 1936, pp. 26-32.

[2]Baldwin-Wallace College Bulletin, 1968-1969, p. 21.

[3]Selma M. Riemenschneider, Biography of Albert Riemenschneider, p. 22.

Methodist Hymnal Commission

The amazing vitality of this man is further supported by the fact that during the period of 1928-1931, already involved with the master classes at San Diego and numerous other concerts and recitals, Riemenschneider served on the Hymnal Commission of the Methodist Church. He was one of five laymen, along with several bishops and ministers, selected to revise the hymnal used in the church. Although this required considerable work and travel, Riemenschneider regarded this as "one of the highest honors which had ever come to him and he enjoyed the work immensely."[1]

Editions of Bach's Works

As part of his work with the master classes each summer, Riemenschneider did a considerable amount of research in preparing the material to be presented to the class. Following a visit to one of his classes, his longtime friend and former teacher, James H. Rogers, suggested that Riemenschneider submit this material for publication. Riemenschneider, with an already overcrowded schedule, replied that he had no time to devote to publishing. Rogers, however, took it upon himself to write to the Oliver Ditson Company about the material Riemenschneider had assembled. A representative of the company corresponded with Riemenschneider, asking to see his work. The organist

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[1]Selma M. Riemenschneider, Biography of Albert Riemenschneider, p. 38.

complied and shortly thereafter his first edited work, The Liturgical Year,[1] was published.[2]

This work, published in 1933, received immediate acceptance among organists and Bach scholars. Included in the edition were rules for the execution of embellishments, a definitive explanation of each embellishment, the texts of the chorales in both German and English, the complete list of chorales as planned by Bach, and Riemenschneider's edition of the chorale preludes. The work also contains suggestions for the interpretation of each chorale prelude.[3]

The second large Bach work to be edited by Riemenschneider, Chorales, Book I,[4] was published in 1939. The edition consisted of three principal sections: (1) Riemenschneider's notes on each chorale, including a discussion of the history of the music and text, the instrumentation indicated by Bach, and Bach's utilization of this particular thematic material elsewhere in the composition; (2) the chorales presented in open score with the original clefs employed by Bach, the original German text, and the original figured-bass wherever it was given; (3)

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[1]J. S. Bach, The Liturgical Year, edited by Albert Riemenschneider (Boston: Oliver Ditson & Co., 1933).

[2]Selma M. Riemenschneider, Biography of Albert Riemenschneider, p. 36.

[3]"Review of New Music," The American Organist, November, 1933, p. 540.

[4]J. S. Bach, Chorales, Book I, edited by Albert Riemenschneider (New York: G. Schirmer Co., 1939).

the presentation of the chorales in close, modern score, including an English translation of the text.[1] Riemenschneider also edited the Chorales, Book II,[2] published in 1941, which followed the same format as that in Book I.

Also in 1941 Riemenschneider published his edition of 371 Harmonized Chorales and 69 Chorale Melodies with Figured-Bass.[3]

During the following year (1942), Riemenschneider completed what was to be his final published edition of a Bach work, the monumental Six Organ Chorales (Schuebler).[4] The treatment of each chorale included background text, a hymn-style harmonization with German and English texts, the organ chorale in pure-text form using the original clefs, and the edited form of the chorale in modern score form.[5]

Riemenschneider, the Man

Riemenschneider was one of those rare individuals who was loved as well as respected by those with whom he

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[1] "Review of New Music," The American Organist, April, 1939, p. 112.

[2] J. S. Bach, Chorales, Book II, edited by Albert Riemenschneider (New York: G. Schirmer Co., 1941).

[3] J. S. Bach, 371 Harmonized Chorales and 69 Chorale Melodies with Figured-Bass, edited by Albert Riemenschneider (New York: G. Schirmer Co., 1941).

[4] J. S. Bach, Six Organ Chorales (Schuebler), edited by Albert Riemenschneider (Boston: Oliver Ditson Co., 1942).

[5] "Review of New Music," The American Organist, January, 1943, p. 15.

associated. Although he could be quite brusque and demanding with his colleagues and students, this was more than matched by a genuine compassion and respect for them.[1] As an administrator, Riemenschneider was a strict disciplinarian in the true German tradition; yet his keen wit, sharp mind, and his frequent appearances at student "hangouts" contributed to a remarkable relationship. A poignant illustration of this is evident in the comment by a liberal arts student shortly before Riemenschneider's death: "I wouldn't walk across the street to hear Bach himself play, but if Prof. Al backs the stuff, it must be okay."[2]

Riemenschneider was quick to impress upon people the boundless love and esteem he felt for his wife. She worked tirelessly with him for the Conservatory and the Bach Festivals, assuming almost the entire responsibility for the business and financial aspects of the Festivals. This permitted her husband to direct his attention solely to the musical activities, the results of which speak for themselves.[3]

His life interests, for such a dedicated musician, ranged far beyond the field of music. He had a deep-rooted

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[1] "In Memoriam: Albert Riemenschneider," The Baldwin-Wallace Alumnus, August, 1950, p. 1.

[2] Quoted from an editorial, Baldwin-Wallace Exponent, July 27, 1950, p. 1.

[3] Arthur C. Boggess, "A Notable Ancestor," The Berea Enterprise, (n. d.), p. 3.

love of the kindred arts as well as for the outdoors and athletics. A familiar sight at Baldwin-Wallace football games was that of Riemenschneider being one of the first on the field after the game to shake the coach's hand--win, lose, or tie.[1] Furthermore, when Harrison Dillard, a Baldwin-Wallace graduate, won a gold medal at the 1948 Olympic Games, Riemenschneider literally ran up and down the halls of the Administration Building shouting the news at the top of his lungs.[2]

One small insight, albeit an obvious one, into his sense of humor centered about the length of his name. Rather than Professor (or Dr.) Riemenschneider, he was simply and affectionately known on campus as "Prof. Al." To his wife, he was "my dear Albert." He also preferred a more practical solution to the problem by signing his name many times with "A. Rie+."[3]

Riemenschneider was not a "joiner" of organizations, choosing to belong to only those to which he could make an active contribution. However, in addition to the professional organizations previously discussed, he maintained memberships in Lambda Chi Alpha fraternity, the

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[1]Editorial, Baldwin-Wallace Exponent, July 27, 1950, p. 1.

[2]Ibid.

[3]"In memoriam: Albert Riemenschneider," The Baldwin-Wallace Alumnus, August, 1950, p. 1.

Cleveland Musicians Club, the Cleveland Professional Men's Club, and the Cleveland City Club. His religious affiliation was the Methodist Episcopal Church and his political preference was Republican.[1]

Although he was too old to serve in the armed forces during World War II, Riemenschneider was determined to make some contribution to the war effort. He moved his family from their home in Cleveland to Berea in order to conserve gasoline and tires. Not satisfied with this, he sold his car, used the money to purchase Defense Bonds, and rode a bicycle around town. Riemenschneider deplored the publicity he received for this patriotic action, but it nonetheless became well known.[2] Considering that he was over sixty years old when this occurred, the incident must certainly be included with the already imposing body of evidence which alludes to this man's vitality and sense of direction.

The last few years before his retirement were relatively quiet ones for Riemenschneider. This does not imply that he led an inactive life, but rather that he confined his activities to the Conservatory and the Bach Festivals. In 1944, he received the annual award presented by the Baldwin-Wallace Alumni Association to

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[1] The National Cyclopaedia, p. 305.

[2] Undated clipping, presumably from the Berea News, in a file maintained by Mrs. Dorothy McKelvey.

an exemplary graduate of the college.[1] Riemenschneider also spent much of his time during these years assembling and organizing his Bach collection.

In 1947, after fifty years of service to the institution, Albert Riemenschneider retired as Director of the Conservatory of Music at Baldwin-Wallace College. By prior agreement, however, he remained as part-time organ instructor for a period of two additional years. He furthermore served in an advisory capacity and continued his research in the Bach Library.[2]

Riemenschneider's retirement proved to be somewhat short-lived due to a rather precarious situation that had developed at the college by the start of the 1948-1949 school year. The Board of Trustees had been searching for a new president of the college, but had been unsuccessful thus far. They approached Riemenschneider and requested that he serve as interim president until they could find a qualified candidate. He not only accepted the position, but responded with a gesture of unselfishness that could only come from dedication. The additional compensation that he received as president of the college was returned in its entirety to the institution in the form of gifts to the library, scholarships, and other projects

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[1] "In Memoriam: Albert Riemenschneider," The Baldwin-Wallace Alumnus, August, 1950, p. 1.

[2] "Dr. Riemenschneider Retires as Director," The Diapason, June, 1947, p. 6.

connected with the Conservatory of Music.[1] His tenure as president lasted for one year, after which time John L. Knight was installed in that position.

Albert Riemenschneider died on July 20, 1950, one week before the 200th anniversary of the death of the composer who had become so much a part of his life. To acknowledge Riemenschneider as one of the world's foremost authorities on Johann Sebastian Bach would merely be reiterating an accepted fact in the musical community. Lillian Baldwin comes close to capturing the spirit of the man with the following words:

> Bach speaks only to those who can catch the animating spirit of his music. Such a one was Albert Riemenschneider. To his biographers and critics we may safely leave the record of his years of successful work with young people and of his scholarly contributions to Bach literature. What, to many of us, seems most unique was his consistent and persistent interest in Bach's music. It was truly a creative interest, not unlike that of the men of the middle ages, who by sheer devotion to an idea started crusades and raised incredible cathedrals.
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> Others will teach the music and plan Bach Festivals at Baldwin-Wallace, building and improving upon his work as would have been his dearest wish. But perhaps no one will ever do it with quite the same eager spirit. Again, as with Bach, it is the old secret of personality, a secret in which history does not repeat itself.[2]

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[1] "In Memoriam: Albert Riemenschneider," The Baldwin-Wallace Alumnus, August, 1950, p. 1.

[2] Lillian Baldwin, "In Memoriam," Annotated Program, Special Bach Festival, November 10-12, 1950.

CHAPTER III

A FOUNDATION ON WHICH TO BUILD 1913-1932

The period from 1913 to 1932 was crucial to the Conservatory from several points of view. It was, above all, an era of experimentation, of charting the course for future years. Curricula were developed, revised, improved, and revised again. The faculty established itself as a single, qualitative unit comprised of dedicated individuals. Opportunities for student performance increased greatly, encompassing large and small ensembles of all types as well as solo performance. In general, the course of events in this twenty-year span, while in many respects quite ordinary, nevertheless prepared the way for the momentous occasion that would soon follow.

The New Music Building

The single most important event for the Conservatory of Music in 1913, other than the merger of the two colleges, was the construction of a new music building. It was erected on a site that had been donated to the college by the citizens of Berea specifically for a music building and auditorium. The structure was dedicated on June 2, 1913.

The building was a large, beautiful sandstone structure 113 feet wide by 138 feet deep. It contained approximately fifty rooms--each designed for the special purpose for which it was to be used--including studios, practice rooms, classrooms, lecture rooms, concert and recital halls, and artist's rooms. It was considered at the time to be one of the best-designed, most complete buildings in the country for the sole purpose of musical education.[1]

The auditorium was 110 feet long by 60 feet wide by 42 feet high. With seats on the stage, it could accommodate an audience of about 1000 people. The stage had a depth of 45 feet and included built-in risers at the rear, while the front part could accommodate an orchestra of approximately fifty musicians.[2]

The concert organ installed in the auditorium was built at a cost of $25,000 by the Austin Organ Company. Containing seventy-four speaking stops, it was considered to be one of the largest instruments in Ohio at this time. It included five manuals--the choir or orchestral, the great, swell, solo, and echo. The last of these was located in a specially constructed room over the auditorium about forty-five feet above the console and, by means of duplex action, was played from either the solo or great manual.[3]

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[1]Unidentified clipping, presumably from the Berea News, maintained in a file by Mrs. Dorothy McKelvey.

[2]Baldwin-Wallace College Catalog, 1913-1914, p. 36.

[3]Baldwin-Wallace College Catalog, 1914-1915, p. 162.

In addition to the organ, the building was well-equipped with pianos. All studios were furnished with grand pianos, with piano studios containing two instruments. Steinway and Krakauer grand pianos were used in the studios, with Krakauer uprights being placed in the practice rooms. "Nothing is so ruinous to a pupil's ear-training as a cheap piano, so full of faults as they are."[1]

Entrance Requirements

Students applying for admission to Baldwin-Wallace College in 1913 were required to present a high school record with a minimum of fifteen units. Three of these were to be in English, two in a foreign language, one in mathematics, one in science or history, five in academic electives, and three in non-academic electives. Following his acceptance at the college, the only further stipulation for entrance to the Conservatory was as follows:

> The School of Music exists for the benefit of those who wish to take up the study of music here, and any music student can find entrance. We do, however, require a good moral character and industry and enthusiasm for the study of music on the part of the student.[2]

These admission requirements remained basically the same for almost two decades. In 1930, the Baldwin-Wallace Conservatory of Music was admitted to full membership in the National Association of Schools of Music and fully accredited by that organization. Requirements for admission

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[1] Baldwin-Wallace College Catalog, 1913-1914, p. 152.

[2] Ibid.

to the school as well as for graduation were henceforth in keeping with the published regulations of NASM.[1]

A student applying for entrance to the Conservatory in 1932 not only had to present the necessary high school record, but also was required to pass a rather comprehensive audition in his major area of performance. As illustration, a candidate for admission as a piano major was requested to include in his audition (1) several standard studies from Opus 46 by Heller, Opus 299, Book I by Czerny, or studies of a similar grade, (2) a minimum of one easy sonata by Haydn, Mozart, or Beethoven, and (3) scales and arpeggios in various combinations at a moderately fast tempo, as well as broken chords in all keys in octave positions.[2] Similar guidelines were specified for each of the various performance areas.

Concomitantly with the more comprehensive requirements for admission to the Conservatory, a system of performance juries was established in 1932. A jury, comprised of the director of the Conservatory and the heads of departments, evaluated the work--applied and theoretical--of every student before he was permitted to advance to the next year. Any deficiencies in the student's progress were indicated at that time and were

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[1] Baldwin-Wallace College Catalog, 1931, p. 105.

[2] Baldwin-Wallace College Catalog, 1932, p. 101.

to be made up before he could proceed to the following year's work.[1]

Tuition and Expenses

The cost of obtaining a college education during the period of 1913 to 1932 increased steadily. The tuition and expenses for the 1913-1914 school year at Baldwin-Wallace are as follows (figures represent the total for the year, not the semester): Tuition and incidental expenses--$40.00; books--$10.00 (approximate); room--$22.50; board--$85.00 to $100.00; plus an additional, approximate $50.00 for general expenses.[2]

By 1932, the expenses not only showed a sizable increase, but also they were itemized in much greater detail. For courses leading to the Bachelor of Music degree, the general tuition was $75.00 per semester for the first year and $60.00 per semester for the second, third and fourth years. For courses leading to the Bachelor of School Music degree, the general tuition was $75.00 per semester for the first year and $85.00 per semester for the second, third, and fourth years.

The cost of private instruction, which was now additional to the general tuition, was determined on the following basis: Heads of departments--$50.00 per semester for one lesson per week and $95.00 per semester for two lessons per week; other faculty members--from $18.00 per

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[1] Baldwin-Wallace College Catalog, 1932, p. 100.

[2] Baldwin-Wallace College Catalog, 1913-1914, p. 53.

semester for one lesson per week to $52.00 per semester for two lessons per week. In addition to these costs, there was also a student activities fee of $10.00 per year. Room charges for men ranged from $31.50 to $36.00 per semester. Boarding facilities at the college were available only for women. The combined expense of room and board for women in 1932 was $157.00 per semester. Thus, the total cost for a freshman woman in the Conservatory taking one lesson per week from the head of a department amounted to $292.00 per year.[1]

Curriculum

For the first few years following the merger, a music student at Baldwin-Wallace could earn either a Graduate in Music diploma or the Bachelor of Music degree. The distinguishing factor between the two was the completion of a block of liberal arts courses for the Bachelor of Music amounting to twenty-two semester hours of credit. Sixteen of these had to be in modern languages and English, with six more in electives.[2]

Major areas of concentration in applied music were limited to piano, pipe organ, voice, or violin. A student received two lessons per week in his major performing area and was required to practice four hours daily. An example of the sort of details that were stressed appears in the

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[1] Baldwin-Wallace College Catalog, 1932, p. 120.

[2] Baldwin-Wallace College Catalog, 1918-1919, p. 142.

following extract concerning voice instruction from the 1915-1916 catalog:

> Mr. Penniman's instruction begins with a series of about 20 exercises to develop--(1) volume of lung capacity with reference both (A) to storage of air and poise of body, and (B) to the bellows function of the lungs by means of expansion of the floating ribs and back; (2) control both vigorous and accurately adjusted over the exhalation of breath for tone production by discipline of the diaphragm, which is accomplished by direct means and also indirectly through highly-cultivated skill in the use of the muscles of the floating ribs.[1]

The curriculum for the Graduate in Music diploma in 1918 (see Table I) was identical with that of the Bachelor of Music, except for the additional block of liberal arts courses. By 1928, the Bachelor of Music curriculum had reached a higher level of development through additional and more specialized courses in music (see Table II).

In 1930, a Concert Course was added to the required curriculum of all music students. The purpose of the course was to provide students with further incentive to attend performances of recognized artists in Cleveland. To fulfill the requirements for the course, students had to attend a minimum of eight concerts, of which at least four were to be orchestra concerts. A report had to be submitted for each concert attended. Successful completion of the course merited a half-credit per semester.[2]

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[1] Baldwin-Wallace College Catalog, 1915-1916, p. 175.

[2] Baldwin-Wallace College Catalog, 1930, p. 118.

TABLE 1

CURRICULUM FOR GRADUATE IN MUSIC DIPLOMA, 1918

First Semester	Sem. Hrs.	Second Semester	Sem. Hrs.
Freshman			
Applied Music Major	8	Applied Music Major	8
Applied Music Minor	3	Applied Music Minor	3
Theory of Music	1	Theory of Music	1
Harmony	2	Harmony	2
Choral Union	1	Choral Union	1
Sophomore			
Applied Music Major	8	Applied Music Major	8
Applied Music Minor	3	Applied Music Minor	3
Ear-training	0	Ear-training	0
Advanced Harmony, Keyboard Harmony, & Analysis	2	Advanced Harmony, Keyboard Harmony, & Analysis	2
History of Music	1	History of Music	1
Choral Union	1	Choral Union	1
Junior			
Applied Music Major	8	Applied Music Major	8
Applied Music Minor	3	Applied Music Minor	3
Counterpoint	2	Counterpoint	2
Choral Union	1	Choral Union	1
		Recital	1
Senior			
Applied Music Major	8	Applied Music Major	8
Applied Music Minor	3	Applied Music Minor	3
Double Counterpoint & Canon	2	Double Counterpoint, Canon & Fugue	2
Choral Union	1	Choral Union	1
		Recital	2

TABLE 2

BACHELOR OF MUSIC CURRICULUM, 1928-1929

First Semester	Sem. Hrs.	Second Semester	Sem. Hrs.
Freshman			
Piano	3	Piano	3
Voice	1	Voice	1
Harmony	2	Harmony	2
Ear-training	1	Ear-training	1
Appreciation	1	Appreciation	1
Solfeggio	1	Solfeggio	1
Terminology	2	Conducting	2
Liberal Arts (Eng.)	3	Liberal Arts (Eng.)	3
Educ. Orientation	1	Physical Education	1
Physical Education	1		
Sophomore			
Applied Major	3	Applied Major	3
Applied Minor	1	Applied Minor	1
Harmony	2	Harmony	2
Ear-training	1	Ear-training	1
Music History	2	Music History	2
Solfeggio & Melody Writing	2	Solfeggio & Melody Writing	2
General Psych.	3	Educational Psych.	3
Physical Education	1	Physical Education	1
Junior			
Applied Major	3	Applied Major	3
Applied Minor	1	Applied Minor	1
Counterpoint	2	Counterpoint	2
Form & Analysis	2	Form & Analysis	2
Modern Language	4	Modern Language	4
Elective	4	Elective	4
Senior			
Applied Major	3	Applied Major	3
Applied Minor	1	Applied Minor	1
Canon & Fugue	2	Recital	2
Instrumentation	2	Composition	2
Lib. Arts Elective	3	Lib. Arts Elective	3
Elective	5	Instrumentation	2
		Elective	3

Normal Music and Public School Music

For the first decade following the merger, the only allusion to music in the public schools was that which appeared under the heading of normal music. The 1914-1915 catalog cited a Normal Music Course "for high school and grade teachers who are required to take a certain amount of music in their normal work."[1] By 1920, this course was more clearly defined as including the fundamentals of musical theory and elementary harmony and carried two semester hours of credit. Students in the normal department were also encouraged to enroll in new courses in the methods of teaching public school music, sightsinging, and participation in the Choral Union. Furthermore, special adaptations of Conservatory courses were devised to suit individual needs.[2]

The first definitive statement concerning public school music appeared in 1923:

> The demand for a public school music teacher and supervisors course has long been voiced at Baldwin-Wallace College. The opportunity offered by the Conservatory of Music and the School of Education have made the filling of this demand imperative. The work is recognized in every detail by the Ohio State Department of Education as leading to the Ohio State four-year certificate upon its completion. Before entering upon this course, the student must have completed a first-class four-year high school course or its equivalent. The Conservatory of Music has, through its high ideals and standards as well as through its unusual core of teachers, obtained a position of eminence and is recognized as one of the leading college conservatories. The study of the applied branches--piano, voice, violin, and organ as well as the theoretical

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[1] Baldwin-Wallace College Catalog, 1914-1915, p. 63.

[2] Baldwin-Wallace College Catalog, 1920-1921, p. 73.

> branches, harmony, ear-training, appreciation, history of music, analysis, instrumentation, orchestra and chorus conducting--will be done at the Conservatory of Music and will be supervised with the same high standards as all other work of the Conservatory. In fact, the work is conducted by the faculty of the Conservatory of the same basis as the Conservatory courses.
>
> The courses in English, General Psychology, Educational Psychology, History of Education, School Administration, etc., are presented by the Department of Education and have the benefit of the high standards and ideals enforced in that department. The courses in methods, solfeggio, and observation of teaching and practice teaching are under the direction of Miss Stella Fish, Supervisor of Music in the Berea Public Schools. Miss Fish is well-known as a supervisor and has the broad training necessary to conduct courses of this nature with the best success. The opportunity of practical work in the Berea Public Schools is of inestimable value in the training of supervisors of music. We offer this course in public school music because of the demand and in the firm conviction that we have opportunities here that cannot be excelled. We have endeavored to build up a comprehensive course which embodies the best possible training for a musician who expects to devote his life to public school music.[1]

The public school methods courses offered this first year consisted of four one-semester courses, each one being a prerequisite for the succeeding course. Methods I stressed music in grades 1, 2, and 3 with particular attention to the study of the child voice. Methods II was a continuation of the previous course, but with emphasis on grades 4 and 5. Methods III, open to students having completed I and II, was devoted to music in grades 6, 7, and 8, including preparation for music memory contests, which were drawing much attention at that time. Methods IV placed the stress on music at the high school level. This involved such topics as classification of voices, organization of choruses and glee clubs,

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[1] Baldwin-Wallace College Catalog, 1923-1924, p. 89.

conducting, directing the school operetta, and others.[1]

In the ensuing school year, 1924-1925, four one-semester courses were added to the public school music curriculum. They included Observation I (grades 1-4), Observation II (grades 5-12), and Practice Teaching I and II. The latter included thirty-six hours of actual supervised teaching in the Berea schools.[2] The Progressive Music Series was used as the basis of instruction in the methods courses, but was supplemented by a survey of other graded song series in public school music.

The school music curriculum was expanded into a four-year program in the 1927-1928 school year.

> If music, a subject both practical and cultural, is to be granted credit on an equal basis with other high school subjects, it must be taught by teachers equally well-prepared. This preparation should include a broad and general education, professional preparation for teaching and training as a musician. It is for this reason that Baldwin-Wallace Conservatory is presenting a four-year course in school music ending with a Bachelor of School Music degree in accordance with the requirements of the State Department of Education.[3]

Concomitantly with the more detailed curriculum, the practice teaching requirement was increased that same year to include a total of sixty hours. Miss Mildred Martin was appointed director of the school music program at the Conservatory in 1927.[4]

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[1] Baldwin-Wallace College Catalog, 1923-1924, p. 85.

[2] Baldwin-Wallace College Catalog, 1924-1925, p. 83.

[3] Baldwin-Wallace College Catalog, 1927-1928, p. 98.

[4] Ibid.

The Bachelor of School Music program remained essentially the same for the next few years, i.e., music teachers were prepared to teach all phases of music at all grade levels in the public schools (see Table 3). However, in 1932, the first attempt at specialization occurred with the establishment of a program for instrumental supervisors. This was achieved by the substitution of additional instrumental instruction for a reduction of vocal and choral-oriented courses. Specifically, the instrumental student, over a four-year period, accumulated twelve semester hours on his major instrument, plus an additional eighteen semester hours on various minor instruments.[1] The degree program for the general music supervisor remained essentially the same as before.

Bachelor of Arts with a Music Major

One other curriculum was established in the late 1920's which provided the opportunity for a major concentration in music. The Bachelor of Arts degree permitted a student to acquire a maximum of thirty semester hours in music. Of this total, ten hours could be in applied music, the remaining twenty in the theoretical branches. This was in keeping with the philosophy of the Conservatory at that time whereby credit was allowed only in the proportion of two hours of theoretical work for each hour in applied music.[2]

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[1] Baldwin-Wallace College Catalog, 1932, p. 18.

[2] Baldwin-Wallace College Catalog, 1928-1929, p. 108.

TABLE 3

BACHELOR OF SCHOOL MUSIC CURRICULUM, 1927-1928

First Semester	Sem. Hrs.	Second Semester	Sem. Hrs.
Freshman			
Piano	3	Piano	3
Voice	1	Voice	1
Harmony	2	Harmony	2
Ear-training	1	Ear-training	1
Solfeggio	1	Solfeggio	1
Terminology	2	Conducting	2
English	3	English	3
Educ. Orientation	1	Physical Education	1
Physical Education	1		
Sophomore			
Piano	2	Piano	2
Voice	1	Voice	1
Harmony	2	Harmony	2
Ear-training	1	Ear-training	1
Music History	2	Music History	2
Solfeggio & Melody Writing	2	Solfeggio & Melody Writing	2
Science	4	Science	4
Educational Psych.	3	Princ. of Teaching	2
Junior			
Applied Elective	2	Applied Elective	2
Form & Analysis	2	Form & Analysis	2
String Ensemble	½	String Ensemble	½
Counterpoint	2	Counterpoint	2
Social Science	3	Social Science	3
Observation	3	Classroom Mgmt.	2
Methods (Prim.-Int.)	3	Methods (Jr.-Sr.)	3
		Practice Teaching	1
Senior			
Applied Elective	4	Applied Elective	5
Instrumentation	2	Instrumentation	2
Brass Ensemble	½	Woodwind Ensemble	½
Public Speaking	2	Public Speaking	2
Elective	3	Elective	3
Practice Teaching	1	Practice Teaching	2
Education Elective	3	Orchestra Ensemble	½
Orchestra Ensemble	½	Chorus Ensemble	½
Chorus Ensemble	½		

Performance Organizations

The period spanning 1913 to 1932 saw the birth of several performing organizations at Baldwin-Wallace while for others it was a time of growth and development. In general, this era was one in which the philosophy of the Conservatory underwent certain changes, one of which was an increased emphasis on ensemble participation.

The Choral Union

The Choral Union and the Conservatory Orchestra had been established at German Wallace College prior to the merger, thereby making these two organizations the oldest ensembles at Baldwin-Wallace. The Choral Union was the larger of the two groups, with as many as 147 members.[1] While the membership did decrease slightly around 1918 due to men leaving for the armed forces, the following years saw a return to its previous formidable size.[2] The primary purpose of this organization was the performance of large choral works, generally in conjunction with the orchestra. Well-known soloists from throughout the country were often engaged for the more demanding solo parts.[3] Professor Riemenschneider was the conductor of the Choral Union throughout the period.

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[1] "School of Music," The Exponent, October, 1913, p. 14.

[2] "Last Choral Concert Well Received," The Exponent, June 12, 1918, p. 1.

[3] "Conservatory Makes Splendid Progress," The Exponent, May 27, 1918, p. 2.

The Orchestra

While the orchestra was not nearly so formidable in size as the Choral Union, it nevertheless gained an excellent reputation in its own right. A concert presented on December 21, 1913 included Haydn's "Surprise" Symphony, Weber's Overture to Oberon, and Grieg's Piano Concerto in A minor. The soloist for the concerto was Carl Riemenschneider, brother of the Conservatory director.[1]

Originally directed by Albert Riemenschneider, the orchestra was directed late in the second decade of the century by Professor Dan Parmalee, violin instructor at the Conservatory. Carl Schluer assumed leadership of the ensemble following his arrival in 1922 and continued to do so until George Poinar was appointed in 1938. Whenever the orchestra, with its sometimes limited instrumentation, performed works that demanded additional personnel, musicians from the Cleveland area--usually members of the Cleveland Orchestra--were brought in to complete the ensemble.[2]

Band

Although the band was not directed by a faculty member until 1932, wind instrument ensembles of varying sorts were active prior to that time, usually under the leadership of a student director. The only reference to

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[1] "School of Music" The Exponent, October, 1913, p. 14.

[2] Mrs. L. F. BeVier, personal letter.

a band during the first decade of Baldwin-Wallace appeared during the 1914-1915 school year and listed Kleber Wall, a student, as bandmaster.[1]

There is evidence that by 1923 the band was gaining a degree of student recognition, according to the following account from the Exponent:

> On Friday afternoon, October 5th, the student body of Baldwin-Wallace was assembled en masse before the gymnasium to greet Antioch, our first opponent of the football season, and to demonstrate to the town at large the spirit of B-W. Led by Dr. Storms and the rival captains, who were in turn followed by the competing teams, our newly organized college band, and a large group of autos laden with townfolks and students, with the Freshman class bearing B-W blankets and banners and bringing up the rear, the procession headed down Beech Street to the tune of "Hail, Hail, the Gang's All Here." The route lay down Bagley Road, Front Street, through the center of town, and thence to the Athletic Field, where the student body and the band installed themselves on the bleachers to await the appearance of our burly bunch of pigskin pushers.
>
> Meanwhile, the band, led by Ross Avalone, continued to pour forth the martial strains of "B-W-C," and our cheer leaders performed their antics before the grandstand while the student body thundered forth its yells.
>
> The band deserves a little more than casual mention. Organized but a few days before the game, the band has been practicing faithfully in an effort to get some stirring music ready for the grand fracas, and all we can say is that they surely did add 100% of real enthusiasm to the whole proceedings. We have all felt more or less that B-W should have a band to liven up occasions of that sort, and now under the earnest efforts of Ross Avalone, and the concerted and continued cooperation of the members, we will have a mighty "pep-producing" band in our midst. Hats off, the band is passing by.[2]

In 1925, the band was established as a permanent organization at the college in spite of the fact that the

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[1] Baldwin-Wallace College Catalog, 1914-1915, p. 243.

[2] "College Band Adds Pep to Berea Day Parade and Game," The Exponent, October 16, 1923, p. 1.

ensemble would function under student directors for several years to come. The emphasis of the band's activities in 1925 was reflected in the statement that "it will play for all the games, both basketball and football, for parades, and ultimately in concert."[1]

From all indications, the band was never very large, but apparently compensated in spirit and music-making for what it lacked in numbers. The 1926 band, directed by Ray Mueller, a student, was comprised of sixteen players, including 2 clarinets, 4 saxophones, 3 trumpets, 2 trombones, 3 basses, 1 bass drum, and 1 pair of cymbals.[2]

Mueller was also the director the following year when, in December of 1926, the band performed at Cleveland Public Hall. Mueller, however, became ill shortly before the concert and his place was filled by Professor Harry Ridenour. Ridenour, a member of the English department, had received considerable musical training, appearing frequently in the Berea area as baritone soloist. On this occasion he consented to conduct the band in the absence of its ailing student director.[3]

For the ensuing five years, the band seemed to alternately sputter and flourish, with a "new band" turning up at the beginning of each school year. As an example, an edition

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[1]"B-W Band," The Exponent, November 11, 1925, p. 4.

[2]The Grindstone, 1926, p. 116.

[3]"B-W Band Performs at Cleveland Public Hall," The Exponent, December 14, 1926, p. 1.

of the Exponent in October, 1930, proudly proclaimed: "A real band--one of which we can all be proud--that's what Baldwin-Wallace is going to have this year. There is more interest and enthusiasm being shown now than ever before."[1] The band was directed that year by student George Bury and boasted a membership of twenty-six players. This was quite an improvement over the previous year when the organization consisted of only twelve musicians. For the first time (1930-1931), B-W letters were awarded to all bandsmen who completed the requirements.[2]

Perhaps more than any other year, 1932 could be termed a landmark in the development of the Baldwin-Wallace College band because it was this year that the leadership became the responsibility of a faculty member. Richard J. Stocker, a graduate of the Oberlin Conservatory, had been appointed director of instrumental music at Berea High School. He was subsequently contracted to instruct brass and woodwind ensembles at the Conservatory as well as direct the college band. Stocker's contribution to this organization included not only added emphasis to the concert aspect of the band program, but also the establishment of a wind instruments class, the specific purpose of which was to

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[1] "Bury to Direct New Band," The Exponent, October 14, 1930, p. 1.

[2] Ibid.

offer instruction to those students who were not quite proficient enough for membership in the band.[1]

The band was comprised of twenty-five players for the 1932-1933 year, a figure which increased to thirty-one the following year. That the band was fast becoming a source of pride to the college became evident in the fall of 1933 when acting-president Dr. Delo C. Grover made the following statement to Major John J. Baesel of Berea:

> The relations which have long existed between the City of Berea and Baldwin-Wallace College are inter-dependent and cooperative. These cooperative relationships are social, educational, artistic, and recreational--not to speak of important inter-dependent business activities and affairs.
>
> Will you permit me, therefore, the honor, at this time, on behalf of Baldwin-Wallace College, to present to Berea, through you, our newest fully-equipped, and fully-uniformed College marching band, with the hope that the appearances of this organization may often be of mutual interest and institutional and civic value in our midst.
>
> This marching band has 31 members and may be called upon for any patriotic and civic contribution to the life of our City which may be desired so far as lies within their power.
>
> May I present to your Honor, Mr. Richard Stocker, Conductor and Director, and Mr. Arthur Ulmer, Drum Major.[2]

The College Chapel Choir

A new choral ensemble was organized in 1930 under the leadership of Professor Carleton Bullis. The group, known as the college chapel choir, was sponsored by the religious education department. The choir rehearsed twice

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[1] "New College Band Is to Be Led by Richard Stocker," The Exponent, September 27, 1932, p. 1.

[2] "Offer B-W Band for Civic Uses," undated clipping maintained in a file by Mrs. Dorothy McKelvey.

weekly, devoting most of its time to the preparation of music to be performed a capella. They sang at one chapel service each week, and also accepted a limited number of invitations to perform at out-of-town church services each year.[1] The chapel choir had the interesting experience of singing under an unusual style of conducting. Professor Bullis attended the Westminster Choir School in Dayton for a short period where he learned a system of conducting in which movement of the eyebrows, shoulders, and head replaced the standard baton technique.[2]

Glee Clubs

From its inception in 1913, the men's glee club at Baldwin-Wallace College was a successful, flourishing organization. The first director of the group was Ira B. Penniman, instructor of voice at the Conservatory. The glee club remained under his capable leadership until 1916, when John O. Samuel assumed the responsibility. Under Samuel's direction, the group went on an extensive tour during the Christmas vacation of 1917, which covered five states and included twenty-two concerts.[3]

For the 1920-1921 school year, the glee club was directed by Professor Harry Ridenour, head of the English

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[1] Baldwin-Wallace College Catalog, 1930, p. 123.

[2] Carleton Bullis, private interview at Berea, Ohio, on May 16, 1970.

[3] "Glee Club Expects Successful Year," The Exponent, October 10, 1917, p. 5.

department. Although a member of the academic faculty, Ridenour's musical background was quite extensive. His credentials included membership in the glee club, Varsity Quartet, and orchestra at Ohio University; the choir and orchestra at Harvard University; director of the State Hospital Choir at Athens, Ohio; and numerous solo appearances with church choirs. This background, along with a quick sense of humor and a limitless enthusiasm, enabled him to capture the respect and affection of the men in the club.[1] Although Ridenour arrived at Baldwin-Wallace in 1919 and remained until his retirement in 1952, he was director of the glee club for only two years.

Leadership of this organization was handed over to Carl Schluer in 1922, remaining under his capable direction for the next several years. In addition, he conducted the women's glee club from 1924 through the spring of 1929. This group had been established by Miss Emily Stretch of the Conservatory faculty in 1921.[2] Following Schluer's tenure as director, the women's glee club was taken over in 1929 by Professor John Samuel.[3]

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[1]"Successful Glee Club Is Fine Tribute to the Ability of Mr. Ridenour," The Exponent, May 4, 1921, p. 2.

[2]"Ladies' Glee Club to Give First Annual Home Concert," The Exponent, April 28, 1922, p. 1.

[3]"Yes, the Girls' Glee Club Is Very Much Alive," The Exponent, December 3, 1929, p. 1.

Mu Phi Epsilon

A new musical club for women was established in 1924 under the sponsorship of two faculty members, Mrs. Margaret Schluer and Miss Emily Stretch. The purpose of the group was to promote interest in music and to foster both the study of music and social recreation. Only women who were full-time music students were eligible for membership. Meetings were held twice monthly, once for business purposes, with the other meeting more in the nature of a social gathering including a program and refreshments. Programs usually were comprised of two or three musical selections and a lecture and/or discussion on the life of a composer or other subjects related to music.[1]

The success of this organization was such that on February 25, 1926, it was installed as Mu Phi chapter of Mu Phi Epsilon National Honorary Music Sorority. Mrs. Lucille Brettschneider, well-known organist from Cincinnati and national secretary of Mu Phi Epsilon, conducted the installation ceremony and welcomed the new pledges of the Baldwin-Wallace chapter. A banquet was held at the Winton Hotel in Cleveland, after which the members, pledges, and alumnae attended a concert by the Philadelphia Orchestra at Public Auditorium.[2]

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[1] "New Club Formed in Conservatory for Music Students," The Exponent, January 29, 1924, p. 3.

[2] "Mu Phi Epsilon Installed," The Exponent, March 9, 1926, p. 1.

Two Men and Their Distinguished Careers

The 1922-1923 school year was marked by the arrival of two men at the Conservatory who would ultimately distinguish themselves professionally as well as by the longevity of their service at the institution. Carleton Bullis and Carl G. Schluer, in their respective fields of theory and piano performance, taught for a combined total of sixty-one years at Baldwin-Wallace.

Carleton Bullis

After graduating from Northwestern University with a Bachelor of Science degree, Carleton Bullis enrolled at the University of Iowa for the purpose of graduate work in psychology under Carl Seashore. His Master's degree was ultimately completed at Columbia University, where he had received a Baier Fellowship. In addition, he studied organ with L. M. Way, William Middelschulte, Joseph Bounet, and Gaston Dethier, and improvisation with Marcel Dupré.

During the course of his work with Seashore at the University of Iowa, Bullis received and accepted an offer to become the organist at the Mandarin Inn, a prominent restaurant in Chicago at the time. From there, Bullis went to Milwaukee, Wisconsin, where he served on the faculty of the State Normal School. Still not satisfied, he returned to performing, this time in the field of theater organ work, playing for the silent films. He was one of the pioneers in

this field in Chicago, and subsequently held theater positions in Sandusky, Ohio, and Cleveland.[1]

While in Cleveland, Bullis gave a lecture on the psychology of musical talent to the local chapter of the American Guild of Organists. Albert Riemenschneider was present at that meeting and became acquainted with Bullis. A few days and an interview later, Bullis was invited to join the faculty at the Conservatory of Music.

Professor Bullis' instructional responsibilities during his tenure at Baldwin-Wallace included classes in theory, harmony, counterpoint, form and analysis, composition, and the various periods of music history. His most notable achievements, however, were the development of a new system for teaching theory and the designing of a theory classroom equipped with an electronic keyboard for each student.

Shortly after arriving at the Conservatory, Bullis came to the realization that traditional methods for teaching theory provided students with an intellectual knowledge about the grammar of music, but failed to equip them with an "aural consciousness with regard to harmonic effects."[2] Consequently, the ensuing ten years were spent in the development of a new system, a salient feature of which was an approach to harmony viewed from the soprano down rather

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[1]Carleton Bullis, personal interview at Berea, Ohio, on May 16, 1970.

[2]Carleton Bullis, Harmonic Forms (Cleveland: The Clifton Press, 1933), p. v.

than from the bass or chord-root up. Chords were studied with regard to the chord member in the soprano part as much as the root of the chord. Although this method of teaching harmony never gained wide-spread acceptance in the profession, those students who were exposed to it at Baldwin-Wallace found that it prepared them well for graduate level work in theory at other institutions.[1]

Since his retirement from the college in 1952, Bullis has been laboring on a revision of his method, including a series of four graded workbooks with lesson outlines. He has also published a pamphlet, A Dynamic Teaching Procedure for the Music Theory Classroom,[2] which summarizes his philosophy on the subject.

Carl G. Schluer

Prior to his arrival at Baldwin-Wallace in 1922, Carl Schluer attended the Institute of Musical Art (now part of the Juilliard School of Music), receiving a diploma in 1908 and the artist's degree in 1911. Additional study included composition with Samuel Coleridge-Taylor in London, orchestration with Paul Vidal and conducting with Vincent D'Indy in Paris, and piano with Leopold Godowsky in Vienna.

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[1]Of the respondents to the survey conducted by the writer, those who went on to graduate study in music were highly complimentary concerning Bullis' system of teaching, particularly in comparison with students who had studied theory through traditional methods.

[2]Carleton Bullis, A Dynamic Teaching Procedure for the Music Theory Classroom (Cleveland: The Clifton Press, 1965).

He had previously held positions on the faculties at Drake University, Highland Park College and Grand Island College.

The field of piano teaching and performance constituted Schluer's primary interest. He served as head of the piano department for most of the thirty-one years that he spent at the Conservatory. Furthermore, Schluer presented numerous recitals throughout the Cleveland area as well as at the college, for which he received highly favorable comments from the Cleveland critics.

> Mr. Schluer's fingers are fleet and dependable; indeed, he commands a comprehensive technique; there is a real singing quality in his touch, and power and resonance in abundance when these attributes are needed.[1]

In addition, classes taught by Schluer while at Baldwin-Wallace included conducting, score reading, and instrumentation. At various times he was conductor of the Conservatory orchestra as well as the men's and women's glee clubs.

Although Schluer occasionally did some composing, his best known work--at least to students at the Conservatory--was a text for teaching score reading.[2] The emphasis in this work is directed toward the development of the ability to play vocal and orchestral scores on the piano. Particular attention is paid to transposition, the various

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[1]James H. Rogers, music critic for the Cleveland Press. Quoted from an undated clipping in a file maintained by Mrs. Dorothy McKelvey.

[2]Carl G. Schluer, An Introduction to Score Reading (Bryn Mawr, Pa.: Oliver Ditson Co., 1950), p. v.

clefs, and reading (playing) scores with various combinations of clefs and/or transposing instruments.

Two National Crises and Baldwin-Wallace

World War I and the Great Depression, the two most consequential events during the first three decades of the twentieth century, did not significantly alter or influence student life at Baldwin-Wallace. Records of the male enrollment during the war showed virtually no decrease in numbers, although individual men--faculty and students alike--undoubtedly left to serve their country.

One incident, which occurred in late 1917, however, involved the community and the college, and ultimately resulted in a change of administration at the latter. The population of Berea included a sizable German community, which still retained certain loyal feelings for the fatherland. While these loyalties, in most cases, were not pro-Kaiser in nature, a degree of animosity developed between the German faction and other members of the community.

The president of Baldwin-Wallace at this time was Dr. Arthur L. Breslich, who had served at this post since the merger in 1913. Prior to that time he had been president of German Wallace College from 1910 to 1913. His German heritage, combined with his position at the college, consequently placed him in a rather precarious situation.

For many years, one of the highlights of the Christmas season in the Berea area was a musical program sponsored jointly by the college and the community. Furthermore, one of the traditions engendered in these programs was the singing of "Silent Night" in the original German. Due to the anti-German sentiment that was reaching fever pitch by late 1917, members of the community approached Dr. Breslich, requesting that the carol be sung in English that year. Breslich consulted his faculty on the matter and the consensus was to proceed with the tradition of the German version.

A large crowd gathered outside the auditorium on the night of the performance, but fortunately no outbreak occurred. A few days later, however, the anti-German element was still incensed over the incident to the extent that a riot nearly broke out in the downtown section of Berea. Nor was this the end of it. Dr. Breslich's pro-German sentiment became so suspect that pressure from the community and the Board of Trustees of the college finally forced him to resign his position on February 27, 1918. At this time, Dr. Albert B. Storms was installed as the new president of Baldwin-Wallace College.[1]

Baldwin-Wallace was fortunate in experiencing no severe financial problems during the years of the depression.

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[1]Mrs. E. C. Unnewehr, private interview held at Berea, Ohio, on January 23, 1970. Mrs. Unnewehr graduated from the Conservatory in 1917. This account was verified by Mrs. Dorothy McKelvey, Baldwin-Wallace College historian.

Although the Conservatory declined somewhat between 1930 and 1934, the decrease was minimal. Furthermore, the college, overall, actually increased its enrollment each year with the exception of 1934 when fourteen fewer students enrolled compared with the previous year. One explanation for this relatively stable enrollment was undoubtedly the fact that most of the students at Baldwin-Wallace were Ohio residents, particularly from the Cleveland area. Consequently, a large percentage of students were not confronted with travel expenses or room and board at a time when such items frequently influenced the choice of colleges. Also, there were numerous students from the Cleveland area who might have attended college elsewhere, but commuted to Baldwin-Wallace for these same reasons.[1]

One other factor that unquestionably aided the college in weathering the financial crisis was the work of John C. Marting, college treasurer. His service to the institution in this capacity pre-dated the 1913 merger when he held the same position at German Wallace College. Marting's financial acuity was highly respected and it is therefore relatively safe to assume that his management of college funds during the depression years contributed in no small way to the school's financial well-being.[2]

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[1]Mrs. L. F. BeVier, personal letter. Mrs. BeVier graduated from the Conservatory in 1932 and is still actively engaged in teaching music.

[2]Mrs. Dorothy McKelvey, personal interview at Berea, Ohio on May 20, 1970.

The Conservatory Student and the College

Baldwin-Wallace, like most small colleges that had separate and distinct music departments, confronted its Conservatory students with having to live a sort of double life at college. Although the music student might have wished to participate in the general activities and social life of the college, the isolation imposed by the demands of the Conservatory curriculum frequently made this difficult. There were two sets of regulations with which to contend, including the following:

> All students of the School of Music stand under the discipline of the college.
> Students who show deficient musical ability or who are negligent in their work may be dropped from the Conservatory lists at any time.
> Lessons lost by leaving school a few days before the close of any period will not be made up.
> Public appearances by the student should not be undertaken without permission of the teacher or director.[1]

It should be acknowledged, however, that the spirit of closeness and friendliness, which quite often prevailed at small, church-related colleges, helped to minimize the adverse effects of that type of situation.

Due to the college's affiliation with the Methodist church, religion consistently played a rather prominent part in lives of Baldwin-Wallace students. This was reflected in the institution's philosophy:

> Religious training is a matter of supreme importance, and education is incomplete without it. The ultimate

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[1] Baldwin-Wallace College Catalog, 1916-1917, p. 156.

> purpose of the college is Christian character and Christian education; for an education without character tends to antagonize the higher interests of mankind, and to serve base and selfish ends.[1]

Each academic year opened with a chapel service, with similar religious services conducted daily throughout the year except on Mondays and Saturdays. Attendance at all services was mandatory for all students.

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[1] Baldwin-Wallace College Catalog, 1913-1914, p. 48.

CHAPTER IV

THE COMING OF AGE
1932-1947

If the years from 1913 to 1932 at Baldwin-Wallace can be acknowledged as an era of building a foundation, the ensuing fifteen years could well be classified as the age of maturity. Certain established practices, philosophies, and activities from the earlier period were retained and infused with a fresh, vigorous, and creative approach, including the performing groups, faculty, curriculum, and overall philosophy. However, other events occurred in the period following 1932 which were clearly innovative for the Conservatory of Music. In addition to the establishment of the Bach Festivals, other notable developments included the renovation of the music building, the Great Composers Festivals, the electronically-equipped theory classroom, and the inception of the opera workshop. This fusion of established traditions and practices with new, forward-looking developments represented a significant step toward the maturity of the Conservatory.

Accreditation

By 1933, Baldwin-Wallace College was gaining wide-spread recognition for its programs, academic as well

as musical. The institution was approved by the following accrediting agencies: North Central Association of Colleges and Secondary Schools; the Association of American Colleges; the Association of American Universities; the Ohio College Association; the National Association of Schools of Music; and the "Grade A" List of the University Senate of the Methodist Episcopal Church. The college was fully accredited for teacher training in the areas of public school music, business administration, physical education, coaching, and home economics as well as in the standard academic subjects.[1] In 1935, it also was accredited by the American Association of University Women.[2]

Admission Requirements and Selective Enrollment

Entrance to the Conservatory comprised essentially the same requirements as had been in effect prior to 1932. By 1941, however, additional guidelines were established for acceptance into the public school music program. According to a statement by the Ohio State Board of Education, the student was expected to demonstrate a "satisfactory basis of piano work and some development in high school music theory."[3] Students who were deficient in the theory requirement were requested to obtain two specific

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[1] Baldwin-Wallace College Catalog, 1933, p. 16.

[2] Baldwin-Wallace College Catalog, 1935-1936, p. 11.

[3] Baldwin-Wallace College Catalog, 1941-1942, p. 113.

theory textbooks--The Theory of Music by Louis C. Elson and Music Notation and Terminology by Karl W. Gehrkens--and study them, preferably under the supervision of a teacher.[1]

The enrollment at the Conservatory continued to increase each year until it finally became necessary, in 1938, to limit the registration of full-time music students to 155. The approximate distribution of class enrollments allowed for 50 freshmen, 40 sophomores, 35 juniors, and 30 seniors.[2] Concurrent with this restriction in the size of the student body, musical performance standards for entrance to the Conservatory were revised frequently in an effort to secure the best qualified students.

Tuition and Expenses

For the first few years of the period beginning in 1932, the tuition remained the same as before. The five-year course established in 1935 (see page 84) incorporated a general tuition charge of $75.00 per semester for the first year, $65.00 per semester for the second year, returning to $75.00 per semester for the third, fourth, and fifth years.[3] The cost of private instruction and all other expenses for this program were identical with those of the other curricula.

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[1] Baldwin-Wallace College Catalog, 1941-1942, p. 113.

[2] Baldwin-Wallace College Catalog, 1938-1939, p. 97.

[3] Baldwin-Wallace College Catalog, 1935-1936, p. 116.

Beginning with the 1939-1940 academic year, the tuition within each of the degree programs was standardized for the duration of the program. The tuition for that year was $70.00 per semester for the Bachelor of Music and five-year programs, and $75.00 per semester for the Bachelor of School Music program.[1]

Tuition and other expenses continued to increase steadily, the next significant jump occurring in the 1945-1946 school year, when the college changed to the quarter system of terms. For the Bachelor of Music program, tuition was $125.00 per quarter; for the Bachelor of School Music program, the figure amounted to $100.00 per quarter.[2] In 1947, the tuition for all programs was increased by $25.00 per quarter. In addition, students in the school music program were charged an additional single fee of $30.00, paid to the Berea Board of Education as compensation for the practice teaching program.[3]

Scholarships

For some time, the Conservatory had a few scholarships available that were awarded on a competitive basis. Candidates for the awards were evaluated in the areas of musicianship, high school record, personality, and financial

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[1] Baldwin-Wallace College Catalog, 1939, p. 128.

[2] Baldwin-Wallace College Catalog, 1946, p. 136.

[3] Baldwin-Wallace College Catalog, 1947, p. 149.

need. All scholarships covered the entire four- or five-year period of residence, the reason being that the Conservatory did not subscribe to the philosophy of offering one-year scholarships for the sole purpose of persuading talented freshmen to enter the school. The scholarships were automatically renewed each year for students maintaining "B" grade averages.[1]

Through the 1930's, the scholarships were almost entirely limited to bachelor of music students, particularly in the applied areas of piano, organ, voice, and strings. The amounts ranged from $50.00 to $100.00 per year for the four-year period. However, there was one public school music scholarship available for the amount of $75.00 per year.[2]

In 1939, financial aid was made available to students majoring in public school music on a much broader basis. One scholarship, in the amount of $50.00 per year, was offered in each of the following applied areas: Violin, cello, contrabass, flute, clarinet, bassoon, trumpet, trombone, and one female and one male voice major. The amount for oboe and French horn scholarships was $75.00 rather than $50.00, a fact probably attributable to the scarcity of performers on those instruments.[3]

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[1] Baldwin-Wallace College Catalog, 1938-1939, p. 99.

[2] Ibid.

[3] Baldwin-Wallace College Catalog, 1939-1940, p. 101.

On December 1, 1943, the Kulas Foundation in Cleveland presented a gift in the amount of $11,200.00 to the Conservatory of Music for scholarship purposes. Known as the Fynette H. Kulas Scholarship Fund, the gift embraced the following stipulations:

> From the above Eleven Thousand Two Hundred Dollars ($11,200.00), Five Thousand Six Hundred Dollars ($5,600.00) should be used for four (4) scholarships beginning with the school year September 1, 1944, and Five Thousand Six Hundred Dollars ($5,600.00) beginning with the school year September 1, 1945, one each in Piano, Voice, Violin, and Organ for each year. If a scholarship in one of these divisions remains unassigned and a student of unusual ability would be available in another division, such a transfer to another division is approved.
>
> Each recipient of a scholarship is to continue to receive the scholarship aid for the complete four years of his course upon the condition
>
> 1) That he maintains a "B" average for the complete work of his course; and
>
> 2) That he maintains a standard in scholarship and all other requirements to the satisfaction of the Director of the Conservatory.
>
> The amount of such scholarship is to be for the full tuition and to include two lessons per week in the student's major branch, one lesson per week in his minor branch, and all theoretical and liberal arts studies listed in the course.[1]

To qualify for consideration, an applicant must have ranked in the upper quarter of his high school class, possess exemplary musical talent and excellent character, and exhibit a "musical personality which contains the elements of success for a professional career."[2]

The scholarship competition originally was supposed

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[1]Letter, E. J. Kulas to A. Riemenschneider, December 1, 1943, Baldwin-Wallace Conservatory of Music, Conservatory office, Scholarship Notebook.

[2]Letter, E. J. Kulas to A. Riemenschneider.

to have been publicized once a year in Musical Courier, Musical America, and Etude. However, after announcements regarding the first year's competition had been sent to the three publications, it was learned that the code of ethics of the National Association of Schools of Music did not permit the advertising of scholarships by any member school. Word reached the Etude and the Musical Courier in time to withdraw the announcements, but the advertisement did appear in Musical America. An explanation was presented to NASM and the incident was dismissed without further discussion.[1]

For the competition in June, 1945, scholarship amounts were adjusted so that in the event no student was considered talented enough to win a full scholarship of $1,400.00, that particular scholarship would be divided into two lesser grants, one for $800.00, the other for $600.00. This stipulation permitted greater flexibility in fitting the amount of the scholarship to the needs and talents of a larger group of students.[2] Financial aid to students majoring in school music was provided from various other Conservatory scholarship funds.[3]

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[1]Scholarship Notebook, Baldwin-Wallace College, Conservatory office, p. 11.

[2]Scholarship Notebook, p. 11.

[3]Baldwin-Wallace College Catalog, February, 1945, p. 95.

The Conservatory Receives a New Look

At the time of its dedication in 1913, the Conservatory was considered by college officials to be one of the best equipped, most spacious college music buildings in the country. However, with the increase in student enrollment through the years, particularly in the late 1930's, the physical facility was becoming quite crowded. Consequently, it was a momentous occasion in 1938 when a gift of $50,000.00 was presented to the Conservatory by E. J. Kulas for the purpose of enlarging and remodelling the building.

Elroy John Kulas, a Cleveland industrialist, was not a Baldwin-Wallace graduate. However, his attention had been drawn to the Conservatory of Music through his wife's interest in the Bach Festivals. The esteem that Kulas developed for Albert Riemenschneider is evident in his statement regarding the gift:

> Our gift to Baldwin-Wallace Conservatory has been inspired by the splendid educational work done by the music faculty under the leadership of Director Albert Riemenschneider and by the sincere and untiring devotion both Mr. and Mrs. Riemenschneider have given to the Conservatory and its students.
>
> The annual Bach Festival, in which Mrs. Kulas has taken a great personal interest since its inception, has made remarkable progress through the heroic efforts of Mr. Riemenschneider.
>
> We believe the now famous Bach Library, which Mr. and Mrs. Riemenschneider have been building for many years, should be made available for research. We are, therefore, designating a special room for its housing until a donor is found for a much needed new college library building.[1]

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[1]Unidentified article maintained in a file by Mrs. Dorothy McKelvey.

Kulas, who donated an additional $25,000.00 less than a year later for this project, further stated that the gifts had not been solicited, but "came from the heart."[1]

The improvements made possible by the Clevelander's generosity included the construction of a new wing to the existing building and a third floor over the entire structure. Housed in the new addition were numerous practice rooms, studios, classrooms, the Bach Library, offices, a fraternity room, and a chamber music hall. Other improvements involved remodelling the front entrance and hall of the Conservatory, the installation of ticket windows, glass-enclosed bulletin boards, soundproof doors, and new lighting fixtures. Mastic tile replaced the concrete floors, and the grounds surrounding the building were landscaped.[2]

Dedication of the renovated Conservatory took place on October 28, 1939 at 8:30 P.M. The building was brilliantly floodlighted for the occasion, creating a festive appearance further enhanced by the canopied approach to the front entrance. The initial part of the ceremony was emphasized by the presentation of the building, now known as the Kulas Musical Arts Building, by Mr. and Mrs. Kulas to Dr. Dayton C. Miller, president of the Board of Trustees of the college. Following this, honorary degrees were conferred upon the two

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[1] "Work Started on New B-W Musical Arts Hall," The Exponent, March 18, 1938, p. 1.

[2] Unidentified article maintained in a file by Mrs. Dorothy McKelvey.

guests of honor. Mr. Kulas received the Doctor of Commercial Science degree and Marcel Dupré, guest artist for the occasion, received the Doctor of Music degree. Upon completion of the simple but impressive service, Dupré presented an organ recital for those in attendance. Because the evening affair was by invitation only, Dupré had played an earlier recital that afternoon for students at the Conservatory as well as for many other visitors who had traveled some distance to hear the French master perform.[1]

Special Ear-training Equipment

A unique feature of the new wing of the Conservatory was the theory classroom, which was equipped with an electronically-operated keyboard for each student. The idea was conceived by Professor Bullis, head of the theory department, who recalled the succession of events and planning that preceded the final construction of the room:

> Well, I had been using two pianos in my teaching. As a matter of fact, I used two pianos from 1922 on, when I started teaching here at B-W, until 1937. Then I noticed that those students who were not at the piano were losing interest, so I got some paper keyboards for the people at their seats. Then I got some dummy keyboards so that the students could actually press the keys, which was a step better than the paper keyboards. Finally, when this new building was going to be built in 1938, Riemenschneider asked if there wasn't some way we could have all the keyboards so they could sound. Then I thought of the big organ in the auditorium where there are two keyboards wired to the same set of pipes.
>
> I found a small windchest in an organ factory out in Iowa which had been discarded. I was able to strike a bargain with them at a good price. We revamped the

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[1]Baldwin-Wallace College News Letter, December, 1939, p. 3.

> pipe racks and had it sent here. Then, with the help of students and a few professional organ people, I managed to connect the machine to the keyboards with the necessary cables. When the concrete was cast for this part of the building, I was here with the contractor, okaying the holes in the floor for the cables. To my knowledge, this was the first time that multiple keyboards had been attached to one organ for classroom use.[1]

The equipment included a two-rank pipe organ to which was connected each of the student keyboards. The teacher at the control desk could connect or disengage the keyboards either individually or in groups. Furthermore, an electrically-illuminated keyboard on the front wall of the classroom provided a visual record of the student(s) performing at any given time. Classes were limited to a maximum enrollment of twelve students. This insured each student continuous access to a sounding keyboard without the loss of time involved in walking from desk to piano and back.[2]

The Modern-Baroque Organ

A subsequent major addition to the Conservatory was the modern-baroque organ, constructed in the new chamber music hall. Built and installed by Walter Holtkamp of Cleveland, the instrument, another gift from Mr. and Mrs. E. J. Kulas, was dedicated on June 6, 1941

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[1]Carleton Bullis, recorded interview at Berea, Ohio, on May 16, 1970.

[2]Baldwin-Wallace College Catalog, 1938-1939, p. 96.

during the ninth annual Bach Festival.[1] The specifications of this organ were influenced by the findings of Dr. Albert Schweitzer, a leading authority on the music and instruments of Bach's era.[2]

It had long been Riemenschneider's hope to acquire the type of organ that would best portray the contrapuntal works of the baroque period. With the Kulas gift now making this possible, nearly a year of research went into the planning and details of construction. Primary consideration was given to "the proper balance of stops to present the clarity of ensemble which is necessary for a satisfactory presentation of Bach's great polyphonic tone poems."[3]

The dedicatory recital, presented by Dr. Riemenschneider, was the highlight of the 1941 Bach Festival. In fact, the limited seating of the chamber music hall (165 persons), coupled with public interest, made it necessary for Riemenschneider to repeat the program on the following afternoon.[4]

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[1]Selma M. Riemenschneider, Bach Festival History, unpublished paper, Bach Library, Baldwin-Wallace College, Berea, Ohio, n. d. (Typewritten.)

[2]Annotated Program, Ninth Annual Bach Festival, 1941.

[3]Ibid.

[4]Margery Anne Boyd, "Berea Bach Festival Impresses Listener with Marvel of Bach," The Diapason, July, 1941.

The Music Library

For a number of years, the Conservatory, working in conjunction with the college librarian, had been active in building a comprehensive music library. In 1934, the college was the recipient of a most unusual gift. Under the direction of Josiah K. Lilly, Foster Hall, Indianapolis, had prepared one thousand sets of reproductions of Stephen Foster's complete works, using first editions when available. These sets were distributed to selected colleges throughout the country including Baldwin-Wallace.[1]

By the early 1940's, the music library contained many of the important histories, dictionaries and encyclopedias, and the recognized biographies of musicians. A considerable sum was budgeted annually for the purchase of new books and other current publications. In addition, a special fund of $800.00 was secured for the purpose of purchasing definitive editions of the great composers. By 1942, the library contained the complete works of Bach, Handel, Schuetz, Mendelssohn, Palestrina, Schubert, as well as the Maitres d'archives d'orgue and several others. The Bach Library, owned and maintained by Dr. and Mrs. Riemenschneider, was housed at the Conservatory and accessible to students.[2]

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[1] "Recent Additions to Conservatory Library," The Exponent, February 8, 1934, p. 1.

[2] Baldwin-Wallace College Catalog, 1942-1943, p. 107.

Conservatory Budgets, 1940-1947

The Conservatory's annual report to NASM for the 1940-1941 school year indicated only that $4,000.00 was budgeted for the music department.[1] However, from 1941 on, more detailed information is provided. The war apparently had relatively little influence on the budget, only the 1944-1945 year showing a significantly smaller financial statement (see Table 4).

TABLE 4

CONSERVATORY ANNUAL BUDGETS, 1941-1947

Year	Books, Music, Supplies, & Phono. Rec.	New Equip.	Tuning & Repairs	Total
1941-42	$ 501.77	$3032.13	---	$3533.90
1942-43	1018.32	5798.44	---	6816.76
1943-44	1982.69	3061.90	---	5044.59
1944-45	748.67	1101.20	---	1849.87
1945-46	2958.81	2928.33	$ 935.13	6822.27
1946-47	1130.57	3181.68	1187.93	5500.18

Curriculum

Public School Music

The course programs within the school music curriculum were gradually becoming more specialized so that, by

[1] NASM Annual Report, 1940-41. (This is the earliest date for which any of the Conservatory's financial records are available.)

the 1939-1940 school year, the music education student made a choice from five possible programs: (1) The four-year course with a voice major, and instrumental and academic minors; (2) the four-year course with an instrumental major and voice and academic minors; (3) the five-year course with voice and instrumental majors and an academic minor; (4) the five-year course combining the first or second alternative mentioned above with the bachelor of music program; and (5) a special four-year course designed to accommodate a voice or instrumental major with two academic minors.[1]

Performance standards were constantly being raised for school music students. By 1940, those majoring in voice were required to demonstrate a knowledge of breath control, correct tone, clear diction, and the ability to sing major, minor, and chromatic scales, vocal embellishments, as well as studies for flexibility and sustaining tone. In addition, a knowledge of recitative and a demonstrated ability to sing one or more of the less exacting arias from opera and oratorio were required.[2]

By the end of his senior year, the school music student with an instrumental major was required to demonstrate a performance level on his major instrument equivalent to the bachelor of music requirement for the end of the sophomore year. He also had to complete a piano requirement

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[1] Baldwin-Wallace College Catalog, 1939-1940, p. 121.

[2] Ibid., p. 125.

equal to a sophomore piano major in school music. Furthermore, each instrumental student fulfilled a voice requirement equivalent to a voice major at the end of the freshman year. Finally, in addition to class lessons on various other instruments, one semester of private study was required on a representative member of each of the instrumental families other than his major instrument.[1]

Music education students were required to maintain a "B" average in all music courses, and a "C+" average for all courses taken. Failure to do so resulted in being dropped from the school music curriculum.[2]

The student teaching requirement remained at sixty hours in the classroom as established in the late 1920's. The program now specified, however, that juniors were to work in the elementary classroom while seniors received experience at the secondary level.[3]

Bachelor of Music Program

Other than the usual efforts to raise the standards of performance, the course work for the bachelor of music program remained reasonably stable throughout this period (1931-1947). In the mid-1940's, however, the choice of minor applied areas was more clearly defined. For students

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[1] Baldwin-Wallace College Catalog, 1939-1940, p. 126.

[2] Baldwin-Wallace College Catalog, 1940-1941, p. 99.

[3] "Music Students Practice Teaching," The Exponent, February 27, 1935, p. 4.

majoring in piano, pipe organ was strongly recommended as a minor; for organ majors, piano was imperative; for voice and other orchestral instruments, piano was specifically required as a minor instrument.

Five-Year Degree Program

During the years of the depression, the Conservatory found it increasingly difficult to place its bachelor of music graduates in respectable positions. One explanation for this was that, at that particular time, colleges and conservatories were not adding to their faculties because of the financial crisis. Furthermore, applicants with a master's degree were becoming more numerous, placing those with only bachelor's degrees at a distinct disadvantage. Consequently, the Baldwin-Wallace Conservatory reluctantly advised talented student performers to enroll in the public school music program in order to increase their prospective chances for employment. An alternative solution would have been to complete a second degree at the bachelor's level upon finishing the first program. However, the additional time and cost which such a plan required ruled out this possibility.

> For this reason, a combined course has been established in which the work of both courses may be carried simultaneously and completed in five years. At the end of four years, enough credit points will have been earned to equal the work of a degree course, but, because the actual proportion of content necessary for either degree has not been completed, the degree must be deferred and granted simultaneously with the second degree at the end of the fifth year, when the entire work necessary for both degrees will have been entirely

> completed. The advantages of such a five-year course are very obvious. If a conservatory position is available, the student will be prepared to take it. If the graduate teaches in the public schools, the additional course work and emphasis on performance will be advantageous. A teacher in the schools who is thus equipped and whose talents have been developed to this extent is a better asset to his community. The foundation for further development is an excellent one, particularly in the pursuit of a master's degree, which should be the objective of all public school teachers.
>
> The course has been arranged so that a decision to take it need not be made until after the first year and if, after the completion of the second year, a change to either one of the courses must be made, it can be accomplished with the addition of one summer term of six weeks. Applicants to this program must be able to meet all of the entrance requirements of the bachelor of music degree.[1]

Bachelor of Arts with Music Major

In 1934, the course requirements for a music major in the bachelor of arts program were not only expanded but also were more clearly defined. For a major concentration in music theory or music history and literature, the following credit hours (in music) were established as minimum requirements: Theoretical subjects, 16 hours; history of music, 4 hours; applied music, 8 hours; upper division courses in the chosen field of concentration, 4 hours; and elective subjects, 8 hours.

A bachelor of arts student with a major in applied music completed the following minimum requirements: Applied music, 16 hours; theoretical subjects, 16 hours; history of music, 4 hours; elective subjects in the major field of concentration or a related field, 4 hours.[2]

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[1] Baldwin-Wallace College Catalog, 1935-1936, p. 109.

[2] Baldwin-Wallace College Catalog, 1934, p.

TABLE 5

COMBINED B.M.-B.S.M. FIVE-YEAR CURRICULUM, 1935

First Semester	Sem. Hrs.	Second Semester	Sem. Hrs.
Freshman			
Applied Music Major	4	Applied Music Major	4
Applied Music Minor	1½	Applied Music Minor	1½
Harmony	2	Harmony	2
Ear-training	1	Ear-training	1
Appreciation	1	Appreciation	1
Solfeggio	1	Solfeggio	1
Terminology	2	Conducting	2
Lib. Arts (Eng.)	3	Lib. Arts (Eng.)	3
Physical Education	0	Physical Education	0
Sophomore			
Applied Music Major	3	Applied Music Major	3
Applied Music Minor	1½	Applied Music Minor	1½
Harmony	2	Harmony	2
Ear-training	1	Ear-training	1
History of Music	2	History of Music	2
Solfeggio & Melody Writing	2	Solfeggio & Melody Writing	2
Chorus Ensemble	½	Harmony Methods	1
Psychology	3	Chorus Ensemble	½
		Ed. Psychology	3
Junior			
Applied Music Major	3	Applied Music Major	3
Applied Music Minor	1½	Applied Music Minor	1½
Form & Analysis	2	Form & Analysis	2
Counterpoint	2	Counterpoint	2
String Ensemble	½	String Ensemble	½
Elective	1	Elective	1
Princ. of Teaching	3	Classroom Mgt.	3
Lib. Arts (Soc. Sci.)	3	Lib. Arts (Soc. Sci.)	3
Senior			
Applied Music Major	3	Applied Music Major	3
Applied Music Minor	1½	Applied Music Minor	1½
Instrumentation	2	Instrumentation	2
Canon & Fugue	2	Composition	2
Brass Ensemble	½	Woodwind Ensemble	½
Observation	2	Prac. Teaching	1
Methods	3	Methods	3
Lib. Arts (Science)	2	Lib. Arts (Science)	2

TABLE 5--Continued

Fifth Year			
First Semester	Sem. Hrs.	Second Semester	Sem. Hrs.
Applied Music Major	3	Applied Music Major	5
Applied Music Minor	1½	Applied Music Minor	1½
Orchestra Ensemble	½	Conducting & Score Reading	2
Sch. Mus. Materials	2	Practice Teaching	2
Practice Teaching	2	Lib. Arts (Pub. Sp.)	2
Lib. Arts (Pub. Sp.)	2	Elective	4
Elective	4		

Music Theory

The theory department revised its courses in the 1940's in order to achieve greater correlation within the various phases of its program. For the 1940-1941 school year, harmony, ear-training, and solfeggio were consolidated into two courses, Theory I and II.[1]

By 1947, all new students enrolling at the Conservatory were required to take a theory screening test. Although the theory placement program succeeded in grouping students of similar ability, the slower sections often failed to complete Theory I by the end of the freshman year. Consequently, students in this predicament were required to enroll in a special summer course. By finishing the first-year requirements in this manner, they were able to enroll in Theory II at the beginning of the sophomore year.[2]

Opera at the Conservatory

A class in opera and an opera chorus added a new dimension to the Conservatory program in the early 1940's.[3] Established in 1941, the class was designed to provide the opportunity for student participation in short operas as well as a comprehensive study of the various styles, demands, and traditions of opera. Special attention was given to

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[1]NASM Annual Report, 1940-41.

[2]Baldwin-Wallace College Catalog, 1947, p. 129.

[3]NASM Annual Report, 1941-1942.

body movement and control, gesture technique, stage deportment, projection of mood, and the use of recitative. Working in conjunction with the new class was the opera chorus, an ensemble formed for the specific purpose of assisting with the opera productions. The opera class produced one one-act opera each semester.[1]

In 1943, the format of the opera class and chorus was changed, with the two separate groups merging into a single function known as the opera workshop. The newly established workshop was under the direction of Leonard Treash, a faculty member with considerable background in the field of opera. The goals and activities of the workshop were quite similar to those of the opera class, with the possible exception that even more stress was placed on the practical aspect of actual performance. In 1946, Treash left Baldwin-Wallace, at which time the opera workshop became the responsibility of Norman Green.[2]

Performance Organizations

Orchestra

During the period from 1932 to 1947, the orchestra experienced a consistent growth in numbers as well as in the development of its musical potential. A report of enrollment figures shows that the ensemble was comprised

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[1] Baldwin-Wallace College Catalog, 1942-1943, p. 143.

[2] Baldwin-Wallace College Catalog, 1947, p. 118.

of eighteen student players in 1933. By 1940, the orchestra had grown to sixty instrumentalists, increasing to a total of seventy-two players by 1942. However, because of the effect of the war on college enrollments, the ensemble decreased in size over the next few years. By 1947, it consisted of fifty-two student musicians.[1]

A significant point in the development of the orchestra is observed in the fact that there have been only three directors in the history of this organization. Albert Riemenschneider led the ensemble from 1913 until 1922, when Carl Schluer became conductor. Schluer remained at this post until 1938, at which time George Poinar assumed the directorship of the orchestra, a position he still held in 1970.

A particularly strange coincidence involving the orchestra occurred in late 1941, when the Conservatory was presenting a festival of American music. On December 7, the final day of the festival, Howard Hanson directed a concert of his own works. During the intermission of that program, Dr. Riemenschneider appeared on stage and announced the Japanese attack on Pearl Harbor. The concert was an excellent one in its own right, but the announcement immediately seemed to give the occasion a rather special atmosphere.[2]

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[1]These figures were gleaned from The Grindstone, the college yearbook, from the years 1933, 1940, 1942, and 1947.

[2]Dr. Delbert Beswick, personal interview at Berea, Ohio, on May 20, 1970. Dr. Beswick, head of the theory department, has been a member of the Conservatory staff since 1932.

Band

Throughout the early years of its development, the Baldwin-Wallace College band had never had uniforms of any sort. However, in 1932, the first year that the band was directed by a faculty member, student interest in the organization seemed to take a decided leap forward. This interest was related to the band's participation at athletic events, not an unusual situation for that time. However, even that type of interest was preferable to little or no interest. According to an editorial in The Exponent in late 1932,

> Our administration has deemed it wise to invest in a bandmaster. Hitherto, the band has been a matter of student initiative. At present it does not have a definite date for rehearsal, nor is it equipped with anything but instruments and music. An infant is nurtured and encouraged until it has grown and become independent. Uniforms are a necessary part of a band. Would we ask our football team to wear tennis shoes? How then can we embarrass the members of our band who are striving to build it into an independent organization, by asking them to play on the field without uniforms? Would it not be wise to furnish sufficient uniforms so that a small band composed of the best players could be put on the field at once? As the band grows it will be able to take care of its own equipment, but at this early stage its development must be carefully furthered and it needs the impetus of a good start.[1]

The movement to get uniforms for the band gained momentum through the winter and spring of 1933 and was climaxed by a tag day on May 2, 1933. On this occasion, the band played a concert for the student body in the college chapel, followed by short talks from Richard Stocker, band

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[1] "Uniforms for the Band," The Exponent, November 8, 1932, p. 2.

director, and Ray Watts, football coach. The tag sale that followed was considered a financial success, assuring the band that it would have uniforms for the ensuing year.[1]

The first appearance by a Baldwin-Wallace Band in uniform took place at the football game with John Carroll University at Cleveland Stadium on October 6, 1933. The membership of the band was larger than in any previous year, the marching unit consisting of thirty players. According to at least one account, the debut was a resounding success:

> The band is! No deeper chord of patriotism was struck in the hearts of the students than when the B-W band, resplendent in its new uniforms, arrayed in martial lines, marched smartly under the gleaming lights of the Cleveland Stadium. The long needed compliment to the strong Yellow Jackets team is here to stay.[2]

However, it was not long before the band extended its activities into the concert field. On March 17, 1934, the Ohio Intercollegiate Band Festival was held at Baldwin-Wallace College. The guest director for the event was Harold Bachman, director of Bachman's "Million Dollar Band", and an executive of the Educational Music Bureau in Chicago. According to Bachman, this "was probably the first intercollegiate event of its kind in the country."[3] Six colleges--Baldwin-Wallace, University of Akron, Oberlin College, Kent State College, Dana Musical Institute, and Western Reserve University--

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[1] "Band Tag Day Success," The Exponent, May 13, 1933, p. 1.

[2] Editorial, The Exponent, October 11, 1933, p. 2.

[3] Quoted from "College Bands at Festival in Berea," The Cleveland Plain Dealer, March 18, 1934.

sent their entire bands, each of which played a short program in the afternoon. Following dinner, an evening concert was presented by an honors band comprised of selected performers from the above mentioned bands, plus representatives from the bands of Case School of Applied Science, Bowling Green State College, Ashland College, Miami University, Ohio University, Wooster College, and John Carroll University. In all 447 musicians from thirteen colleges participated in this festival, a landmark in the development of bands at Baldwin-Wallace as well as in the college band movement in general.[1]

Following the resignation of Richard Stocker in the summer of 1934, Cecil Munk became the next band director at Baldwin-Wallace as well as music supervisor at Berea High School. Over the course of the next few years, the college band continued to improve in both the concert and marching aspects of its activities. In addition to its concerts at the college, the band performed several times on Cleveland radio stations.

One of the more memorable events from the mid-1930's was the band's trip to Syracuse, New York. The occasion was the football game between Baldwin-Wallace and Syracuse University on October 10, 1936. According to Munk, who was directing the B-W band at that time:

> One experience I remember--well, you see, Dr. Wright (president of Baldwin-Wallace) was a graduate of Syracuse and he was anxious for us to play his alma mater in foot-

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[1] "College Bands at Festival in Berea," The Cleveland Plain Dealer, March 18, 1934.

> ball. So we did, and the thing about the game was that we beat Syracuse. We took the band and started out the night before. Well, it rained--just poured--all that night and Saturday morning. We stayed all night at a hotel not far from Syracuse. Saturday morning we read the Syracuse newspaper, which said that they were playing Baldwin-Wallace, that small ministerial school down in Ohio where everybody either plays football or plays in the band. Just like magic, it stopped raining about noon and the sun came out just great. They had canvas covering the field so it was in good shape. Our band went out on the field and everything went just perfect--the people gave us a great hand. The Syracuse band went out on the field--they were about twice as big as our band--and they got all mixed up in their formations and the conductor had to go out and take them off the field.[1]

The bandsmen were quite impressed with the sportsmanship of the Syracuse fans. Following the game, many of them stopped members of the band on the street to congratulate them on their fine performance as well as the victorious football team.[2]

Throughout the next ten years, the band continued to build its reputation as a concert and marching unit. Like all other student ensembles, it suffered a decrease in size during the war years. However, by 1947, the membership had grown back to sixty-one.[3] More than this, the band had finally come of age, taking its place alongside the Conservatory orchestra as a first-class instrumental ensemble.

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[1] Cecil Munk, recorded interview at Middleburgh Heights, Ohio, on May 15, 1970.

[2] "Band Enjoys Syracuse Trip," The Exponent, October 15, 1936, p. 1.

[3] The Grindstone, 1947, p. 144.

Choir

A new choral group, the a cappella choir, was organized at the Conservatory in the mid-1930's. Prior to 1937, the only vocal ensembles other than the Bach Chorus were the men's and women's glee clubs and the vesper choir. In addition to their individual concerts, the glee clubs would occasionally combine to form a mixed chorus. For the 1936-1937 school year, however, Cecil Munk was requested to form a college choir of mixed voices. There were forty-nine members that first year,[1] a figure which grew to seventy-one in 1942, before the war took its toll.[2]

Like other organizations of this type, the choir at Baldwin-Wallace presented concerts at the college and surrounding communities, and usually took one extended tour each year. It also performed annually for the Bach Festivals.

Bach Chorus

With the inception of the Bach Festivals in 1933, a chorus was established to prepare music for performance at the annual Festivals. Since membership was comprised of both interested townspeople and students, rehearsals were conducted weekly in the evening to enable adults to attend. The chorus consistently maintained a large membership (generally between 100 and 150) in

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[1] The Grindstone, 1937, p. 48.

[2] The Grindstone, 1942, p. 56.

keeping with the scope and performance practices of the Festivals.[1]

Other New Ensembles

The Madrigal Choir, established in 1938 under the leadership of Allan Schirmer, provided an opportunity for advanced voice students to study and perform early motets and madrigals.[2]

In 1939, the Piano Ensemble was formed as a requirement for all students majoring in piano performance. The most common combination utilized by the ensemble was the piano quartet consisting of two pianos, eight hands. Since a large portion of the music performed was comprised of piano transcriptions of the standard symphonic literature, members of the class also acquired a certain degree of knowledge of orchestral music.[3]

Phi Mu Alpha Sinfonia

Beta Phi chapter of Phi Mu Alpha Sinfonia was installed at Baldwin-Wallace College on June 12, 1937. Sinfonia, a national honorary music fraternity, is dedicated to the advancement of the cause of music in America and to the fostering of the welfare and brotherhood of students of music.[4]

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[1] The Baldwin-Wallace College Catalog, 1935, p. 108.

[2] The Baldwin-Wallace College Catalog, 1938, p. 105

[3] The Baldwin-Wallace College Catalog, 1939, p. 104.

[4] The Baldwin-Wallace College Catalog, 1937-1938, p. 110

The Great Composer Festivals

Encouraged by the success of the Bach Festivals, Riemenschneider conceived the idea of a second series of festivals, to be presented in the fall of the year. Each festival would be of two days duration and would feature the works of a noted composer or group of composers. The new series was inaugurated on November 30 and December 1, 1940 and featured representative works of Mendelssohn.[1]

Later festivals in this series featured music by American composers in 1941, Mozart in 1942, Schubert in 1943, and French composers in 1944.[2] However, the project never seemed to generate the interest typical of the Bach Festivals. Consequently, the 1944 Festival marked the final set of concerts in this series.

The Faculty

During the period from 1932 to 1947, the instructional staff at the Conservatory experienced a slow but consistent increase in size. From a staff of fourteen for the 1932-1933 school year, the faculty grew to nineteen for 1940-1941, twenty in 1942-1943, and twenty-four in 1946-1947. This last figure represented fourteen full-time and ten part-time teachers.[3] Along with the numerical growth of the staff,

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[1]Selma Riemenschneider, History of the Bach Festivals p. 23.

[2]Baldwin-Wallace College Catalog, February, 1945, p. 124.

[3]NASM Annual Reports for 1940-1941, 1942-1943, and 1946-1947.

there also was the constant effort on the part of the administration to improve the quality. While many talented, competent individuals served on the Conservatory faculty during this period, certain persons stand out above the others.

George Poinar joined the Baldwin-Wallace staff in 1938 as violin instructor and director of the Conservatory orchestra. He had earned his Bachelor of Music and Master of Music degrees at the University of Michigan, where he studied under Wassily Besekersky. Following this, he attended the Juilliard Graduate School where he had been awarded a violin fellowship. While in New York, he also studied conducting with Albert Stoessel. He spent two additional summers in Paris studying violin with Georges Enesco. Prior to his arrival in Berea, Poinar had served as head of the music department at Whitworth College in Spokane, Washington. In addition, he was director of the Spokane Symphony Orchestra as well as musical director for radio stations KBA and KHA in Spokane.

Poinar's responsibilities at Baldwin-Wallace have included the head of the string and ensemble department, director of the Conservatory orchestra, and director of the orchestra at the annual high school summer music clinics. Since 1952, he has been musical director of the annual Bach Festivals, a position in which he distinguished himself considerably. He also presented numerous recitals throughout northern Ohio, for which he received critical acclaim:

> Poinar next launched into Bach's Sonata No. 1 in G Minor for solo violin. In this work in which the soloist is so completely exposed, he achieved an amazing richness

> and sonority. It seemed to be almost an orchestra one heard and not just a single violin.
>
> The highly ornamented style of playing was deeply absorbing, not only for the technical and expressive mastery that Poinar brought to it, but that aura of spiritual kinship one senses at the B-W Bach Festivals.[1]

Poinar was also in demand as clinician and guest conductor at state music festivals as far away as Virginia[2] and Iowa.[3] He also served as orchestra director and violin instructor for several summers at the Plymouth Rock Center of Music and Drama at Duxbury, Massachusetts.[4]

The High School Summer Music Clinics

In the summer of 1945, the Baldwin-Wallace Conservatory of Music sponsored its first summer music clinic for high school students. Conceived and founded by Cecil Munk, professor of music education at the Conservatory, the clinic was organized to afford musical instruction and recreational activities to talented young people. The ensemble activities for this first clinic consisted of band and orchestra as well as solo and ensemble experience. Director of the band was Frederick C. Ebbs, at that time band director at the Hobart, Indiana, High School. The clinic orchestra was conducted by

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[1]Ethel Boros, "B-W Faculty Recital Is Splendid Display," Cleveland Plain Dealer, January 30, 1967.

[2]"B-W's George Poinar Directs Virginia State Orchestra," The Exponent, November 19, 1959, p. 3.

[3]Unidentified clipping in a file maintained by Mrs. Dorothy McKelvey.

[4]"Poinar Ends Summer at Plymouth Center," The Berea News, September 1, 1955, p. 4.

George Poinar of the Conservatory staff. Other special teachers that first year included Dall Fields, bassoon; Ernest Manring, clarinet; James Doling, flute; Harlan Thomas, cornet; Joyce Rowbotham, trombone; Roberta Calderwood, baritone and baton and flag twirling; Ruth Balitz, French horn; and Alan Abel, percussion.[1]

Due to a shortage of string instrument players, the orchestra was discontinued in 1947, being replaced by a chorus directed by Professor Munk. The orchestral phase of the clinics was restored in 1957 and has remained a part of the program ever since.[2]

In the years since its inception, the annual summer event has offered high school students the opportunity of performing under some of the most successful conductors in their respective fields, including: Band--Frederick C. Ebbs, Alan Squire, Kenneth Snapp, James Neilson, and Frank Battisti; orchestra--George Poinar, John Farinacci, Herman Slayman, Robert Klotman, Howard Boyajian, and Jaroslav Holesavsky; and chorus--Cecil Munk, Varner Chance, William McBride, John Robinson, Gerhard Schroth, Maurice Casey, and R. David Johnston.[3]

Student expenses for the two-week summer sessions

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[1]"150 High School Musicians Expected for Music Clinic," The Exponent, June 13, 1945, p. 1.

[2]From publicity pamphlets distributed to high school music teachers, 1945-1969, maintained in a notebook in the Conservatory office, Berea, Ohio.

[3]Publicity pamphlets, 1945-1969.

have increased steadily over the years. In 1945, the tuition, room, and board amounted to $37.50 per student. This total increased to $40.00 in 1947, $45.00 in 1951, $50.00 in 1955, $55.00 in 1957, $70.00 in 1962, $75.00 in 1964, and $81.00 in 1966. In addition, a student could sign up for piano lessons (two per week) in 1945 at the rate of $6.00 for four lessons. This particular fee also increased gradually until 1966, when the cost for four piano lessons amounted to a total of $12.00.[1]

Overall, the summer clinics have been eminently successful. The first few sessions drew students mostly from the state of Ohio. However, by 1969, the surrounding states of Michigan, Indiana, and Pennsylvania were well represented. According to Professor Munk, the Baldwin-Wallace Summer Music Clinic is the oldest, continuous college-sponsored program of its kind in Ohio.[2]

The War Years

At Baldwin-Wallace, as elsewhere throughout the country, the demands of World War II were responsible for some rather severe and immediate adjustments in the every-day operation of the college. At the same time, college officials made every effort to look beyond the war, in keeping with President Roosevelt's statement that

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[1]Publicity pamphlets, 1945-1969.

[2]Cecil Munk, personal interview at Middleburgh Heights, Ohio, on May 15, 1970.

> it would be futile to win the war unless during its winning we laid the foundation for the kind of peace that will guarantee the preservation of those aspects of American life for which the war is fought.[1]

One of the first areas to undergo major changes was the curriculum. From an overall point of view, the college calendar was revised to facilitate acceleration in the completion of degree programs. To implement this plan, semesters were shortened to seventeen weeks and summers were divided into two six-week sessions. This new schedule enabled students qualified to pursue an accelerated program to complete their degrees in two years and eight months. The general plan called for the following breakdown of credit hours: First year--16-17 credit hours per semester; summer session--14 credit hours; second year--18 credit hours per semester; summer session--14 credit hours; and third year--18 credit hours per semester.[2]

Qualified students in the Conservatory were allowed to pursue the accelerated program, but with certain conditions. Public school music majors were urged to use the summer sessions for completing the liberal arts requirements and for continuation of the major and minor applied music areas. In the bachelor of music program, with its unique emphasis on performance, completion of the work within the reduced time limitations was much more difficult.[3]

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[1]Quoted from "The College and the Present Crisis," Baldwin-Wallace College Catalog, 1941-1942, p. 3.

[2]Baldwin-Wallace College Catalog, 1941-1942, p. 102.

[3]Ibid.

In addition to the accelerated program, the number of course offerings was expanded to include subjects particularly relevant to the country's war needs. New courses included meteorology and cartography, sea and air navigation, special language courses, war sociology, institutional management, and the special uses of photography during wartime.[1] Civilian-oriented courses that were available included home nursing, first aid, and Red Cross work.[2]

Another contribution by Baldwin-Wallace to the war effort was its participation in the Navy College Program, more commonly known as V-12. The purpose of the program was the training of men in preparation for a commission in the U. S. Navy. The unit at Baldwin-Wallace was established on July 1, 1943.[3] Although the men participating in V-12 had their own educational program, they were also considered students of the college and took part in the college activities whenever time would permit. The Navy program was discontinued in November, 1945.

Exclusive of the V-12 program, enrollment at Baldwin-Wallace decreased dramatically during the war years. As might be expected, the Conservatory likewise experienced a reduction in its enrollment (see Table 6).

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[1] "B-W Reviews Its Part in the War," The Exponent, December 16, 1942, p. 1.

[2] Baldwin-Wallace College Catalog, 1941-1942, p. 3.

[3] "Navy Officers to Train at Baldwin-Wallace," Baldwin-Wallace College News Letter, March 1943, p. 2.

TABLE 6

CONSERVATORY ENROLLMENT, 1940-1947

Year	Fresh.	Soph.	Jr.	Sr.	Total
1940-41	50	29	19	13	111
1941-42	50	30	19	13	112
1942-43	36	29	19	20	104
1943-44	32	14	10	18	74
1944-45	32	24	13	15	84
1945-46	61	36	28	9	134
1946-47	55	45	29	23	152

CHAPTER V

A PERIOD OF TRANSITION
1947-1951

When Albert Riemenschneider retired as director of the Baldwin-Wallace Conservatory of Music in 1947, there was a general feeling at the school that the end of an era had passed. Although such an appraisal was undoubtedly tempered by subjective judgment, Riemenschneider's half-century of service to the Berea institution was a matter of historical record. At the same time, the framework had been established which paved the way for future growth and development.

Harold W. Baltz

Following an extended search by college authorities for a new director of the Conservatory, the position was offered to Harold W. Baltz. Baltz, then at Cornell College at Mt. Vernon, Iowa, accepted, arriving at Baldwin-Wallace in time for the beginning of the 1947-1948 school year.

The new director was an alumnus of Cornell College, where he had received the bachelor of arts and bachelor of music degrees. Following this, Baltz was awarded the Lydia Roberts Fellowship at Columbia University, which he attended for two years, earning the master of arts in music degree. He studied piano with Alexander Raab, Frank Mannheimer, and

Tobias Matthay; organ with Harold Gleason, T. Tertius Noble, and Carl Weinrich; and advanced conducting with Eugene Goosens, Albert Stoessel, and Sir Adrian Boult. In addition, Baltz attended the Westminster Choir School for one summer.[1]

Prior to his arrival at Baldwin-Wallace, Baltz had served as director of the Cornell College Conservatory of Music for twenty years. While at Cornell, he also conducted the Oratorio Society in its annual appearances at the May Music Festival at that school. At Baldwin-Wallace, in addition to his administrative duties, Baltz also directed the Bach Chorus.[2]

In the summer of 1951, Harold Baltz resigned after serving four years as director of the Conservatory of Music. According to reports, he wished to relinquish his responsibilities as an administrator in order that he might devote all of his time to private teaching.[3]

Building and Equipment

Over the years, the inventory of instruments and equipment was built up slowly but consistently. By the 1948-1949 school year, the Conservatory owned the following instruments available for use in instrumental classes: 25 clarinets, 3 flutes, 2 bassoons, 3 oboes, 1 English horn,

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[1] Baldwin-Wallace College Bulletin (Leaflet Series), Vol. 35, No. 1, October, 1947.

[2] Ibid.

[3] "Cecil Munk Named B-W 'Con' Director," unidentified clipping in a file maintained by Mrs. Dorothy McKelvey, college historian.

19 cornets and trumpets, 4 French horns, 15 trombones, 21 violins, 6 violas, 18 cellos, and 2 contrabasses. In addition, the school owned a Lyon and Healy harp; and 3 D trumpets and 1 viola da gamba, which were purchased for use in the Bach Festivals. Other instruments at the Conservatory included 18 Steinway grand pianos, a number of grand pianos of other makes, approximately 60 upright pianos in practice rooms, and a two-manual harpsichord built for the Conservatory of Music by John Challis of Ypsilanti, Michigan.[1]

Unfortunately, the most noteworthy occurrence regarding the building during this period (1947-1951) was not one of expansion or improvement, but rather one of destruction. In late February of 1948, a large portion of the second and third floors of the new wing were destroyed by fire. The total financial loss was $45,000.00, including $30,000.00 damage to the building and $15,000.00 loss in instruments and equipment. One of the instruments completely destroyed was a three-manual organ formerly owned by Dr. Riemenschneider, which had been moved to the new wing only a few months prior to the fire. Professor Baltz commented that had the fire raged unnoticed ten minutes longer, it would have spread into the main auditorium, possibly destroying a good portion of the entire building. Numerous practice pianos were also damaged in the blaze. Until those instruments were all replaced or repaired, various families in Berea owning

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[1] Baldwin-Wallace College Catalog, 1949, p. 123.

pianos opened up their homes to students wishing to maintain their practice schedule.[1]

Finances and Budgets

According to the annual NASM reports, operational costs at the Conservatory experienced no significant changes during the four-year period from 1947 to 1951 (see Table 7).

TABLE 7

CONSERVATORY BUDGETS, 1947-1951

Year	Books	Music	Phono. Rec.	New Equip. & Main.	Total
1947-48	$ 88.96	$1894.52[a]	$291.41	$4484.31	$6759.20
1948-49	2257.82	797.28	82.36	3763.66	6901.12
1949-50	863.66	946.25	101.22	2937.38	4848.51
1950-51	1963.89	754.18	25.00	3002.56	5745.63

[a]This figure included $1818.05 specified for definitive editions.

Faculty salaries constituted one area of Conservatory expenditures that showed a sizable increase during these four years. The composite total for each of the years was as follows: 1947-48, $61,204.00; 1948-49, $62,859.00; 1949-50, $72,674.00; 1950-51, $72,103.00. A significant fact regarding the increased salaries was that the instructional staff

[1]"$45,000 Fire Damages Con; Cause Is Unknown as Workers Begin Repair," The Exponent, February 25, 1948, p. 1.

for 1950-1951 was smaller (24 teachers) than in 1947-1948 (26 teachers).[1]

Student Enrollment

With the end of the war in 1945, the return of military personnel to civilian life caused college enrollments to increase dramatically. However, the sudden influx of new students soon levelled off, permitting colleges to return to a degree of normalcy. According to the annual reports to NASM for 1947 through 1951, the Conservatory enrollment followed this general pattern (see Table 8.)

TABLE 8

CONSERVATORY ENROLLMENT
1947-1951

Year	Music Major	Non-maj.	Spec.[a] Stud.	Prep.[b] Dept.	Total
1947-48	148	143	81	199	571
1948-49	169	94	85	165	513
1949-50	167	122	42	112	443
1950-51	150	116	71	152	489

[a]Special students were liberal arts students who were enrolled only for applied music instruction.

[b]Preparatory students were children from the community who enrolled for private lessons at the Conservatory. Enrollment records of this program were incomplete prior to 1947.

[1]R. R. Marshall, letter, January 14, 1970. Mr. Marshall was assistant treasurer at Baldwin-Wallace College and stated that these all-inclusive figures are the only ones available.

Faculty

The instructional staff at the Conservatory underwent very little change during this four-year period. From a total of twenty-six teachers (sixteen full-time and ten part-time) in 1947-1948, the faculty decreased in size to twenty-four staff members in 1950-1951, including fifteen full-time and nine part-time instructors.[1]

A newcomer to the faculty in 1948, Frederick C. Ebbs was appointed associate professor of wind instruments and director of bands at Baldwin-Wallace. Ebbs received his bachelor of school music degree at B-W in 1937 and the master of music degree from the University of Michigan in 1940. From 1937 to 1940, he served as instrumental music teacher and band director at the Rittman, Ohio, public schools. Following the completion of his work at the University of Michigan, he was appointed director of the Hobart, Indiana, High School band, an organization with a reputation for excellence among school performing ensembles. During Ebbs' eight-year term at Hobart, the band maintained a perfect record at the national high school band championships.[2]

After arriving at Baldwin-Wallace, Ebbs lost no time in developing the B-W band into a first-class marching and concert unit. The marching band appeared on national television several times while performing at home games of the

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[1] Annual Reports, NASM, 1947-1948 and 1950-1951.

[2] The Exponent, September 28, 1950, p. 3.

Cleveland Browns professional football team. The concert band received acclaim from many authorities in the band world, including Edwin Franko Goldman.[1]

In 1954, Ebbs accepted a position as director of bands at the University of Iowa, where he brought further distinction to himself as well as the organizations he directed. During his tenure at Iowa, the University Symphonic Band toured the Soviet Union as part of the State Department's Cultural Exchange program. In 1966, Ebbs left the University of Iowa to become director of bands at the Indiana University.

Ebbs was in constant demand as guest conductor, clinician, and adjudicator throughout the midwestern part of the country. He was highly respected by high school band directors as well as his colleagues at the college level. Totally dedicated to his work, Ebbs spent many evenings each week at his office, planning the band's activities with meticulous care.[2] His band performances reflected the painstaking attention to detail that characterized his rehearsals. Finally, Ebbs possessed a sense of humor that enabled him to relieve a tension-filled rehearsal or encourage a downcast student with equal ease.

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[1] "Publicity Release," Baldwin-Wallace College, summer, 1954, in a file maintained by Mrs. Dorothy McKelvey.

[2] Ibid.

Band

Under Ebbs' dynamic leadership, the band experienced tremendous numerical and musical growth during the period from 1948 to 1951. The membership grew from sixty musicians in 1948 to sixty-seven in 1949, seventy-seven in 1950, and seventy-nine in 1951.[1] The marching band, through its appearances before large crowds at football games, captured wide-spread attention soon after Ebbs' arrival at Baldwin-Wallace. Ebbs inaugurated the policy at B-W of having the band return to the campus one week earlier in the fall than the rest of the students. The purpose was to take care of basic organizational procedures, assign students to their positions in the marching unit, and to perfect as many playing and marching fundamentals as time permitted. With the resumption of the normal class schedule, the band rehearsed three times per week.

A feature of the marching band during the early 1950's was the commanding appearance of drum major Dick Retherford, who was six feet, seven inches tall. In addition to his towering height, Retherford, a stalwart performer on the college basketball team, possessed all the necessary qualifications required of a drum major. He had poise, physical coordination, and the leadership qualities that gained the respect of the band members. Over seven feet tall with his bearskin shako, Retherford presented a

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[1]These figures were obtained from The Grindstone, 1948, 1949, 1950, and 1951.

striking figure strutting across the football gridiron in front of the band.

The concert band under Ebbs' direction also attracted attention for its precise playing and musicianship. Perhaps the high point for the concert organization during the 1948-1951 period was the spring concert in 1950. Dr. Edwin Franko Goldman appeared as guest conductor for the program, which included Phèdre by Massenet, Trauersinfonie by Wagner, and "The Pines of the Appian Way" from The Pines of Rome by Respighi. Cornet soloist for the concert was Mary Kelly, of the Conservatory faculty, who performed Goldman's Scherzo.[1]

Opera Workshop

Directed by Norman Green during the 1947-1951 period, the opera workshop gradually expanded its working philosophy in order to provide students with a more comprehensive experience in the field of opera.

> It is our belief that no one actually knows an opera and, hence, his own role until he has participated in every phase of its presentation. A student will learn a leading role in one opera, and a comedy role in another. He will conduct the ensemble for rehearsal of one opera, and will act as stage, property, or lighting manager in another. Thus, upon completion of the course, the student is able to sing various types of roles, and, if necessary, to stage a complete production.[2]

According to Green, the most important points which should be stressed in a college opera workshop included, in order of importance, flawless memorization, diction

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[1] "Goldman Conducts Here," The Exponent, May 4, 1950, p. 1.

[2] Baldwin-Wallace College Catalog, 1950, p. 140.

(particularly consonants), tone quality, interpretation, and lastly, acting.[1] All productions presented by the workshop were in English.

The workshop was open to any qualified student of the college and was required of all bachelor of music students majoring in voice. To avoid additional tuition for the course, each student had to arrange for sufficient vocal coaching outside of class to prepare him for mise-en-scene when he came to rehearsal.[2]

The Organ Club

A new organization in 1949, the organ club was established to supplement the private instruction program. The format was that of a seminar, covering the areas of organ pedagogy, service playing, registration, and a survey of organ literature. Members were given additional practical experience by performing for the class, and current recital programs were discussed and evaluated. The organ club was required of all bachelor of music students majoring in organ.[3]

"B-W on Parade"

A new series of annual concerts was initiated by Baldwin-Wallace in 1949. Known as "B-W on Parade," the programs were presented in Severance Hall, home of the

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[1]Norman F. Green, "Problems and Progress of an Opera Workshop," Opera News, April 25, 1949, p. 25.

[2]Baldwin-Wallace College Catalog, 1950, p. 141.

[3]Ibid., p. 144.

Cleveland Orchestra. The "On Parade" series was a college project and not limited to the Conservatory of Music. However, although a later program featured a presentation by the drama department, the nature of the series was much more conducive to musical concerts.[1] Conceived as a non-profit venture, the programs were designed as a service to interested alumni and also to stimulate interest in B-W among prospective students. Dr. Myron F. Wicke, founder of the concerts, graduated from Baldwin-Wallace in 1930, began teaching at the college in 1931, and served as dean of men from 1943 to 1949.[2]

The expenses incurred in presenting "On Parade", i.e., rental of Severance Hall, chartered buses, programs, etc., were paid by patrons' donations and advertisements in the programs. The college guaranteed any balance outstanding. However, the patrons and advertisements more than paid all the expenses for the first few years of the concerts.[3] Tickets for the programs, although complimentary, were required for admission due to limitations in the seating capacity of the hall, and were obtained by contacting the college public relations office.[4]

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[1]Cecil Munk, personal interview at Middleburgh Heights, Ohio, on May 15, 1970.

[2]"Annual B-W On Parade Begun in 1949," The Exponent, April 19, 1962, p. 3.

[3]Cecil Munk, personal interview.

[4]Letter, Public Relations Office to alumni, April 19, 1949, in a file maintained by Mrs. Dorothy McKelvey.

The first "B-W On Parade," presented on May 11, 1949, included the symphony orchestra directed by George Poinar, the a cappella choir directed by Cecil Munk, and the concert band directed by Frederick C. Ebbs. Among the numbers performed by the orchestra were the Overture to Oberon by Weber and The Swan of Tuonela by Sibelius. Included in the choir's selections were the chorale from the motet The Spirit Also Helpeth Us by Bach and Arkhangelsky's The Day of Judgment. The concert band performed the Second Suite in F by Holst and "Elsa's Procession" from Lohengrin by Wagner.[1] Portions of that program were recorded and later presented over radio station WHK in Cleveland.[2]

The 1950 "On Parade" was particularly significant because it coincided with the inauguration of Dr. John L. Knight as president of Baldwin-Wallace College. Dr. Knight was installed in ceremonies on the afternoon of May 12, 1950, with the concert being presented that night at Severance Hall.[3] The performing groups for that program included the symphony orchestra directed by George Poinar, the choruses from Mu Phi Epsilon and Phi Mu Alpha directed by Kathaleen Tigner and Camal Meena respectively, and the concert band conducted by Frederick Ebbs.

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[1]"B-W On Parade," program, May 11, 1949.

[2]"Music Groups Featured in Pop Concert," The Exponent, May 11, 1949, p. 3.

[3]Baldwin-Wallace Newsletter, Vol. XVI, No. 3, April, 1950, p. 1.

The 1951 "On Parade," presented on February 28, 1951, featured the concert band, the a cappella choir, and the performance of the Garden Scene from Faust by Gounod. Although the scene from the opera was performed by Conservatory personnel, it was presented under the auspices of Sigma Lambda Alpha, French Honorary Fraternity.[1] According to Herbert Elwell, music critic for the Plain Dealer:

> A lot of good talent was effectively engaged in this condensed operatic excerpt. Poinar had excellent control over the instrumental and vocal resources. The vibrant soprano of Ann Stewart gave real pleasure in Marguerite's spinning and jewel songs. The gifted faculty tenor, Glenn Schnittke, sang portions of the Faust role in a warmly sympathetic style. And the parts of Dame Martha, Siebel, and Mephistopheles were respectively done by DeMaris Marks, Marjorie Donaghy and Melvin Hakola in a creditable manner.[2]

Generally, the "On Parade" series achieved its original purpose--to rekindle alumni interest in the college and to stimulate interest in prospective students. The concerts also provided Conservatory performing groups with the opportunity to play in Severance Hall, an experience in itself.

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[1]"B-W On Parade," program, February 28, 1951.

[2]Herbert Elwell, "Baldwin-Wallace Concert Combine Lively and Good," The Plain Dealer, March 1, 1951.

CHAPTER VI

CARRYING ON THE TRADITION
1951-1967

The sixteen years comprising the administration of Cecil Munk as director of the Conservatory were marked by significant developments in several areas. Both student enrollment and Conservatory faculty experienced considerable numerical growth; specialized curricula were established within existing degree programs; and performing organizations continued to give evidence of greater musical maturity. One of the most exciting musical developments was the establishment of the Great Artist Series; and in a different vein, jazz finally made its debut at the Conservatory under the auspices of Phi Mu Alpha Sinfonia. Also during the period from 1951 to 1967, several searching studies were conducted at the school by outside agencies. The Kulas Musical Arts Building was completely renovated, a project made possible through the generosity of the Kulas Foundation. Perhaps the most significant event, however, was the realization that complacency and self-satisfaction are diametrically opposed to the concept of growth and progress.

Cecil W. Munk

The period of years from 1951 to 1967 culminated Cecil Munk's career of dedicated service to the music education

profession. His formal training included a diploma from the Cincinnati Conservatory of Music, the Bachelor of Science degree from Miami University at Oxford, Ohio, and the Master of Arts degree from Western Reserve University in Cleveland. Prior to his arrival at Baldwin-Wallace in 1934, Munk had taught in the public schools in Wellsville and Richland County and Girard, all in Ohio.[1]

During his thirty-three years at the Conservatory, Munk served as professor of music education and as director of the following organizations: Band, a cappella choir, the brass choir for the Bach Festivals, and the Bach Chorus. Other developments for which he was responsible included the Summer Music Clinic for high school students, organization of the local chapter of Phi Mu Alpha Sinfonia and establishment of the student chapter of the Music Educators National Conference. He also devised the original rules and regulations for the annual Inter-fraternity Sing, an all-college event.[2]

While serving as director of the Conservatory, he initiated the Great Artist Series. Munk was also quite active in professional organizations, including the Ohio Music Educators Association, Music Educators National Conference, and the National Association of Schools of Music, serving on the Curriculum Commission of NASM from 1956 to 1958.[3]

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[1] "Cecil Munk Named B-W 'Con' Director," unidentified clipping maintained in a file by Mrs. Dorothy McKelvey.

[2] "Munk Reflects on B-W Years," The Exponent, February 10, 1967, p. 5.

[3] Cecil Munk, personal interview at Middleburgh Heights, Ohio, on May 15, 1970.

Munk's success in the field of music education and the respect which he ultimately earned from his students was best summed up by Frederick Ebbs:

> Munk was a first-rate music education man in all respects. When he came to B-W in 1934, he was an excellent vocalist and performed at various churches in the area with great success. He was a fine musician but because his duties demanded so much of his time he was unable to practice and soon gave up all performance. Within a few years, few remembered that he was ever a performing musician. The fact that he was a musician as well as an administrator of real capability accounts in no small way for the remarkable success of the B-W Conservatory through the '50's and '60's.[1]

Faculty

During Munk's administration, the instructional staff increased from twenty-five instructors (fifteen full-time and ten part-time) in 1951 to thirty-three (eighteen full-time and fifteen part-time) in 1967. Although that represented a rather moderate numerical gain, it constituted an approximate 33 per cent increase in the total staff.[2]

Of the new faculty members during the 1951-1967 period, Kenneth Snapp made a particularly significant contribution to the Conservatory's musical stature beyond the northern Ohio area. When Ebbs departed in 1954 to assume his new position at the University of Iowa, Snapp was appointed director of bands at Baldwin-Wallace. He received his bachelor's degree from the University of Miami in Florida, the master's degree from the University of Michigan, and the

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[1]Frederick C. Ebbs, personal letter, August, 1970.

[2]Annual Reports, NASM, 1951-1967.

doctorate from Indiana University. Prior to his appointment at Baldwin-Wallace, Snapp taught in public schools in Florida and Missouri and served for a number of years on the staff of the National Music Camp in Interlochen, Michigan.[1]

Dr. Delbert Beswick, head of the theory department, joined the Conservatory staff in 1932. However, he embarked on a project in the early 1960's that captured wide-spread interest. The work consisted of a study of the native dance music of the Alaskan Eskimo. Receiving a sabbatical leave for the 1963-1964 school year, Beswick spent that time in Alaska recording literally hundreds of dance songs.[2] Although the staggering task of transcribing the tapes into Western musical notation occupied the next several years, the project was nearing completion in 1970.[3]

The Conservatory Student

Reports of student enrollment at the Conservatory showed that the registration of full-time music students increased from 138 in 1951-1952 to 237 in 1965-1966.[4] Other classifications of students (non-music majors and preparatory students) fluctuated up and down, but the overall trend was one of status quo rather than of significant increase or decrease in the enrollment.

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[1] "New Music Head," The Berea News, August 27, 1954.

[2] Memorandum, from Dean Fred E. Harris to the faculty and administration, May 6, 1964.

[3] Dr. Delbert Beswick, personal interview at Berea, Ohio, on May 20, 1970.

[4] Annual Reports, NASM, 1951-1966.

The problem regarding the isolation of the Conservatory student from the rest of the college remained as unsolvable as ever. By the late 1950's, the situation received attention in the college newspaper in a series of articles devoted to the arts on the B-W campus. In addition to music, other areas discussed in the column were radio, publications, writing, art, and drama. The column on music defined the problem as a "spiritual disunion" existing between the liberal arts and music schools at B-W. The article criticized three segments of the college community: The Conservatory faculty was accused of being narrowminded by excluding jazz and other forms of popular music from the content of the music curriculum; the Conservatory student was criticized for isolating himself in the "Con" and not learning more about life outside of music; the liberal arts student was chastised for not taking the opportunity to visit the Conservatory, sit in on rehearsals, and/or take any of the music courses provided for non-music majors.[1]

While each one of those criticisms undoubtedly contained elements of truth, the solution to such problems necessitated the changing of attitudes as well as certain mechanics of the curriculum. Although no apparent action was taken to implement the suggestions in the article, perhaps public recognition of the problem was in itself significant.

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[1] "As Seen from Here," The Exponent, April 23, 1959, p. 2.

A similar column appeared in the tabloid eight years later, but this time in a tone much more sympathetic to the music student.

> More than any other group of academic aspirers, their gaze is fixed on a sole purpose--musical excellence. In the conservatory, there is no room for indolence, apathy, or convenient excuses. "Mickey Mouse" is a word one will seldom hear echoing in its hallowed corridors; its atmosphere is awesome, almost austere; its void is filled with students in anticipation of that golden day of musical gratification when conducting and glee clubs are over, but when musical careers are just beginning.[1]

Student Expenses and Scholarships

The tuition for the period from 1951 to 1967 increased slowly but consistently. Through the 1957-1958 academic year, the tuition for the bachelor of music (B.M.) curriculum ran from $50 to $75 per year more than for the music education (B.M.E.) curriculum. To illustrate, the B.M. tuition in 1952-1953 was $645 for the year, as compared with $570 for the B.M.E.[2] By the 1957-1958 academic year, the costs had increased to $675 for the B.M. and $630 for the B.M.E.[3] In the 1958-1959 session, the tuition became standardized for both curricula, amounting to $775 that year.[4] For the next eight years, the tuition increased by an average of $96.25 per year, culminating at the figure of $1,545 for 1966-1967.[5]

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[1] "B-W's Conservatory Looms Big on Campus," The Exponent, May 19, 1967, p. 4.

[2] Baldwin-Wallace College Catalog, 1952-1953, p. 119.

[3] Baldwin-Wallace College Catalog, 1956-1958, p. 115.

[4] Conservatory of Music, 1958-1959, p. 11.

[5] Baldwin-Wallace College Catalog, 1966-1967, p. 153.

Other expenses underwent similar increases during that sixteen-year period. Room and board rose from $540 in 1952-1953 to $870 per year in 1966-1967. The fee for student teaching increased to $60 in the 1961-1962 academic year. Finally, the student activities fee increased from $19.50 in 1951-1952 to $93 in 1966-1967.[1]

Along with the growing cost of attending Baldwin-Wallace, scholarship aid was also increased. The bachelor of music scholarships, financed out of the Fynette H. Kulas Scholarship Fund, remained at $800 ($200 per year) through the 1955-1956 school year.[2] In 1956-1957, the amount was increased to $1,000; in 1958 to $1,600; in 1961 to $2,000; and in 1964 to $3,200.[3] As before, scholarships were available only to incoming freshmen, the amount of the grant being divided evenly over the recipient's four- or five-year residency. The scholarship was renewed automatically each year providing the student maintained a "B" grade average.

Scholarships for music education students were also increased periodically, although the amounts generally remained $200 to $600 less than the Kulas grants. In addition, several new scholarship funds were made available during the 1951-1967 period, one of which was the Presser Foundation Scholarship, first offered in 1958. In the amount of $350 per year, it was awarded on the basis of financial need, with

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[1] Baldwin-Wallace College Catalog, 1966-1967, p. 153.

[2] Baldwin-Wallace College Catalog, 1954-1956, p. 116.

[3] Baldwin-Wallace College Catalog, 1965-1966, p. 149.

preference given to students training to be teachers.[1] The amount of the Presser Grant was increased to $400 for the 1961-1962 academic year.[2] The Mrs. Sophia Schlather Scholarship, also established in 1958, provided aid for outstanding music students from an endowment fund of $30,000.[3] In 1964, a new scholarship, the Hazel Gilbert Memorial Scholarship, was established providing a grant of $200 per year to a promising piano student.[4]

Building and Equipment

Early in 1958, the Baldwin-Wallace Conservatory of Music again became the benefactor of a substantial gift from the Kulas Foundation of Cleveland, in the amount of $152,000. Of the total figure, $500 was assigned by the Foundation for the purchase of student tickets for musical events in Greater Cleveland. The balance of the gift was allocated for a complete renovation of the interior of the Kulas Musical Arts Building.[5]

Architects for the project were Heine, Crider, and Williamson of Berea, the construction work being done by the Sam W. Emerson Company of Cleveland. The work, started on

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[1] Conservatory of Music, 1958-1959, Baldwin-Wallace College Bulletin, p. 11.

[2] Baldwin-Wallace College Catalog, 1961-1962, p. 137.

[3] Conservatory of Music, 1958-1959, p. 11.

[4] Baldwin-Wallace College Catalog, 1964-1966, p. 150.

[5] "Foundation Gift Makes Possible Renovation of Kulas Building at Cost of $260,000," The Exponent, April 3, 1958, p. 3.

May 26, 1958, was concentrated in four areas of the building: (1) The heating system was converted from coal to gas; (2) the Fanny Nast Gamble auditorium was completely renovated, including acoustical improvements, new seats and flooring, draperies, painting, and work on the stage; (3) the Kulas Chamber Music Hall was treated acoustically and repainted; (4) the halls and practice rooms were soundproofed, and panic hardware was installed throughout the building.[1] The total cost of the project was $260,000, the balance in excess of the Kulas grant being financed by the college.

The single most extensive phase of the renovation involved an entirely new acoustical plan for the auditorium. Designed by Dr. Heinrich Keilholz of Hamburg, Germany, internationally recognized acoustical engineer, the project featured thirty plexiglass panels suspended from the ceiling over the stage, thereby providing an intermediate sound shell over the performance area. Also, plastic-covered foam rubber was installed on the upper walls to further reduce any echo. Following the completion of work, Keilholz tested the acoustical properties by tape-recording various sounds, including a bass drum, a piccolo, and the sharp report of a pistol, from different points in the auditorium. The most convincing experiment came near the end of the testing program when a message whispered on the stage was clearly audible from the last row in the balcony.[2]

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[1] "Renovation of Kulas Musical Arts Building Scheduled to Begin May 26," Baldwin-Wallace Alumnus, Spring, 1958, p. 5.

[2] Program, Re-dedication of the Kulas Musical Arts Building, March 1, 1959, p. 7.

Other improvements to the auditorium included the installation of new seats throughout the hall, and an orchestra pit, constructed to facilitate opera performances and other musical productions.[1]

The chamber music hall also received acoustical treatment. Convex circles of hollow plastic were applied to the surfaces of the front and rear walls of the hall, the side walls receiving segments of plastic cylinders of various sizes. The purpose of the different treatment of the walls was to diffuse the sound throughout the room more completely.[2]

Elsewhere in the building, sixteen teaching studios and seventy practice rooms were equipped with sound-proof walls, new paint, and new lighting fixtures. The five classrooms as well as five faculty offices in the building were also renovated and sound-proofed. Fluorescent lighting was installed in the corridors throughout the Conservatory. In addition, wood panelling was added to the main corridor just inside the vestibule, highlighted by a dedicatory plaque in memory of Mr. and Mrs. E. J. Kulas.[3]

The first concert presented in the renovated auditorium was a faculty recital by Esther Pierce, cellist, William Hebert, flutist, and Guilford Plumley, pianist, on

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[1] "The New Kulas Musical Arts Building," Baldwin-Wallace Alumnus, Fall, 1958.

[2] Ibid.

[3] Ibid.

October 18, 1958. Formal re-dedication ceremonies were conducted on March 1, 1959. On that occasion, the Cleveland Orchestra under the direction of George Szell presented a special concert with Rudolph Firkusny as piano soloist.

Ceremony of Dedication . . . . . Dr. Alfred Bonds

Symphony No. 93 in D major . . . . . Haydn

Concerto for Piano and Orchestra in E-flat major, K. 271 . . . . . Mozart

Symphony No. 6 in F major, Op. 68 . . . . . Beethoven[1]

Subsequent grants from the Kulas Foundation made possible other valuable additions to the Conservatory of Music. In 1959, a total of $15,500 was received, $15,000 of which was specified for new instruments and chairs. The remaining $500 was allocated for tickets to musical events in the Cleveland area. Designated as the Kulas Student Ticket Fund and funded on a year-to-year basis, the purpose was the elimination of financial obstacles involved with attending performances by prominent artists.[2]

In 1964, the Conservatory received $18,355 from the Kulas Foundation for the purchase of practice organs.[3] Three years later, the Foundation donated $17,650 for the establish-

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[1] Program, Re-dedication of the Kulas Musical Arts Building, March 1, 1959.

[2] "Kulas Foundation Gives Instruments to Conservatory," June, 1959, unidentified clipping in a file maintained by Mrs. Dorothy McKelvey.

[3] "Kulas Foundation Grants Reach $176,134 Mark," February, 1964, unidentified clipping maintained in a file by Mrs. Dorothy McKelvey.

ment of a listening laboratory. When completed, the laboratory included a master console and thirty student booths, each equipped with tape recorder-player, earphones, and microphone. The primary objective of the laboratory was to facilitate and supplement theory instruction, particularly in the areas of ear-training and dictation.[1]

Conservatory Studies and Evaluations

During the course of Munk's administration, the Conservatory and its program were the objects of several evaluative studies. Designed to examine the effectiveness of the day-to-day operation of the music department, the reports of the studies provided the groundwork for future additions and improvements.

Self-study Project, February, 1965

The primary purpose of the self-study project was the accumulation of information in preparation for a visitation by the National Association of Schools of Music. In addition to an appraisal of the curriculum, the design of the study was generally concerned with the goals of the Conservatory, long-term faculty selection and development policies, the relationship of the Conservatory program to local and national music scenes, and the degree of integration of the music program with the related arts.[2]

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[1] "Con Receives Gift for Lab," The Exponent, January 27, 1967, p. 3.

[2] Outline of Study Project, Baldwin-Wallace Conservatory of Music, February 23, 1965, p. 7.

The final report of the study included a complete inventory of instruments and equipment, definitive statements on the background of each staff member, a schedule of musical events for the preceding three years, and a listing of the major changes and additions to the Conservatory program from the preceding decade. Numbered among the items in the last category were the Great Artist Series, a greatly expanded reference library of musical scores, the faculty string quartet and woodwind quintet, and increased activity in the small ensemble program for students.[1]

National Association of Schools of Music Visitation

In early April of 1965, the Conservatory of Music was visited by a committee from NASM consisting of LaVahn Maesch and Thomas Gorton. While in Berea, the men conferred at length with Munk as well as with members of the college administration. They attended a student recital and rehearsals of the major performing organizations. Insofar as was possible, each Conservatory staff member was visited during the course of a class or lesson.

In general, the committee felt that the degree programs conformed to the recommendations of NASM. The applied music requirements for music education majors exceeded the NASM suggested program by seven to nineteen quarter hours over the four-year period. At the same time, the report stated that a more comprehensive approach to music history

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[1] Outline of Study Project, p. 2.

and literature would be advisable. The committee questioned the value of the freshman conducting class, suggesting that most students did not have sufficient background in the freshman year to do justice to such a course.[1] A more general criticism was concerned with the fact that the programs tended to be too rigidly prescribed. While acknowledging that all programs seemed to be carefully planned, the visitation team suggested that

> it would be better, and more consistent with contemporary educational practice, to indicate the minimal requirements, and to encourage the student, with the help and advice of his advisor, to plan his program in a more imaginative manner consistent with his own development. . . . We obviously cannot and do not want to eliminate requirements, but we have also discovered that we cannot educate a person simply by legislating and stipulating the precise work he must cover. The greater freedom of choice within a program which has strong but minimal requirements, the more exciting potential the program will have.[2]

Overall, the Gorton-Maesch report appraised the strengths of the Conservatory program as follows:

1. The lower division theory program.
2. The quality of the performing organizations: the orchestra, the choir, the band, and the brass ensemble.
3. The applied music teaching, particularly in the area of orchestral instruments.
4. The Bach Library.
5. The Academic-Cultural Events program.[3]

Among the recommendations for improvements, considerable stress was given to the creation of a graduate program

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[1]Thomas Gorton and LaVahn Maesch, Visitation of Baldwin-Wallace College, NASM Report, April 8-9, 1965, p. 7.

[2]Gorton-Maesch Report, p. 8.

[3]Ibid., p. 5.

in music, encompassing a master's degree in the areas of music education, applied music, and musicology. The reasons for this suggestion were fourfold: (1) No other school in the Cleveland area served this function in a comprehensive manner; (2) the college was already involved in graduate work in the law field, thereby creating a precedent; (3) the college had "magnificent library resources in certain periods of music literature" and could round out its collection with a minimum of difficulty; (4) the Conservatory had a strong faculty and a tradition of excellence.[1]

It was further recommended that the music history and literature area be strengthened by the addition of at least one faculty member. Also, greater consideration was to be allotted to the general student through the addition of music courses employing the humanities approach. Greater provision was recommended for advanced courses in the history and literature field for music majors.[2]

In the theory department, while the lower division was considered quite strong, it was felt that the addition of a practicing composer would greatly enhance the overall program. Dr. Beswick, head of the department, although doing highly commendable work, was said to be in need of additional help in the field of composition and upper division theory.[3]

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[1] Gorton-Maesch Report, p.5.

[2] Ibid., p. 6.

[3] Ibid.

If and when a graduate program should be instituted, a definite need was indicated for the addition of a research-oriented faculty member in the field of music education.

In conclusion, the report stated that the Conservatory had made significant contributions to the whole area of undergraduate music education; however, there seemed to be a danger of complacency and self-satisfaction, of turning inward instead of outward for inspiration. To avoid that type of situation, the committee suggested

> a renewal of philosophy which will carefully examine tradition and custom, re-evaluate the entire purpose of the conservatory in the light of the college's directions and ambitions, and energize its curricula and physical plant so that they can constantly adjust themselves to the needs of today and tomorrow.[1]

Moore-Gorton-Britton Report

At the request of President Alfred Bonds, a committee consisting of Earl V. Moore, Thomas Gorton, and Allen P. Britton visited Baldwin-Wallace College on May 17-19, 1965. Although the report of that visit was evaluative in concept, its approach was considerably different from the NASM report of a month earlier, primarily to avoid a duplication of effort. While the NASM evaluation was largely concerned with the specific status of the Conservatory program at that particular time, the Moore committee made an effort to deal directly with the greater issue of the future of the Conservatory of Music.[2]

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[1]Gorton-Maesch Report, p. 9.

[2]Earl V. Moore, Thomas Gorton, and Allen P. Britton, Report to the President of Baldwin-Wallace College, July 13, 1965, Baldwin-Wallace Conservatory of Music, Berea, Ohio.

In view of the all-inclusive scope of the report, certain problems existing in the Conservatory at that time were noted. There were too few string players enrolled at the school to provide for the various orchestral services. That condition resulted in considerable pressure on string students for dual or triple participation in ensemble performances. The report also recognized that, although the music library was a potentially good one, its resources were not being fully utilized. Finally, the Moore committee agreed with the NASM evaluation in that members of the Conservatory faculty tended to speak of the future in parochial terms. However, the committee also received the impression that the faculty would be quick to cooperate in the development of future plans.[1]

The major portion of the Moore report was oriented toward the development of an entirely new type of institution, one which could conceivably fulfill the educational needs for the ensuing twenty or thirty years. The crux of that approach centered around the establishment of a fine arts program embracing music, art, and speech and the theater arts. Such a program was to be designed so as to fulfill the needs of the general college student as well as those students majoring in one of the arts.

> The college graduate who has not developed a sensitivity to the performing and visual arts is, in a very real sense, only half-educated. He will live out his life in a culturally-deprived fringe area, unaware of

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[1]Moore-Gorton-Britton Report, p. 1.

> the riches he might have enjoyed. The role of the liberal arts college requires a family responsibility among the several disciplines to provide this enrichment.[1]

Within this general framework of thought, the report proceeded to outline (1) a possibility for the administrative organization of such a program and (2) a rather definitive plan for a fine arts complex, a physical plant which would house the prescribed program. The committee was quick to acknowledge that this two-pronged approach would be extremely expensive, perhaps prohibitively so. Nevertheless, plans designed to serve the needs of the future rather than the past also were best calculated to stimulate the imaginations of all people concerned, including those who might provide financial support.[2]

Along with this rather broad approach to future considerations, the committee also made recommendations specifically related to the Conservatory. Immediate attention was to be given to the development of more music courses designed for the general college student. The recruitment program for prospective music majors, judged as weak at that time, was to be strengthened, particularly in the area of string instrument performers. One related suggestion was the expansion of the existing scholarship program, thereby enhancing the competitive status of the Conservatory with other music schools. Finally, it was recommended that the Conservatory make plans

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[1]Moore-Gorton-Britton Report, p. 1.

[2]Ibid., p. 4.

for increasing its enrollment over a ten-year period to include approximately 400 music majors and from 200 to 300 students from other disciplines. Such a move would enable the Conservatory to provide adequate laboratory experiences for all students without placing undue pressure on people because of a paucity of certain instrumentalists.[1]

There was no indication that the studies just reported brought about any immediate concrete changes in the daily operation of the Conservatory program. However, certain goals were accomplished. First, there was mutual recognition that specific problems did indeed exist, which, unless corrected, would be detrimental to future progress. Concomitantly, the Conservatory administration and staff were awakened to the fact that complacency and self-satisfaction have no place within an institution engaged in competing for students of a high academic and musical caliber.

Great Artist Series

One of the legacies of the Cecil Munk administration to the Conservatory of Music was the Great Artist Series at Baldwin-Wallace. According to Munk, the impetus for the series was created by the need for outside stimulation to the faculty as well as the students. Without a graduate program, and with prospects rather dim for acquiring one in the forseeable future, positive steps were essential to stir the imagination of the entire Conservatory family.

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[1]Moore-Gorton-Britton Report, p. 5.

Consequently, in 1963, Beveridge Webster, distinguished concert pianist, was invited to Berea to perform and conduct master classes at B-W.[1]

The project, because of its immediate success, was made a permanent part of the Conservatory program, financed through the regular operating budget. By 1970, a plan was in operation whereby the total figure allotted for the Great Artist Series was divided between the various departments of the Conservatory, each of which made proposals for the expenditure of the fund. Since its inception, visiting artists have included Raphael Bronstein, strings; Arthur Poister, organ; the late Ralph Ulanovsky, voice; Vincent Persichetti and Aaron Copland, theory and composition; Joseph Gingold, violin; and Leonard Greenhouse, cello.[2]

For each visit, the artist remained in Berea for a period of one to three days. During this time, he presented a recital open to the public and conducted master classes for Conservatory students. The master classes were in addition to the normal schedule, at no extra cost to the students. Individuals majoring on the instrument of the visiting artist were required to attend, although the entire Conservatory family was invited. According to Scharf, the biggest problem of the visiting artist concept was the difficulty of weaving the project into the total fabric

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[1]Cecil Munk, personal interview at Berea, Ohio, on May 21, 1970.

[2]Dr. Warren Scharf, personal interview at Berea, Ohio, on May 19, 1970.

of the Conservatory. That is to say, piano students heard Webster, organ students heard Poister, etc., rather than all music students realizing that each one of the artists had something to contribute to all musicians.[1] In summary, although the effectiveness of the Great Artist Series varied from one person to another, the project as a whole added a valuable new dimension to the Conservatory program.

Performance Organizations

During the period from 1951 to 1967, the performance ensembles at the Conservatory continued to build on reputations already well established. In addition to groups already in existence, the men's and women's glee clubs were reorganized and the brass choir was formed. In the late 1950's and early 1960's, Phi Mu Alpha Sinfonia sponsored a series of jazz workshops, the first programs of that type in the history of the Conservatory.

Orchestra

Under George Poinar's direction, the orchestra continued its steady, somewhat unheralded, rate of progress. As had been the situation in the past, there never seemed to be an adequate supply of string players. However, competent performers from surrounding communities joined with the orchestra occasionally, thereby providing a service to the college as well as an outlet for their own enjoyment. Also

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[1]Dr. Warren Scharf, personal interview.

Poinar adopted a policy which consisted of having all freshman violinists play viola their first year in orchestra. This constituted a valuable experience to the performers as well as alleviating a persistent problem.

In 1952, James Lerch was appointed assistant orchestra director, providing Poinar with some much-needed help. Lerch came to Baldwin-Wallace from Winston-Salem, North Carolina, where he had been musical director of the Winston-Salem Symphony and head of the string department at Salem College. In addition to his work with the orchestra, Lerch was also assistant professor of violin and theory.[1] When he left Berea in 1964, Howard Boyajian, of the Conservatory string department, became Poinar's assistant.

Although the smallest of the major performing ensembles at Baldwin-Wallace, the orchestra maintained an extremely rigorous schedule, including operatic productions and the Bach Festivals as well as its own concert schedule.

Choral Organizations

In much the same manner as the orchestra, the a cappella choir maintained a rather unostentatious existence at the Conservatory. However, that was in no way a reflection on the quality of its work. In the spring of 1953, the choir, then under the direction of Varner Chance, accepted an invitation to perform for the North Central

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[1] "B-W Symphony to Play in 'New' Auditorium," unidentified clipping, presumably from the Berea News, maintained in a file by Mrs. Dorothy McKelvey.

Division of the Music Educators National Conference in Milwaukee, Wisconsin. The choir expanded that trip into a concert tour, performing at several large churches in metropolitan Chicago as well as at high schools in the Chicago and Milwaukee areas.[1]

One problem which confronted the choir during the 1951-1967 period was the frequent change of directors. Included in the succession of conductors were Varner Chance, 1951-1956; William Jack McBride, 1956-1958; John C. Christian, 1958-1960; John D. Robinson, 1960-1963; Maurice T. Casey, 1963-1967.[2] Regardless of the individual qualities of these men, the persistent rate of turnover undoubtedly had an adverse effect on the choir's progress.

In the fall of 1962, the men's and women's glee clubs were re-established at Baldwin-Wallace. This marked the first appearance of these organizations since 1936, when they were disbanded with the formation of the a cappella choir. The primary reason for the reorganization in 1962 was to provide choral opportunities for general college students.[3]

Brass Choir

A new instrumental ensemble, the brass choir, made

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[1]"A Cappella Awaits Trip to Milwaukee, Midwest Concerts," The Exponent, April 9, 1953, p. 1.

[2]Baldwin-Wallace College Catalogs, 1951-1967.

[3]"Con Forms Glee Clubs," The Exponent, November 8, 1962, p. 2.

its debut at the Conservatory of Music on November 21, 1954. There had been a brass choir for many years prior to that time, but the sole objective of that group was the performance of Bach chorales during the annual Bach Festivals. Founded and directed by Alan P. Squire, assistant professor of music at the Conservatory, the new organization was dedicated to the presentation of the best in brass ensemble literature. That first concert included works by Johann Pezell, Matthew Locke, Henry Purcell, Samuel Adler, and Verne Reynolds. The choir was composed of twenty musicians including a tympanist.[1]

Following the first year with the new group, Squire returned to the University of Illinois to complete work on his doctorate. During that time (1955-1956), the brass choir was directed by Richard Suddendorf of the Conservatory faculty. When Dr. Squire returned to Baldwin-Wallace, he elected not to assume leadership of the organization again, choosing instead to teach music literature. For the ensuing thirteen years (1956-1969), the brass choir was directed by Charles Gorham, assistant professor of brass instruments and theory at the Conservatory.[2]

Band

The period from 1951 to 1967 was a particularly

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[1]"Baldwin-Wallace to Introduce New Musical Organizations at One of Two Concerts on Sunday," Baldwin-Wallace College Bulletin, No. 54-30, November 15, 1954, p. 2.

[2]Alan P. Squire, personal interview at Berea, Ohio, on October 29, 1970.

active one for the Baldwin-Wallace College band and included three events which, although non-musical in nature, were landmarks in the band's development.

In February, 1957, a fund-raising drive was inaugurated to help finance new uniforms for the band. The uniforms in use at that time had been in service since 1933. After twenty-four years of wear, the suits were, at best, threadbare. The fund drive was initiated on February 14, 1957 with a band assembly program, followed by a tag sale on campus. In addition, the band recorded an album, the proceeds of the sale of which went toward the uniform fund.[1] Those two projects, combined with a highly successful alumni campaign, succeeded in raising the necessary $7,000 required for the new uniforms.

Another event, occurring in January, 1958, involved the installation of two national band honoraries on campus. Kappa Kappa Psi, honorary fraternity for bandsmen and Tau Beta Sigma, honorary sorority for bandswomen installed local chapters at Baldwin-Wallace. Dr. Snapp was initiated as sponsor of both organizations.[2]

On January 24, 1958, Dr. Snapp received a letter from the U. S. Department of State inviting the Baldwin-Wallace College band to represent the United States at the World's Fair in Brussels, Belgium, later that year. After

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[1] The Exponent, February 26, 1957, p. 2.

[2] "Two National Band Groups on Campus," The Exponent, January 17, 1958, p. 5.

the initial excitment passed, college and conservatory officials were faced once again with the problem of raising an enormous sum of money, this time an estimated $40,000. Due to Congressional cuts in the operating budget for World's Fair projects, the State Department was unable to offer any financial assistance.[1] Following two months of frenzied activity on the part of everyone, from individual band members to the college president, it became painfully obvious that the necessary funds would not be forthcoming.[2] However, the disappointment notwithstanding, the entire college community took pride in the fact that "the State Department would consider the band a representative of American culture fit to appear at such an exhibition."[3]

For the first three years of Munk's administration, the B-W band remained under the direction of Frederick Ebbs. During that period, the band presented numerous concerts, including appearances with guest conductors Erik Leidzen in 1952 and Frank Simon in 1954. Perhaps the most memorable event was the special concert performed at Severance Hall on February 27, 1953, commemorating the seventy-fifth birthday of Edwin Franko Goldman. Goldman was guest conductor for the program, and Severance Hall was filled to capacity.

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[1] "B-W Band Invited to Play in Belgium," The Exponent, January 31, 1958, p. 1.

[2] "Band Trip Appears Dim, Snapp Says," The Exponent, March 14, 1958, p. 1.

[3] "Ready Next Time," unidentified clipping, maintained in a file by Mrs. Dorothy McKelvey.

According to Rena Holtkamp of the Cleveland Plain Dealer, "Under his adept hand, it became evident that the excellently-trained Baldwin-Wallace Band would play practically anything that a symphony orchestra could do."[1] Goldman praised the ensemble as being one of the finest college bands in the country at that time.[2] Among the numbers performed on that program were Psalm for Band by Vincent Persichetti, Lincolnshire Posey by Percy Grainger, Cailliet's setting of "Siegfried's Rhine Journey" from Die Gotterdammerung by Wagner, and Robert Russell Bennett's Suite of Old American Dances.[3]

When Ebbs departed for the University of Iowa in 1954, the task of finding a capable replacement created a degree of anxiety within the administration as well as in the minds of band followers. However, Dr. Kenneth Snapp quickly proved such fears to be groundless, directing the Baldwin-Wallace band to even greater heights over the next thirteen years.

During that period, the band had the opportunity to perform for and with many prominent musicians and composers. Sigurd Rascher, world renowned saxophone soloist, was guest artist for the concert on April 20, 1958. In

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[1]Rena Holtkamp, "Goldman Zestful at 75, Takes Baton at B-W Band Concert," The Plain Dealer, February 28, 1953.

[2]Ibid.

[3]Program, Special Concert Commemorating the Seventy-fifth Birthday of Edwin Franko Goldman, Severance Hall, February 27, 1953.

Cleveland for an appearance with the Cleveland Orchestra, Rascher agreed to perform at Baldwin-Wallace while in the area.[1]

A few years later, at a rehearsal on November 29, 1965, the band worked on Aaron Copland's work, Emblems, in the presence of the composer. Copland, who appeared the following week as guest conductor of the Cleveland Orchestra, accepted an invitation from Snapp to attend the band's rehearsal. Although Snapp conducted the ensemble throughout the session, Copland remained by his side, offering suggestions and answering questions from the band members. The presence of the composer resulted in a rehearsal at least as memorable as the ensuing concert.[2]

The concert during which Copland's work was performed marked another significant occasion for the band. Vincent Persichetti had been commissioned by Baldwin-Wallace to compose a work for band. Directed by the composer, the piece, Masquerade for Band, received its world premiere at the concert on January 23, 1966.[3] Later that same year, the band performed another world premiere, also commissioned by Baldwin-Wallace. The composer was Norman Dello Joio, the music, Scenes from "The Louvre". On the

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[1]Unidentified clipping maintained in a file by Mrs. Dorothy McKelvey.

[2]Robert Finn, "B-W Bandsmen Thrill Copland," The Plain Dealer, November 30, 1965.

[3]Robert Finn, "B-W Band Concert Has Gusto," The Plain Dealer, January 24, 1966, p. 37.

day preceding the concert, Dello Joio and Snapp led the band in a recording session sponsored by the Edward B. Marks Music Corporation, publishers of the new work. The resultant recording included a working rehearsal of the piece, comments by Dello Joio, and a complete performance of the work. The recording was subsequently distributed with the score and parts, to be used as a rehearsal aid.[1]

If any particular concert could be singled out as most significant during Snapp's reign as director of the B-W band it probably would be the performance at Carnegie Hall in New York on March 25, 1960. The program marked the first appearance at the fabled hall by a college or university band from Ohio. Frederick Wilkins, renowned flutist, appeared as soloist in a performance of Chaminade's Concertino, Opus 107. The concert, the last of thirteen during a tour of the Eastern states, was unquestionably a landmark in the history of bands at Baldwin-Wallace.[2] According to a review in Musical America:

> The Baldwin-Wallace College Concert Band, under the expert guidance of Kenneth Snapp, approached the standard band repertoire with a seriousness, efficiency, and enthusiasm that equalled the professionalism of our symphonic groups. . . . The Baldwin-Wallace College Band deserves its position as a top-ranking college ensemble.[3]

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[1] "B-W to Feature Noted Composer," The Plain Dealer, March 6, 1966, p. 47.

[2] "Carnegie Hall Scene of Band Triumph," The Exponent, April 7, 1960, p. 3.

[3] "Baldwin-Wallace Concert Band," Musical America, April 1960, p. 24.

The marching band continued to enhance its reputation under Snapp's leadership. The majority of performances were comprised of half-time shows at football games, including nationally-televised appearances at home games of the Cleveland Browns. The quality of the B-W marching unit evoked acclaim far removed from the Cleveland area. Following one of the Browns' games, Snapp received numerous letters of commendation, including the following:

> The Band was <u>superb</u> and I like the new garb. This was the best marching and playing show I have seen on Sundays and it reflected so well your imaginative training and hours on end of hard work and careful planning by everybody, beginning with you.
>
> I loved the Michigan parade on Saturday but you don't have to take secondary position for the great show on Sunday.[1]

A visitor to the Baldwin-Wallace-Ohio Weslyan football game on November 5, 1955 was Bill Cunningham, sports editor for The Boston Herald. Having been involved primarily with football at Harvard, Yale, and other men's colleges in the East, the game between two small coeducational colleges in the Midwest was something of a revelation. In a subsequent column in the Boston paper, Cunningham included the following comments:

> Football is no novelty to this observer, but the general trappings, including the pretty co-ed cheer leaders, and those troupes of smartly marching musicians, led by what must have been the college queens and their courts were things you don't commonly see in the Harvard Stadium or the Yale Bowl. I wonder if we thoroughly comprehend just what we've been missing.

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[1]Letter, Frederick Fennell to Kenneth Snapp, November 5, 1957, maintained in a file by Mrs. Dorothy McKelvey.

> The Baldwin-Wallace musicians . . . swept down the field with a rousing military march, formed a space/midfield block that ran from sideline to sideline and went into a symphonic rendition of top Broadway musical show numbers, while their majorettes, trained like the Rockettes, and dressed accordingly, danced all the steps while twirling and throwing their batons in as dazzling a display as these eyes ever beheld.[1]

Beginning with 1955, Snapp organized High School Band Day at Baldwin-Wallace. Involving as many as 2,200 high school musicians, the annual event featured an afternoon marching clinic conducted by a nationally recognized band director, followed by a massed show at a Baldwin-Wallace football game that night.[2] In addition to the momentary spectacle of the occasion, the clinics constituted an excellent vehicle for public relations as well as a promotion for prospective students.

Opera Workshop

When Norman Green left Baldwin-Wallace in 1951, Glenn Schnittke, assistant professor of voice, was appointed director of the opera workshop. Two years later, in 1953, the position was assigned to Melvin Hakola, who directed the workshop for the ensuing eleven years, the longest term of service of any workshop director. Hakola relinquished the responsibility in 1964 upon being appointed head of the voice department at the Conservatory. Charles Smith directed

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[1] Bill Cunningham, "Small Midwestern Football Pretty," The Boston Herald, November 9, 1955, p. 33.

[2] "B-W and Visiting Bands Made Quite a Half-time Program," The Exponent, October 11, 1963, p. 3.

the workshop for the following two years, and in 1966 the position was assigned to James Wainner.

Hakola's personal background included a bachelor of music degree from Baldwin-Wallace and the master of arts degree from Western Reserve University. Additional graduate study was undertaken at the University of Illinois. He appeared as soloist with the Cleveland Orchestra, the Cleveland Summer "Pops" Orchestra, the Akron Symphony Orchestra, the Columbus Philharmonic, and the Erie Philharmonic. He also had considerable operatic experience as well as performing frequently as soloist in the annual Bach Festivals.[1]

During his tenure as workshop director, Hakola adopted the practice of double-casting, affording more students the opportunity to perform. He also limited the workshop's productions almost exclusively to chamber operas (as opposed to fragmentary excerpts or scenes from the grand opera repertoire). By this practice students were able to develop complete roles, a necessary aspect of operatic training.[2]

Jazz at the Conservatory

For a period of a few years during the late 1950's and early 1960's, jazz entered the periphery of life at the Conservatory. Sponsored by Phi Mu Alpha Sinfonia, the

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[1] Outline of Study Project, Baldwin-Wallace Conservatory of Music, February 23, 1965, p. 17.

[2] Melvin Hakola, personal interview at Berea, Ohio, on May 20, 1970.

Baldwin-Wallace Jazz Workshops were presented one to two times each year, providing the college community with the chance to hear music in the jazz idiom. Each workshop featured a "big band" as well as smaller "combos." Generally, the participants were Conservatory and college students; however, professional musicians were brought in whenever possible to enhance the program.

Music performed at the workshops included arrangements by Stan Kenton, Buddy Morrow, and other professionals as well as students. A feature of the 1961 workshop was a twelve-tone blues number, "Who Is This Cat Called Emit?" written by Haydn Whigham, a student and director of the workshop that year.[1]

The Jazz Workshop was unique among musical ensembles on the Baldwin-Wallace campus in that it was organized and sustained completely by student interest and support, without faculty assistance. Perhaps that very fact influenced the brevity of its existence. In any event, this brief experience with the jazz medium faded from the Conservatory scene after the 1961 workshops.

B-W On Parade

The annual concert series known throughout the Cleveland area as "B-W On Parade" flourished, sputtered, then was finally discontinued altogether in the 1951-1967 period. Although the concerts generally involved the a cappella

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[1] "Jazz Artists Aim at Big Band Sound," The Exponent, February 2, 1961, p. 1.

choir, the band, and the orchestra, the format was occasionally altered. In 1953, the regular "On Parade" program was replaced by the special commemorative band concert for Edwin Franko Goldman. In 1957, the band again was the sole performing group, with Rudolph Ringwall, well-known Cleveland musician and critic, as guest conductor.[1]

The concerts were moved to the Lakewood Civic Auditorium for the 1957 and 1958 events. By so doing, the college hoped to attract more alumni and friends from the western suburbs, Severance Hall being located on the far eastern edge of Cleveland. However, the acoustics in the Lakewood hall proved extremely unsatisfactory. After moving the series back to Severance Hall, problems began to mount and the series was discontinued after the 1962 concert.

There were several reasons for the dissolution of the "On Parade" series. First, a lack of strong leadership developed among the various sponsoring committees, ultimately resulting in financial problems. Also, due to a large amount of construction work in the vicinity of Severance Hall, a lack of adequate parking facilities became quite acute. Finally, there was a growing feeling among college and conservatory officials that a project such as "On Parade" had a limited life-span from the outset, and that

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[1]"B-W On Parade Will Feature Band, March 6," The Cleveland Press, February 20, 1957, p. 10.

its time had come.[1] Whatever the reasons, "B-W On Parade" was discontinued, becoming another item of historical record at Baldwin-Wallace.

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[1] Cecil Munk, personal interview at Middleburgh Heights, Ohio, on May 15, 1970.

CHAPTER VII

NEW DIRECTIONS
1967-1970

When Cecil Munk retired as director of the Conservatory of Music in 1967, college officials were faced with a decision considerably greater in scope than the mere filling of an administrative position. A reasonable solution would have been to promote from within someone already associated with the Conservatory staff and familiar with the department's program and daily operation. To have opted for that procedure would also have been consistent with the selection of new directors in the past. (Although Harold Baltz was new to the Berea area, Albert Riemenschneider was associated with the institution for the first two years of Baltz's administration, providing a degree of continuity.) This time, however, Baldwin-Wallace elected to conduct its search far beyond the confines of the Berea campus. Ultimately, from an original field of 120 candidates for the position, Warren A. Scharf was appointed director of the Conservatory of Music.

Warren A. Scharf

Assuming the directorship of the Conservatory on August 1, 1967, Warren A. Scharf, at age 37, brought to Baldwin-Wallace the fresh, vigorous approach of a young

man as well as a background of considerable import. Scharf received the bachelor's degree in organ and conducting in 1951, the master's degree in music literature and organ in 1953, and the doctor of musical arts degree in 1956. All three degrees were earned at the Eastman School of Music in Rochester, New York. In 1953, he was also awarded the performer's certificate by Eastman, having studied with Catharine Crozier, and performed as organ soloist with the Eastman-Rochester Orchestra directed by Howard Hanson.[1]

Scharf was involved in music teaching at the college level for eleven years prior to his arrival at Baldwin-Wallace. In 1956-57, he served as instructor in organ at the Oklahoma State College of Agriculture and Applied Science. The ensuing three years were spent at Hastings College, Hastings, Nebraska, in the capacity of assistant professor of organ and theory, and choral director at the college. From 1961 to 1965, Dr. Scharf served as director of the conservatory of music and professor of music at Hastings College. In 1965, he was appointed executive secretary for the National Association of Schools of Music, a position he held until his arrival at Baldwin-Wallace. During his tenure at NASM, Scharf established the central office in Washington, D. C., and instituted a program calling for the revisitation of all NASM accredited member schools on a ten-year cycle.[2]

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[1] "New Director for Conservatory Chosen at Baldwin-Wallace," The Berea News, February 2, 1967.

[2] "A Talented Young Man with Ideas," The Baldwin-Wallace Alumnus, July-August, 1967.

The quality of Scharf's work evoked words of high praise from colleagues as well as superiors. Dr. Allen I. McHose, retired associate director of the Eastman School of Music, considered Scharf as one of the school's most promising graduates, "an exceptionally gifted performer . . . a young man with ideas and a fine talent for organization . . . he knows how to stimulate others to do their best work."[1] C. B. Hunt, dean of the graduate school at George Peabody College for Teachers and past president of NASM, stated that "In the short space of one year, Dr. Scharf made the secretariat a model of service to NASM."[2]

The broad scope of Scharf's musical activities was in itself a testimony to the man's vitality and ambition. During the 1967-1968 academic year, in addition to his first-year duties at the Conservatory, Scharf maintained active membership in NASM, MENC, the College Music Society, and the National Council of Fine Arts Deans. Furthermore, he was appointed chairman of the Fine Arts Committee of the Regional Council on International Education. During that same year, Scharf was also appointed to membership on the Advisory Boards of the Music Therapy Association and the Lake Erie Opera Theater, as well as the Board of Trustees of the Koch School of Music. In the spring of 1968, Scharf

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[1] Quoted from "New Director for Conservatory Chosen at Baldwin-Wallace," The Berea News, February 2, 1967.

[2] Ibid.

was elected president of the Berea Area Montessori Association.[1]

Self-study Year at the Conservatory

Just prior to taking office at the Conservatory in 1967, Scharf made the following comments:

> Baldwin-Wallace is recognized as an institution with a commitment to excellence, whose Conservatory of Music has for many years been well known for the quality of its faculty, graduates, and program. It is the obligation of a new administration, which inherits the rich legacy of the past, to press toward ever higher goals and to seek new ways of attaining them.
>
> It will be my aim to continue the Conservatory's development toward a position of leadership in American musical education--leadership in excellence, in innovation, in artistic integrity, in community outreach, and in service to liberal as well as professional education.[2]

The utterance of grandiose statements, complete with praise for the past as well as lofty promises for the future is all too common with a change in administration, be it in politics, business, or education. However, Scharf demonstrated the seriousness of his intent by establishing the framework for an in-depth series of studies during the 1967-1968 academic year. Under the title of Self-study Year, the project featured three colloquia and the summer self-study project in 1968.

Each of the colloquia was designed to examine closely a specific phase of the Conservatory program, either

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[1] Annual Report, 1967-68, Conservatory of Music, to the president of the college, July 1, 1968, p. 5.

[2] Quoted from "A Talented Young Man with Ideas," The Baldwin-Wallace Alumnus, July-August, 1967.

as it presently existed or was proposed for the future. A panel of eminent music educators from leading colleges across the country constituted a regular part of each colloquium. Held on March 1, 1968, Colloquium I was concerned with two problems related to graduate school music programs: (1) Entrance requirements to graduate school and their effect on undergraduate curricula--the current situation as well as possible developments over the next ten years; (2) advice to an undergraduate institution relative to the inauguration of a master's degree program in music. Participating on the panel were Leigh Gerdine, chairman of the music department at Washington University in St. Louis; Allen I. McHose, retired associate director of the Eastman School of Music; Robert Trotter, dean of the School of Music at the University of Oregon; and James B. Wallace, dean of the School of Music at The University of Michigan.[1] Each panel member presented a prepared paper based on questions submitted by the Conservatory. Following the presentations, a committee from Baldwin-Wallace joined in a discussion with the visiting educators regarding their papers.[2]

Colloquium II, presented on April 26-27, 1968, was concerned with the topic, "The Preparation of Public School Teachers through the Collegiate Music Education Curriculum--Problems, Prospects, and Ideas." Included on the panel for

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[1] Colloquium I, Baldwin-Wallace College Conservatory of Music, March 8-9, 1968, p. 1.

[2] "Conservatory Begins Self-Study Year," The Exponent, March 8, 1968, p. 5.

that session were Robert Klotman, then Supervisor of Music for the Detroit Public Schools, and Charles Leonhard from the University of Illinois.[1] The third colloquium was involved with the Riemenschneider Bach Library.

The culmination of those various studies occurred with the self-study project in the summer of 1968. A faculty committee comprised of Frank Battisti (wind instruments), Delbert Beswick (theory), Albert Gay (music education), Melvin Hakola (voice), and Guilford Plumley (piano), worked full-time with Dr. Scharf for the entire summer session. The ultimate objective was a structural revision of all aspects of the various curricula. It included the music program for the general college student as well as for music majors; it involved not only a realignment of course offerings, but also a complete redesign of course content wherever desirable and necessary.

The proposed program, as presented in the final report of the summer project, was not immediately adopted into the Conservatory's day-to-day operation. However, certain suggestions were put into action for the 1968-1969 academic year. The one affecting the greatest percentage of music students pertained to the area of applied music instruction. Heretofore, the Conservatory utilized the rather traditional practice of sixty minutes of private instruction per week for bachelor of music students, thirty minutes per week for

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[1] "Music Educators Here," The Berea News, April 25, 1968, p. 4.

music education students. Under the new plan, all degree students received thirty minutes of private instruction per week plus an additional sixty-minute class lesson with three other people. The class lesson involved fifteen minutes of private instruction for each participant. The advantages to that kind of program were threefold: (1) Increased time with the teacher; (2) benefits derived from observation of other students; (3) reduced teaching loads for the faculty.[1] Plans similar to this had been successful at a number of highly respected institutions, including Eastman.[2] However, it encountered an inordinate degree of opposition at the Conservatory from both the students and the faculty. Consequently, the plan was dropped after its trial year, with the option of using it thereafter being left to the discretion of the individual teacher. Scharf felt that by thus encouraging it on an individual basis, it might gain quicker acceptance than by forcing it on everyone indiscriminantly.[3]

Another change effected during the 1968-1969 year concerned the conducting course. Two years earlier, in compliance with the 1965 NASM report, the freshman conducting course had been eliminated, as had also the senior course in conducting and score reading. Replacing those two courses was a single offering in conducting to be elected in the

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[1]Dr. Warren A. Scharf, personal interview at Berea, Ohio, on May 19, 1970.

[2]Ibid.

[3]Ibid.

junior year. Although the integration of analysis with conducting remained on an informal basis for the next two years, the ultimate goal as specified in the report called for the creation of an analysis-conducting block utilizing a team-teaching plan. Carrying five quarter hours credit per term, the proposed block embraced the following features:

> Following the presentation of basics of both form and conducting during the fall quarter, it features during winter and spring a highly integrated plan of study and exploration of materials, conducting lab experience, seminars, conferences, etc., with the conducting experience sub-divided into instrumental and choral.[1]

Several other aspects of the project were implemented in the 1969-1970 academic year, including the revised student teaching program. Prior to 1969, music education majors fulfilled the practice teaching requirement during the first two quarters of the senior year (six quarter hours of credit per term). The program initiated in 1969 called for music education seniors to teach full-time through the fall quarter. All student teachers were required to work at both the elementary and secondary levels, the teaching period extending from the opening of the public schools in September until the end of the fall quarter at the college.[2] All practice teaching was conducted within commuting distance of the college rather than have the students reside in the community where they worked. Furthermore, student

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[1] Report of the Summer 1968 Self-Study Project, Baldwin-Wallace College Conservatory of Music, p. 27.

[2] Ibid., p. 17.

teaching carried twelve quarter hours of credit, which enabled the students to maintain the applied music requirement as well as participation in a major ensemble.[1]

Included among curriculum changes not specifically related to the 1968 self-study project was the addition in 1969-70 of a required course in class guitar for all vocal majors in music education. The course, to be elected in either the sophomore or junior year, replaced one hour of the applied minor requirement. Furthermore, a major in classical guitar was added to the applied music program.[2]

Another result of the curriculum revision was a rather dramatic increase of music and liberal arts electives, made possible by the elimination of several previously required courses. For bachelor of music students, the 1969-1970 curriculum permitted a maximum of nine quarter hours of electives (five in liberal arts, four in music) per term, compared with three quarter hours per term under the program of a year earlier.[3] That change involved the senior year only, the first three years involving comparable quantities of liberal arts courses under both the old and new programs. For music education students, the increase in liberal arts work amounted to a total of only six quarter hours over the entire senior year.[4]

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[1] Baldwin-Wallace College Catalog, 1969-1970, p. 170.

[2] Ibid.

[3] Baldwin-Wallace College Catalogs, for the years, 1968-1969 and 1969-1970.

[4] Ibid.

Another area of concern to the self-study committee was the Conservatory recruitment program, which had been criticized in several of the 1965 studies. Under the Munk administration, the recruitment of students was largely accomplished through recommendations from public school teachers, and scholarship auditions conducted on campus on several occasions throughout the year. The college admissions office performed a very limited service in recruiting music students.[1]

In an effort to strengthen the recruitment program, the Scharf administration began placing full-page advertisements in national publications. Also, out-of-town auditions were conducted for the first time in the 1968-69 academic year. In 1969-1970, Conservatory representatives conducted auditions in New York, Boston, Washington, D. C., Buffalo, and Cincinnati. Future plans called for the correlation of out-of-town auditions with the concert tours of the major performing ensembles.[2]

Student Enrollment, Tuition and Expenses

The increased effort in the recruitment program produced some rather dramatic, almost immediate results. For three years (1966-67, 1967-68, and 1968-69), there had been a slow but continuing decline in the Conservatory enrollment. In Cecil Munk's final year as director, reports

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[1] Cecil Munk, personal interview at Berea, Ohio, on May 21, 1970.

[2] Dr. Warren A. Scharf, personal interview.

show a total enrollment of 226 students, including 51 in the bachelor of music program, 5 in the bachelor of arts with a music major, and 170 in music education. During Scharf's first year, student registration dropped to 214 students, a figure which declined even further the following year (1968-1969) to 208 students.[1] However, 1968-1969 was also the year that the new recruitment program was implemented, including the out-of-town auditions. Enrollment figures for the following year jumped to 242 students, including the largest freshman class in the history of the Conservatory (100 students).[2]

In late 1970, college officials gave approval for the Conservatory to expand its total enrollment to 400 music majors at the rate of 15 additional students per year. Although the rate of increase represented exactly half of what Conservatory officials had requested, it nevertheless constituted a definite commitment from the college, something heretofore unattainable.

Tuition for the 1967-1970 period continued its persistent upward spiral. For the 1967-1968 academic year, tuition amounted to $1,725,[3] a figure which increased to $1,850 for 1968-69.[4] The rate was again raised for the

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[1] Annual Reports, NASM, 1966, 1967, 1968.

[2] Dr. Warren A. Scharf, telephone conversation on December 28, 1970.

[3] Baldwin-Wallace College Catalog, 1967-1968, p. 161.

[4] Baldwin-Wallace College Catalog, 1968-1969, p. 163.

1969-1970 year, this time to $2,025.[1] Room and board were also increased annually, with the following charges per year: 1967-1968, $870; 1968-1969, $945; and 1969-1970, $975.[2]

Faculty

Although there appeared to be little deviation from the normal faculty turnover during the 1967-1970 period, two performing ensembles encountered problems in retaining directors. For the a cappella choir, it was a continuation of the difficulties they had experienced the previous ten years. When Maurice Casey left Baldwin-Wallace in 1967 for a position at Ohio State University, Terrance A. Anderson was appointed director of the a cappella choir. He remained for the next two years, at which time leadership of the choir was assumed by Wayne Zarr.[3]

For the first time in its history, the band was confronted with a rapid turnover in directors. Kenneth Snapp resigned as director of bands at Baldwin-Wallace at the end of 1967 fall term, to accept a similar position at Ithaca College, Ithaca, New York. His departure marked the end of thirteen years of distinguished and dedicated service to the band, the Conservatory, and the college. In recog-

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[1] Baldwin-Wallace College Catalog, 1969-1970, p. 165.

[2] Baldwin-Wallace College Catalogs, for the years, 1967-1968, 1968-1969, and 1969-1970.

[3] Baldwin-Wallace College Catalogs, for the years, 1967-1968, and 1969-1970.

nition of his work, the college presented Snapp with the Strosacker Award for excellence in teaching in 1966.[1] The band vacancy was filled by Frank Battisti, from Ithaca, New York, who remained at Baldwin-Wallace until the summer of 1969.

In spite of the short duration of his stay in Berea, Battisti considerably altered the emphasis of the B-W band program. Heretofore, the college band implied a single organization which functioned as a marching unit during football season and as a concert ensemble for the remainder of the year. Battisti, however, developed the wind ensemble at the Conservatory, at the same time de-emphasizing the marching element of the band's activities. The wind ensemble, a concept that had become popular among school and college band directors during the 1960's, was a relatively small ensemble comprised of forty-five to fifty of the most advanced brass, woodwind and percussion students. The goal of the ensemble was the performance of the major wind literature.[2]

The concert band was retained to accommodate students not able to qualify for the wind ensemble as well as general college students. The concert band and the wind ensemble combined forces during football season to provide half-time entertainment at the games.[3]

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[1] "Snapp Leaves B-W at End of Fall Term," The Exponent, October 6, 1967, p. 3.

[2] Baldwin-Wallace College Catalog, 1968-1969, p. 158.

[3] Ibid.

In 1969, Battisti left Baldwin-Wallace to accept a similar position at the New England Conservatory of Music. Named as new band director at B-W was James Bair, a 1960 Baldwin-Wallace graduate and a highly successful school band director from Kenton, Ohio. Problems developed, however, and Bair resigned at the end of his first year.[1] C. Dwight Oltman was appointed assistant professor of wind instruments and director of bands for 1970-1971.[2]

The development of the Load Credit Unit (LCU) system of determining individual teaching loads constituted a major improvement in the area of faculty teaching schedules. Historically, the Conservatory faculty member maintained an extremely heavy teaching load, averaging twenty-five hours per week for applied music teachers, and eighteen hours per week for classroom teachers. Under the Munk administration in the 1950's, the maximum load was reduced to twenty-two hours for applied instructors, or fifteen hours for classroom teachers, an approximate ratio of 3:2.[3] With the inception of the LCU system at the Conservatory, teaching loads were not necessarily reduced. However, staff members began receiving credit for non-teaching responsibilities, including faculty recitals, serving as accompanists, or coaching small ensembles.

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[1]James Bair, questionnaire form distributed by the writer, returned in July, 1970.

[2]Alumni Newsletter, Vol. 4 No. 2, Baldwin-Wallace College Conservatory of Music, Fall, 1970, p. 4.

[3]Dr. Delbert Beswick, personal interview at Berea, Ohio, on May 20, 1970.

Each hour of classroom teaching (per week) counted for three LCU's, while one hour of studio teaching counted for two LCU's; other activities were awarded LCU's on the basis of time involvement. For example, presentation of a faculty recital merited two LCU's per quarter, six for the year. A full teaching load under the new system was comprised of 40 to 45 LCU's per quarter. Overall, the Conservatory faculty found the LCU system of determining teaching loads to be highly superior to the liberal arts college method, based solely on classroom teaching.[1]

Liberal Arts Choir

The men's and women's glee clubs had been reorganized in 1962 for the purpose of offering liberal arts students an opportunity to be involved with music. However, several problems developed over the years, not the least of which was the lack of any sort of audition for membership. Furthermore, there was no obligation, implied or otherwise, to remain with the group for the entire year. That is to say, if a student was desperate for a one hour course to complete his schedule at registration, the choice was often glee club. Conservatory personnel became convinced that organizations of that ilk did not produce either love or respect for music.[2]

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[1]Dr. Delbert Beswick, personal interview.

[2]Dr. Warren A. Scharf, personal interview at Berea, Ohio, on May 19, 1970.

Consequently, for the 1969-1970 year, the glee clubs were abolished, being replaced by a mixed chorus with membership achieved through audition, and with members expected to continue through the year. No pressure was exerted for public performances, although the Conservatory administration believed that within three or four years, the liberal arts choir would be capable of performing first-rate choral literature.[1]

Music Library

The main portion of the music library was housed in Ritter Library, central library for the college. By 1970, it included approximately 2,500 holdings in the areas of music history, theory, biography, aesthetics, and lexicography.[2] Maintained separately in the Ritter Library, the Riemenschneider Bach Library, among its approximate 4,000 items,[3] contained not only the renowned Bach Collection, but other historical sets and national collections, including the Denkmaeler der Tonkunst in Oesterreich, Musica Britannica, The English Madrigal School, Instittutioni e momenti dell'arte musicale Italiana and others. Finally, a library of approximately 4,500 musical scores and 2,000 recordings was maintained in the Kulas Musical Arts Building. The

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[1]Dr. Warren A. Scharf, personal interview at Berea, Ohio, on May 19, 1970.

[2]Mrs. Janet Winzenberger, music librarian, personal interview at Berea, Ohio, on October 29, 1970.

[3]Ibid.

record library was equipped with nine turntables for listening purposes.[1]

As the Baldwin-Wallace Conservatory of Music approached the final quarter of the twentieth century, some extremely exciting developments were beginning to unfold. Perhaps the most promising evidence of future progress was the college's commitment to expanding the Conservatory enrollment to 400 students. When that goal has been achieved, other desirable and necessary additions to the Conservatory program may very well follow, including a larger, modern physical plant, the implementation of a master's degree program in music, and the general capacity to offer the faculty as well as the students the diversified, stimulating musical environment so essential to a music school of the first rank.

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[1] Winzenberger interview.

CHAPTER VIII

THE BACH FESTIVALS, BACH LIBRARY, AND RIEMENSCHNEIDER BACH INSTITUTE

The development of the Conservatory of Music was influenced by many factors, including the musical and intellectual contributions of individual faculty members and students. In addition, each successive director of the Conservatory added a new dimension to the school. However, considerable evidence pointed to the study of Johann Sebastian Bach and the performance of his music as exerting one of the strongest influences in the school's history. Beginning with the establishment of the annual Bach Festivals, and the founding of the Bach Library, a new peak was reached in 1969 with the creation of the Riemenschneider Bach Institute. Through the years, the annual festivals and the Bach Library received international attention. Furthermore, interest in the early festivals was at least partially responsible for many substantial gifts to the Conservatory from E. J. Kulas and, later, the Kulas Foundation. By 1970, Conservatory officials were developing plans that would make Baldwin-Wallace one of the most comprehensive resource centers in the Western Hemisphere on Bach and his era.

The Annual Bach Festivals

Albert Riemenschneider's reverence for Bach dated back to his childhood music lessons, when he was initially exposed to the music of the Baroque composer. His consuming interest for Bach grew and matured throughout his life, ultimately providing the impetus for the founding of the Bach Library as well as the annual festivals.

Soon after his marriage in 1904, Riemenschneider accepted the directorship of a volunteer church choir at the Emmanuel Methodist Church in Cleveland. While there, he conceived the idea of presenting some of Bach's larger choral works in a series of special programs at the church one Sunday evening each month. The choir, quite enthusiastic about the idea, presented the cantata A Mighty Fortress Is Our God for the first program. The performance was well received, paving the way for periodic concerts of a similar nature. Each program included some smaller works of Bach, organ as well as choral, with a cantata as the major offering of the evening.[1]

In the late 1920's, Riemenschneider became acquainted with the musical activities of Dr. Frederick Wolle of Bethlehem, Pennsylvania. Wolle's background was similar to that of Riemenschneider, embracing the same genuine love for the music of Bach. At that time he was director of the Bethlehem

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[1]Selma Marting Riemenschneider, Bach Festival History, unpublished paper, Bach Library, Baldwin-Wallace College, Berea, Ohio, n.d. (Typewritten.)

Bach Festivals, an annual event that involved students from nearby Lehigh University as well as townspeople. Following a trip to Bethlehem in 1932 to hear one of the festivals, Riemenschneider became inspired to attempt a similar project at Baldwin-Wallace.

Subsequently, an invitation was issued to students and other singers from the Berea area at the beginning of the 1932-1933 school year for the purpose of organizing a special chorus. Sixty vocalists responded, forming the first Bach Chorus at Baldwin-Wallace. The group rehearsed one evening per week throughout the school year; Riemenschneider sought approval from college officials on several occasions to increase the amount of practice time, but was refused each time.[1]

From the beginning of the festivals, many of the scores and parts used were purchased in Europe, having been ordered one year in advance. Immediately upon receiving the music in Berea, Riemenschneider bound each individual copy by hand. Over the years, he taught the binding process to students who assisted him in the project. The result of those painstaking efforts was a library of Bach scores that remained in excellent condition even after considerable use.

At the outset, a working agreement was established for the operation of the festivals whereby Riemenschneider was responsible for the artistic phase of the project, his wife assuming the duties of business manager. Selma

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[1]Selma Riemenschneider, Bach Festival History, p. 10.

Riemenschneider was an extremely shrewd and knowledgeable person in financial and publicity matters, so the arrangement worked out by the two of them proved to be highly efficient and successful.[1]

From their inception, the festivals were financed through the utilization of a guarantor plan. During the first two years, the amount of the donation was left to the discrimination of the individual guarantor. However, beginning with the third festival guarantors were requested to give ten dollars. That figure remained in effect until 1957 when increased expenses made it necessary to raise the amount to fifteen dollars. In 1961, the size of the donation was increased to twenty-five dollars, where it remained through the 1970 festival. The guarantor method of financing the festivals proved to be quite successful, only one year resulting in a deficit. That was in 1942, during the war, and the deficiency was completely made up the following year.

For their donations, guarantors received two tickets for each concert of the festival for that year. No tickets were sold at the door; after the guarantors had all been seated, the remaining seats were made open to the public free of charge on a first-come-first-serve basis.

One of the primary musical objectives which Riemenschneider initiated at the outset of the festivals was the

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[1]Arthur C. Boggess, "A Notable Ancestor," The Berea Enterprise, n. d., p. 3.

presentation of the four major choral works, one each year, in order that each student generation would have the opportunity to study, rehearse, and perform those masterpieces. The works included the Mass in B minor, the Christmas Oratorio, the St. John Passion and the St. Matthew Passion. The works, as all others at the Festivals, were always performed in their entirety.[1]

The first Bach Festival at Baldwin-Wallace, on June 9, 1933, consisted of two concerts and featured fourteen soloists including Lila Robeson, contralto, and Mary Marting Pendell, soprano.[2] The budget of $300 was provided through donations of $100 each from Charles F. Strecker, William Gelvin, and Dr. John C. Marting.[3] Even then, the budget was sufficient only because of the willingness of the soloists to perform for a small fee.

The second festival, presented on June 8-9, 1934, was the first to take place over two days, two concerts each day. The number of guarantors had grown to fourteen from the three for the first festival. The increased income enabled Riemenschneider to hire better-known soloists, one of whom was Arthur Kraft of Chicago.[4]

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[1]Selma Riemenschneider, Bach Festival History, p. 21.

[2]"Riemenschneider Presents First Bach Festival," undated clipping maintained in a file by Mrs. Dorothy McKelvey.

[3]"Annual Bach Festival," The Baldwin-Wallace Alumnus, May, 1949, p. 4.

[4]Selma Riemenschneider, Bach Festival History, p. 13.

A new guarantor for the third festival was Dr. David Gibson from Cleveland, who owned and edited several small newspapers in northern Ohio. By providing free publicity in those papers, the festivals were brought to the attention of an increasingly large public. Furthermore, the Fine Arts Club and the Progressive Club, both of Berea, became guarantors that year, contributing to community involvement in the project. Another new guarantor was Mrs. Frank Sieberling of Akron, who, through her activities in the State and National Federation of Music Clubs, further enhanced the publicity campaign for the festivals.[1]

For the sixth festival, presented on June 10-11, 1938, the score of a chorale from that year's major work, the Christmas Oratorio, was printed in the annotated program. During the course of the performance, the audience was invited to join in singing the chorale. Audience participation in festivals of that nature was a rather common practice in Europe. The audience in Berea that year seemed to enjoy taking part in the performance; consequently, the practice was adopted permanently into the format of the Baldwin-Wallace Festivals.[2]

One of the soloists for the 1938 festival was Harold Haugh, who was quite favorably impressed with the Berea project. He described Riemenschneider as a pioneer in Bach Festivals because of his effort to perform the

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[1]Selma Riemenschneider, Bach Festival History, p. 13.

[2]Ibid., p. 21.

music as Bach conceived it, and because the festivals embraced the entire scope of Bach's output, including vocal, organ, ensemble, and orchestral music as well as the better known choral works.[1]

In spite of the acute drain on personnel during the war years, the festivals were nevertheless presented each year. The eleventh annual festival, in 1943, was highlighted by the dedication of a $2,000 harpsichord built by John Challis of Ypsilanti, Michigan. Challis played the dedication recital on the instrument. Another feature of that year was the performance of three wedding chorales with two obbligati horns, the first performance of those works in this country in complete form as conceived by Bach.[2]

In 1944, the festival embraced a somewhat wider range of appeal with the presentation of two secular cantatas, The Coffee Cantata and The Peasant Cantata. Both works were performed complete with costumes and stage action, using the English translations by Henry Drinker of Philadelphia.[3]

Over the years since the inception of the festivals, Riemenschneider and his successors constantly endeavored to

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[1]Harold Haugh, personal interview at Ann Arbor, Michigan, April 3, 1969.

[2]Delbert Beswick, "Berea Bach Festival Is Eleventh Directed by Riemenschneider," The Diapason, June, 1943, p. 19.

[3]Jay W. Beswick, "Variety Marks Bach Festival in Berea, Ohio," The Diapason, June, 1944, p. 4.

enhance the stature of the annual events in every possible way. On several occasions, musicologists and other authorities on Bach were invited to present lectures on some particular phase of the composer's life or work. For the tenth annual festival in 1942, Olin Downes, music editor of the New York Times, gave a talk on the subject, "J. S. Bach, Architect, Mystic, and Tone Poet."[1] For the 1945 festival, Dr. Hans T. David, distinguished musicologist from New York City (later of The University of Michigan), presented a lecture concerning Bach's work, the Musical Offering. Dr. David had just completed a practical edition of the work which, following the lecture, was performed at the festival, directed by George Poinar.[2] On the occasion of the twenty-fifth anniversary of the festivals, noted music critic and author Paul Henry Lang presented a lecture on the topic, "Bach in the Twentieth Century."[3]

Another feature of the festivals was the inclusion of music by composers other than Johann Sebastian Bach. The first such work was the motet, I Wrestle and Pray, by Johann Christoph Bach, performed at the sixth annual festival in 1938. However, music by other composers did not become a prominent part of the festivals until the late 1950's and 1960's. According to Poinar, musical director

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[1] Selma Riemenschneider, Bach Festival History, p. 25.

[2] "Bach Festival in Berea," The Diapason, June, 1945, p. 18.

[3] "25th Anniversary of Baldwin-Wallace Bach Festivals," Musical Courier, August, 1957, p. 24.

of the festivals,

> Bach was influenced by some composers of his period and by some before his time. Bach also influenced many composers--mostly long after his death, even Stravinsky. We include any works, old or new, which we can relate (in one way or another as indicated above) to Bach.[1]

One of the highlights of the 1957 Festival was a group of pre-Bach songs for the lute, performed by Suzanne Bloch, daughter of the composer, Ernest Bloch.[2]

A program presented during the 1962 festival constituted one of the more interesting concerts involving composers other than J. S. Bach. Performed by a group from Pittsburgh called Antient Concerts, the program consisted of medieval, renaissance, and baroque music. The ensemble, which took its name from the Concerts of Antient Music established by English royalty in 1771, was comprised of vocalists as well as instrumentalists. Early instruments represented in the ensemble included a complete family of recorders, minstrel's harp, krumhorn, treble viol, descant vielle, treble vielle, violin, tenor viol, viola da gamba, and harpsichord.[3] The concert, presented on May 15, 1962, contained works by Dufay, Obrecht, Ockeghem, Tomkins, and Ebart, as well as excerpts from Cantigas de Santa Maria.[4]

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[1]George Poinar, personal letter, November 7, 1970.

[2]"25th Anniversary of Baldwin-Wallace Bach Festivals," Musical Courier, August, 1957, p. 24.

[3]Muriel Hardy, "Antient Concerts," The Berea News, May 24, 1962, p. 6B

[4]Annotated Program, Thirtieth Annual Bach Festival, May 25-26, 1962, p. 4.

The thirty-seventh annual festival, held on May 23-24, 1969, was marked by several unusual and interesting programs, not the least of which was the performance on Friday, May 23. Following the Brandenburg Concerto No. 3 which opened the concert, the orchestra performed Stravinsky's Concerto in E-flat major, subtitled "Dumbarton Oaks." The musical correlation between the Stravinsky work and the Bach style was an accepted fact, so the juxtaposition of the twentieth-century piece in an otherwise all-Bach program provided a welcome change of pace.[1]

In addition to the Stravinsky work, the normally traditional performance practices of the festivals received a further push into the twentieth century during the same concert. The final work of the evening, the Brandenburg Concerto No. 2, was performed by the orchestra and included a modern dance interpretation by the Karamu Dancers. The choreography, done by Joan Hartshorne, leader of the dance group, received a mixed reception. If music critics could be accepted as representative of the audience in general, writers from the two Cleveland newspapers in attendance that night indicated the wide range of feelings regarding the dancers. Frank Hruby of the Cleveland Press was favorably impressed:

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[1]F. E. Kirby takes notice in Introduction to Western Music: Bach, Beethoven, Wagner, and Stravinsky (New York: The Free Press, 1970), p. 402, that Stravinsky referred to the Dumbarton Oaks Concerto as "a little concerto in the style of the Brandenburg Concertos."

> Possibly the purists were a bit aghast at the idea of their hero being thus wedded to Terpsichore, but I for one thought it a great addition. Multi-media is a device of the ages and particularly effective when done thoughtfully and well, which it was last night.[1]

At the same time, Wilma Salisbury of The Plain Dealer was rather critical of the innovation:

> Where Stravinsky succeeded magnificently in updating Bach, Joan Hartshorne failed miserably.
> Miss Hartshorne's choreography to Brandenburg Concerto No. 2 showed a lack of musical comprehension. Anyone who can walk to a Bach allegro or wave arms soulfully during some of the most effervescent music ever written has simply missed the point.[2]

In spite of her displeasure with the performance, Salisbury acknowledged the fact that

> B-W's willingness to strike out in new directions shows a healthy spirit of adventure, fully in keeping with the festival's original objective: To present a complete picture of Bach's creative genius.
> One wonders, however, just how far these new trends will go. In another decade the festival could be devoted to Bach interpretations by Lukas Foss, George Rochberg, the Swingle Singers and the Moog synthesizer. Switched-on Bach at B-W? Evidently it's possible.[3]

Regardless of how diligently new directions and innovations were explored and utilized in the festivals, the immediate future of the annual events seemed secure. George Poinar, providing the necessary leadership and inspiration, was instrumental not only in maintaining the high standards of performance established by Albert Riemenschneider, but also in actually raising them. In 1967, Poinar and the Bach Fes-

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[1] Frank Hruby, "Karamu Dancers Put Kick in B-W's Bach Festival," The Cleveland Press, May 24, 1969.

[2] Wilma Salisbury, "B-W's Festival Updates Bach," The Plain Dealer, May 24, 1969.

[3] Ibid.

tival Chorus were co-recipients of the Bach Medal, presented by Harriet Cohen International Music Awards in London. Described as the "Nobel of Music," the awards were established by the late Miss Cohen, prominent English pianist and music patron, and Jean Sibelius, close associate in the award project and its first patron.[1] President of the International Awards in 1967 was Benjamin Britten; Darius Milhaud was president of the Awards Council.

The Bach Festivals represented above everything a living memorial to the individual who founded them. Albert Riemenschneider's superlative musicianship and his ability not only to communicate with people but also to inspire them were undoubtedly key factors in the success of the crucial, early festivals.

The Riemenschneider Bach Library

Riemenschneider possessed an innate desire for collecting things, early evidence of which was a rather sizable stamp collection. It was not surprising, therefore, that as an organist he began accumulating various editions of Bach's works. However, he did not limit his collection to organ music, but included representative works of all types and for various performing media. Eventually, the collection grew so large that Riemenschneider moved it from his home to a room adjoining his studio on the third floor of the

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[1] "Poinar, Chorus Get International Award," The Berea News, March 7, 1968.

Conservatory. Publishers of Bach's works, especially those in Europe, gradually became aware of Riemenschneider's interests and desires and were in constant communication with him regarding new or little known editions.[1]

Before his death in 1950, Riemenschneider estimated that he had invested approximately $28,000 in his collection.[2] However, as is often the case in an accumulation of that nature, the monetary value of the library increased considerably over the years. Riemenschneider appraised the value of his collection at $83,000.[3]

As a result of Riemenschneider's tireless efforts, the Bach collection gradually increased in size and scope to the point where it attracted widespread attention. In a 1944 article, the London Musical Times acknowledged the magnitude of the collection as well as praising the accomplishments of the Bach Festivals.[4] Three years later, Harold Spivacke, Chief of the Music Division of the Library of Congress and a friend of Riemenschneider, visited the Berea campus, commenting in a subsequent letter:

> On the occasion of my recent visit to your campus, I had an opportunity for the first time to inspect carefully your famous music library which I understand you have presented to Baldwin-Wallace College as a memorial to your parents. I had heard and read a great deal about

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[1] Selma Riemenschneider, Biography of Albert Riemenschneider, p. 39.

[2] Ibid.

[3] Fern Rich, "Bach Loses a Friend," The Cleveland Press, July 22, 1950.

[4] London Musical Times, April, 1944

> your collection, but I must confess that even with this amount of preparation, I was surprised when I actually saw it. I knew of your special interest and specialization in Bach, but I did not quite realize the extent of this part of the collection. What surprised me even more were the various definitive editions and the progress you have already made toward the acquisition of complete sets in this field. There are not many colleges in the country which have as many as you have gathered, and at the rate you are going, in a few years you will surpass most of them.[1]

Dr. Elinore Barber, musicologist and director of the Riemenschneider Bach Institute at Baldwin-Wallace, appraised the Bach Collection in 1970 as one of the most extensive in the Western Hemisphere.[2]

In addition to the complete Bach-Gesellschaft, the collection included the rare first editions of twenty cantatas published before the Gesellschaft began printing in 1851. The St. Matthew Passion, revived in 1829 by Mendelssohn, was published by subscription in 1830 by Schlesinger of Berlin. That edition, contained in the Berea collection, included among its subscribers, Stadtrath Mendelssohn-Bartholdy, G. Meyerbeer, and Ludwig Spohr, Kurfuerstlicher Hofkapellmeister.[3]

Music publishing in the time of Bach was more of a luxury trade than an accepted fact of business. Only eleven of Bach's works were printed in his lifetime, eight of which

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[1]Harold Spivacke, letter to Albert Riemenschneider, June 26, 1947, maintained in a file by Mrs. Dorothy McKelvey.

[2]Dr. Elinore Barber, personal interview at Berea, Ohio, on October 29, 1970.

[3]Arthur Loesser, "Bach in Ohio," undated clipping presumably from the Cleveland News, maintained in a file by Mrs. Dorothy McKelvey.

are considered of major caliber. Of those eight, four are in the Riemenschneider Library: The Goldberg Variations, the Partitas, the Art of Fugue, and the Canonic Variations on Von Himmel Hoch.[1]

Riemenschneider acquired 102 of the 106 editions of the Well-Tempered Clavier.[2] During the late eighteenth century in Germany, a literate middle-class market developed for printed music. Of the three publishers that issued complete editions of the Well-Tempered Clavier around 1800 (Hoffmeister of Leipzig, Naegli of Zurich, and Simrock of Bonn), copies of each are in the Riemenschneider collection. One of the most treasured manuscripts in the Library is a copy of eighteen preludes and fugues made by Heinrich N. Gerber, a pupil of Bach in 1725. It is the oldest known manuscript of the first book of the Well-Tempered Clavier.[3]

In 1953, Mrs. Riemenschneider formally presented the collection to Baldwin-Wallace College as a memorial to her late husband's parents.[4] The task of classifying and cataloging the Bach Library was assigned to Edythe Backus, a music librarian from Monrovia, California. However, she was in poor health at the outset of the job and died before

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[1] Arthur Loesser, "Bach in Ohio," undated clipping presumably from the Cleveland News, maintained in a file by Mrs. Dorothy McKelvey.

[2] Fern Rich, "Bach Loses a Friend," The Cleveland Press, July 22, 1950.

[3] Arthur Loesser, "Bach in Ohio."

[4] "Riemenschneider, (Charles) Albert," The National Cyclopaedia, p. 305.

the work was completed. The remainder of the project, including final editing, was undertaken by Dr. Sylvia Kenney, Assistant Professor of Music at Bryn Mawr College. The catalog was printed by the Columbia University Press in 1960.[1]

The Riemenschneider Bach Institute

Following the death of Albert Riemenschneider in 1950, the Bach Library was not maintained and kept up-to-date as a functioning resource library. That fact was one of the major areas of criticism from the various studies conducted in 1965. Consequently, when Warren Scharf, a Bach scholar in his own right, became director of the Conservatory in 1967, he deemed it important to bring the Bach Library back within the working framework of the Conservatory program.

To achieve this objective, Scharf organized and led a colloquium at the Conservatory in November, 1968. The essential purpose of the colloquium consisted of a searching consideration of the Riemenschneider Bach Library, the annual Bach Festivals, the relationship of the two to each other and to the total Conservatory program. Visiting participants were to include Elinore Barber (Professor of Music at Hastings College, Nebraska), Julius Herford (Professor of Music, Indiana University), Harold Spivacke (Chief of the Music Division, Library of Congress),

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[1] Sylvia W. Kenney, ed., Catalog of the Emilie and Karl Riemenschneider Memorial Bach Library (New York: Columbia University Press, 1960).

and Rosalyn Tureck (concert artist).[1] However, Miss Tureck was unable to attend due to illness. The three guests met with Dr. Scharf continuously throughout the day, the sessions open to interested Conservatory faculty and students.

The visiting scholars were requested to comment on specific questions related to the study and performance of Bach at Baldwin-Wallace. Plans called for each session of the colloquium to be completely tape-recorded; however, the tapes turned out to be of such poor quality that it was impossible to transcribe them accurately. Finally, each of the guests was asked to submit a report including specific recommendations regarding the areas discussed.[2]

As the sessions progressed through the day, the focus of attention was concentrated on the Bach Library, most of the comments concerning the festivals being in some way related to the Library. Although many recommendations were suggested involving the transformation of the Bach Library into a functional resource area, the most emphatic proposal called for the appointment of one person to assume full responsibility for the Library. According to the initial report, the recommendations were quite specific regarding qualifications for the position:

> It was consensus that this person should not be a librarian, but should instead be a publishing scholar, a teacher able to make a contribution to the Conservatory

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[1] Initial Report, Riemenschneider-Bach Colloquium, November 15, 1968, Baldwin-Wallace Conservatory of Music, p. 1.

[2] Ibid.

> and College program, either a performer or a person sufficiently knowledgeable about Bach performance to make a significant contribution to the annual Bach Festival, and a person of creativity, drive, and imagination. Such a person should oversee the development of the library and creation of a program around it.[1]

Other suggestions included the development of a continuing acquisitions program and the establishment of a regular program of publication, both in connection with the Library.

The findings of the Bach Colloquium group and Dr. Scharf were apparently convincing, because a program embracing many of the report's recommendations was established in September, 1969. Under the title of the Riemenschneider Bach Institute, the total project included the Bach Library, publications, Colloquium Concert Series, and correspondence related to the Institute and Bach scholarship.

The person appointed as director of the Institute was Dr. Elinore Barber, one of the original Colloquium panel members. Dr. Barber received a bachelor of arts degree from Kansas Weslyan University, a master's degree from the Eastman School of Music, and a doctorate in musicology from The University of Michigan. Prior to her appointment at Baldwin-Wallace, Dr. Barber was Professor of Music at Hastings College, Hastings, Nebraska, where she was also curator of the Rinderspacher Collection of Rare Books, Instruments, and Music.[2]

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[1] Initial Report, Bach Colloquium, p. 1.

[2] "Bach Institute to Be Established at B-W," The Berea News, May 29, 1969, p. 5.

One of the more comprehensive goals of the Institute was the development of a Bach resource center for the Western Hemisphere. The focal point of such a plan would necessarily be the Bach Library. At that time, the Library actually included considerably more than the original Riemenschneider Bach collection. In fact, before his death Riemenschneider had started to accumulate works of other composers in anticipation of the establishment of a graduate program at the Conservatory. Contained in his acquisitions were several rare items, including a first edition of Wagner's adaptation for piano of his Siegfried Idyll, published in 1878 and bearing an inscription by the composer. Another work, a first edition of Debussy's Prelude a l'apres-midi d'un faune autographed by the composer, was unusual since Debussy seldom wrote inscriptions on his works. Still another highly regarded acquisition was a first edition of Ein Deutsches Requiem, owned by Brahms and bearing markings in his own handwriting.[1]

In 1960, Mrs. George Martin of New York City presented a collection of approximately 400 scores to Baldwin-Wallace expressly for the Bach Library. Of the 400, most were first editions and many were presentation copies, signed by the composer.[2]

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[1] "Bach Institute Attempting to Establish Western Hemisphere Resource Center," The Exponent, December 5, 1969, p. 13.

[2] Barber interview.

Another extremely valuable addition was acquired by the Bach Institute in May, 1970. Comprised of approximately 1,900 volumes, the library of the late Hans T. David, renowned musicologist, was presented to Baldwin-Wallace on April 30, 1970. The collection, including about sixty rare-vault items, had been sought by numerous colleges and universities.[1] That brought the total Bach-related holdings of the Library to about 2,500 items, constituting one of the most complete Bach collections in North America.

As of 1970, the intent of the institute was to continue to acquire not only valuable collections such as the David and Martin libraries, but also latest findings of Bach-oriented research. In addition, Dr. Barber hoped to accumulate gradually a microfilm collection of Bach holographs as well as a comprehensive collection of Bach recordings.[2]

Bach, a quarterly journal, was the major publication of the Bach Institute. Edited by Dr. Barber, the journal included one or more articles concerning Bach's style, form, or performance practices. Information on some aspect of the Bach Library was contained in each issue as well as a question and answer section usually related to Bach editions and/or performance practices.[3] The institute printed 1,200 copies of each issue, which were distributed world-wide.

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[1] Wilma Salisbury, "Coveted Library Bestowed on B-W," The Plain Dealer, May 1, 1970, p. 4-C.

[2] Barber interview.

[3] Riemenschneider Bach Institute, pamphlet, Baldwin-Wallace College, Berea, Ohio.

According to Dr. Barber, the journal was quickly accepted and in demand by libraries and individuals alike.[1]

Another activity of the Bach Institute consisted of the Colloquium Concert Series. Held twice annually, in the fall and again in the spring, each Colloquium was comprised of concerts, lectures and panel discussions. Participants included prominent Bach authorities and concert artists.[2]

An important feature of the Institute was the area in which it was housed. Located on the second floor of the Ritter Library, the central library of the college, the Bach Library was situated in a single large room, with connecting vault, performing rooms, and offices. With that type of arrangement, it was possible for scholars and performers to investigate works, compare rare editions with practical editions, and, finally, check the results in one of the performance rooms, each of which contained a piano.

Dr. Barber stated that the scope of the Institute was being expanded to include the entire Baroque period rather than being limited to J. S. Bach. However, the name of the Institute will remain the same.[3]

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[1]Barber interview.

[2]Ibid.

[3]Ibid.

CHAPTER IX

IN PERSPECTIVE

The growth and development of the Baldwin-Wallace Conservatory of Music from 1913 through 1970 resulted from a multiplicity of forces at work within and without the institution. While enrolled as students, young people were influenced by the various phases of the Conservatory program; conversely, many alumni , through their professional accomplishments, were able to enhance and elevate the reputation of Baldwin-Wallace. The faculty contributed enormously to the stature and renown of the school by virtue of their personal musical achievements as well as those of their students. Finally, the directors of the Conservatory wielded the potentially most powerful influence of all in the course of the school's development. Not only was each director instrumental in establishing a working philosophy within the Conservatory for a given period of time, but he also was responsible for the stimulation of outside interest and financial support for the department.

In an attempt to discover the more influential internal elements of the Conservatory during the course of its development, a questionnaire was drawn up by the author and distributed to a sampling of Conservatory graduates.

The response was reasonably good, certain trends and patterns emerging from an examination of the returns.

The Questionnaire

Although certain aspects of the survey could have been submitted to statistical treatment, that was not the intent of the form (see Appendix III). Rather, the objective was the accumulation of a body of information supportive of various assumptions regarding the influence of the Conservatory. The questionnaire was distributed to 175 Conservatory alumni selected on the following basis: First consideration was a representative chronological sampling, increasing proportionately with the size of the graduating classes; secondly, conscious effort was made to reach a portion of those graduates known to have left the music profession since graduation.[1] Of the 175 questionnaires mailed out,91 (52%) were returned, completed in accordance with the enclosed cover letter and instructions. Some of the respondents went a step farther by including personal letters describing experiences and impressions from their days as students at Baldwin-Wallace. The total response was chronologically representative, including one from the first year following the merger of Baldwin University and German Wallace College.

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[1]Information regarding the vocational pursuits of all Conservatory graduates through 1968 is found in the results of a survey conducted that year by Mrs. Dorothy McKelvey. The information is maintained in a notebook in Mrs. McKelvey's office at Baldwin-Wallace College.

Seventeen of the 91 respondents were engaged in vocations other than the music profession. Occupations chosen by these individuals were quite diversified, including cost accounting, management of a Howard Johnson's restaurant, police administration, and flying for a major commercial airline. The most common explanation for leaving the music profession was financial gain. However, all seventeen respondents in this category stated their decision to change occupations was in no way related to their education and experiences at Baldwin-Wallace.

Regarding factors which influenced the respondents' selection of B-W as a choice of schools, the most frequently mentioned reasons were the overall quality and reputation of the Conservatory, geographic location, scholarship aid, and the recommendation of local high school teachers. Of individual persons mentioned as influential in the choice of the Conservatory, Albert Riemenschneider was cited most frequently, although numerous other faculty members also were credited in this respect.

If a generalization is to be gleaned from the responses of these 91 alumni, it could well be that the school, its faculty and students, and the quality of its musical performances exerted a strong influence in the choice of colleges, and equally important, in developing and maintaining interest in the music profession.

External Influences on the Conservatory

Additional forces played roles of varying importance in the shaping of school policies and operating procedures. The depression in the 1930's and the various armed conflicts placed a severe strain on financial and personnel resources, but the college returned to a state of comparative normalcy following each of those crises. In the late 1960's, however, other external elements were being experienced, not only at Baldwin-Wallace but also at colleges and universities throughout the nation.

One of the most prominent forces was concerned with students' desire for a greater voice in every phase governing college life. At the Baldwin-Wallace Conservatory, particularly under Scharf's administration, considerable attention was allotted to this area, ultimately resulting in greater student representation on policy-making committees. For the 1967-1968 and 1968-1969 academic years, an elected student group known as the Student Advisory Board convened periodically, maintaining a line of communication with the faculty and administration. The Advisory Board was replaced in 1969-1970 by the Student Life and Concerns Committee, a group which also included two faculty members.

For the 1970-1971 year, a new elected body known as the Conservatory Student Council was established. Representation was based on the following formula: From the combined upper three classes, two students were chosen from the wind ensembles and two from the choral ensembles, one each from

the string orchestra and the keyboard department, and one student elected at large from the freshman class. In addition to conducting its own business, the Conservatory Student Council was represented on all faculty committees.[1]

The significant point is that the Conservatory, recently considered by outside evaluation teams to be quite conservative, appeared to be making an effort to keep abreast of the times. That is not to say that the administration abrogated its authority and responsibilities; however, liberalization was occurring on the Berea campus.

Another external force prominent on college campuses across the country in the late 1960's was concerned with minority groups, particularly the Black population. Baldwin-Wallace College became involved with a program providing financial assistance for disadvantaged young people. The Conservatory cooperated with this plan, but with certain restrictions. Admission standards were lowered for black students possessing an inadequate secondary education; however, if Conservatory officials felt that a prospective student lacked the rudimentary talent necessary for success in the music profession, the applicant was rejected regardless of background. Consequently, according to Scharf, the black students who enrolled in the Conservatory program experienced a reasonable degree of success.[2]

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[1]Dr. Warren Scharf, telephone conversation on February 9, 1971.

[2]Ibid.

Impact of the Conservatory on the Musical World

Until the late 1960's and early 1970's, the range of the Conservatory's influence on the musical world was confined largely to the northern Ohio area, particularly metropolitan Cleveland. Inevitably, some graduates moved to other parts of the country and became successful either on the concert stage or in the field of education. However, the greatest concentration of alumni was in the Ohio area. The largest contributing factor to that situation was the fact that most of the recruitment of new students was limited to Ohio. With the establishment of out-of-town auditions in 1968-1969, more students were enrolling from other sections of the nation. While 1970 was too soon to predict the full impact of a more geographically-diversified student body, it would be reasonably safe to assume that at least a portion of the out-of-state students would return to their home areas following graduation.

The phase of the Conservatory program which had long contributed the broadest impact on the musical world consisted of the Bach Festivals. Almost from their inception, the annual events regularly scheduled widely recognized concert artists and renowned scholars as part of the programs. Furthermore, with the establishment of the Riemenschneider Bach Institute in 1969, the reputation of Baldwin-Wallace was extended to many of the cultural centers throughout the world.

All indications in 1970 pointed to a promising future for the Baldwin-Wallace Conservatory of Music. Attitudes and philosophies were in a state of change that would ultimately prepare the institution to meet the needs of contemporary society. That is not to say that problems did not exist. However, the problems were being confronted and solved, a fact which symbolized the intent of the Conservatory community to maintain and enhance the standards of excellence which had been a hallmark of Baldwin-Wallace for fifty-seven years.

APPENDICES

APPENDIX I

Faculty of the Baldwin-Wallace College Conservatory of Music, 1913-1970

1898-1948	Albert Riemenschneider	Director of Conservatory, Piano, Organ, Theory
1907-1917	Ethel Mattison	Piano
1901-1919 1931-1947	Selma M. Riemenschneider	Voice, Secretary
1910-1916	Ira B. Penniman	Voice, Ear-training, Glee Club
1912-1916	Sidney Clyde Vernon	Violin
1912-1916	Mrs. Ira B. Penniman	Piano
1915-1916	Gladys Rossman	Piano
1916-1918	Vaughn Drabney Cahill	Violin
1916-1939	John O. Samuels	Voice
1916-1917	Charles Jauch	Piano
1916-1919	Leona Hilgen	Piano
1916-1919	P. J. Jersy	Cornet, Brass Instruments
1917-1919	Gladys Locke	Piano
1918-1924	Dan Parmelee	Violin
1918-1922	Oscar Eiler	Violincello
1918-1920	Wayne Frary	Piano
1918-1921	Martha Brechbill	Piano
1919-1922	Walter Gilewicz	Piano
1920-1922	Gertrude Weiss	Piano
1920-1922	Gertrude Englander	Piano
1920-1922	Leo Bartunek	Voice
1920-1923	Leo Schwing	Violin
1921-1949	Emily Stretch	Voice, Women's Glee Club
1921-1922	Richard Edmundson	Piano
1922-1953	Carl G. Schluer	Piano, Conducting, Orchestration, Orchestra Director
1922-1952	Carleton H. Bullis	Theory, Counterpoint, Music History, Director of Vesper Choir
1922-1923	Evelyn George	Piano
1922-1923	Elma Werner	Piano
1922-1923	May Ford	Piano
1923-1939	L. Nazar Kurkdjie	Violin
1923-1953	Margaret Schluer	Piano

1923-1927	Stella Fish	Public School Music
1924-1925	Mrs. Oran Zaebst	Piano
1924-1931	Harry Kroesen	Violincello
1924-1925, 1941-1950	Ruby Chevalier Carroll	Piano
1924-1925	Arleen Beck	Violin
1925-1927	Mabelle Gans	Piano
1925-1930	Russell Taylor	Violin
1926-1944	Thelma Merner Goldsword	Piano, Organ, College Board of Trustees
1927-1936	Mildred Martin	Public School Music
1927-1928	Roman Cras	Brass Instruments
1927-1928	Frank Lucas	Woodwind Instruments
1928-1939	William Barnes	Brass Instruments
1928-1950	Harry Parks	Clarinet, Woodwing Instruments
1928-1942	Clarence Wenger	Violin
1928-1931	Helen Gardner	Piano
1930-1932	S. W. Rudolph Behrens	Brass & Woodwind Ensembles, Instrumentation
1931-1932	Charles Heydler	Violincello
1931-1935	Harry Levine	Violin
1931-1932	Ruth Huber	Piano
1932-1933	Alvin Krausslich	Violincello
1932-	Delbert Beswick	Piano, Theory, Counterpoint, Music Appreciation
1932-1934	Richard J. Stocker	Brass & Woodwind Ensembles, Director of College Band
1933-1938, 1942-1947	Nelle Steck	Harp
1934-1935	Armand Baer	Violincello
1934-1967	Cecil W. Munk	Brass & Woodwind Ensembles, Director of College Band and Choir, Music Education, Director of Conservatory
1934-1935	Harold A. Crumrine	Flute
1936-1940	Douglas Marsh	Violincello
1938-1945	William Namen	French Horn
1938-1942	Allan Schirmer	Voice
1938-	George Poinar	Violin, Theory, Director of Orchestra, Director of Bach Festival
1939-1940	Ruth Taylor	Piano, Piano Pedagogy
1939-1940	Carol Wenger Otto	Theory
1939-1941	Elizabeth Piggott	Secretary to Director
1940-1941	Bernice Gornall	Piano, Piano Pedagogy
1940-1941	John W. Coffey	Trombone, Brass Instruments

1940-1941	Raymond Gerkowski	Violincello, Stringed Instrument Class
1941-1944	Frieda Schumacher	Piano
1941-1942	Samuel Willis	Brass Instruments
1942-1945	Blair Cosman	Piano, Theory
1942-1944	Robert Swenson	Violincello
1942-1943	Clyde Kreutzer	Voice
1943-1947	Merritt Dittert	Trombone
1943-1950	James H. Doling	Flute
1943-1950	Max F. Denmark	Brass Instruments
1943-	Esther Pierce	Violincello, Piano, Theory
1943-1945	Charlotte Reinke	Voice
1945-1947	Leonard Treash	Voice, Opera Workshop
1945-1946	Paul Knowles	Voice
1945-1946	Ethel Hiscox	Piano, Voice
1946-1947	Harry Spangler	Piano, Theory
1946-	Walter Hasenmueller	Piano, Theory
1946-1950	Janice Schwendeman Schmidt	Voice
1946-1951	Sophie S. Herzberger	Piano
1946-1948, 1963-1969	Sarah H. Ritter	Organ
1947-1951	Harold W. Baltz	Director of Conservatory, Director of Bach Chorus
1947-1952	Betty Gottshall	Voice
1947-1958	Glenn A. Schnittke	Voice, Theory, Opera Workshop, Director of Madrigal Club
1947-1951	John A. Wolaver	Piano
1947-1949	Arthur F. Lund	Trombone
1948-1951	Norman Green	Voice, Opera Workshop
1948-1954	Frederick C. Ebbs	Director of College Band, Music Education, Clarinet
1948-1951	Edmund B. Wright	Organ, Asst. to Director
1949-1955	Mary Kelly Squire	Brass Instruments
1949-	Irving Nathanson	Double Bass
1949-1953	Marie Snyder	Violin
1949-	William Hebert	Flute
1950-	Alan P. Squire	Clarinet, Woodwind Instruments
1950-1951	Ruth Balitz Ebbs	French Horn
1950-1962	James Rieker	Brass Instruments
1950-1970	Mrs. Louis R. Erb	Harp
1951-1956	Varner M. Chance	Music Education, A Cappella Choir Director
1951-1958	Farley K. Hutchins	Organ, Music History
1951-	Guilford Plumley	Piano
1951-1962	Burton Garlinghouse	Voice
1951-1952	Milan Yancich	French Horn

1952-1964	James Lerch	Violin, Theory, Asst. Director of Orchestra
1952-1954	Ross Taylor	French Horn
1952-1958	Gladys Lerch	Piano
1953-	Melvin Hakola	Voice, Opera Workshop
1953-	Evelyn Alice Gott	Piano
1953-1967	Herbert H. Oberlag	Oboe, Bassoon
1953-1958	Eleanor Allen Flottman	Organ
1953-1966	Cloyd Duff	Percussion
1954-1967	Kenneth O. Snapp	Wind Instruments, Director of College Band, Instrumental Methods
1954-1958	Echo Belle Miller	Piano, Rhythm (Prep. Dept.)
1955-1960	Myron Bloom	French Horn
1955-1962	Berdie Ruth d'Aliberti	Piano
1955-1969	Charles J. Gorham	Brass Instruments, Theory
1955-1962	Carla Ruhe Sprague	Voice
1956-1958	William Jack McBride	Music Education
1957-	Warren L. Berryman	Organ
1957-1963	Margaret H. Hasenmueller	Piano
1958-1963	John C. Christian	Organ, Piano
1959-1960	Elizabeth Van Horne	Organ, Piano
1959-1962	Edwin Erickson	Piano
1960-	John D. Robinson	Music Education, Director of A Cappella Choir, Music History-Literature
1960-	Charles H. Smith	Voice, Opera Workshop
1961-1966	Ronald Phillips	Bassoon
1962-	Jean R. Clymer	Piano
1962-1964	Richard Miller	Voice
1962-1963	Thomas Clymer	Voice
1962-1968	Dorothy Kocher	Voice
1962-	Allen Kofsky	Trombone
1962-1965	Mary Ellen N. Marsh	Piano (Prep. Dept.)
1962-	Martin Morris	French Horn
1962-1963	Mary Olson	Piano (Prep. Dept.)
1963-1964	Betty M. Kanable	Music Education
1963-1964	Bert A. Anderson	Theory, Wind Instruments
1963-1967	Maurice T. Casey	Choral Music
1963-1966	Robert Hodgkinson	Tuba
1964-	Albert I. Gay	Music Education
1964-1967	Howard Boyajian	Stringed Instruments
1964-1966	Nell Esslinger	Voice
1965-1967	Roberta Calderwood	Baritone Horn
1966-	George Cherry	Piano
1966-1969	Mary J. Nusbaum	Piano
1966-	Walter P. Winzenberger	Theory
1966-	Donald Allcorn	Tuba
1966-1968	June Whitmore	French Horn

1966-	Joseph Adato	Percussion
1967-	Warren A. Scharf	Director of Conservatory, Organ
1967-1969	Frank Battisti	Director of College Band
1967-	C. Thomas Beck	Viola, Theory
1967-1968	James Wainner	Voice, Opera Workshop
1967-1969	Terrance A. Anderson	Choral Music
1967-	Galan Kral	Oboe, Theory
1967-	Stanley Maret	Bassoon
1968-	Kay Duke Currier	Flute
1968-	Sophie L. Ginn	Voice, Opera Workshop
1968-	Richard D. Worthing	Asst. to Director
1969-	Elinore L. Barber	Director of Bach Institute
1969-	Janet Winzenberger	Music Education
1969-	James Luce	Guitar
1969-	Wayne Zarr	Voice, Choral Music
1969-1970	James D. Bair	Wind Instruments, Director of College Band
1969-	James S. Darling	Trumpet

APPENDIX II

REPERTOIRE OF THE ANNUAL BACH FESTIVALS 1933-1970

One of the chief objectives of the Baldwin-Wallace Bach Festivals was to present as complete a picture as possible of Bach's creative genius. Following is the repertoire which was offered during the first thirty-seven years of these festivals. The list was taken from the Annotated Program of the 1970 festival and includes the years in which each work was performed.

Vocal Works

Larger Choral Works

Mass in B minor, 1935, 1936, 1940, 1947, 1951, 1955, 1959, 1963, 1967.
St. John Passion, 1937, 1941, 1948, 1952, 1956, 1960, 1964, 1968.
Christmas Oratorio, 1938, 1942, 1949, 1953, 1957, 1961, 1965, 1969.
St. Matthew Passion, 1939, 1950, 1954, 1958, 1962, 1966, 1970.
Magnificat in D, 1933, 1934, 1937, 1939, 1943, 1945, 1946, 1950, 1957, 1962, 1968.
Easter Oratorio, 1962.

Cantatas

Cantata No. 1 How Bright and Fair the Morning Star, 1937, 1953.
Cantata No. 4 Christ Lay by Death Enshrouded, 1940, 1944, 1948, 1952, 1965.
Cantata No. 6 Bide With Us, 1938, 1948.
Cantata No. 8 When Will God Recall My Spirit, 1946.
Cantata No. 11 Praise to God on High in Heaven, 1942.

Cantata No. 12 Weeping, Crying, Sorrow, Sighing, 1955.
Cantata No. 15 Suffer Not Thou My Soul to Remain in Hell Forever, 1954.
Cantata No. 19 There Arose a Great Strife, 1941.
Cantata No. 21 My Heart and Soul Were Sore Distrest, 1952, 1967.
Cantata No. 23 Great David's Lord and Greater Son, 1937.
Cantata No. 27 Who Knows How Near Is My Last Hour, 1958.
Cantata No. 29 We Thank Thee, Lord God, 1966.
Cantata No. 30 Joyous All, Ye Ransomed Souls, 1966.
Cantata No. 31 The Heavens Laugh, 1948.
Cantata No. 34 O Light Everlasting, 1941.
Cantata No. 36 Up, Joyous Raise Your Song, 1953.
Cantata No. 39 Give the Hungry Ones Thy Bread, 1944.
Cantata No. 43 God Goeth Up with Shouting, 1959, 1970.
Cantata No. 44 Ye Shall from God's House Be Cast Forth, 1955.
Cantata No. 50 Now Has the Hope and the Strength, 1936, 1938, 1942, 1945, 1952, 1957, 1959, 1964.
Cantata No. 51 Praise Ye God Throughout Creation, 1950, 1957, 1959, 1967.
Cantata No. 52 False World, I Trust You Not, 1951.
Cantata No. 53 Strike at Last, Thou Hour Desired, 1934, 1956, 1968.
Cantata No. 54 Watch and Pray When Trials Beset Thee, 1938.
Cantata No. 55 Poor Wretched Man, a Slave of Sin, 1934, 1947.
Cantata No. 56 I Will My Cross-Staff Gladly Carry, 1936, 1946.
Cantata No. 57 Blessed Is the Man, 1953.
Cantata No. 61 Come, Redeemer of Our Race, 1940.
Cantata No. 63 Christians, Mark Ye Well This Day, 1949.
Cantata No. 65 From Sheba Shall Many Men Be Coming, 1963.
Cantata No. 66 Rejoice Now in Gladness, 1948.
Cantata No. 67 Hold in Remembrance Jesus Christ, 1948.
Cantata No. 68 God So Loved the World, 1936, 1969.
Cantata No. 70 Guard Ye, Pray Ye, Night and Day, 1950.
Cantata No. 71 God Is My Ruler, 1950.
Cantata No. 78 Jesus, by Thy Cross and Passion, 1956.
Cantata No. 79 God the Lord is Sun and Shield, 1943, 1965.
Cantata No. 80 A Stronghold Sure, 1933, 1938, 1947.
Cantata No. 81 Jesus Sleeps, What Hope Remaineth, 1941, 1945.
Cantata No. 82 It Is Enough, 1937, 1951, 1958, 1970.
Cantata No. 93 If Thou Wilt Suffer God to Guide Thee, 1944.
Cantata No. 95 For Christ My Savior Live I, 1952.
Cantata No. 102 Lord Are Not Thine Eyes, 1945.
Cantata No. 104 Thou Shepherd Bountiful, Hear Us, 1942, 1948.
Cantata No. 106 God's Time Is the Best Time, 1933, 1941.
Cantata No. 110 Then Was Our Mouth Filled with Laughter, 1949, 1954.

Cantata No. 112 The Lord, My God, My Shepherd Is, 1943.
Cantata No. 116 Thou Prince of Peace, to Thee We Bow, 1954.
Cantata No. 118 O Jesus Christ, My Life and Light, 1940, 1950.
Cantata No. 131 Out of the Depths Have I Cried to Thee, 1957.
Cantata No. 137 Praise Him the Lord, 1934.
Cantata No. 140 Sleepers, Wake, 1934, 1935, 1945.
Cantata No. 142 To Us a Child Is Given, 1949.
Cantata No. 149 Let Songs of Rejoicing Be Raised, 1947.
Cantata No. 158 Peace Be With You, 1939, 1963.
Cantata No. 159 Come and Let Us Go Up to Jerusalem, 1940.
Cantata No. 160 I Know That My Redeemer Liveth, 1948, 1952.
Cantata No. 161 Come, Sweet Death, 1969.
Cantata No. 171 God, As Thy Name Is, 1963.
Cantata No. 180 Deck Thyself, My Soul, with Gladness, 1945.
Cantata No. 189 Come, My Spirit, Raise Thy Voice, 1960.
Cantata No. 191 Gloria in Excelsis Deo (Glory to God in the Highest), 1958.
Cantata No. 198 Send, Father, Send Thy Holy Light (Trauer-Ode), 1964.
Cantata No. 201 The Strife between Pheobus and Pan, 1965.
Cantata No. 202 Vanish Now, Ye Winter Shadows, 1947, 1965.
Cantata No. 203 Amore traditore (Ah Love, Thou Base Deceiver), 1942, 1955, 1968.
Cantata No. 205 Der zufriedengstellte Aeolus (Aelous Appeased), 1961.
Cantata No. 209 Non sa che sia dolore (Grief's Lowest Deeps He Soundeth), 1935.
Cantata No. 210 O holder Tag (Wedding Cantata), 1964.
Cantata No. 211 Schweigt stille, plaudert nicht (Coffee Cantata), 1933, 1944, 1947, 1958.
Cantata No. 212 Mer hahn en neue Oberkeet (Peasant Cantata), 1937, 1944, 1958.
Cantata No. 216 Vergnügte Pleissen-Stadt (Wedding Cantata), 1943.

Motets

Sing Ye to the Lord, 1940, 1950, 1957, 1963.
The Spirit Also Helpeth Us, 1937, 1949, 1956, 1962, 1968.
Jesu, Priceless Treasure, 1934, 1939, 1943, 1951, 1960, 1966, 1969.
Be Not Afraid, 1936, 1947, 1952, 1958, 1964.
Come, Jesu, Come, 1941, 1949, 1954, 1961, 1967.
O Praise the Lord, All Ye Nations, 1938, 1942, 1952, 1959, 1965, 1970.

Spiritual Songs

Auf, auf, mein Herz, mit Freuden, 1943, 1959.
Bist du bei mir, 1934, 1970.
Die bitt're Leidenzeit beginnet, 1944.
Brich entzwei, mein armes Herze, 1941.
Das walt' mein Gott, 1944.
Dir, dir, Jehovah, will ich singen, 1939, 1954, 1959, 1970.
Eins ist Not, 1956.
Es ist nun aus mit meinem Leben, 1935, 1968.
Es ist vollbracht, 1941.
Gedenke doch, mein Geist, zurucke, 1937, 1954, 1968, 1970.
Gib dich zufrieden und sei stille, 1936, 1968.
Die goldne Sonne, 1940.
Gott lebet noch, 1939, 1943.
Ich habe genug, 1970.
Ich halte treulich still, 1941.
Ich lass' dich nicht, 1959.
Ich steh an deiner Krippen hier, 1956.
Jesu, meines Glaubens Zier, 1959.
Jesus, unser Trost und Leben, 1944.
Komm, süsser Tod, 1935, 1959.
Kommt, Seelen, dieser Tag, 1936, 1944, 1954.
Der lieben Sonne Licht und Pracht, 1939.
Liebster Herr Jesu, 1940.
Liebster Immanuel, 1968.
Mein Jesu, dem die Seraphinen, 1935.
Mein Jesu, was fuer Seelenweh, 1954.
Meine Seele, lass es gehen, 1937.
Nur mein Jesus ist mein Leben, 1956.
O finstre Nacht, wann wirst du doch, 1968.
O Jesulein süss, O Jesulein mild, 1940, 1943, 1959, 1968.
So oft ich meine Tabakspfeife, 1937.
Steh, ich bei meinem Gott, 1936.
Vergiss mein nicht, mein allerliebster Gott, 1934.
Warum betrubst du dich, 1954, 1970.
Wie wahl is mir, 1970.
Willst du dein Herz mir schenken, 1934.

Excerpts from Larger Works and Miscellaneous

Four Choruses from Mass in B minor, 1934.
Kyrie and Gloria from Mass in B minor, 1946.
Five numbers from the original version of the St. John Passion, 1941, 1948.

1. Chours: O Man, Bewail Thy Grievous Sin.
2. Tenor aria: Destroy Me Now, Ye Rocky Crags and Spires.
3. Bass aria with chorale: Heaven Open, World Be Shaken.

4. Tenor aria: Be No So Much Distressed.
5. Chorus: Lamb of God, Our Savior.

Three Wedding Chorales, 1943.
Four Passion Chorales, from St. Matthew Passion, 1948.
Three Easter Chorales, 1948.
Chorale from Cantata No. 130, 1943.
Chorale from Cantata No. 137, 1943.
Three Choruses from the original E-flat version of the Magnificat, 1943
1. From Heaven Above to Earth I Come.
2. Rejoice and Sing with Might.
3. Gloria in excelsis Deo.

Aria, Have Mercy, Lord, on Me, from St. Matthew Passion, 1935.
Aria, Ah Tarry Yet, My Dearest Savior, from Cantata No. 11, 1934.
Aria, Yes I Will Testify with Fervor, from a lost cantata, 1938.
Duet, We Hasten with Eager Yet Faltering Footsteps, from Cantata No. 78, 1944.
Trio for women's voices, Thus Then the Law, from the motet, Jesu, Priceless Treasure, 1944.
Trio for women's voices, Suscepit Israel, from Magnificat in D, 1944.
Sheep May Safely Graze, from Cantata No. 208, 1962.
Aria di Govannini, 1970.

Instrumental Works

Works for Orchestra or Large Ensemble Groups

The Art of Fugue, complete, arr. by Robert Scholz, 1950, 1951, 1956, 1960, 1968.
Overture (Suite) No. 1 in C major, 1936, 1939, 1953.
Overture (Suite) No. 2 in B minor, 1933, 1941, 1955.
Overture (Suite) No. 3 in D major, 1934, 1941, 1950, 1961, 1970. (Air only, 1935).
Overture (Suite) No. 4 in D major, 1935, 1938, 1952, 1966.
Brandenburg Concerto No. 1 in F major, 1935, 1943, 1954, 1964.
Brandenburg Concerto No. 2 in F major, 1933, 1937, 1949, 1958, 1969.
Brandenburg Concerto No. 3 in G major, 1934, 1940, 1947, 1952, 1959, 1966, 1969.
Brandenburg Concerto No. 4 in G major, 1937, 1944, 1951, 1963.
Brandenburg Concerto No. 5 in D major, 1934, 1949, 1953, 1962.
Brandenburg Concerto No. 6 in B-flat major 1935, 1950, 1960.
Concerto in D major for Clavier, 1940.
Concerto in D minor for Clavier, 1934, 1963.

Concerto in F minor for Clavier, 1936, 1942.
Concerto in C major for 2 Claviers, 1937, 1966.
Concerto in C major for 3 Claviers, 1953.
Concerto in A minor for 4 Claviers, 1938.
Concerto in A minor for Violin, 1939, 1970.
Concerto in D minor for Violin, 1952, 1965.
Concerto in E major for Violin, 1943, 1961, 1967.
Concerto in G minor for Violin, 1956.
Concerto in D minor for 2 Violins, 1933, 1963.
Concerto in A minor for Clavier, Flute and Violin, 1938.
Concerto in C minor for Violin and Oboe, 1955.

Chamber Music Works

The Musical Offering, complete, arr. by Hans T. David, 1945, 1950, 1957, 1970.
Trio from The Musical Offering, 1934.
Ricercar a 6 from The Musical Offering, 1940.
Fugues, No. 1, 9, and 11 from The Art of Fugue (string quartet), 1940.
Sonata No. 1 in G minor for Violin alone, 1953, 1969.
Sonata No. 3 in C major for Violin alone, 1959.
Partita No. 2 in D minor for Violin alone, 1946.
Partita No. 3 in E major for Violin alone (Prelude, Loure, Gavotte), 1936.
Suite No. 1 in G major for Violoncello along, 1940, 1945.
Suite No. 3 in C major for Violoncello along, 1947.
Suite No. 4 in E-flat major for Violoncello along, 1952.
Suite for Lute in G minor, 1957 (Gavottes only, 1960).
Sonata in A minor for Flute alone, 1939.
Sonata No. 1 in B minor for Clavier and Violin, 1957.
Sonata No. 2 in A major for Clavier and Violin, 1941, 1957.
Sonata No. 3 in E major for Clavier and Violin, 1946, 1957.
Sonata No. 4 in C minor for Clavier and Violin, 1957.
Sonata No. 5 in F minor for Clavier and Violin, 1944, 1957.
Sonata No. 6 in G major for Clavier and Violin, 1946, 1957.
Sonata in C major for 2 Violins and figured bass, 1954, 1961.
Sonata No. 1 in G major for Clavier and Viola da Gamba, 1941, 1966.
Sonata in G major for Flute, Violin, and figured bass, 1935 (performed with 2 violins), 1955.
Sonatina from Cantata No. 106, 1962.
Sonata No. 3 in G minor for Clavier and Viola de Gamba, 1954, 1958, 1967.
Sonata No. 1 in B minor for Clavier and Flute, 1934.
Sonata No. 2 in E-flat major for Clavier and Flute, 1953.
Sonata No. 2 in E minor for Flute and figured bass, 1953.

Clavier Works

Clavieruebung, Part I (Six Partitas), 1950.
Partita No. 1 in B-flat major, 1935, 1961.
Partita No. 2 in C minor, 1957.
Partita No. 3 in A minor, 1960.
Clavieruebung, Part II (Italian Concerto and French Overture), 1950.
Italian Concerto, 1935.
French Overture, 1946.
Clavieruebung, Part IV (Goldberg Variations), 1950, 1964.
Well-Tempered Clavier, Part I, 1951.
Prelude and Fugue in C major, 1937.
Prelude and Fugue in D major, 1960 (Fugue only, 1943).
Prelude in F minor, 1937.
Prelude and Fugue in F-sharp major, 1956.
Prelude in B-flat major, 1937.
Well-Tempered Clavier, Part II, 1952.
Prelude and Fugue in D major, 1956.
Prelude and Fugue in D minor, 1956.
Prelude and Fugue in E-flat major, 1956.
Prelude and Fugue in G major, 1956.
Prelude and Fugue in G minor, 1956.
Fugue in B-flat major, 1956.
Prelude and Fugue in B minor, 1956.
Two-Part Invention in E major, 1956.
Three-Part Inventions in E-flat major, E major, E minor, F minor, and B minor, 1956.
English Suite No. 2 in A minor, 1934.
English Suite No. 3 in G minor (Prelude, Sarabande, Gavotte, and Musette), 1936.
French Suites, complete, 1968.
Sarabande from French Suite No. 1 in D minor, 1935.
French Suite No. 6 in E major, 1967.
Fantasia in C minor, 1935, 1943, 1960.
Chromatic Fantasia and Fugue in D minor, 1944, 1963 (Fantasia only, 1935).
Toccata in D major, 1967.
Toccata in E minor, 1935, 1936.
Capriccio in B-flat major, 1955 (Lament only, 1943).
Six Little Preludes, 1960.
Two Mirror Fugues, from the Art of Fugue (2 claviers), 1941.
From the Clavier-Book of Anna Magdelena Bach (1725)
Aria in G, 1970.
Allemande in C minor, 1970.
Polonaise, 1936.
Polonaise in G, 1970.
Polonaise in G minor, 1970.
Preludio in C, 1970.
Two Minuets, 1936.

Organ Works (Except Chorales)

Prelude and Fugue in A major, 1965.
Prelude and Fugue in A minor, 1949.
Prelude and Fugue in B minor, 1944, 1953 (Prelude only, 1941).
Prelude and Fugue in C major, 1965.
Prelude and Fugue in C minor, 1965.
Prelude and Fugue in D major, 1936, 1950.
Prelude and Fugue in E-flat major, 1938, 1945, 1950, 1963 (Fugue only, 1941, 1969).
Prelude and Fugue in E minor ("Cathedral"), 1934, 1963.
Prelude and Fugue in E minor ("Wedge"), 1959.
Prelude in F minor, 1955.
Prelude and Fugue in G major, 1949.
Fantasia and Fugue in C minor, 1957.
Fantasia in G major, 1957.
Fantasia and Fugue in G minor, 1950, 1963.
Toccata, Adagio, and Fugue in C major, 1942, 1944, 1949, 1967, (Adagio only, 1936).
Toccata and Fugue in D minor, 1939, 1957.
Toccata and Fugue in F major, 1950 (Toccata only, 1954, 1955).
Dorian Toccata and Fugue, 1961 (Toccata only, 1949, 1955).
Fugue in C minor (on a theme of Legrenzi), 1963.
Fugue in G major (a la gigue), 1942, 1943.
Fugue in G minor, 1941.
Passacaglia and Fugue in C minor, 1944, 1955.
Pastorale in F major, 1953.
Sonata No. 1 in E-flat major, 1954.
Sonata No. 3 in D minor, 1957.
Sonata No. 5 in C major, 1949, 1969.
Sonata No. 6 in G major, 1950, 1955.
Concerto No. 1 in G major (after Duke Johann Ernst), 1942.
Concerto No. 2 in A minor (after Vivaldi), 1954, 1955, 1961.
Concerto in D minor (after Vivaldi), 1961.
Ricercar a 6, from The Musical Offering, 1961.

Organ Chorales (numbers in parenthesis are those of the Schmieder catalogue of Bach's works)

Partitas on O Gott du frommer Gott (767), 1957.
Variations on Vom Himmel hoch da komm' ich her (769), 1950.
Orgelbuchlein, complete, 1946.
Der Tag, der ist so freudenreich (605), 1944.
In dulci jubilo (608), 1949.
Christum wir sollen loben schon (611), 1949.
Das alte Jahr vergangen ist (614), 1942.
In Dir ist Freude (615), 1934, 1939, 1941.
Herr Gott, nun schleuss den Himmel auf (617), 1949.
O Mensch, bewein' dein' Sünde gross (622), 1965.

Christ lag in Todesbanden (625), 1955.
Herr Jesu Christ dich zu uns wend' (632), 1949.
Liebster Jesu, wir sind heir (633), 1955.
Dies sind die heil'gen zehn Gebot (635), 1949.
Ich ruf' zu dir, Herr Jesu Christ (639), 1939, 1942.
Wenn wir in höchsten Nöten sein (641), 1955.
Alle Menschen müssen sterben (643), 1944.

Six Schübler Chorales, 1950.
Wachet auf, ruft uns die Stimme (645), 1942, 1961, 1967.
Wo soll ich fliehen hin (646), 1941, 1967.
Meine Seele erhebt den Herren (648), 1961, 1967.
Kommst du nun, Jesu, vom Himmel herunter (650), 1959, 1967, 1969.

From the Eighteen Large Chorale Preludes:
Schmücke dich, O liebe Seele (654), 1952.
Herr Jesu Christ, dich zu uns wend' (655), 1952.
O Lamm Gottes, unschuldig (656), 1952.
Von Gott will ich nicht lassen (658), 1934, 1941, 1955.
Nun komm', der Heiden Heiland (659), 1950, 1952, 1969.
Nun komm', der Heiden Heiland (660), 1952.
Nun komm', der Heiden Heiland (661), 1952.
Vor deinen Thron tret' ich allhier (668), 1952.

Clavierübung, Part III (Catechism), complete, 1945, 1950.
Wir glauben all' an einen Gott (680), 1936, 1942, 1969.
Vater unser in Himmelreich (682), 1965.
Jesus Christus unser Heiland, der von uns (688), 1950.

Miscellaneous Chorale Preludes:
An Wasserflüssen Babylon (653b), 1949, 1961.
Ein' feste Burg ist unser Gott (720), 1949.
Erbarm' dich mein, O Herre Gott (721), 1941.
Herzlich thut mich verlangen (727), 1944.
Liebster Jesu, wir sind hier (731), 1941, 1963.
Nun freut euch, lieben Christen g'mein (734), 1944, 1963.
Valet will ich dir geben (736), 1957.
Vater unser im Himmelreich (737), 1954.
Wir glauben all' an einen Gott (740), 1942.
Wo soll ich fliehen hin (694), 1957.

Works By Other Composers

Carl Philipp Emanuel Bach: Adagio, from Sonata for Organ, 1955.
Concerto in B-flat major for Violoncello (Adagio and Allegro assai), 1959.
Suite in D major for String Orchestra, 1957.

Johann Bernhard Bach: Chorale Prelude, Nun, freut euch, lieben Christen, 1955.
Johann Christoph Bach: Fugue for Organ, 1955.
Motet, I Wrestle and Pray, 1938, 1947, 1953.
Johann Christoph Friedrich Bach: Gigue-Rondo (organ), 1955.
Johann Michael Bach: Chorale Prelude, Von Gott will ich nicht lassen, 1955.
Wilhelm Friedemann Bach: Chorale Prelude, Jesu, meine Freude, 1955.
Jacque Barbireau (Berbigant): Der Pfoben Swanz, 1962.
Joseph Bodin de Boismortier: Sonata in G major for three flutes, 1961.
John Bull: Les Buffons, 1958, 1960.
Buxtehude: Chaconne in E minor, 1956.
Chorale Prelude, Ein feste Burg ist unser Gott, 1956.
Chorale Prelude, Nun komm, der Heiden Heiland, 1956.
Prelude and Fugue in D major, 1956.
Missa Brevis, 1964.
Francois Couperin, le Grand: Musete de Taverni, 1958.
La Pantomime, 1958.
La Visionaire, 1967.
La Misterieuse, 1967.
L'Arlequine, 1967.
Le croc-en-jambe, 1967.
Jean Henry d'Angelbert: Chaconne de Galatee, 1958.
Guillaume Dufay: Ave Regina, 1962.
Samuel Ebart: Geistliches Konzert, Miserere, Christe, mei, 1962.
Giralomo Frescobaldi: Aria detta la Frescobalda, 1967.
Handel: Passacaille in G minor, 1943.
Sarabande in D minor, 1943.
Pietro Locatelli: Sonata in G minor (viola and harpsichord), 1958.
Theme and Variations (violin and lute), 1960.
Graf Logi: Courante extraordinaire (lute), 1960.
Thomas Lupo: Fantasia a 4, 1962.
Marin Marais: Five French Dances (viola and harpsichord), 1958.
Mozart: Adagio and Finale for string trio, arranged from J. S. Bach's Sonata No. 2 for Organ, 1939.
Adagio and Fugue for string trio, arranged from Wilhelm Friedmann Bach, 1939.
Jacob Obrecht: Agnus Dei, 1962.
Johannes Ockeghem: Tsaat een Meskin, 1962.
Giovanni Picchi: Four Pieces for Harpsichord, 1958.
Pass'e Mezzo Antico di sei Parti.
Saltarello del Ditto Pass'e Mezzo.
Ballo alla Polacha.
Todesca.
Purcell: Toccata in A major, 1943.

Esaias Reussper: Prelude, Sonate, Gigue (lute), 1960.
Michael Rohde: Die unwandelbare Beständigkeit reiner Liebe, 1962.
Salamone Rossi: Three Canzonets, 1962.
Voi che sequite il cieco ardor di Venere.
Torna dolce il mio amore.
Cercai fuggir amore.
Stravinsky: Concerto in E flat ("Dumbarton Oaks"), 1969.
Giuseppe Tartini: Andante in D major (viola and harpsichord), 1958.
Georg Philipp Telemann: Trio Sonata in A major, 1965.
Thomas Tompkins: Barafostus Dreame, 1962.
Francis Tregian: Balla d'Amore, 1962.
Sylvius Weiss: Chaconne (lute), 1960.

Pre-Bach music for lute, 1957:

Ricercare	Francesco Spinaccino
Fantasia	Francesco de Milano
Der Gestreifft Dannzet	Anonymous
Pavan	Thomas Morley
Heartes Ease	Elizabethan
Branle	J. B. Besardus
Canaries	Stralock MS

Thirteenth-Century music, 1962:

Cantigas de Santa Maria	Alfonso the Wise
Quen a virgen	
Como poden per sas culpas	
Le Moi de May	Chanson de quete

APPENDIX III

COVER LETTER AND QUESTIONNAIRE DISTRIBUTED TO 175 SELECTED CONSERVATORY GRADUATES

2323-1 Bishop Street
Ann Arbor, Michigan
48105

Dear :

In the way of an introduction, I graduated from the Conservatory in 1953 and am presently a doctoral candidate in music education at the University of Michigan. For my dissertation I am working on a history of the Conservatory of Music of Baldwin-Wallace College, and am consequently seeking information of all kinds and from all possible sources. It is hoped that the response to the enclosed questionnaire will at once provide a dimension of information not available elsewhere as well as point up a human element without which a history becomes a mere accumulation of facts and figures.

The questionnaire should be reasonably self-explanatory. Please ignore any questions which are not clear to you or which do not pertain to your individual situation. I would, however, appreciate your special attention to question #11 since it, more than any of the others, has the potential of human interest. At this point in the project, it is impossible to determine the basis on which the selection of names will be made for inclusion in the paper. If you would rather have your name definitely excluded, please indicate this to me.

No one is more aware than I am of the tremendous volume of junk mail, questionnaires, advertisements, etc., which each of you must receive, and I suppose this contribution must be included somewhere in that collection. However, your response will be greatly appreciated and, hopefully, will contribute to an interesting and enlightening story of the Conservatory.

Sincerely yours,

William Campbell
B-W Class of 1953

QUESTIONNAIRE

1. Name_____

2. Address_____

3. Year graduated_____ Degree received_____

4. Major instrument and/or area of concentration_____

5. What influenced your decision to attend B-W? Be as specific as possible regarding professors, performing groups, etc.

6. What were your vocational aspirations when you entered as a freshman?_____

7. What were your vocational aspirations at the time of your graduation?_____

   A. Did you enter the field for which you were prepared immediately following graduation? Yes____ No____

   B. If not, what was the reason(s)?_____

8. Are you now actively engaged in the profession for which you were prepared at B-W? Yes____ No____

   A. If not, what is your present position or type of work?_____

   B. How long have you been engaged in this line of work?_____

   C. What influenced your decision to leave the music profession?_____

9. A. Graduate work in music and music education:

Institution	Sem. Hrs.	Degree received

   B. Graduate work in disciplines other than music/music education:

Discipline	Institution	Degree received

10. Do you feel that the curriculum, at the time you were a student, placed adequate emphasis in the following areas:

	Too Little	Adequate	More than adequate
Theory/Anal.	____	____	____
Mus. Hist./Lit.	____	____	____
Applied Music	____	____	____
Music Educ.	____	____	____
Liberal Arts	____	____	____

11. Please use the reverse side of this paper for any additional comments you might have regarding the above questions, outstanding professors and classes, performance experiences, personal successes and disappointments, etc.

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