



Nebraska History posts materials online for your personal use. Please remember that the contents of *Nebraska History* are copyrighted by the Nebraska State Historical Society (except for materials credited to other institutions). The NSHS retains its copyrights even to materials it posts on the web.

For permission to re-use materials or for photo ordering information, please see:

<http://www.nebraskahistory.org/magazine/permission.htm>

Nebraska State Historical Society members receive four issues of *Nebraska History* and four issues of *Nebraska History News* annually. For membership information, see:

<http://nebraskahistory.org/admin/members/index.htm>

Article Title: The University of Nebraska School of Music, 1876-1894

Full Citation: Margatet R Seymour, "The University of Nebraska School of Music, 1876-1894," *Nebraska History* 54 (1973): 399-418

URL of article: <http://www.nebraskahistory.org/publish/publicat/history/full-text/NH1973UNMusic.pdf>

Date: 1/06/2015

Article Summary: Nineteenth-century University of Nebraska musical events influenced the cultural development of Lincoln. Several interesting individuals worked in the Department of Music in those early days.

Cataloging Information:

Names: Willard Kimball, S. L Coffin, Lucia A Rogers, Fredrich W Hohmann, Samuel B Hohmann, Helen Candee Hohmann, Kate E Kimball, H M Draper, Louise Seacord, Ermina D Cochran Menzendorf, Gustav C Menzendorf, Adolf Weber, Palin Saxby

Nebraska Place Names: Lincoln

Keywords: University of Nebraska, Conservatory of Music, Tonic Sol-fa System, Willard Kimball, Lucia A Rogers, Samuel B Hohmann, H M Draper, Ermina D Cochran Menzendorf, Gustav C Menzendorf

Photographs / Images: Samuel B Hohmann, Helen Candee Hohmann, student University Chorus and Orchestra of 1892-1893, Ermina D Cochran, Gustav C Menzendorf, black-bordered *Sombrero* page referring to the decline of the Conservatory of Music, Willard Kimball, Conservatory of Music building at 11th and R Streets

THE UNIVERSITY OF NEBRASKA SCHOOL OF MUSIC, 1876-1894

By MARGARET R. SEYMOUR

Courses in music and art became an integral part of the University of Nebraska within the first decade of its existence. A "teacher of vocal and instrumental music" was appointed by the Board of Regents, the governing body of the university, in 1876, and a "Conservatory of Music" was created by the board in 1880. University publications of the regents in 1885 include a report from the "Department of Music," a designation which was used until the organization of Willard Kimball's conservatory in 1894.

A study of the interesting personalities associated with the university in the area of music and of the problems they encountered will give us a better understanding of the early development of the university. The activities of the University of Nebraska were from the beginning very much a part of the city of Lincoln, and the student and faculty musical programs were reported in the papers and attended by the townspeople. Music at the university thus was an important factor in the cultural development of the city.

Perhaps the first reference to music at the university found in the publications of the period seems of semiofficial nature. A Lincoln newspaper of January 18, 1873, reported:

Mr. S. L. Coffin will begin his music lessons to the students of the University next Monday. He starts with a class of 15. His well-known ability is sufficient guarantee that those who take lessons will be much profited.¹

The instruction by Coffin probably is that referred to in the university catalogue of 1872-1873, which states: "Students who wish to take lessons in vocal or instrumental music in

connection with their studies, will have facilities for doing so at the University, at the usual price for such instruction."² Coffin had been mentioned in the *State Journal* on June 26, 1872, as organist at the Congregational Church, who

at the urgent request of his friends, will take a few pupils on the piano and organ. Mr. Coffin is recommended as a very thorough and successful Teacher, by some of the best Chicago Musicians. Lessons will be given at the homes of pupils, or at the Music Store, on 11th Street. Terms: \$12 for primary pupils; \$15 for those more advanced.³

The next instructor of music at the university was accorded official status as a member of the faculty. The minutes of the Board of Regents for June 21, 1876, record the passage of the following resolution:

that Miss Lucia A. Rogers of Omaha be authorized to give vocal and instrumental instruction in music in the University and that the Chancellor of the University is hereby instructed to set apart a suitable room for her use and to furnish the same at a cost not to exceed sixty-five dollars per annum.⁴

The university catalogue of October, 1877, includes in the list of faculty members and instructors the name of Miss Lucia A. Rogers, teacher of vocal and instrumental music, and states:

Instruction is given in vocal and instrumental music, and in free hand drawing, and painting in all its branches. . . . Tuition in each of these departments is \$30.00 a year; or \$1 a week for a less period.⁵

Apparently Miss Rogers continued in this capacity for four years before encountering serious opposition. The regents' minutes for June 9, 1880, note a "communication from Mr. S. B. Hohmann relating to the establishment of a Conservatory of Music in the University, which on motion was received and referred to the committee on course of study." The minutes of the next day state:

The committee on course of study recommended that the proposition contained in the Hohmann communication relating to Musical Instruction be accepted and that the Chancellor carry the proposition into effect on the part of the University. Also that Fifty Dollars (\$50) be appropriated for furniture needed in the musical rooms.

The official action was taken on motion of Regent Lebbius Fifield: "Resolved that a Conservatory of Music be and is hereby instituted and that Mr. S. B. Hohmann be appointed Director without salary."⁶

The Hohmann name already was well known in Lincoln musical circles. Fredrich W. Hohmann, the father of Samuel B. Hohmann, was one of Lincoln's early settlers. An advertisement



Samuel B. Hohmann and his wife Helen Candee Hohmann were dominant figures in the growth of music at the University of Nebraska before 1884.

in the *State Journal* in October, 1869, offers "Pianos and organs tuned and repaired at Hohmann's Dry Goods store. Satisfaction guaranteed." When F. W. Hohmann later moved the dry goods part of his business to another town, while retaining the music business in Lincoln, he advertised in the *Journal* that the firm maintained "the only music store in the city [to use a] novel scheme of monthly payments by which any person can obtain an instrument upon easy terms."⁷ His influence on the early musical life of the city was unequalled. He organized the first performing community music group, the Lincoln Silver Cornet Band, and a short time later the Lincoln Musical Union. He was referred to in the *Journal* as "the most accomplished musician we have ever met in the west, and is at home with every variety of composition or instrument." Thus his son Sam brought to his new position at the university a family background of musical training and performance, as well as a thorough acquaintance with the musicians of the city.⁸

The university catalogue of October, 1880, contains the following information:



The student University Chorus and Orchestra of 1892-1893 was directed by Gustav C. Menzendorf. His wife Ermina was the pianist. Other faculty members were also part of the organization.

The Conservatory of Music created at the last meeting of the Board of Regents opened the second Monday in September, affording a thorough and systematic course in the theory and practice of music.

METHOD OF INSTRUCTION

The method of instruction pursued will be in classes limited to three or four pupils, and private lessons. The class system has prevailed for years in all of the older institutions, and is of deserved popularity; affording pupils the best instruction at the lowest rates of tuition. They learn more rapidly; lessons are of greater scope; their powers of imitation are called into active exercise; they profit by each fault or excellence of their classmates; ambition and comparison stimulate them to eager exertion; and they acquire unconsciously the power to "play before people." The system is consistent and thorough, and students acquire a real knowledge, which is immediately and always available.

It is not claimed that class lessons can wholly take the place of private instruction; on the contrary, it is necessary that pupils who have acquired a wrong position of the hands, or bad habits of fingering, should have private lessons in technique until these faults have been corrected and overcome, when they may with advantage enter a class for which they are fitted.

Terms of Tuition Per Quarter, Payable in Advance:

4 Pupils, Instrumental each	\$ 6.00
3 " " "	7.00
2 " " "	8.00
1 " " "	12.00
4 " Voice Culture	7.50
3 " " "	9.00
2 " " "	10.00
1 " " "	15.00
Sight Singing Class	1.50

Especial attention is given to a full and careful exposition of the elementary principles of music. The vocal class in this department is free to all.

The standard studies by Czerny, Duvernoy, Kohler, Bertini, Heller, Cramer, Clementi, Moscheles, and others, as well as pieces by modern and classic composers, are introduced according to the progress and capacity of the pupils.⁹

The catalogue of 1880 lists as members of the faculty: "Miss Lucia A. Rogers, Teacher of Vocal and Instrumental Music" and "Samuel B. Hohmann, Director of the Musical Conservatory." This listing does not arouse any question until one reads in the minutes of the Board of Regents of December 21, 1880, that "The Chancellor of the University submitted his report calling the attention of the Regents to the following topics for their consideration. . . . 4th. The condition of the Musical Department and the misunderstanding concerning Miss Rogers. Referred by the President to the committee on course of study." At the meeting the following day, the minutes record:

Your committee to whom was referred that part of the Chancellor's report relative to Miss Rogers' occupying a room for teaching music would report that at the

meeting of the Board in June (last) they granted S. B. Hohmann the privilege of establishing a Musical Conservatory in the University and it is the sense of this committee that said action annulled all the privileges heretofore granted Miss Rogers.

The report of the committee was received and adopted.¹⁰

Apparently the regents had not communicated the meaning of their action at the June meeting either to Miss Rogers or to the persons on the university staff who made up the catalogue. Miss Rogers had continued to teach during the fall term, and on the same day the regents rendered their decision that she had been dismissed from the faculty, a "Soiree Musical" was presented "by Miss Rogers' pupils in the Chapel of the University on Wednesday Evening, 7:30 p.m., Dec. 22d, 1880."¹¹ One can only wonder what tensions had existed in the conservatory during that fall term and where Miss Rogers went to teach after her tenure at the university was terminated.

When the fall term began the next year, an increase in enrollment was reported in the *Lincoln Daily News*: "Mr. S. B. Hohmann and lady are now instructing a large class in music at the conservatory at the university. The pupils progress rapidly under their tutorship and this branch of education instituted about a year ago, promises to become an attractive feature at the state university."¹² Mrs. Hohmann was an accomplished musician and was frequently mentioned in music programs of Lincoln churches and other organizations, both as an accompanist and as a singer. A few months later it was noted in the *News* that a

Miss Kimball, of St. Louis, the recent accession to the conservatory of music at the university, is a lady of excellent musical ability. She now leads in vocal music at chapel exercises and has consented to occupy that position until the restored health of Mrs. Hohmann permits her to again appear as chief vocalist.

At a meeting on July 28, 1882, the Board of Regents adopted a motion that "a fee of one dollar a year be charged pupils of the Conservatory in vocal music. The money so obtained to be expended in such musical publications as Director Hohmann may select, said publications to be the property of the University."¹³ Hohmann was in a good position to be aware of the musical publications which were available. His father had just begun publishing the *Monthly Review*, which was described in the *News* in June as "a pretty little pamphlet containing, among other things, a complete list of the best

music and books published during the month." He also published a small magazine called the *Journal of Music*. The following advertisement appeared in the *News* at the end of August:

S. B. Hohmann, Dealer in Pianos, Organs, Sheet Music, Books and Musical Merchandise. Director, Conservatory of Music, State University. Affording thorough and systematic instruction in vocal and instrumental Music. Only competent Teachers employed. For further particulars address as above or call at University building.¹⁴

The faculty of the conservatory for the fall term of 1882 listed in the university catalogue included: S. B. Hohmann, director; Miss Kate E. Kimball, teacher; and H. M. Draper. The description of the method of instruction and of the piano department was not unlike that which had appeared in previous catalogues, but the explanation of the vocal department showed the influence of Draper, an Englishman who had recently come to Lincoln. Draper said:

The practice of singing under fine instruction is calculated to bring about a healthy action and development of muscles which would otherwise have lain dormant; while improper or insufficient use affects the general health, and particularly that of the vocal organs, causing bronchitis and laryngitis. Instruction will include the study of the registers, solfeggi, scales and arpeggios; of the different styles of singing; and of English and Italian songs. In the elementary and chorus classes of this department will be introduced the popular

Tonic Sol-fa System,

which is justified by its great success in England and elsewhere, and the apparent demand for it in this country.¹⁵

Classes had been added in harmony and composition. "These will have their due place as the Grammar and Rhetoric of Music, and will include a comprehension of notation, the relationship of keys, construction of chords, harmonizing chorals, modulation, harmonic progressions, and counterpoint," the university catalogue related. There was also a change in the schedule of fees. Tuition was the same for both piano and vocal instruction rather than being higher for "voice culture." Terms were listed "for a period of ten weeks—two lessons per week—payable invariably in advance." The fees ranged from \$20.00 for one hour, private lessons to \$7.50 for lessons in classes of four pupils. Classes were listed in "thorough bass and harmony," "rudiments of musical notation," and "class chorus singing." The fee for "Use of Piano (one hour daily) per month" was \$1.00.¹⁶

The addition of Draper to the faculty must have caused some problems. Draper was a man of boundless energy and intense enthusiasm for his subject, the Tonic Sol-fa System. In an advertisement he placed in the newspaper some time after he had left the university, he quoted the Reverend John Curwen, the Englishman who perfected the system, as saying, "My object is to make all the people of this country, and their children, sing and to make them sing for noble purposes."

Draper explained the system as

the first educational advance in music for more than six hundred years. No lines, no spaces, no clefs, no sharps, no flats, no naturals, no time figures, no trouble; nothing but music in a plain, practicable, sensible notation, as simple and natural as music itself. Children comprehend and enjoy it, and can learn to sing by it as readily and well as they learn to read from books. . . . A general knowledge of Tonic Sol-fa will enable millions to sing who, otherwise, would be forever musically silent.¹⁷

Draper gave a demonstration of his new method early in the university term and in October the *News* printed the following program:

Music at the University. The following is the program to be given at 7 o'clock this evening, under the direction of Prof. Draper:

- 1st - Calisthenics and Chest Exercise.
- 2d - Vocal Klang on the Pillow Tones of the Scale, (a) sol-faed, (b) lai-ed, (c) laa-ed, and (d) koo-ed.
- 3d - Modulator and Manual Sign Voluntaries.
- 4th - Tuning Exercise.
- 5th - Time Rythms [*sic*], Sung from the Finger Signs and Taa-taied and Laa-ed from the Notation.
- 6th - Next will follow in order Roundo, two and from [several indistinct words] song, closing with Wake the Song of Jubilee, Sacred Anthem.

No charge for admittance.¹⁸

One can easily imagine the friction which might develop between the ardent disciple of this strange new method of teaching and the director of the conservatory, carefully trained in conventional methods of music theory and practice by his German musician-father. At the end of the term in December it was noted that "Mrs. S. B. Hohmann . . . will take temporary charge of the Conservatory classes at the University until a permanent teacher can be secured. We know of no one more suitable, and her return to her old profession, for which she is so eminently fitted will be welcome news to many."¹⁹ We are left to wonder whether Draper's departure from the university faculty was voluntary or by request.



Ermina D. Cochran joined the music faculty in 1885, and Gustav C. Menzendorf became an instructor in 1887. They were married about 1890 and continued on the faculty until 1894.

Early in February, 1883, the *News* reported: "Mr. S. B. Hohmann, Director of the Musical Conservatory, announces that he has secured Miss Louise Seacord, who is a thorough musician and superior vocalist. She has enjoyed the very best advantages offered in this country, being of late a pupil of Mme. Cappiana, the celebrated singer and teacher of New York City."²⁰ One can almost hear Hohmann saying he would have no more of that outlandish Tonic Sol-fa system, but would hire only a "thorough musician and superior vocalist." However, Hohmann's troubles were not over, as Draper had refused to give up his desire to teach at the university. The following series of excerpts is taken from the minutes of the Board of Regents:

June 15, 1883. Regent Persinger offered the following:

Resolved, that Prof. Wm. M. Draper [despite the discrepancy in initials, this is obviously the same person referred to above] be hereby appointed Director of the Musical Conservatory without salary and that the appointment of S. B. Hohmann heretofore made be annulled. Adopted.

June 15, 1883 [same meeting, three pages later]. Regent Persinger moved that the vote by which the resolution was adopted relating to the Directorship of the Conservatory of Music be reconsidered and further action postponed until the next meeting of the Board. Carried.

July 10, 1883—Adjourned June Session of 1883. The Secretary presented testimonials on file of . . . Prof. Wm. M. Draper for Director of Conservatory of Music. . . .

On motion the following resolution was adopted:

Resolved, that the application of Wm. M. Draper for appointment as Director of Conservatory of Music, be indefinitely postponed, and that Mr. S. B. Hohmann be continued as such Musical Director upon the same terms as heretofore and at the pleasure of the Board of Regents. Adopted.²¹

The political maneuvering which must have taken place at these meetings is hidden beneath the bare statement of resolutions recorded in the minutes; and we are left to supply in imagination the heated discussions which may have occurred. The *News* reported the proceedings with an attempt at humor:

Prof. Draper's joy at being elected to the chair of musical director at the university was of short duration. In one short hour or thereabouts the order was reconsidered and S. B. Hohmann reinstated. Upon learning of the regents' decision, Mr. Draper's tune was toned on chin flat and christened (tonic sol-fa system) despair.²²

Draper had been associated also with St. Claire Hall, a private school newly organized in Lincoln, and on leaving the university he increased his attention to the private school. He also taught classes in the public schools, and conducted a vocal music class at the Methodist Church (terms, \$1.50 for thirteen lessons; book furnished free). He advertised a ladies' vocal class in sight singing in both "Tonic Sol-fa and Staff Notation." for which the charge was \$2.00 a term, and gave demonstrations of his method in neighboring towns. About two years later, having organized in Seward some Tonic Sol-fa classes which were received with enthusiasm, he was engaged by the board of education to teach his system in the schools there, and he moved away from Lincoln.²³

Hohmann continued ad director of the conservatory throughout the school year of 1883-1884 with the assistance of violinist Adolph Weber and his wife, a singer, who had recently moved to Lincoln. The newspaper reports recitals given by the conservatory, but there were few students among the performers. The University catalogue lists only fifteen students in piano, five in voice culture, and five in violin—scarcely enough to make it worth while for Hohmann to devote time to the conservatory. The *Sombrero*, a student publication of humorous turn, recognized the plight of the conservatory with this black-bordered page.²⁴

Sacred to the Memory
of the
Conservatory of Music.*

*Still living at this writing, but has slight hopes of recovery.

The report of the chancellor to the Board of Regents in November, 1884, includes the resignation of Samuel B. Hohmann as director and states, "It has been found impracticable thus far to secure a suitable Director of the Conservatory of Music, but instruction will be provided soon."²⁵ Although they had withdrawn from the university conservatory, Mr. and Mrs. Hohmann remained active in the musical life of Lincoln for many years. Hohmann's Music Depot, the store operated by the elder Hohmann and his sons (built in 1870 on the site later occupied by Walt Music Company and now by Hospe's), remained an important Lincoln institution into the present century.

The biennial report of Chancellor Irving J. Manatt dated November 30, 1886, indicates that "Miss Ermina D. Cochran, M. A., has been in charge of Musical instruction and service since April, 1885." Another section of the report shows the relationship of music to the rest of the curriculum:

SCHOOL OF FINE ARTS

This designation is used for convenience to include the work in Art and Music, as well as to keep alive the fact that a Fine Arts College of this scope is embraced in the organic plan of the University. The work now done is mainly tentative and preparatory, and, so far as technical instruction is concerned, is without expense to the University. The teachers, however, are paid something for special services—the one as Lecturer on Art History, the other as Organist and Chorister for the Chapel and other meetings. Without the small stipends attached to these services—services which are much needed, if not indispensable—the instructors could not be retained. While there are quite enough pupils to be taught by a single teacher in either department, the fees that can be charged are too small to constitute a support.

The work of the School has commended itself to the critical public, and has

already done not a little toward improving the standards of taste among us. Aside from the routine instruction, classes have been taught in Art History and Plastic Anatomy, and an excellent choir has been trained and kept in daily service, and a series of Art Receptions and Musical Recitals have served to brighten the social life of the University and to bring us into closer relations with the public. The Board will be called upon soon to consider what their permanent policy shall be as regards this side of our work.²⁶

Included in the reports of colleges and departments of instruction, appended to the Chancellor's report to the regents, is the following from the Department of Music:

To the Chancellor of the University:

The report of this department dates from the spring term of 1885. As the old Conservatory of Music had been then for some time suspended, we have had to build up from the ground and there has been work to do in every direction.

A chapel choir of students has been organized to assist in the daily devotional exercises, and rehearsals have been held weekly.

A chorus of at least thirty members has been formed and trained, and has been of great service at University lectures and Commencement concerts.

Music has been furnished for all University entertainments, Commencement concerts given in 1885 and 1886, and music prepared for the Commencement exercises.

Assistance has been rendered the literary societies whenever called for, which has been almost weekly, either in solos, accompaniments or training.

No provision being made for Music as a study, a student taking the required courses in the departments finds his time too fully occupied for any work in this. Some arrangement should be made by which the student who desires could choose this as an elective, for already the teacher must be qualified (in several states and in the leading cities of our own state) to pass an examination in music, as well as other studies, to obtain a position in the public schools. As a regular course of study has already been laid down, the department is prepared to meet this requirement. There being no provision for any assistance, the different branches of music—piano, organ, voice culture, harmony and composition, sight reading and chorus—have been taught thus far by one person. The numbers in the department have been as follows:

	1885		1886		
	Spring	Fall	Winter	Spring	Fall
Piano	7	7	16	18	17
Organ			2	2	
Voice		1	11	13	10
Sight Reading			1		2
Harmony				1	2

These divisions do not indicate class work as in the other departments, but as many hours are required as there are individual pupils, that is, from 40 to 50 hours a week.

The needs of the department are many: first and paramount, organization. If we were legally incorporated as part of the University, there would be greater enthusiasm felt and better work accomplished.



*Willard Kimball founded the
Conservatory of Music in 1894.
He remained as director until 1917.*

There is a great need of a musical library, containing the lives and works of the great masters, and books of reference in the history of music, thorough bass and harmony, and other branches; also a collection of Studies, Sonatas, Symphonies and works of the standard composers, to be used by pupils who may not be able to purchase all the music required for the course, on paying a small rentage to cover loss or injury.

The University owns neither piano nor organ, necessitating a large expenditure of money on the rent of instruments for daily use in lessons, for pupils' practice, and for public entertainment, such as recitals, Commencement exercises, and concerts.

It can easily be seen that work has been done at a great disadvantage without these necessary aids, and it is hoped that some provision may be made toward the proper furnishing of the department.

Very respectfully,
Ermina D. Cochran²⁷

Uni. of Nebr., Dec. 1886

Miss Cochran's report is of importance in pointing out both the value of the services rendered to the university by the department of music and the handicaps under which it labored. It must be assumed that Miss Cochran's comment concerning "no provision for any assistance" has reference to the 1885-1886 school year, since there had been another instructor in the department the year before. The *News* in April, 1885, reported that the public "had an opportunity to hear Miss

Cochran and Prof. Saxby, the new musical instructors of the University, who gave great pleasure by their taste and skill, showing that the regents had made no mistake in selecting them for their positions.”²⁸ Palin Saxby, doctor of music, is listed as teacher of organ and choral singing at the university in 1884-1885.²⁹ Dr. Saxby had been active in the music programs of the Lincoln churches, and he organized and conducted the Lincoln Oratorio Society, which presented the first performance in Lincoln of the *Messiah*, on February 2, 1886.³⁰ The *News* reported that, soon after his appointment to the faculty, “a choral society has been organized at the University for the practice and performance of the best works of the great masters of music,” and Dr. Saxby’s name appears, with that of Miss Minnie D. Cochran, in a commencement concert of 1885. Miss Cochran is listed alone on the faculty of the music department in the next two university catalogues, and in August, 1887, Dr. Saxby was married and moved to Omaha.³¹

In 1887-1888 a new name was added to the music faculty, that of Gustav C. Menzendorf, an emigre from Leipzig, Germany, who taught violin, harmony, and counterpoint. A regents’ report of December 1, 1888, stated that “good progress has been made in this [music] department as is shown by the regular increase in the number of students. By the addition of Mr. Menzendorf to the teaching force the University has been enabled to offer superior instruction upon the violin.” Menzendorf was appointed instructor without salary, his income being derived from fees charged students, from playing in the opera house orchestra, and from other musical activities in the city. At the time Miss Cochran was first appointed an instructor in music in 1885, she was paid \$75 per quarter for her services to the music department. Early in 1887 this was increased to \$125 a quarter for the part time position, a salary which compared favorably with the \$250-\$300 pay of full-time instructors, \$375 for associate professors, \$500 for professors, and \$750 for the Chancellor. For the next year salaries were again raised, and both Miss Cochran and the part-time instructor in the art department were paid \$250 per quarter.³² In exchange for these salaries, as noted in the regents’ report of December 1, 1892, “Seven full courses in Graphic Art and six courses in Music [by this time the salary of the art teacher had been raised

to \$300] are offered freely to all students, in addition to the private and advanced work for which the instructors are allowed to charge tuition fees."³³

In the report of Acting Chancellor Charles E. Bessey, June, 1890, it is stated that "The Department of Music, in charge of Miss Cochran has occupied the additional room in Grant Hall assigned to it by the executive committee. This has been a great relief, as formerly it was necessary for more than one lesson to be given in the same room, as most undesirable condition of things." One must agree that trying to give a piano lesson and a violin lesson in the same room at the same time would present problems. However, the results of this enforced "togetherness" of the piano teacher and the violin teacher apparently were not all negative, nor did the music thus produced prove to be entirely dissonant, as is indicated by the names found in the faculty list for the Department of Music, 1890-1891: "Ermina D. Cochran Menzendorf, Teacher of Piano, Organ and Voice Culture; Gustav C. Menzendorf, Teacher of Violin and Harmony." The report of Acting Chancellor Bessey continues:

The work of the department has been, in brief, as follows: (1) the training of a chorus of 30 to 40 voices to assist in the daily chapel exercises, (2) the preparation for and giving of public musical recitals, (3) the training of an orchestra, (4) the furnishing of music for all University entertainments, and to many of the programmes of the literary societies.

The teaching has included piano, organ, voice culture, violin and orchestral work, harmony and composition, sight reading.

Throughout the year 93 pupils received instruction.³⁴

After the coming of Chancellor Canfield, steps were taken to reorganize the department of music. In their meeting on June 16, 1892, the Board of Regents adopted the following resolution:

Resolved, that the general scheme of the Chancellor for the work in music, as set forth in his outline presented to the Board, be adopted as the general policy of the Board, and that the Chancellor be instructed to put the same in operation for the coming year, with such modification as he may find imperative because of the financial status of the University; retaining, if possible, the services of the present instructors.

The proposition referred to concerned the establishment of a conservatory of music separate from the university. The director and the instructors whom he employed would be listed as belonging to the regular corps of instructors of the



The Conservatory of Music building (above) was built in 1894 at 11th and R Streets. It was demolished in 1966. Kimball Hall, named for Willard Kimball who founded the conservatory, was erected on the site. It opened for University of Nebraska-Lincoln fine arts activities in 1969.

University but without vote in the faculties; the courses, fees, and similar information would be listed in the university catalogues; the university would furnish one room for a business office and provide the use of the chapel for chorus and orchestral training, would pay the director \$1,000 a year, and would recognize the director and his staff as the only persons authorized to furnish instruction in music to the students of the university. In return the director would devote his entire time to creating the conservatory, build or rent suitable rooms convenient for the use of students, provide instruction in all branches of music, carry the six regular courses university courses without cost to the students (except for sheet music and orchestral instruments), furnish music for chapel exercises, furnish music for public exercises (such as entertainments of the literary societies), and "advance in every way, by sound instruction, by frequent public exercises and by other means the interest of the Conservatory and of the University." For instruction other than that in the "university courses," the director would charge the usual tuition fees.³⁵

Mr. and Mrs. Menzendorf preferred not to undertake the establishment of the proposed conservatory, and it became necessary to look elsewhere for a new director. On April 9, 1894, the regents signed an agreement with Willard Kimball of Grinnell College, Iowa, to become the director of the conservatory.³⁶ In the meantime the board had voted to continue the Menzendorfs as instructors in the department until the end of the academic year. After the death of Mrs. Menzendorf in March, 1894, her husband conducted the department until the close of the year, then withdrew from the university but continued active in the music circles of Lincoln. The regents adopted the following resolution on April 10, 1894:

The Regents desire to spread upon their records their sense of the loss to the University, suffered in the death of Mrs. E. D. C. Menzendorf, for nine years a member of the corps of instruction of this institution.

Her loyalty to her work, her devotion to her pupils, and the strength of her influence throughout all circles in the University, made her connection with this institution in the highest degree creditable and always memorable.

She was in all respects a model of a faithful teacher, whose example will not soon be forgotten.³⁷

With the coming of Willard Kimball and the opening of the new Conservatory of Music in September, 1894, instruction in

this art at the university entered on a new era, the history of which is better known than that of the previous twenty years. It was on the foundation laid by the teachers and students of the earlier period that Director Kimball built his conservatory.

NOTES

1. *Nebraska State Journal* (Lincoln), January 18, 1873; Robert N. Manley's *Centennial History of the University* (Lincoln: University of Nebraska Press, 132), gives a cursory account of music in the university's formative years.

2. *Register and Catalogue of the University of Nebraska, Second Session, 1872-1873*, 35.

3. *State Journal*, June 26, 1872.

4. Minutes of the Board of Regents, University of Nebraska, June 21, 1876, I, 187.

5. *Sixth Annual Register and Catalogue of the University of Nebraska*, October, 1877, 48.

6. Minutes of the Board of Regents, June 9-10, 1880.

7. *State Journal*, January 6, 1876.

8. *Ibid.*, February 5, 1870.

9. *Ninth Annual Register and Catalogue of the University of Nebraska*, 23. If the fees listed seem small, it is well to compare them with the note on student labor which appears in the catalogue of 1881-1882. It is indicated that students in the agricultural course might work two hours a day, five days a week "for which compensation will be made at the rate of from ten to twelve cents per hour, according to skill and fidelity."

10. Minutes of the Board of Regents, December 21-22, 1880.

11. A copy of this program has been preserved and is on file in the University Archives.

12. *Lincoln Daily News* (Lincoln, Nebraska), November 11, 1881.

13. *Ibid.*, February 14, July 28, 1882.

14. *Ibid.*, June 7, July 28, August 23, 1882.

15. *University Catalogue*, 1882, 38 ff; In *Centennial History*, 93, this extravagantly worded description of Draper's method is ascribed to "a far-out attempt to promote enrollment in music." It actually represented, however, the virtues Draper believed to be inherent in his method of vocal instruction.

16. *University Catalogue*, 1882, 38 ff.

17. *Lincoln Daily News*, January 15, 1883. According to the *Harvard Dictionary of Music* (Cambridge, 1944), p. 754, "Tonic Sol-fa is a system of 'movable Do,' i.e., the tone-syllables *doh, ray, me, fah, soh, lah, te* are used with reference to the key of the piece or any section thereof where there is a change of key. The syllables or, more properly, their initial consonants *dr m fsl t* are also used for the notation of the music in a manner reminiscent of the German keyboard tablature of the 16th century. Octave repetitions are indicated for the higher octave thus: $\bar{d} \bar{r} \bar{m}$ or $d' r' m'$, for the lower octave thus: $d r m$ or d, r, m . For the minor scale the third degree

becomes doh, owing to the changed intervals of this scale: *l t d r m f s l*. For the indication of meter and rhythm additional signs (horizontal strokes, single dots, colons, commas, etc.) are used." Following is a copy of a song written with the voice part in both staff notation and Tonic Sol-Fa notation.

THE LAST ROSE OF SUMMER.

T. MOORE.

Andante moderato.

Key Ex. || d...l | m | id' | l...s | s...m | :-: | d...r | m | f...m | r...d | d | :-: | s...m | d' | d...t | l...s | love-ly com-pan-ions, Are fad-ed and gone! No flow'r of her love-ly are sleep-ing. Go, sleep thou with them! Thus kind-ly I lovèd shin-ing cir-cle, The ægeus drop a-ways; When true hearts lie kin-dred, No rose-bud is nigh to re-lect back her blush-es Or scat-ter Thy leaves o'er the bed Where thy mates of the gard-en Lie wi-ther'd. And fond ones are frown Oh! who would in-bab-it This give sigh for sigh, scent-less and dead, bleak world a-lone.

- 18. *Lincoln Daily News*, October 26, 1882.
- 19. *Ibid.*, December 30, 1882.
- 20. *Ibid.*, February 6, 1883.
- 21. Minutes of the Board of Regents, 1883.

22. *Lincoln Daily News*, June 18, 1883.
23. *Ibid.*, January 15, 30, 1883; April 30, May 27, 1885.
24. *Sombbrero, 1883-84*, I (Lincoln, 1884), 89.
25. *Chancellor's Reports*. Report of Irving J. Manatt for the two years ending November 30, 1884.
26. *Chancellor's Reports*, 1886, 25.
27. *Ibid.*, 81.
28. *Lincoln Daily News*, April 9, 1885.
29. *University Catalogue*, 1884, 10.
30. *Lincoln Daily News*, January 28, February 3, 1886.
31. *Ibid.*, August 4, 1887.
32. *Tenth Biennial Report of the Board of Regents*, December 1, 1888. Salaries are listed in all such reports.
33. *Ibid.*, 1892.
34. *Chancellor's Reports*, 1890, 12.
35. Minutes of the Board of Regents, June 16, 1892, III, 119.
36. *Ibid.*, April 10, 1894.
37. *Ibid.*