

The Birth of Music at Indiana University

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This historiography examines music over time at Indiana University. Using archival documents, this paper traces the evolution from an interest group, outside the institution, to a fully recognized Department of Music.

When a college introduces a new field of study, it also marks the start of a new phase and transition for the institution. This is similar to a student's admission to college signaling the beginning of a new life phase and transition toward who they will become. As schema theory suggests, when something new is introduced, the whole will adjust and change, thus redefining the whole (Harris, 1994; Holland & Cole, 1995). Applied to the broader context of higher education, this lens helps us to understand why there is an immense and drawn out struggle to add new disciplines to an already existing curriculum.

The process of integrating a new field of study into higher education is one that has repeated over time on many campuses. In order to successfully introduce a new field, leaders are required to have keen communication and persuasion skills to prove the worth and rigor of the discipline to the faculty and Board of Trustees. Similarly, introducing music to the curriculum at Indiana University (IU) in the 1890s and the early 1900s required professors and presidents to rally for its addition (Logan, 2000; Woodburn, 1940). The timeframe when IU established the School of Music is worth noting. Thelin (2004) commented that the turn of the twentieth century was a cherished era in the history of higher education. "The interesting riddle of American higher education

between 1890 and 1910 that the university-builders overlooked was how the 'age of the university' was at the same time the golden age of collegiate life" (p. 154). During this timeframe, students embraced the collegiate experience, and many formed or joined student literary groups, fraternities, and Glee Clubs.

Music had its roots at IU, dating as far back as the 1820s, when the institution was known as Indiana Seminary (Logan, 2000; Woodburn & Banta, 1940). Nearly 75 years passed from the school's establishment to when music became an integral part of the curriculum. It was not until the turn of the twentieth century that discussions first took place to add music as a course of study and a professional degree path (Liley, 2002).

Logan wrote a celebratory history, *The Indiana University School of Music* (2000), which looked closely at the same history that this paper examines. This paper will differentiate from Logan's piece in a prominent way. Logan's work was written from an insider's perspective. His work contributed greatly to the history of IU, and it will serve as a secondary source in this paper. However, in this historical paper, I will examine and analyze the establishment of the Department of Music in light of higher education's national history. In this analysis, I focus on who helped to establish music studies at IU while

connecting this innovation to the national context of higher education.

In the Beginning

Founded in 1824 as Indiana Seminary (Woodburn & Banta, 1940), the enrollment was small by modern standards but large for its time. Woodburn and Banta (1940) noted in History of Indiana University that Indiana Seminary employed only one professor for its first three years, and that there were only twenty-six students in the spring term of 1827. The Seminary soon expanded to form Indiana University (IU) in 1829 as a result of high praise for its early successes and quality education.

It was not uncommon for higher education institutions to expand in the 1820s and 1830s. Rudolph wrote in his 1976 text, Curriculum, of Columbia University's curricula expansion in this era. The administration at Columbia was desperate to maintain enrollment during this same time period. They created scholarship programs to make attendance more affordable and added new programs of study. Faculty at Columbia even tried to form formal partnerships by offering "to relieve the United States Navy of the necessity of creating a naval academy by proposing a package of relevant scientific instruction for up to forty-three midshipmen for a group fee of \$3,500 a year" (Rudolph, 1976, p. 54). Institutions adapted their identities to fit what would sell to potential students. To some, like IU and Columbia University, this meant expansion; to others, this meant adjusting the rigor of existing curriculum.

American colleges and universities first began to seriously consider enrollment standards in light of financial difficulties in this same time period. How useful was it to instruct courses in Latin

and Greek when most professions had no use for these dead languages, and when most of the college applicants had little or no training in either language? As colleges and universities around the country began to have these conversations, the use of Latin and Greek began to fade (Rudolph, 1976). Instructors at Yale published their opinions on this topic in the Yale Report of 1828. They attempted to refine what should and should not be included in American higher education (Goodchild & Wechsler, 1989). Without a national system of kindergarten through the twelfth grade education, higher education began a battle of what should stay in higher education and what students should know as entering freshmen (Rudolph, 1976).

In a similar trend to the national picture, Indiana Seminary expanded to become IU and hired its first president, Andrew Wylie, in 1829 (Trustees of Indiana University, n.d.). The first evidence of an organized music group on campus was at Wylie's inaugural reception. The records from the program note that there was a flutist and a fiddler playing light airs between speeches (Logan, 2000). While music was not yet a part of the academic curriculum, it was a prominent part of how campus celebrated and commemorated important events.

A few years later, according to notes from Professor Ebenezer Elliot, a "fine brass band" played at the 1832 inspection by the trustees (Logan, 2000, p. 6). However, later that same year, he also noted that the orchestra present for the 1833 commencement had only, "two flutes, one of them was cracked" (p. 6). It is unclear if the band or the orchestra were unofficial organizations at the University, or if they were from the community. Either way, the inconsistency

of quality performances pointed to the fact that music did not yet have an established home on campus. In 1852, music made its first, short-lived, appearance in the curriculum. The institution had a teacher-training program for a brief six years between 1852 and 1858. There was also a course in vocal music that was listed as a requirement, but there were no notes of who the instructor was. Between 1858 and 1893, there is no record of music courses existing on campus. Although, Logan (2000) highlighted that in the 1880s, “classical and light classical numbers began to appear on Commencement programs. A major aspect of the University’s history—its association with opera—began modestly in 1889 when the program included a Donizetti aria” (p. 7).

One of the first signs of the reappearance of music on the IU campus was the organization of a Glee Club during the 1892-1893 school year (Woodburn & Banta, 1940). While there is some mystery surrounding how the Club came to exist on IU’s campus, a few facts are certain. Glee Club started as a social organization and not an academic course. From its earliest days, the club sought to advance the interests of IU. In a November 1893 letter to the Board of Trustees, Glee Club members rationalized the benefits of such an organization in hopes of making the club a permanent student club. They noted that membership in Glee Club improved retention and encouraged members to return to school the next year. They also outlined three aims for the musical group: “the advancement of the interests of the university, the cultivation of the musical talents of the members, and the entertainment of the public” (Indiana University Glee Club, n.d.; IU Glee club

members to Board of Trustees, November 10, 1893). The letter also presented future interests of the organization. The Club hoped to give public concerts in Bloomington and elsewhere in the state, with the primary intention of promoting IU to all who would hear.

These aims made for a very easy sell to the IU administration. During this same time period, the Board of Trustees and others were concerned about how much of the state was unaware that an institution like IU existed at all and that one existed nearby in southern Indiana. In the 1980s, Professor Aley remarked during a chapel service:

In many parts of the State the fact that there is such an institution is unknown. Even in educational circles and among many teachers ignorance prevails as to the location of such an institution... Many people if they know anything of the institution at all are at a loss to know its location. These are notorious facts and should be regretted by every student or member of the faculty who has the success of the institution at heart. (Woodburn & Banta, 1940, p. 423)

There is no record of a return letter from the Board of Trustees being sent to the Glee Club members, but IU chose to support their endeavors, as music courses reappeared in the fall of 1893. The course catalogue detailed, “Mr. M. B. Griffith is the director of the college choir and the University Glee Club, and, also, by the authority of the University, teaches private classes in vocal music in the University buildings” (Logan, 2000, p. 7). This quote points to the important fact that Glee Club preceded IU’s courses.

In 1893, Glee Club sang to welcome Joseph Swain’s arrival on campus as IU’s ninth president (Logan, 2000; Trustees of Indiana University, n.d.). Swain was a “careful administrator” who was

concerned with ensuring that the University was always expanding its reach and balancing its budget (Woodburn & Banta, 1940, p. 436). Much of his nine-year term was spent discussing the state finances and support for colleges in Indiana. He served as president until 1902 and oversaw two transitions in the leadership of the Department of Music.

The first transition took place in 1896 when Charles Norman Hassler succeeded Griffith as the director of music; he would serve in this position for three years (Logan, 2000). Under Hassler, IU gained its first official student band. There is a picture of the band in its early days featured in Woodburn and Banta's 1940 text. In the picture, the band has twenty-two male members, each with an instrument in hand (p.423). As the band, Glee Club, and other music courses became a more established part of campus, students began to assimilate music into the culture of IU.

In an anonymous student letter to President Swain, there was further progress that music was becoming an integrated part of IU's culture via the criticism the student raised (Student to Dr. Joseph Swain, November 11, 1896; IU Glee Club, n.d.). In the letter, the student asked that President Swain would hold Glee Club members to the same academic standard to which student athletes are held. There was evidence that some of the Glee Club members had low grades, and the author of this letter was concerned about students of poor academic caliber representing IU around the state. At the time of this letter, Glee Club bridged two worlds. It was a private social organization, and it was soon to be affiliated with an on-campus professor and music department.

Insights can be gained when contextualizing the phenomenon of IU's Glee Club within the larger history of higher education. The pattern of students organizing a group of their own volition, later being added to the university, has been repeated in many sectors beyond IU. Literary societies and athletics are two of the most notable areas where this has transpired (Thelin, 2004). Many college and university athletic programs originally began as student clubs and grew into something of great interest to alumni, and therefore, they grew into something of great interest to the administration. It took time, but student athletics eventually became a part of standard administration in institutions. Despite, or in light of, the anonymous student's recommendation to President Swain, 1897 marked the third successful Glee Club performance tour. According to an early publication of *The I.U. Illustrator*, the "[Glee Club] tours have been made possible by the universal recognition of the excellent merits of the club by those whom it has visited" (*The I.U. Illustrator* as cited in Woodburn & Banta, 1940). Glee club was making a name for itself on and off campus.

One year later, Norman Hassler wrote to President Swain in the summer of 1898 to report on the continued success of Glee Club's travels (Hassler, N., n.d.; Norman Hassler to President Swain, July 25, 1898). His letter was filled with stories of praise from the audience and reported that they were invited to stay an additional week in Michigan; combined with their original five-day contract, this made for an extended stop on the tour. Hassler wrote that the performance on July 24th had an audience of 3,000 people in attendance. Due to the unexpected extra week, Hassler was running low on cash and politely asked for \$50 in advance

from next year's budget. In an era where money was very closely monitored and spent, \$50 in advance was a significant request. The lapse in approving this bid could have meant the end of the organization. In nearly all of the primary documents for both the music department and Glee Club, funding was either requested or defended. While the purpose of this specific monetary amount was uncertain (either personal or for the Club), it is not known if it was granted. However, it remains clear that Glee Club and the instruction of music were here to stay.

The Larger Context

The turn of the twentieth century was an exciting time for business and higher education. Businesses roared, wealth grew, and higher education expanded. As Thelin noted, "It was not, however, a smooth evolution. Accounts of the university-builders—a mix of donors and presidents—indicate that the risks and rivalries that defined American business competition of the era were replicated on the American campus" (2004, p.111). During this era, IU developed financially, professionally, and academically.

Financially, colleges and universities began to develop "permanent financial base[s]" (Thelin, 2004, p.127). Both private and public institutions began to amass gifts from alumni and institutional friends. After 1900, the philanthropic foundation began to play a key role in developing higher education on a national scale (Thelin, 2004). It was in this era that institutions began to build their endowments with gifts from private donors, the state, and philanthropic foundations.

As the professions developed, the faculty was increasingly expected to be

experts in their field. Professors held Ph.D.'s in their discipline and were members of newly formed professional organizations (Rudolph, 1976). The role of professors began to definitively develop by carving out a space of their own by attending conferences and publishing research (Thelin, 2004). Professors were able to communicate with their peers at other institutions and discipline-related standards began to form.

Academically, colleges and universities boomed. During this time, colleges and universities expanded course offerings in old and new studies. Thelin (2004) commented, "Instead of a sequential progression of ascending programs, the American university offered a linear array of fields..." (p. 153). Disciplines formerly not included in higher education made their way into the academy. Agriculture, business, engineering, mining, military training, and home economics joined the campus. Thelin (2004) provided an example of how professors adapted campus interests to fit their research interests, "A botanist from Germany hired to study plant pathology and crop yield might bend his courses and seminars to include pure research as well as applied science" (p. 136).

It was during this era that colleges and universities began the struggle to add business and the hard sciences to the curriculum (Rudolph, 1976). Some institutions wanted to add these studies to expand the areas of focus available, while others saw the potential for profit. However, some faculty resisted adding these subject areas because they detoured from the noble aims of the academy, or contradicted religious affiliation.

On the national level, institutions were adding an assortment of new fields of study, but music was not yet a trending subject. At IU, Lucius M. Hiatt succeeded Norman Hassler in 1899 as the department head (Logan, 2000), and he quickly emerged in all of the duties and responsibilities. Hiatt wrote to President Swain in March of 1900 reporting on the vocal groups and enrollment numbers (L. M. Hiatt to Dr. Swain, March 16, 1900; Music Dept., n.d., 1902-12). The new ladies Glee Club developed in response to the men's club and planned to make their first performance in the next term. Hiatt also detailed that the men's Glee Club was already prepared for their tour, and the University Chorus had plans to perform in weekly chapel. The male chorus class had twenty-four members, the men's and women's Glee Clubs had seventeen members and the University Chorus had sixty members; the Y.M.C.A. triple quartet had twelve members and the IU quartet had four members. The military band had eighteen members, the first mandolin orchestra had twelve members, the second mandolin orchestra had fourteen members, the flute trio had four members, and the cornet quartet had four members. With a total of eleven different music groups, it is surprising that the School of Music did not yet exist. All of these groups had corresponding courses, meaning that students received credit hours for their membership in them. Combined, the eleven different music groups constituted eighteen-and-a-half credit hours of weekly teaching time, and all were taught or conducted by Hiatt. Hiatt also ensured in his letter that "All of these organizations have taken part in chapel or will do so in the near future. All of the music hitherto has been furnished to a small extent by the organizations themselves but in the large part by the

Director" (Music Dept., n.d., 1902-12, L.M. Hiatt to Dr. Swain). The cost of sheet music for all of the performers in each group would have been a significant financial burden. It is clear that Hiatt worked very hard to run all of these groups and also invested a great deal of his personal finances in providing music for each of the organizations. A few weeks later in the beginning of April, Hiatt wrote again to President Swain, this time reporting exclusively on Glee Club. By the time Hiatt wrote, the faculty were already discussing Glee Club as a part of the campus culture (Hiatt, L.M., 1899-01, L.M. Hiatt to Dr. Swain, April 3, 1900).

President Swain resigned from IU to become president of Swarthmore College in 1902 (Woodburn & Banta, 1940). An accomplishment from Swain's nine-year term, Glee Club became an established part of IU and was already making a name for itself around the state. Also during the Swain years, the Director of Music became a reoccurring position at the school with responsibility over teaching, conducting, and providing private music lessons.

Following Swain's resignation, it was in 1902 that Professor William Lowe Bryan was unanimously appointed from Vice President to become the tenth president of Indiana University (Clark, 1974; Trustees of Indiana University, n.d). From his earliest days as president, Bryan was compelled to diversify the curricular offerings on campus:

Shortly after assuming office, he reported to the trustees that, of the University's 748 students, eighty-five were registered in its only professional school, Law, and the rest were liberal arts majors. Having made a study of enrollment patterns in other universities, Bryan knew that this proportion of liberal arts students was unusually high, and he

saw in it a serious institutional weakness. To correct the problem, he proposed in the first years of his administration, the establishment of several other professional schools.... As well as schools of medicine, architecture, engineering, and graduate studies, Bryan urged the establishment of a school of music. (Logan, 2000, p. 8)

Such imbalance was uncommon, and Bryan knew that the IU needed to be brought into closer equilibrium, not only to grow other disciplines but also to grow funding for the institution. With shrinking funding from the State, the president proposed rearranging existing courses and curricula to accomplish the creation of these new professional schools (Clark, 1973).

While Rudolph did not mention the formal study of music when reviewing this time period, he did explain how curriculum expanded into new disciplines. Nationally, universities used electives to their advantage. With students gaining the option to select elective courses, disciplines expanded from one course into multiple advanced classes. "At Brown [University] between 1889 and 1896 the number of hours of subject matter taught increased from 135 to 348: English jumped from nine and a half to forty-eight, history from three to twenty, social science from zero to seven, and Romance languages from nine to thirty-six" (Rudolph, 1976, p. 179). While expansion provided greater in-depth study of the subject matter, it proved equal reaching depth in costs to the university.

While Hiatt was the third faculty member to serve as director of music (Logan, 2000), Bryan was not inclined to make him the first person in charge of IU's Department of Music. The Board of Trustees had approved the creation of a

Department of Music in 1904 but the department was not organized until Bryan found a suitable department head (Liley, 2002). In 1910, Bryan proposed promoting Charles Diven Campbell, a current Assistant Professor of German, to the position of Associate Professor of Music (Liley, 2002; Logan, 2000). To Bryan, Campbell was a compelling choice. A native from Indiana, Campbell studied first at Anderson College (B.A.) and continued his studies at the University of Strassburg (Ph.D.), where he received his doctorate in philology (Logan, 2000). Once he received the Board of Trustees' blessing on the matter, Bryan wrote to Campbell on May 30, 1910 proposing the promotion and oversight of the general musical interests of the IU. With Campbell's acceptance of the position, this sequence of events is cited as the birth of the Department of Music at Indiana University (Liley, 2002).

One of Campbell's early duties was a charge by President Bryan to create course proposals for music in both the Department of Liberal Arts as well as work in Applied Music, an academic program. Bryan wanted to expand IU, and Campbell wanted just as much to expand the music offerings on campus. In his proposal to President Bryan, Campbell wrote, "that leading to a knowledge about music, and that leading to a knowledge of music" (Campbell, C.D., 1905-13, Charles D. Campbell to Dr. Bryan, June 12, 1910). Campbell's proposal outlined six courses, five of which he would teach himself, and the sixth requiring an additional hire. At the end of the proposal Campbell wrote,

The establishment of a school of applied music would require the services of at least three teachers one each for voice, piano, and stringed instruments.... Students should have the regular college entrance requirements, and should be

required to take besides the regular technical training in the instruments or voice, certain courses in the College of Liberal Arts...On the attainment of the required degree of proficiency in instrumental or vocal work, a special musical degree could be conferred, similar to the arrangement in the Law and Medical Schools. (Campbell, C.D., 1905-13, Charles D. Campbell to Dr. Bryan, June 12, 1910)

In this document, Campbell proposed the courses necessary in order to begin the School of Applied Music. After so many years of preparation on campus and the hard work of many, IU could begin its own music program with the addition of one more faculty member. The new courses proposed included: History and Development of Music, Elements of Music, and Music Forms. The proposal was approved and the department took off with much success (Logan, 2000).

Institutions around the country expanded during the era and did so with success (Rudolph, 1976). When university leadership listened to what the community needed and what the students wanted, the revisions to curriculum went well. Science was a popular addition to institutions during this time. It was clearly an era of curricular reform where institutions added new studies and worked out the curriculum and logistics later.

In a follow-up report to the President and Board of Trustees, Campbell provided updates on the first year of the department. In the first year of the department's existence there were 214 enrollees in the for-credit courses, and 119 in the non-credit courses (Campbell, C.D., 1905-12, Charles D. Campbell to the President and Board of Trustees, November, 1911). Campbell ensured that he conducted the new music courses with

as much rigor that "the study of Literature and the Fine Arts receives," (Campbell, C.D., 1905-12, Charles D. Campbell to the President and Board of Trustees, November, 1911). He also noted that he does as much as possible to expose the students to the great works in music history, and there are many records of this.

For example, the business manager from the Cincinnati Symphony Orchestra Association wrote to Campbell in 1910 to clarify the details for a visit to Bloomington (Campbell, C. D., 1905-12, Frank E. Edwards to Professor Chars. D. Campbell, October 12, 1910). The visit would include a series of performances, guest lecture, and at least one Orchestra performance. This is one example of Campbell's work to bring musicians to IU. Campbell worked tirelessly to make sure that IU was aware of great music, and his efforts benefited the department (Liley, 2002). In addition to fostering a culture of music performance on campus, Campbell also envisioned the establishment of reading and listening rooms on campus (Liley, 2002). The room would feature music scores, a player piano, and a phonograph. During his time at IU, this room was never created as Campbell had hoped due to the expenses associated with acquiring a player piano and a phonograph. Live performances and the technology to listen to musical recordings supported Campbell's philosophy, "No professional training should be without the theoretical and appreciative training of the first field.... Too often, however, a clever technique and physical skill are mistaken for intelligent understanding and appreciation" (Liley, 2002, p. 33). Even without all of the resources necessary to bring his vision to life, musical studies at Indiana still grew.

By the second year of the Department of Music, enrollments had grown and course offerings expanded. In a 1912 letter to the President and Trustees, Campbell reported on the progress. The course enrollments increased to 281, and the number of courses offered had grown to include eleven music offerings (Campbell, C.D., 1905-13, Charles D. Campbell to the President and Trustees, June 3, 1912). Logan also noted, "The number of courses offered also grew. By 1918, there were thirteen on the books..." (2002, p. 15). The Department of Music continued its early success.

Conclusion

Under Campbell's keen leadership and in part due to the friendship and relationship between him and President Bryan, the Department of Music was born. Campbell, Bryan, Swain, and Hiatt were the key players in taking the dream of classical music at IU and making it a reality. With Swain and Hiatt, Glee Club came under administrative oversight and several music groups were started. What Swain and Hiatt started, Campbell and Bryan continued. Bryan saw the opportunity for a Department of Music and received Board approval for its creation. He handpicked Campbell to be the first Department Chair and associate professor of music. Campbell developed the music curriculum and proposed the degree path for music. Bryan supported and helped Campbell in these endeavors. Clark wrote of Bryan's presidency:

Plucking organizational down from its own academic breast, the university organized itself, often in the most elementary way, into professional schools and services. This no doubt was William Lowe Bryan's most notable achievement, although he said making thirty-five

budgets was his major accomplishment. Beginning with the Medical School and winding up with the creation of the School of Music, two decades were marked by dramatic effort to perfect a university organization. (Clark 1973, p. xiii)

Indeed, Bryan made a shaping impact on IU during his time as president; IU gained the Medical School and the School of Music as two legacies from his term. Many thanks are owed to Bryan, Campbell, Swain, and Hiatt for their dedication and support of making the formal study of music a reality. But would any of this have even started without Glee Club?

There is no documentation of discussions about adding music to the curriculum before Glee Club (Woodburn & Banta, 1940). It was not until the administration saw the potential gain from Glee Club that some begun to think about what else IU could gain from adding music. The records examined here do not address how willing or unwilling Glee Club was to go under Administrative oversight but there were some advantages, notably financial.

When Glee club came under administration, the students gained a professional who petitioned on their behalf. In almost every year between Glee Club's first mention and the establishment of the Department of Music, someone wrote to the President to defend or request funding for music. In 1909, Hiatt wrote to President Swain reporting on enrollment, but also requesting additional funds for the next three terms (Music Dept., n.d.; 1902-12, L.M. Hiatt to Dr. Swain, Spring 1909). In October, Hiatt wrote again this time requesting funds from the new President Bryan for the needs of the music organizations. He outlined requests for

the year and mentioned that he had already invested much of his own money into the music program (Hiatt, L.M., 1908-10, L.M. Hiatt to Dr. W.L. Bryan, October 24, 1909). In July of 1911, Campbell wrote to request funding. He requested funds to cover a performance deficit, stating that the students had worked very hard and that they should not be punished for a poor turnout, which failed to cover the cost already invested by the students (Campbell, C.D., 1905-12, Charles D. Campbell to the President and Board of Trustees, June 7, 1911). Later, in the fall of the same year, Campbell wrote again to Bryan. He requested money for building repairs (Campbell, C.D., 1905-12, Charles D. Campbell to President W.L. Bryan, October 24, 1911). The building repairs requests included: Funds for a new roof, which leaked; repainting in order to prevent further decay; water pipes and plumbing in case of fire and other practical needs. Campbell detailed at the end of the letter that he had already written to the Board for these same requests in the summer and another time before this October letter. In each of these letters Campbell or Hiatt seem to be pleading for every dollar.

Why was it necessary for the music department to petition so frequently for funding? The music programs and courses had to petition for preliminary funding because music had not yet been weaved into the campus budget or culture. As suggested earlier by schema

theory, it takes time for change to occur within individuals or an organization. It would make sense, then, that in a large institution with many departments that this change would not happen overnight.

One may be tempted, from this reading, to assert that without Glee Club the School of Music would have never formed at IU; but that would extend too far. Music would have eventually come to IU, but would it have become the lauded institute it is today? Glee Club, from its earliest days, infused a passion and loyalty to the institution (IU Glee Club, n.d., IU Glee club members to Board of Trustees, November 10, 1893). Glee Club helped to market IU to all who would listen, both within and beyond the state's borders. The Club's performances led to administration noticing that musical organizations on campus might be feasible. With Swain, the club led to a professor overseeing the organization and starting a number of other music groups on campus (Music Dept., n.d., 1902-12, L.M. Hiatt to Dr. Swain, March 16, 1900). Under Bryan's leadership, the assortment of choirs and bands grew into a Department of Music. Campbell created the curriculum and grew the department to offer music degrees. What began as a student social organization became a Department of Music. Glee Club started a legacy and historical tradition over one hundred years ago that is still celebrated today at IU's School of Music.

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