

Music In Indianapolis, 1900-1944¹

MARTHA F. BELLINGER

Developments in music since nineteen hundred, which were based largely on the foundations previously laid, involved notable and significant advances. The outstanding features of this period are the establishment of the People's Concert Association and the People's Chorus, the foundation of the Indianapolis branch of the National Federation of Music Clubs, the expansion of the Matinee Musicale, the rapid development of applied and theoretical music in the public schools, and the founding of the Indiana State Symphony Orchestra.

In the early years of the century a group of citizens headed by Edward B. Birge, Director of Music in the Public Schools, conceiving the idea of offering good music, comparable to that of the May festival days, on a non-profit system, and of making a bid for a larger audience, organized the People's Concert Association. The sale of two or three thousand seats, at twenty-five or fifty cents each, would guarantee the engagement of fine artists, and at the same time afford opportunity for the production of major compositions in which the local organizations would participate. Mindful of financial hazards, the committee at first sought and obtained eighty guarantors who promised to back the enterprise to the extent of ten dollars each, but as it turned out, no guarantor was ever asked to pay. The creation of an audience—a very large audience—was the crux of the problem, and it was solved in a large measure by the fine co-operation of the public school teaching staffs. Special publicity methods were indeed employed, but when it became clear that excellent programs could be heard for a sum within the reach of any individual, even of whole families, the success of the undertaking was assured.

The concerts were started with a relatively modest expense account on October 30, 1905, with Karl Schneider,

¹ Facts have been gathered from a variety of sources, some of which have been noted in the text. Personal interviews brought interesting events to light, and questionnaires submitted to club and church officials were answered in many cases with fullness and accuracy. Several of the more permanent organizations, such as the Matinee Musicale, the Indianapolis Maennerchor, and the Roberts Park Choral Union, put at my disposal their secretarial records and earlier historical sketches.

baritone, and Bruno Steindel, cellist, as soloists. Steindel was first cellist of the Chicago Symphony Orchestra, and Schneider was an accomplished singer and musician then living in Indianapolis and teaching at the Metropolitan School of Music. During the season 1905-1906, there were five more performances by well-known artists, ending with the appearance of the Chicago Symphony Orchestra under Frederick Stock in three separate programs. In November, 1906, the evening concert was preceded by a matinee for children, a course which was repeated often in later years. Celebrated pianists such as Fannie Bloomfield Zeisler, Germaine Schnitzer, Xaver Scharwenka, and Wilhelm Bachaus appeared on the programs, as well as world famous singers, such as George Hamlin, Jomelli, Alice Nielsen, Louise Homer, Evan Williams, and Emilio de Gogorza. The Chicago Symphony Orchestra came for nine performances, the Minneapolis Symphony Orchestra under Emil Oberhoffer for three, and the Cincinnati Symphony Orchestra for two. The Indianapolis Symphony Orchestra under Alexander Ernestinoff appeared nineteen times. Liza Lehmann came to conduct *In a Persian Garden*, and the children's chorus rendered Benoit's cantata, *Into the World*.²

During the years when the concerts were being given, Birge had organized a People's Chorus, again drawing into the enterprise many members of the city school system, as well as the remnants of the flagging choral unions of the earlier period. The first appearance of the People's Chorus was on May 1, 1911, when they gave Mendelssohn's *Hymn of Praise* under the baton of Birge. The success of the undertaking was complete, and rehearsals for a Christmas rendition of *The Messiah* were immediately begun. The great oratorio was given by the chorus and the Indianapolis Orchestra led by Birge on December 22, 1912, in the Murat Theater, with Hanna Wolff Freeman at the organ. The soloists were Mrs. George R. Eckert, Esther Louise Houk, Wesley Howard, and David Baxter. This revival of Handel's work marked the first of a long series of similar performances which ended only when Birge left the city in 1921, and since that time other leaders have carried on the custom.

² Indianapolis, Indiana, *Star*, October 29 and 30, 1905; Indianapolis, Indiana, *News*, October 28, 30, and 31, 1905, and November 9, 1906; much information was obtained from the programs of the People's Concert Association.

Besides the annual rendition of *The Messiah*, the chorus and orchestra gave *The Swan and the Skylark*, *Elijah*, *Hiawatha's Wedding Feast*, *Martha* (in concert form), and *The Creation*. Many of these performances were repeated at popular request, and on many occasions the concerts were presented as a gift to the city, without entrance charge. The last presentation under Birge's baton was in 1923, when he returned to the city to conduct the concert.³

Thus for eighteen years Indianapolis had a home-grown, self-supporting musical organization, both for vocal and instrumental works, supplying the best in musical entertainment. Even when expensive soloists were engaged, prices for seats were kept low, within reach of the most modest citizen. The People's Chorus assisted in benefit concerts for the Red Cross, for the Relief of Fatherless Children of France and other causes, and took a major part in the Centennial celebration.⁴

During the early years of this century, under the leadership of Franz Bellinger the Maennerchor gave with precision and tonal beauty many interesting cantatas, such as Schumann's *Paradies and the Peri*, *The Pilgrimage of the Rose*, and *The Swan and the Skylark*. At the annual Saengerfests the laurel wreath was many times awarded to the Maennerchor. It was during Bellinger's directorship, (1897-1907), that the new clubhouse was built and dedicated. Succeeding directors have been Rudolph Heyne, Karl Reckzeh, and Clarence Ebert, who have maintained the noble traditions of the society.

The Maennerchor moved into its own handsome building (now the Service Men's Center) at the corner of Illinois and Michigan Streets in 1907. The new home was provided with a fine concert hall, rehearsal rooms, a cafe, and assembly rooms for the ladies. For many years John P. Frenzel had been the "good angel" of the society, and it was with his generous help and that of a few others, that the larger and more beautiful building was made possible. With the death of Frenzel and the exigencies of war, the new quarters were given up, and the society became affiliated with the Athen-

³ Unpublished diary of Edward B. Birge, Bloomington, Indiana; Indianapolis, Indiana, *Star*, April 9 and 30, 1911, and December 22, 1912; Programs of the People's Chorus.

⁴ Programs of the People's Chorus.

aeum, of which it is now an integral part, though retaining its original name.⁵

Beginning about 1910 the Musikverein specialized in opera which they gave with marked success. Excerpts from *Carmen*, *Faust*, *Samson and Delilah* were given in concert form, then light opera, *The Mikado*, *Martha*, and the *Chimes of Normandy*, were performed complete in full costume. Later the orchestra was disbanded, owing to war conditions. The Maennerchor, also faced with the difficulties of the times and obliged to abandon its own clubhouse, then joined forces with the German House, whose name was changed to the Athenaeum.⁶

The Liederkranz, like the Maennerchor a German singing society, continued to carry on the tradition of fine male chorus singing. Frederic Krull, at one time its director, was a prominent singer and composer. He was born in the city, but received most of his musical training in Berlin, where his uncle, Carl Voigt, was music director under three emperors. Krull is not only a singer of charm and distinction, but also a pianist, violinist, and composer. His best-known compositions are among the thirty songs set to poems of James Whitcomb Riley. On many public occasions he has sung *The Raggedy Man*, *There Is Ever a Song Somewhere*, and other selections. Madame Louise Homer gave *Little Orphant Annie* as one of her numbers on the program in a local recital and made it a Victor record. Krull wrote a song entitled *Youth's Aftermath* in 1910 for the Alumni Association of Shortridge High School to words written by Myla Jo Closser.⁷

The A Cappella Mendelssohn Choir was organized in 1916 by Perceval Owen with a membership of seventy-five

⁵ The active membership in 1944 was 104, twenty-seven of whom were in the armed forces. Otto Ehrgott and George Schmidt have sung with the society for more than fifty years; and Otto Busching, Fred Pintzke, and Franz Binninger, president emeritus, for almost the same length of time. The present officers are: President, Edward Mueller; Vice-president, George Amt; Secretary, John Schlenk; Financial Secretary, Albert Nachtrieb; Treasurer, William Noelke; Librarian, Maurice Pennicke. *Ninetieth Anniversary Program, 1944, Indianapolis Maennerchor*; Indianapolis, Indiana, *News*, February 18, March 15 and 22, 1907; Corbin Patrick, "Asides and Exit Lines," Indianapolis, Indiana, *Star*, March 11, 1944; Anton Scherrer, "Our Town Maennerchor," Indianapolis, Indiana, *Times*, May 12, 1944.

⁶ Personal interview with Miss Antoinette Ernestinoff.

⁷ Louise B. Fletcher, "Frederic Krull, Composer and Singer . . ." Indianapolis, Indiana, *Star*, December 22, 1929.

women and fifty men. This society held together until 1923. The Indianapolis Community Chorus organized in 1920 attempted to carry on the work of the People's Chorus. Meanwhile, glee clubs were springing up in the public schools and in the conservatories. The Indianapolis Civic Choir, composed of members from thirty church choirs, came into being in 1936 and continued the work. In the following year the Indianapolis Symphonic Choir was organized by Elmer Steffen. The choir, which is entirely self-supporting, numbered about two hundred voices in 1943.⁸

Other organizations that contributed to the city's musical development during this period were the Jordan-Butler Philharmonic Choir started in 1941, with Joseph Lautner as conductor, and the Mallory Singers. During the season of 1942-1943, the former presented more than fifty concert programs. The Mallory Singers are led by Jane Johnson Burroughs. In addition to these two, Mrs. James Ogden has gathered together a group of younger singers with whom she gives free concerts.

The churches of Indianapolis have maintained the rather exceptional standards of the middle years. The Roberts Park Choir formed itself into the Roberts Park Choral Society in 1897, with Emil Wulschner as leader and Mrs. Jennie Suffriens as organist. Membership grew to 185, spreading out from the choir loft into the gallery. Following Wulschner, who died in 1900, Edward Taylor occupied the post of director for seven years, then Hugh McGibney, who held the post for twenty years. The console was moved to the front of the church in 1915, and chimes were added. Mrs. Jane Johnson Burroughs followed McGibney, then came Dale Young, Lucille Pritchard, and Frank Watkins, the present leader.

The choir of the First Baptist Church, the oldest in the city, was for twenty-eight years under the leadership of Percival Owen, who died in 1942. The present director, George Newton, is a teacher of voice. Besides Newton, the singers are Bernard DeVore, Lila Sprunger, and Mrs. Elizabeth Ward Crowell. Special evenings of music are given each month, and the singers, like those of many other churches, have taken part in the community renditions of the Handel and Haydn oratorios.⁹

⁸ Indianapolis, Indiana, *News*, October 9, 1926; Indianapolis, Indiana, *Star*, May 21, 1939, and October 3, 1943.

⁹ Letter from George Newton, February 1, 1946.

Elmer Steffen is the director of music for the Catholic diocese of Indianapolis, instructor in church music for the Oratory of St. Philip Neri, and leader of the Nurses' Chorus of St. Vincent's Hospital. The Schola Cantorum of SS. Peter and Paul Cathedral is under the direction of Steffen. The Indianapolis Symphonic Choir, working in close collaboration with the Indianapolis Symphony Orchestra, is also under his baton. He was closely associated with Owen in the work of the Mendelssohn Choir of which he was also a director. Several well-known religious compositions bear his name. For his work in the field of Catholic church music, he was honored by Pope Pius XII by being elevated to the rank of papal knight of the Order of St. Gregory.¹⁰

Willard E. Beck has been minister of music at the Broadway Methodist Church since October, 1903, with a volunteer choir averaging fifty voices, a junior choir of seventy-five voices, a high school choir of fifty voices, and a male chorus. The choir has sung a large number of cantatas and oratorios, among them Handel's *Messiah*, *The Evangel of the New World* by Van Denman Thompson, has also provided benefit concerts for welfare organizations in the city and in other parts of the state, and at special Good Friday services has given *The Seven Last Words*.¹¹

Other churches supporting choirs or musicians of importance include the Irvington Presbyterian Church, the North Methodist Church, Central Avenue Methodist Church, and the Second Presbyterian Church. The Irvington Presbyterian Church has a volunteer choir of twenty-four voices, with Charlotte Moore as director. In this church also the Irvington Community Chorus led by J. Russell Paxton in 1943 gave *The Messiah*.¹² At the North Methodist Church, J. Russell Paxton has been musical director for seven years, with a fine record. Among some of the renditions are the Bach *Christmas Oratorio*, Rossini's *Stabat Mater*, a first performance in

¹⁰ Indianapolis, Indiana, *Star*, June 4, 1939; Personal interview with Elmer A. Steffen. Gregory XVI founded the Order of St. Gregory the Great on September 1, 1831, to reward the civil and military virtues of subjects of the Papal States. There are two main divisions, civil and military.

¹¹ Letter from Willard E. Beck, February 1, 1946.

¹² The following soloists participated: Mrs. Thelma Grannis Springer, Mrs. L. P. Kreiser, Charles Hamilton, George Newton, and Mrs. Bernice Fee Mozingo at the organ.

the state of Dett's *Ordering of Moses*, and *The Messiah*.¹³ At the Central Avenue Methodist Church the choir of twenty voices was led from 1934 to 1944 by Ralph W. Wright, Director of Music in the Public Schools.¹⁴ He has earned special honor and gratitude, not only from the church, but from the entire community. In addition to the singers who have been mentioned, many others have acquired considerable local fame.¹⁵

According to the present constitution, the purpose of the Matinee Musicale is "to advance the interests and raise the standards of Musical Art in Indianapolis." All active members are women musicians, representing every variety of talent.¹⁶ The schedule of the club calls each year for twelve "regular" programs, three artist recitals, seven organ recitals, and seven student recitals. In addition to these programs, it arranges for concerts in the public schools, for the Local Council of Women, for the Old Ladies' Home, and for the John Herron Art Institute. The club joined the Maennerchor and the Symphony Orchestra in 1943 in a performance of *The Messiah*. It has assisted in many benefit concerts, and it administers a scholarship fund.¹⁷ The 1943-1944 season was a brilliant one, but not exceptional. In addition to the regular programs, a three-star concert course

¹³ Personal interview with J. Russell Paxton.

¹⁴ Letter from Ralph W. Wright, February 1, 1946.

¹⁵ Among the women there are Mrs. James Lowrie, Mrs. Philip Goetz, Ida Belle Sweeney, Lottie Adam Rappaport, Lilly Adam Wieseke, Agnes Kimball, Josephine Robinson, and Lena Lovejoy Howard. Among the men are Edward Bell, Julius Burkhardt, Emil Steinhilber, Andrew Smith, Louis Dochez. Mrs. Goetz and Mrs. John P. Frenzel took solo parts in many operas, oratorios, and cantatas. Mrs. Frank Edenharter, Mrs. Cecil Smith, and Hanna Wolff Freeman have had honorable careers in the exacting position of accompanist.

¹⁶ They are received into membership only upon examination, as follows: Voice: an aria from an oratorio or opera, a song of the standard classical type, or a modern ballad; piano: a Bach composition, a sonata movement, a composition of the modern romantic school; strings: a movement from a sonata or concerto, an étude of standard classical form, a short number. From the "Articles of the Constitution," of the Matinee Musicale. *Indianapolis Matinee Musicale Calendar, 1939-1940* (n.p., n.d.), 42.

¹⁷ Report of Gertrude H. Gregor, June, 1944; Indianapolis, Indiana, *Star*, December 12, 1943. The presiding officers are as follows: Mrs. Alfred Baggs, Mrs. A. G. Cox, Mrs. A. B. Bates, Mrs. W. C. Lynn, Mrs. A. W. Robertson, Adelaide Carman, Mrs. J. S. Jenckes, Mrs. Henry Schurmann, Mrs. Charles A. Pfafflin, Mrs. Lafayette Page, Mrs. Hugh McGibney, Mrs. James Lowrie, and Lucille Wagner, President in 1942.

was offered, with Marjorie Lawrence of the Metropolitan Opera, Egon Petri, pianist, and Nan Merriman, soprano and 1943 winner of the Young Artist Award from the National Federation of Music Clubs. The proceeds of another concert by Alfred Mirovitch, pianist, were devoted to the Recreation Fund of Billings Hospital, Fort Benjamin Harrison. Ten programs were given by active members, eight by student sections. Members of the active, professional, student, and associate sections combined in giving excerpts from the Tchaikowsky opera, *Eugene Onegin* in February, 1944.¹⁸

At the beginning of the century, public school music was in the hands of Helen Place and Lella Parr, who emphasized the making of music rather than the cold study of scales. Place gathered the grades together in weekly singing sessions—an innovation at that time. She also edited and published one of the earliest journals devoted to her profession. This journal, *School Music*, was later absorbed by one of the larger publications. It was important in that it opened a new approach to the subject, stressing the principle that technique and the study of scales are only temporary means to enjoyment of the art.¹⁹

Edward B. Birge was appointed Director of Music in 1901. Under his supervision the various systems of teaching were harmonized, singing and playing were encouraged, and technical instruction inserted whenever the children were ready for it. Both teachers and pupils responded to the treatment. Already, in the late nineties, Charles Emmerich, Principal of the Manual Training High School, had organized and conducted a school orchestra, and soon a similar group was established at Shortridge High School. A concert was given by the combined orchestra and a chorus under Birge on May 29, 1903, with eleven numbers of excellent quality, including the Gruenwald *Suite de Ballet*, the *Damascus Triumphal March* from the oratorio *Naaman* with orchestration by Birge, Meyerbeer's *Cavatina* from *Robert le Diable*, and the *Lustspiel Overture* by Kela Bela.²⁰ This

¹⁸ Indianapolis, Indiana, *Star*, February 20, 1944; Report of the Indiana Federation of Music Clubs, 1943-1944.

¹⁹ The journal was published from March, 1900, to January, 1902, at Indianapolis. At about the same time this publication appeared, Philip Hayden also issued a similar journal at Keokuk, Iowa. The two journals merged and appeared under the title *School Music* published at Keokuk, Iowa. Personal interview with Edward B. Birge.

²⁰ From the program.

concert was the first of a series given by school children, and the custom thus inaugurated has been carried on. It has been noted that the young people gave the cantata *Into the World* with the Chicago Symphony Orchestra on May 5, 1909. The response of both teachers and pupils in these undertakings was so immediate and enthusiastic that Birge made the remark that he could at any time, and without undue pressure, get a thousand children together and train them for a concert in six weeks.²¹

As interest in performances rather than technique increased, the high schools began to include in the curriculum class lessons in piano, violin, and band instruments, given by experienced teachers. In an article which was widely read and reprinted in Europe Birge wrote:

In the last twenty years has occurred a forward advancement in school music entirely without precedent. The list of musical studies and activities in the curriculum of a high school of the first rank reads very much like that of a high-grade conservatory of music. In the vocal field these are mixed chorus, boy's and girl's glee-clubs and classes in vocal technique: the instrumental field includes first and second orchestra and bands and classes for instruction in all instruments, including the piano: in theory—there are classes in harmony, counterpoint and composition, and the list includes also music appreciation and history, with a strong swing toward making appreciation compulsory for all students. The choruses practice and perform in public the standard oratorios, the glee clubs sing part songs, cantates and light operas, and the orchestras play the symphonies of Haydn, Mozart and Beethoven and many of the best overtures and suites, both classic and modern. The bands are of symphonic fulness in instrumentation and perform the standard selections of band literature. The ensembles include also string quartets and other chamber music groups.²²

The achievements noted in the above quotation have been handsomely illustrated in the Indianapolis schools. There are eighty-four grade schools, each with its orchestra; seven high schools, each with its first and second orchestras, two bands, glee clubs for both boys and girls, and mixed choruses.²³

J. Russell Paxton, supervisor in one of the high schools, reports that there are about sixteen hundred pupils in the music department, with nine teachers and one assistant, thirty-five different classes, including harmony, counterpoint,

²¹ From the program.

²² Edward B. Birge, "Public School Music Education in the United States," *Internationale Zeitschrift für Erziehung* (Cologne and Berlin, 1931-), VIII (1939), 379.

²³ Personal interview with Ralph W. Wright.

music appreciation and chorus training; also a boys' concert club, a choir, instruction in every sort of instrument, a dance band, an instrumental concert trio, and a girls' ensemble of ten members. Paxton's Madrigal Singers have given concerts throughout the state, twenty-five in the city, and have appeared on the programs of the National Music Educators' Association.

With the higher standards of music instruction in the schools came the question of college entrance credits for work done in music with satisfying answers from many of the colleges. The state university gives partial credits in several branches, full credits in others, and many out-of-state institutions are doing likewise. Following the tenure of Birge, which ended in 1921 when he was called to Indiana University, Ernest G. Hesser filled the office until 1930, when Ralph W. Wright was appointed Director of Music, which position he still holds. He has edited and arranged a book of songs for boys' use previous to voice mutation.²⁴

Thirty years ago the enrollment of music students in the city's conservatories was reckoned at about twenty-five hundred and today is doubtless much larger. Many private teachers, as well as those employed in the public school system, meet the needs of the budding musician. The College of Musical Art was founded in 1907 by Oliver Willard Pierce offering excellent instruction in vocal and instrumental music. This organization was merged with the Indianapolis College of Music and Fine Arts in 1918. By 1922 there were a thousand students each year, with thirty instructors. Horace Whitehouse was the director.²⁵ The Arthur Jordan Conservatory of Music founded in 1928, absorbed the Indianapolis College of Music and Fine Arts, the Metropolitan School of Music, and drew into its orbit other smaller organizations. The Jordan Conservatory is affiliated with Butler University, offers a bachelor's and master's degree, and meets the requirements of a broad musical education. At its fourth annual American Music Festival in 1943 Cadman's *White Enchantment* was presented, and an orchestral concert was given by the Indianapolis Symphony Orchestra un-

²⁴ Ralph W. Wright and William Lester (eds.), *Four-part Songs for Junior High School Boys* (Chicago, 1936).

²⁵ *Prospectus of the Indianapolis College of Fine Arts, 1923.*

der Sevitzy.²⁶ Connected with the Arthur Jordan Conservatory are several musical fraternities.²⁷

Chamber music should not be lacking in the city, for at least three string quartets are in existence. The Cambridge Quartet organized in 1941 and the Civic Quartet are made up of members of the Indianapolis Symphony Orchestra.²⁸ There is also the Musical Art Quartet and Orloff Trio, which gave a program at the John Herron Institute on December 7, 1938.²⁹ The Sinfonietta, composed of twenty women musicians was organized in 1938. The Spare-time Symphony Orchestra with thirty-five amateur players came into being in 1940. The Retired Railroad Employees Association Orchestra has the distinction of numbering among its youngest players a violinist sixty-two years of age, while its oldest member is eighty-nine.

Another important musical organization was the Indiana Federation of Music Clubs which made Indianapolis its headquarters. A branch of the National Federation, it was organized in 1916 and reorganized in 1921 under the auspices of the Matinee Musicale.³⁰ At the opening meeting Mrs. Frank Sieberling, president of the National Federation, was the principal speaker, and Mrs. Henry Schurmann was elected state president.³¹ The first year after its reorganization the number of affiliated clubs in the state increased to forty-five and now totals fifty-nine. At one time there were 245 affiliated clubs.

²⁶ Indianapolis, Indiana, *Star*, April 4, 18, and May 2, 1943; Report of Mrs. Frank Cregor, President of the Indiana Federation of Music Clubs. For a sketch of Sevitzy's career see pp. 63-64.

²⁷ The Alpha Sigma Chapter (for men), granted a charter in 1926; the Phi Mu Alpha Sinfonia Fraternity whose parentage goes back to the New England Conservatory of Music; the Mu Phi Epsilon; the Sigma Alpha Iota; and the Phi Sigma Mu, an honorary body.

²⁸ The members of the Cambridge Quartet are Jerome Kaslin, Theodore Silavin, Harold Sorin, and Sam Sciacchitano. The members of the Civic Quartet are Irving Ilmer, John Howell, Jerome Lipson, and Mischa Slatkin.

²⁹ Indianapolis, Indiana, *Times*, December 7, 1938.

³⁰ As early as December 2, 1916, the Indiana Federation of Music Clubs organized. Indianapolis, Indiana, *News*, December 4, 1916.

³¹ Other officers of the club were Ada Bicking, Caroline Hobson, Mrs. Minnie Kimball, Eva Alden, and Anna May Johnson. Presidents of the Federation have been as follows: Mrs. Henry Schurmann, 1921-1926; Mrs. Reed Steele, 1926-1927; Mrs. Edward B. Birge, 1927-1931; Mrs. Jane Johnson Burroughs, 1931-1932; Mrs. Frank Hunter, 1932-1936; Mrs. C. Lloyd Billman, 1936-1940; Mrs. Frank Cregor, 1940-1944; Mrs. Clair McTurnam, 1944-. Mrs. Edward B. Birge and Ada Bicking are now honorary members.

The activities of the federation include the administration of scholarships for talented young people, student loans, aid to high school bands and orchestras, the sponsoring of broadcasts and musical films, civic concerts, and community singing. It assists in the support of the Symphony Orchestra, gives aid to workers in civilian defense, provides special concerts for servicemen, and sends musicians to perform at the hospitals. Some years ago the federation appropriated fifty dollars for music scores to be rented at a nominal cost to the string quartets and orchestras of the various high schools. This collection is now large and is in charge of the state librarian. The Music-in-Industry section of the federation sponsors the formation of bands, orchestras and choruses in industrial plants, and periodic concerts by visiting artists. Perhaps the most important of all the federation enterprises is the aid it extends to American composers, thus assuring them publicity and an audience in a highly competitive field. Auditions are held, with substantial prizes, in some cases as much as a thousand dollars, for the winners in vocal or instrumental music, and for original compositions. After the prizes have been won, the federation makes plans for the systematic promotion of the prize-winning contestants, and for the performance of the successful scores.³²

No record of the musical activities of the city would be complete without an account of the Foster Memorial, which is now located in Pittsburgh, but which had its beginning in Indianapolis. Josiah Kirby Lilly began to collect first editions of the Foster songs in 1931. Lilly had on his estate in Indianapolis a small, beautiful stone building, equipped with a pipe organ, and in this shrine, which he named Foster Hall, he placed his findings. Collectors are perennially confronted with questions as to authenticity, dates and processes, and Lilly's hobby was no exception. Inquiries and advertisements for Foster items led to a large correspondence, which in turn prompted Lilly to the occasional issue of *Foster Hall Bulletins*, giving much information and asking for more. The *Bulletin* in time ran to twelve issues, and a staff of ten people, with Fletcher Hodges, Jr., as director, was ultimately required to attend to the correspondence, classify and file the incoming items, and to keep up the search for new treasures.

³² Reports of the Indiana Federation of Music Clubs, 1942-1943 and 1943-1944. Personal interview with Mrs. Edward B. Birge.

Lilly presented the collection in 1935, already very large, to the University of Pittsburgh, in the city where Stephen Foster was born, and the transfer was effected two years later. The new Memorial is placed on ground given by the University, in the Cathedral of Learning Quadrangle, facing Shenley Park. It was built by contributions from school children and friends from all parts of the country, but especially sponsored by Mrs. Will Earhart and the Tuesday Musical Club of Pittsburgh. Besides offering a site for the Memorial, the University maintains and operates the building, which cost half a million dollars. It is built in Gothic style, of Indiana limestone, and harmonizes with the loftier building of the Cathedral of Learning. The architect was Charles Z. Klauder of Philadelphia. The Memorial contains an auditorium for lectures and concerts, rooms for the Tuesday Musical Club, offices for the Memorial staff, and the Shrine itself—a twelve-sided room lighted by stained-glass windows depicting themes from the Foster melodies. In the Shrine are displays of manuscripts, letters, personal belongings of Foster, a bibliography of the books, magazine articles, and other printed material relating to his life. In the fireproof vault are the irreplaceable first editions and other memorabilia.³³

During the six years of the Memorial's existence in Indianapolis, more than fifteen thousand persons visited the Shrine, coming from all parts of the country. Each week Foster programs were presented by a quartet, lectures and displays of material were given. This procedure has in the main been followed in the new home in Pittsburgh, but on a larger scale. The Memorial has been from the beginning a non-profit organization, and there is no charge either for observation or concerts. In the first year of operation in Pittsburgh forty thousand people attended programs in the auditorium, and an equal number visited the Shrine. The Memorial sponsors many publications of interest concerning Foster's life, and research workers have examined and sometimes rejected many songs formerly attributed to him. The number of original songs now accepted by the experts is 201. A specially interesting event was the publication of a book

³³ Fletcher Hodges, Jr., "A Pittsburgh Composer and His Memorial," in *The Western Pennsylvania Historical Magazine* (Pittsburgh, Pennsylvania, 1918-), XX1 (1938), 77-106.

of forty of the best-loved Foster songs, edited and arranged by Edward B. Birge and Will Earhart, and through the generosity of Lilly distributed through the public schools and the service camps.³⁴ There are more than ten thousand separate items enshrined in the Memorial, all carefully catalogued and prepared for preservation and use.³⁵

In addition to these numerous activities, the news boys have participated in the music development of their city. For the past forty years, boys' bands similar to that maintained by the When Clothing Store, have often caught the spotlight away from adult organizations. The newspaper publishers of the city formed a Newsboys' Band, with J. B. Vandaworker as leader, in 1900. Boys entered at the age of seven or eight, held practice in sections twice a week, and their services were generally given free for charitable or educational entertainments. The newspaper owners maintained the band and employed a professional director and manager. The Indianapolis Newsboys Band visited the Louisiana Exposition and was awarded the first prize for juveniles. Vandaworker celebrated his fortieth anniversary as leader in 1940, and members of the alumni association came from all parts of the country. Among the returning graduates was Roy Howard, head of the Scripps-Howard chain newspapers, who flew from New York to attend. One alumnus is in India. Twenty-five hundred boys have been trained in this excellent institution.³⁶

Another boys' group, organized by Herman Rinne in 1931, was called the Knot Hole Band and consisted of more than 125 children from six to eighteen years of age. There were seventy-five reed and brass pieces and fifty accordions. This organization became so popular that the number of players grew to more than five hundred, and they were in frequent requisition for ball parks and other outdoor entertainments.³⁷

³⁴ Will Earhart and Edward B. Birge (eds.), *Songs of Stephen Foster* (Indianapolis, Indiana, 1934).

³⁵ Among these items are the following: Early and modern editions of Foster's music, with original manuscripts and facsimiles of manuscripts in other collections, Foster's personal possessions, books relating to the composer, either wholly or in part, songbooks containing Foster music, magazine and newspaper articles, pictures and photographs, phonograph records, broadsides, and miscellaneous.

³⁶ Attica, Indiana, *Ledger-Press*, August 7, 1914; Indianapolis, Indiana, *News*, April 9, 1938, and April 13, 1940.

³⁷ Indianapolis, Indiana, *Star*, June 27, 1938, and April 4, 1943; Indianapolis, Indiana, *News*, June 27, 1938.

As a culmination of the various musical developments, there came into existence a modern symphony orchestra. Since an orchestra of this type is expensive and cannot be self-supporting, there must be many guarantors and many contributors, as well as devoted workers, for its maintenance. Between those early players and Fabien Sevitsky lies the record of many brave efforts and honorable failures. As has been noted, larger or smaller instrumental groups were in existence all through the intervening century, and at least two of the efforts attained a considerable measure of success. Karl Schneider organized in 1904-1905 an orchestra of sixty pieces with occasional special instruments brought in from Cincinnati. Schneider placed a symphony on every program and engaged celebrated artists. Elsa Ruegger, Harold Bauer, Vladimir de Pachmann, and Sarah Layton Walker were among the soloists. He not only maintained a high standard of performance, but he also paid his musicians. After two years Schneider left the city, and the orchestra was taken over by Ferdinand Schaefer, a German musician, who came to the city in 1907 and, like Schneider, was on the staff of the Metropolitan School of Music. The strain of the upkeep was too great, however, and presently the players disbanded.³⁸

Early in 1911 another and more successful enterprise was launched through the influence of a group of citizens. Herman Lieber and Leo Rappaport secured financial backing, and a committee of women took up their duties as a Board of Directors.³⁹ The organization was incorporated as the Indianapolis Orchestra with Alexander Ernestinoff as director. There were about fifty pieces, and the plan was to make it a co-operative society, the profits, if any, to be divided among the players, and the price of seats to be kept low. Four concerts for each year were scheduled. The program given at its second anniversary concert, February 9, 1913, well illustrated the quality of music offered.⁴⁰ Through

³⁸ James Thrasher, "The Symphony Comes of Age," Indianapolis, Indiana, *Times*, November 15, 1938.

³⁹ The women on this board were Anna May Johnson, Mrs. Edward Birge, Mrs. Henry Kahn, Mrs. Henry Schurmann, Mrs. George C. Hitt, and Mrs. D. M. Parry. Indianapolis, Indiana, *Star*, April 15, 1917.

⁴⁰ The following program was given: Berlioz, *Roman Carnival* and *Hungarian March*; Massenet, *Hungarian Scenes*; Gounod, *Funeral March for Marionettes*; Mendelssohn, *Spring Song*; Donizetti, Sextet from *Lucia*; Liszt, *Les Preludes*; and Excerpts from the *Nutcracker Suite* by Tchaikowsky. Indianapolis, Indiana, *Star*, February 9, 1913.

the faithful support of officers and friends, and with large audiences, this orchestra survived for seven seasons on into the first year of the World War giving its last concert on November 11, 1917. Remarkable to state, its discontinuance was not due to financial reasons. For the first time in a long series of experiments, the Indianapolis Orchestra closed its books without a deficit. The average attendance, taken for four years, was 1,850, and the total attendance for the same time was forty-five thousand.⁴¹

Other orchestras had a brief term of life, such as that started by P. Marinus Paulsen in 1921 with one concert to its credit. The German House sustained its group of players under Ernestinoff for upwards of a dozen years. In 1909 Victor Ila Clark announced the formation of a new orchestra, which lived through one season. These trials form an interesting contrast to the Indianapolis Symphony Orchestra, which, with its all-women Board of Directors, held up for seven seasons and closed its career fully solvent—a fact eternally to its credit.⁴²

Fourteen years were to pass, however, before another serious attempt in a like direction was made. In November of 1930 and the early months of 1931, Ferdinand Schaefer again brought the leading musicians together and gave four concerts whose programs included the *Scotch Symphony* of Mendelssohn, the *Surprise Symphony* of Haydn, and other major works. During the following summer, the citizens of Indianapolis and of other sections of the state woke up to their opportunity. Meetings were held, plans were discussed, finances were scrutinized, and the result was the formation of the Indiana State Symphony Society which was incorporated in due time. It proved to have been a momentous event, at least establishing an orchestra of first importance on what seemed to be a firm foundation.⁴³ The first president of

⁴¹ Indianapolis, Indiana, *Star*, November 11, 1917; Statistics from the Report of the Board of Directors.

⁴² Thrasher, "The Symphony Comes of Age," Indianapolis, Indiana, *Times*, November 15, 1928; Indianapolis, Indiana, *Star*, August 16 and 23, 1909.

⁴³ "Co-operative Orchestra," *Time* (New York, 1923-), XVI (November 10, 1930), 44; Indianapolis, Indiana, *News*, November 1, December 13, 1930, January 3, 1931, February 7, 14, and 21, 1931; Indianapolis, Indiana, *Star*, October 26, November 2, December 14, 1930, January 4, February 22, 1931; Thrasher, "The Symphony Comes of Age," Indianapolis, Indiana, *Times*, November 16, 1938.

the society was Herman C. Wolff of Indianapolis. There were nine other officers, forty directors, and a state council of fifteen, of which Mrs. F. H. Sterling was chairman. Thirty-one supporting members were immediately pledged, and the number was soon increased to forty-two. Governor and Mrs. Paul V. McNutt were honorary members of the council. Headquarters of the society were to be in Indianapolis, and Ferdinand Schaefer was the conductor.⁴⁴ The first concert given under the auspices of the newly formed society was on October 24, 1931. Program notes were made by Horace C. Gregory. On December 6, 1932, the Haydn bicentennial was celebrated, the orchestra being supplemented by the Haydn Festival Chorus under the direction of Elmer Steffen.⁴⁵

Gilbert Hurty of Indianapolis became president of the society in 1933 with Wolff as honorary director; and in 1935 the office was filled by Jacob L. Mueller. The supporting members increased to eighty and special donors gave added encouragement. William H. Hall took the president's chair in 1936 and owing to the illness of Schaefer, the concerts were directed by the assistant, Robert Hager-Goetz. G.H.A. Clowes in 1941 assumed the presidency, which office he still holds. Two great conductors, Vladimir Bakaleinikoff and Fabien Sevitzy, were invited to take the baton in 1936, and in the following year Sevitzy was appointed conductor, with Schaefer as emeritus directing one concert each year.⁴⁶

Fabien Sevitzy was born in Russia, September 30, 1893, educated at Petrograd Conservatory, studying piano with Alexander Siloti, the bass viol with Bech, and harmony with Liadoff. Upon his graduation in 1911, he received the gold medal honors. He came to America in 1923 and was at one time a member of the Philadelphia Symphony Orchestra. He founded and conducted the Philadelphia Sinfonietta and the

⁴⁴ Thrasher, "The Symphony Comes of Age," Indianapolis, Indiana, Times, November 16, 1938; Guido H. Stempel, "Music at Indiana University," *Indiana University Alumni Quarterly* (Bloomington, Indiana, 1914-), XXIV (1937), 109-119.

⁴⁵ The program for October 24, 1931, consisted of the following: Beethoven, *Overture op. 124*, "Die Weihe des Hauses"; Schubert, *Symphony No. 8, B Minor* (Unfinished); Goldmark, *Overture op. 13*, "L'Arlesienne." Indianapolis, Indiana, *News*, October 24, 1931. Indianapolis, Indiana, *News*, December 3 and 7, 1932; Indianapolis, Indiana, *Star*, December 4, 1932; Thrasher, "The Symphony Comes of Age," Indianapolis, Indiana, *Times*, November 16, 1938.

⁴⁶ Report of the Women's Committee, 1944; Thrasher, "The Symphony Comes of Age," Indianapolis, Indiana, *Times*, November 16, 1938.

Boston People's Symphony Orchestra. Today he holds the honored place of conductor of one of the six leading orchestras of the United States.⁴⁷

The efficient business management which has from the beginning been so important an element in the success of the society, added to its roster a women's committee, whose duty it is to keep in line the donors to the maintenance fund. The donors are classified as active, sustaining, or associate members of the society, and in 1938 numbered altogether 328.⁴⁸

In proportion to the enlarged interest and support, the activities of the society have greatly increased. In the five years from 1937 to 1941 inclusive, 239 concerts were given in Indianapolis, 69 on tour, and 62 broadcasts were made. There are regular symphonic concerts at two-week intervals during the season, Sunday afternoon popular, children's and park concerts, visits to Indiana and Purdue universities and to many Indiana cities, besides an occasional flight outside the state. The personnel of the orchestra numbers well over a hundred. The weaker sections of the group have been strengthened, faltering players have been eliminated, and the whole body has been brought into balance. Sevitzy has brought to it the best renditions of performance, as well as astounding energy and patience. He has shown eagerness to present not only the great musical literature of the past, but also to welcome productions of more recent writers whenever worthy. He is perhaps better at interpreting Wagner and Shostakovich than in his readings of Beethoven, but what director has not had his affinities? Besides the Bee-

⁴⁷ Alexandria Vodarsky-Shiraeff, *Russian Composers and Musicians* . . . (New York, 1940), 118; *Who's Who In America* (Chicago, 1900-), XXIII (1944-1945), 1905; *Who Is Who In Music* (Chicago, 1941), 206-207.

⁴⁸ Mrs. Charles Latham is president of the committee; Mrs. Easley R. Blackwood, maintenance chairman; Mrs. Frederic M. Ayres, honorary vice-president; Mrs. James W. Fesler, vice-president; Mrs. Booth Tarkington, vice-president; Mrs. Burke Nicholas, secretary; Josephine Madden, treasurer; Mrs. Edwin M. Craft, membership; Mrs. J. A. Goodman, state council; Mrs. Sylvester Johnson, young people's concerts; Mrs. T. Victor Keene, season tickets; Alma Patton, music study; Mrs. Garland F. Retherford, women's organizations; Lucy M. Taggart, social, also a vice-president; Mrs. Harry V. Wade, office service; Mrs. Bliss B. Wells, current notes; Mrs. Herman C. Wolff, radio; and the following regional directors: Mrs. G. D. Thatcher of Kokomo, Mrs. Harry Lee Beshore of Marion, Mrs. C. Lloyd Billman of Manilla, and Mrs. Ward G. Biddle of Bloomington. From the program of the 1944-1945 season of the Indianapolis Symphony Orchestra.

thoven, Mendelssohn, Haydn, and Tchaikowsky symphonies familiar to every concert-goer, he has introduced many less well-known compositions, such as the Lalo *Symphonie Espagnole*, Converse's *Symphony No. 6*, and the Kallinikoff *Symphony in G Major*. Many new American composers have been featured on his programs: Cesana with his *Negro Heaven*; Shepherd, *Lone Prairie*; Bloch, *America*; Taylor, *Suite from Peter Ibbetson* in concert form, Carpenter, McCollin, Eppert, Benjamin, Dubensky, and VanVactor. Twenty-three different compositions by twenty-one American composers, with a total of seventy-eight performances. Of the twenty-three compositions, seven were world premieres.⁴⁹

In the name of the society, Sevitzyky commissioned David VanVactor, a member of the Chicago Symphony Orchestra, to write for him; and the result was *Overture to a Comedy, No. 2*, produced by the orchestra. VanVactor was born in Plymouth, Indiana, in 1906.⁵⁰ The orchestra gave a concert in 1942 for the employees of Mallory and Company, with Charles Wakefield Cadman as soloist. Twenty-two names from among the players were on the Roll of Honor in the armed services.⁵¹ During the season 1943-1944, the orchestra played seventy-two concerts in twenty-one weeks, with additional performances for servicemen at Camp Atterbury. It was one of six organizations invited by the Office of War Information to make recordings for broadcasts overseas. Sevitzyky has also sponsored the young musicians' contests, alternating with the biennial contests arranged by the National Federation of Music Clubs.⁵²

The symphony may be a large undertaking for Indianapolis and Indiana, but for the individual who enjoys good music, support is more than repaid by the stimulation and deep satisfaction which it affords.

⁴⁹ Report of the Secretary, Indiana State Symphony Society and compilation from programs; Thrasher, "The Symphony Comes of Age," Indianapolis, Indiana, *Times*, November 17, 1938.

⁵⁰ *Who's Who In America*, XXIII, 2184; *Who Is Who In Music*, 230.

⁵¹ Indianapolis, Indiana, *Star*, November 29, 1942; Indianapolis, Indiana, *News*, November, 30, 1942.

⁵² Report for 1943-1944 by Gladys Crane Wells, Representative of the Indiana State Symphony Society.