

# Lindenwood College

ST. CHARLES, MO.



# LINDENWOOD COLLEGE

*St. Charles, Missouri*



*School of Music, Art  
and Oratory*



J. L. ROEMER, A. B., B. D.,  
D. D., L. L. D.  
*President*

FOR COLLEGE COURSES SEE  
CATALOG

*"Art will unify all humanity. Art is one—Indivisible. Art has its many branches, yet all are one. Art is the manifestation of the coming synthesis. Art is for all. Everyone will enjoy true Art. The gates of the "Sacred Source" must be wide open for everybody and the light of Art will influence numerous hearts with a new love. Art—first this feeling will be unconscious and how many young hearts are searching for something real and beautiful! So, give it to them. Bring Art to the people where it belongs. We should have not only Museums, Theaters, Universities, Public Libraries, Railway Stations and Hospitals but even Prisons decorated and beautiful. Then we shall have no more Prisons."*

*—"Paths of Blessings."*

You are no doubt very anxious to choose your college for next year. In doing so, it would be well to consider these six points; location, reputation, equipment, college associations, free advantages, professional advantages.

In presenting this little booklet it is our desire to bring to you more detailed information in a compact way and introduce to you the personnel of the School of Music, Art and Oratory. Detailed information of courses, degrees and diplomas, etc., will be found on pages 71 to 95 of the 1925-26 catalog.





John Thomas, Director of Music: B. M., Cincinnati Conservatory of Music; Artist Diploma with distinction; pupil of Theodor Bohlmann, Dr. Edgar Stillman Kelley. *Piano*

John Thomas, an exceptionally endowed member from the composition class of Edgar Stillman Kelley at the Conservatory of Music on Friday night quaffed that divine elixir that all composers in all times have deemed well worth expending their lives to attain. He was honored by the presentation of his composition, a fugue in D minor, by the Conservatory orchestra at Commencement, and was so enthusiastically applauded that he was forced to come forward and acknowledge the tribute.—*Musical Courier*.

The prerequisites of a director: executive, scholarship, artist, sincerity and personality, are possessed by Mr. Thomas.

The School of Music, Art and Oratory at Lindenwood College is of unexcelled merit.

In addition to the advantages of these schools, the music center of St. Louis is accessible to all our students, under the care of the college. It is of special interest that all students enrolling in these departments have the advantage of college life and associations as they live in our regular college dormitories. This is a decided benefit to the younger students away from home for the first time. In short, you have all of the Fine Arts of a conservatory plus a really wonderful women's college organization.



## *Applicants*

High school graduates will be admitted upon presentation of credentials from accredited high schools; and special students will be received into this school who are under the requirements for admission to the College of Arts and Science by special permission of the Dean of the College. Special students must be enrolled for private instruction in Music, Art or Oratory. An outline of studies to be offered to Special Students who do not meet the Standard of Admission to the College Courses will be furnished by the Secretary of the College upon application.



Lucile Hatch:  
Graduate, Artist Di-  
ploma. Cincinnati  
Conservatory of Mu-  
sic; pupil of Hans  
Richards and Mar-  
cian Thalberg; Har-  
old Fix; pupil in Mu-  
sic History, Harold  
Beckett Gibs; in  
Theory, George  
Leighton; in ensem-

ble work. Julius Sturm; in Pipe Organ,  
Carl O. Stapps. *Piano.*



## *Piano Department*

### *Methods*

Real instruction in piano playing involves a special adaptation to the needs of each individual pupil. The primary aim is to lay a thorough technical foundation, directed by a knowledge of the capacity of the hand and its weaknesses and how to develop the one and to compensate the other.

The far-famed pedagogue, Theodore Leschetizky, has given to the piano world a method by which technical skill may be developed to a point as yet not even imagined. It is the foundation of all modern technic and all methods lead to the broad, free and easy style attainable only by a conscious mastery of this school of pianism.

However, it is to be remembered that musical feeling must be cultivated from the outset; that as between the manner of execution and aesthetic result no distinct line can be drawn. On the practical side we are ever stressing all things that can contribute to any absolute mastery of the piano and at the same time doing everything possible to help the student develop the ability to interpret her music in such a manner as to bring out its fullest beauty and worth.





Mildred E. Gravley: B. M., Glenn Dillard Gunn School of Music and Dramatic Art; pupil of Glenn Dillard Gunn; Senior Diploma and Teacher's Certificate, Chicago Musical College; pupil in Theory of Harold B. Maryott and Rosetter G. Cole; pupil in Music

History of Felix Borowsky; in ensemble, Guy H. Woodard and Adolph Muhlmann. *History of Music.*

Edna A. Treat: Oberlin Conservatory of Music, Ohio. Degree from Oberlin. Experience: Ruth Hargrove Institute, Key West, Florida, Huron College, Huron, South Dakota, University of Illinois, Urbana, for ten years.

Studied Theory with Tertius Noble, St. Thomas Church, New York; Organ with Tertius Noble and Joseph Bonnet; piano with Allen Spencer, Chicago, and Alfred Cortot at the David Mannes School; studied at Eastman School of Music, Rochester, N. Y. with Joseph Bonnet. *Organ and Theory.*



*St. Louis as a Center  
of  
Music, Art and Oratory*

It is one of the chief features of Lindenwood's fame as an educational institution that she gives the best opportunities for seeing and hearing the best in music, art and dramatics. Every year the students have the opportunity of attending the concerts of the St. Louis Symphony Orchestra, the Civic League Series, Grand Opera and special artists; with numerous visits to the Art Museum and other places of unusual interest. These are of really great educational value. Every season the most famous artists of music, art and dramatics appear in St. Louis which is 50 minutes from Lindenwood.

Chaperons are provided for evening performances by the college. The finest teaching in the world, without these special advantages, will not bring the desired results. Inspiration and enthusiasm come from hearing and coming in contact with these great artists.



Frances E. Oldfield: Pupil of George Henschal, London; James Sauvage, Isadore Luckstone, New York; Newflower, Jean de Reszke, Charles Clark, Oscar Seagle, Paris. *Voice.*



Cora N. Edwards: B. M., Chicago Musical College; graduate diploma, Wooster Conservatory; pupil of Florence Jenney Hall; Neill O. Rowe; pupil of Philipp and Widor, Paris; Burton Thatcher, Felix Borowski, Louis Victor Saar. *Voice.*



## Voice

What lover of music can listen to a great artist sing and not leave the concert hall with the desire that she too could sing. Singing dates back to the very beginning of music, and was the most natural way of expressing emotions. It should be the same today, but too many are fearful of singing lest perchance they may be heard. Thus many good voices are wasted.

A girl should take lessons in the art of singing just as she studies English. True, she may not become a Galli Curci or a Schumann-Heink, but correct training even of a voice of small range will give to its owner and to others much pleasure and she should plan for at least one year of voice work.

Voice training is beneficial in many ways: it cannot but make for the correct enunciation of words, as pure pronunciation of the vowel sounds is an absolute essential of good singing; it helps correct a faulty speaking voice; it will discover throat and nose trouble as quickly as a physician can; it teaches correct breathing. A very successful evangelist coaches with a certain voice teacher every summer, not to learn to sing, but after a winter's work the voice becomes throaty and voice culture remedies this.

In the domain of true vocal eloquence, pure tone, perfect legato, *messa di voce*, correct phrasing, and distinct enunciation are

the reigning powers. At the end of one or two years of study under a competent teacher those, who have good voices should continue their training and all who have studied should have been materially benefited.

"I Hear America Singing."

—*Walt Whitman.*

The splendid work being done by the supervisors of music in our public schools, the help and co-operation of the state boards of education, and, most important of all, the enthusiastic interest of the children in the schools are making true the words of our poet.

Our public school glee clubs and orchestras are developing into well trained mixed choruses and junior symphony orchestras. Music in America is receiving an impetus the influence of which is beyond estimation.

In addition to the thoroughness of the courses in Public School Music, Lindenwood students have actual teaching experience in the grade schools of St. Charles. Here they acquire the necessary routine and confidence to make of them successful supervisors.

Complete outline of courses is to be found on page 87 of the 1925-26 catalog.





*Margaret Hall  
Conservatory Building*



*Piano Studio*



*Roemer Administration Building*





Gertrude Isador:  
Post Graduate, Cin-  
cinnati Conservatory  
of Music. Summer  
Course in Violin and  
Harmony. Studied  
Violin and Theoret-  
ical work under Dr.  
Leighton and Dr.  
Edgar Stillman  
Kelley. Private in-  
struction in Goet-

schius Harmony under Dr. Leighton. *Violin  
and Harmony.*



Frances Blanche  
Criswell: Bachelor  
of Science, State  
Teachers College,  
Maryville, Missouri;  
Diploma of Gradua-  
tion, Public School  
Music, Northwestern  
University School of  
Music, Evanston,  
Ills. Experience:  
High Schools at Al-  
bany and Stanberry, Missouri, and College  
Springs, Iowa; Consolidated High School,  
Holt County, Mo. *Public School Music and  
Voice.*





## *Violin*

Lindenwood takes great pride in having Miss Gertrude Isador at the head of the violin department. Her long experiences both as a teacher and artist has brought a great reputation to the conservatory.

Miss Isador's work with students in the viola and violoncello has been equally successful.

The college orchestra and orchestral instruments are also under Miss Isador's direction.



*College Orchestra*





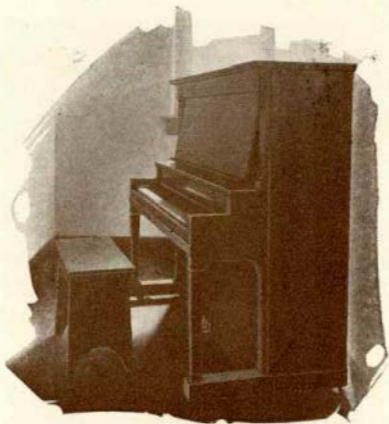
*Organ, Sibley Recital Hall*

## Pipe Organ

Organ instruction is in charge of Miss Paula Postel, who also has charge of the college choir for chapel exercises and vesper services Sunday evening.

Harmony, History of Music, Public School Music and other theoretical studies of music are in charge of Misses Postel, Gaines and Moore.

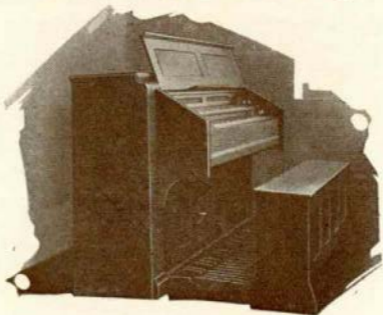
Special arrangement will be made for students of other stringed instruments, drums, brass and wood wind instruments.



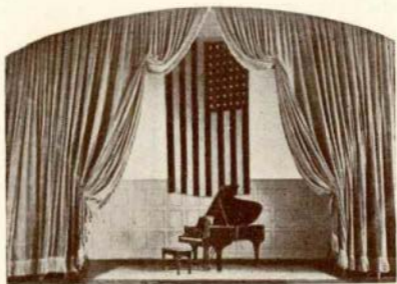
*One of Niccolls Practice Rooms*

## *Practice*

The college has some forty pianos for recitals and practice. Each student is assigned to an individual practice room for piano, voice, violin or organ. These practice periods are arranged so that they do not conflict with whatever other work the student may have.



*Practice Organ*



*Concert Stage  
Roemer Auditorium*

## *Recitals*

Students have the opportunity of appearing here in recitals in piano, voice, violin, and organ and they find the college family a very interested audience. By appearing in public the student is greatly encouraged, and, in many instances, overcomes timidity that hinders advancement in the first conservatory years.



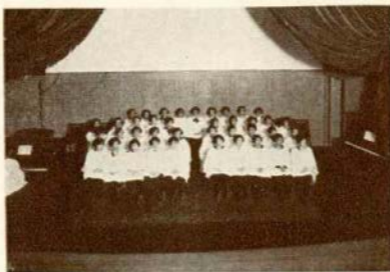
*Voice Studio*



*Choral Club*

Students may join the Choral Club which meets every Monday, under the direction of Mr. Thomas, and gives three concerts each year which are of unusual interest. They also have the privilege of joining the college Choir which furnishes the music for all Vesper services held on Sunday afternoons and evenings and also at assemblies in the college chapel.

You will note that work in both the Chora Club and the college Choir earns some credit.



*Vested Choir*



*"Linders"*

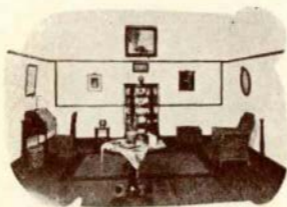


*Nicolls and Sibley Halls  
Freshman and Special Students' Dormitories*



Alice Anna Linnemann: Traveled in Europe. Student: Chicago Art Institute; University of Missouri; Art Dept., People's University, University City, Missouri; Columbia University; private student with Mrs. Kathryn Cherry, St. Louis; Professor Forbes of Rome; University of California; Galleries of Europe. Teacher: Westfield College, Illinois; St. Charles College, Missouri; Pilot Grove Seminary, Missouri; Lindenwood. *Art.*





*Art Exhibit Room*

## Art

The Art Department of Lindenwood College offers courses of training for those who wish to become teachers or workers in the various arts, as well as courses in art appreciation—for as has been said,

“He is a poorly educated man who lacks in appreciation of the beautiful.”

Art is as old as man and has been the cornerstone of every worth-while civilization.

The study of art improves culture, makes for progress, develops good taste and the power to appreciate beauty in nature and all things about us.

Art through its development of taste and general culture adds to the enrichment of human life.

The more familiar we are with art, the more we find in it and the greater the pleasure realized through it.





The purpose of art education is to acquire an aesthetic view of the world just as through other subjects is acquired an intellectual or ethical view.



*Art Studio*

There is a twofold advantage in such training. It enlarges the scope of our pleasures and by raising its standards of taste it leads naturally to efforts to increase the beautiful and diminish the ugly in our surroundings. Through art training is also achieved the power to produce the beautiful and although we do not expect all who study art to become creators of great works of art, all can learn to apply art principles that govern the hanging of pictures, arrangement of furniture and the selection of hats and clothes.

Real art of today is no longer unrelated to the problems of daily life. We believe in "Art for Life's sake", and are endeavoring to make art a practical thing.

To reach its highest aim art must be practical and unless we learn to apply our knowledge of art principles to the current activities of life we miss the greatest benefit and joy such knowledge can give.



Unless the study of art develops in us an appreciation of what is good taste artistically as regards the things which constitute our immediate environment and brings art into our every day lives, it has missed its goal. Good taste is an asset in business and social life. Our clothes, our homes, all objects we gather about us reflect its presence or absence and we are judged accordingly.

Art study does more than merely develop the power of appreciating and creating beauty. It stimulates self-expression, and what is more vital in our development than self-expression?

Unless self-expression is developed by which we can give out what we know by expressing our ideas in some way, our minds become mere store-houses for dead facts.

Through the close observation, necessary in art study, impressions are absorbed which are rapidly turned into expression.

These are a few answers to the question: "Why study art?"



*Drawing Room  
Art Department*

The art courses of Lindenwood College are planned to meet these requirements and their purpose is to develop the capacity and inclination to enjoy the aesthetic aspects of nature—to appreciate excellence in the design of man's creations; to appreciate beauty in all things and to develop the ability to express ideas freely and graphically by giving thorough training in the principles of art as applied to all special work.

The college library contains many splendid reference books on art and an excellent lantern and slides are used in illustrated lectures given in the various courses.

The superior advantages afforded this department through visits to the St. Louis Museum of Fine Arts and exhibition of work by national and foreign artists at the various Art Galleries in St. Louis cannot be too strongly emphasized, for in no other way can appreciation be as quickly developed as by constant contact with the Mother-tongue in art—the work of really great artists.





## Oratory

Detailed information of courses, degrees, diplomas, etc., will be found on page 93 of the 1924-25 catalog.

The work offered in the department of Oratory is both practical and broadly cultural. A thorough foundation is given to those who desire to specialize in Oratory and various opportunities are afforded to students enrolled in other departments. Students specializing in English have the opportunity to correlate their study of English with the study of the technique of oral expression.





Harriet E. Diven:  
B. O., Westminster  
College; B. L. I., Em-  
erson College of Ora-  
tory. *Oratory.*



Lucia Persis  
Hutchins: Leland  
Powers School of the  
Spoken Word; Edith  
M. Herrick School of  
Expression, Boston.  
*Oratory.*





*"Molly"*  
*A Curtain Call*

## *Private Lessons*

Students in any department of the college may take private lessons in Oratory, for which one hour of college credit a semester is given. The private lessons are carefully adapted to the needs of the individual students, faults are corrected and a repertoire is gradually acquired. Private instruction is offered in the following branches of Oratory: Interpretative Reading, Dramatic Reading, Pantomime, Story-Telling and Original Oratory.





*Dramatics*

## *Recitals*

Frequent class recitals are given that the students may receive practice work in platform art. Public recitals are also given, so that the students gain confidence in themselves and enjoy the experience of actually entertaining large audiences.



*"Cornered"*





*Fifty Minutes From St. Louis*