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University of the Pacific General Catalog Aug 1911

University of the Pacific

59

NEW SERIES, VOLUME THREE NUMBER THREE

AUGUST, 1911

PUBLISHED BY THE COLLEGE OF THE PACIFIC

ISSUED IN FEBRUARY, MAY, AUGUST AND NOVEMBER

BULLETIN

OF THE

College of the Pacific

SAN JOSE, CALIFORNIA

Announcements of the
Conservatory of Music, Art and Elocution

Entered as second class mail matter July 24, 1906, at the Post Office at San Jose, California, under the Act of Congress of July 16, 1894.

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OF THE

College of the Pacific

SAN JOSE, CALIFORNIA

Catalogue for 1910-1911 and Announcement
for 1911-1912

OF THE

Pacific Conservatory

OF

Music, Art and Elocution

Under the Management and Control of the College of the Pacific

WILLIAM W. GUTH, President

CONSERVATORY CALENDAR

First Semester

1911

Aug.	23	Wednesday.....	Beginning of Fall Semester. 9 a. m. to 4:30 p. m. registration of Students.
Aug.	24	Thursday.....	Beginning of Instruction. Students assemble in chapel at 12 o'clock.
Nov.	22-27	Wednesday noon to Monday night..	Thanksgiving Recess.
Dec.	20	Wednesday noon.....	Close of Fall Semester.

Second Semester

1912

Jan.	10	Wednesday.....	Beginning of Spring Semester. 9 a. m. to 4:30 p. m. registration of Students.
Jan.	11	Thursday.....	Beginning of Instruction.
Jan.	25	Thursday.....	Day of Prayer for Colleges.
Feb.	22	Thursday.....	Washington's Birthday.
March 29-April	6	Friday noon to Saturday night.....	Spring Vacation.
April	26	Friday.....	Arbor Day.
May	17	Friday	8:15 p. m. Commencement Concert.
May	19	Sunday.....	3 p. m. Baccalaureate Sermon.
May	20	Monday Afternoon and Evening	Class day Exercises. Meeting of the Alumni. President's Reception.
May	21	Tuesday	10:30 a. m. Commencement Exercises.

ORGANIZATION

The Pacific Conservatory of Music, Art, and Elocution constitutes the departments of music, art and elocution of the College of the Pacific. The change of name from University of the Pacific to College of the Pacific made it desirable to unite the departments of music, art and elocution under one name, the "Pacific Conservatory of Music, Art and Elocution." Each department is distinct in itself so far as supervision is concerned, yet students in one department have advantages with students in any of the other departments if they choose to make use thereof. Students in the Pacific Conservatory of Music, Art, and Elocution also have literary advantages in the College Park Academy and in the College of the Pacific. Those paying at least fifty dollars in tuition are allowed one study free in either the College Park Academy or the College of the Pacific.

Regulations

The government of students is based on the principle that self-control is the central power of worthy living. The aim is to encourage and stimulate the development of right habits. Our endeavor is to *form* character, not to *reform* it. Rules are few and simple, and are designed to protect, guide and assist the student in making the most of his time.

Religious Life and Work

Students are admitted to the Conservatory without any conditions as to religious belief or church membership. But the fundamental principle is, that a true education means a right culture of the heart as well as the training of the intellect. Therefore, all patrons, whatever their view concerning religious doctrines and social usages, are expected to recognize the spirit and purpose of the Conservatory as indicated in its history, and to cöoperate in promoting its specific mission in the field of education.

While the Conservatory is under the patronage of a denomination, it is in no sense sectarian. All proper latitude is allowed to the individual conscience. Students are expected to attend Chapel exercises, not only because these exercises represent the daily spiritual needs of the Conservatory community, but also because they conserve the unity of the student life, and give good opportunities for announcing Conservatory events and promoting Conservatory interests. Students are expected to attend some one of the churches once each Sabbath and to observe the day in a proper manner.

Expenses

The charges are moderate, considering the advantages afforded. Extravagant fashions, compelling unnecessary personal expenses, do not prevail among the students. Every encouragement is given to young men and women who desire to obtain a good education with the smallest possible expenditure.

Board and Room

The charge for board is $21.00 a month. Students are required to pay a dining-room fee of $1.00 a semester.

Rooms in the dormitories (including light, heat,

and the laundrying of towels, and bed linen) may be rented from $14.00 to $28.00 a semester. They are supplied with the necessary furniture, mattress and pillows. Students are expected to provide themselves with bed clothing, towels, and such other articles as rugs, pictures, curtains, which they may desire to render their rooms more attractive.

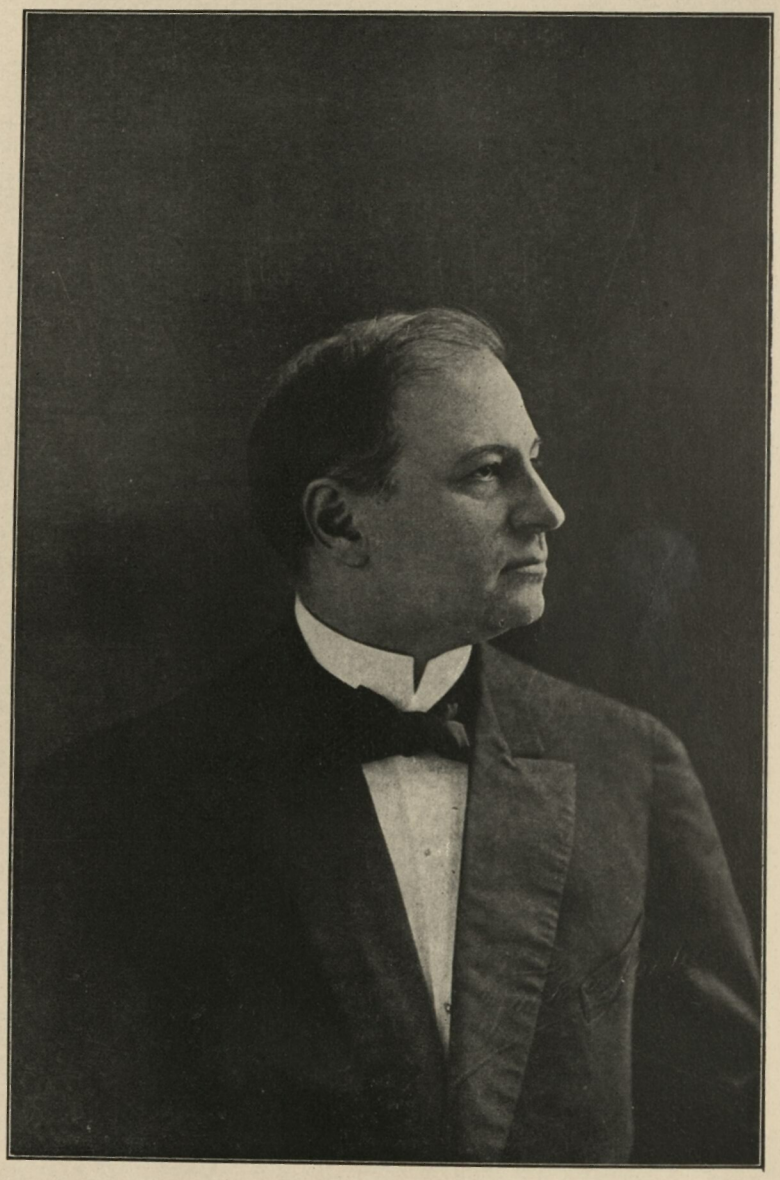
It is expected that all women students board and room in one of the dormitories on the campus. A house fee of $2.50 a semester will be charged women rooming in the New Dormitory. No student coming from a distance is permitted to room off the campus without special permission.

Fees

The fees in the Pacific Conservatory are indicated under the separate departments.

Payment of Bills

All bills are payable in advance. This rule will be *strictly* adhered to. No credit will be allowed on fees or room rent. Board may be paid in installment by arrangement with the business office. Tuition must be paid at the rate of at least one-third in advance. The remaining two-thirds is payable in three equal installments according to arrangement. No student will be graduated unless his or her financial obligations are fully met. Claims for non-attendance cannot as a rule be allowed. If it becomes necessary for a student to leave on his or her own accord before the end of the semester allowance on board will be made but not for fees or room rent.



PIERRE DOUILLET
Dean of the Conservatory of Music

THE CONSERVATORY OF MUSIC

PIERRE DOUILLET Mus. D.

Dean and Teacher of the Pianoforte.

Pupil of Louis Marek and F. St. Wiethe, Lemberg Conservatory, Austria, 1873-76: Pupil of Nicholas Rubinstein, Moscow Conservatory, 1876-77; Professor of the Pianoforte, New York College of Music, 1882-97; Mus. D., University of the Pacific, 1901; Dean since 1897.

New Dormitory.

FACULTY

As all teachers of the Conservatory are of the same rank the alphabetic order of their names is used.

THOMAS V. CATOR, B. M.

Teacher of Pianoforte and Harmony.

33 North Third St.

B. M. University of the Pacific 1904; Studied Pianoforte with Leschetizky and Harmony and Counterpoint with Nawratil in Vienna 1904-1906; Teacher Pacific Conservatory, since August 1910.

MRS. NITALIA DOUILLET.

Teacher of Voice Culture. New Dormitory.

Pupil of Alfred Cabel of Brussels (Belgium), and of E. X. Rolker of San Francisco; Teacher of Voice Culture, Pacific Conservatory, since January 1904.

NAT. J. LANDSBERGER.

Teacher of Violin and Ensemble playing.

San Francisco.

Studied in Leipsic Conservatory (Germany); Pupil of Emile Sauret (Berlin) and Leonard (Paris); Professor of Violin, Pacific Conservatory, since August 1909.

WILBUR McCOLL.

Teacher of Pianoforte, Pipe Organ and Pianoforte Normal Course. Piedmont.

Pupil of Adolph Ruthardt, Geneva, Switzerland, 1882-84; Student, New England Conservatory of Music, 1885-86; Pupil of Arthur Foote, 1886-87; Student, Munich Royal Conservatory, 1888-89; Pupil of Busoni, 1891; Pupil of Ernst Perabo, 1894; Professor of the Pianoforte, Pacific Conservatory, since 1896.

WILLIAM McCOY.

Teacher of Theory Composition and History of Music. Oakland.

Studied piano with Creswick and Reinecke and Theory and Composition with Reinecke and Hauptman (Leipsic, Germany); Composition and Orchestration with Sellinick (Paris, France); Special Lecturer on Music, University of California; Composer of Songs, Choral and Orchestral works and Music Drama "The Hamadryads"; Teacher of Musical Theory and History, Pacific Conservatory, since January 1909.

MISS DOROTHY PASMORE.

Teacher of Violoncello. San Francisco.

Studied with Dr. Arthur Weiss (San Francisco), with Jacques van Lier at Scharwenka Conservatory in Berlin, and Anton Hekking (Berlin); Assistant teacher at Scharwenka Conservatory, Berlin; Concert tours in Germany and America; Teacher of violoncello, Pacific Conservatory, beginning August, 1910.

MISS NELLA ROGERS,

Teacher of Voice Culture. New Dormitory.

Student in Oberlin Conservatory, 1885-86; Pupil of Frau von Milda, Weimar, 1892; Pupil of Graziani, Berlin, 1896; Pupil of Madame de la Grange, Paris, 1897; Instructor in Vocal Music, Onarga Conservatory, 1886-88 and 1890-93; Teacher of Voice Culture, Pacific Conservatory, since 1897.

CLARENCE URMY, B. S.

Teacher of Pianoforte and Voice Culture.

P. O. Box 605.

B. S. Napa College; Teacher of Piano and Singing in San Jose since 1882; Organist and Choirmaster at Trinity Episcopal Church, San Jose, since 1883; Teacher of the Pianoforte at the Pacific Conservatory, since August 1909.

CHARLES S. WEBER.

Teacher of Pianoforte tuning and Instrumental Mechanics. 697 Delmas Ave.

Studied Pianoforte with Alfred Jaell (Trieste, Austria) and A. Pacher (Vienna), and Theory with Felsing (Vienna); piano tuning and construction at the factory Tomaschek in Vienna; Teacher of the Pianoforte at Hollins Institute, Salem, Virginia; at the Hamner-Hall School, Montgomery, Alabama; Instructor at the Pacific Conservatory, since August 1909.

MISS ANNA BELLE WYTHE, B. M.

Teacher of Harmony, Solfeggio and Public School Music. 112 Minnesota Ave.

B. M., University of the Pacific, 1909; Student University of California Summer School, 1907 and 1909; Teacher of Harmony and Solfeggio, Pacific Conservatory, since August 1909.

FREDERICK H. ZIMMERMANN.

Teacher of Pianoforte. 296 S. Seventh St.

Pupil of Carl Thurn, Strich, and Henry Timm. Student in the University of Berlin. Three years Teacher of Pianoforte at Prevost's French Institute, New York City, and twenty-two years Director of the Conservatory of Lincoln University (Lincoln, Ill.); Teacher of the Pianoforte, Pacific Conservatory, since 1907.

General Statement

The Conservatory of Music aims to establish such musical courses as will give it rank with the best music schools in the country, as well as to satisfy the general progressive demands of the present age.

Building

The Conservatory Building is an artistic structure, beautifully situated and well equipped for the work of a first class music school. The auditorium, with a seating capacity of about a thousand, is admirably adapted by its architectural beauty and excellent acoustics, for the purposes of a music and lecture hall.

The building also contains the offices of the President of the College and the Dean of the Conservatory, rooms for instruction in music and art, two commodious and well furnished rooms for the ladies' literary societies, and numerous practice rooms provided with pianos for the use of music students.

Pipe Organs

The great and growing need of well trained organists for the churches of our country, and the confessedly inadequate means for competent instruction justify this institution in the effort to provide the facilities necessary to enable music students to prepare themselves fully for the responsible work to which a church or concert organist is called.

A large and exceptionally fine concert pipe organ of three manuals, with all the latest improved mechanical attachments and combinations, was built for the Conservatory of Music by the W. W. Kimball Company of Chicago, and installed in the College Chapel in August 1910. It is the largest pipe organ in any Conservatory of Music west of Chicago.

To meet the needs for the increasing pipe organ classes, a two manual pipe organ, formerly belonging to the First Methodist Church in San Jose, and donated to the Conservatory by that church, was entirely rebuilt and installed in the large assembly room (or Y. W. C. A. Chapel) of South Hall.

The plan of instruction provides for thorough technical training in all that pertains to the mastery of the organ music for churches, solo concert work, the art of accompaniment and improvisation. The course of study has also been especially arranged to give a knowledge of the different schools of organ music as represented by the best composers in each.

Concerts and Recitals

Concerts and recitals are given by the students, the instructors, and non-resident artists. Only music of a high order is rendered on these occasions. Admission is free to most of these.

Music students have frequent opportunities to play or sing in connection with the weekly programmes of the literary societies, and thus gradually gain confidence in appearing before an audience. As they advance in the course they are selected to appear in such private and public recitals as, in the judgment of the teacher, their proficiency warrants.

Entrance to Courses

A student may enter at any time upon any year of the regular course after passing the entrance examination or may pursue a single study not leading to graduation.

Graduation and Degree

The music courses lead to graduation and give the successful student the diploma in the art of piano or violin playing or vocal art.

Beginning with the year 1911-1912 the work required in the course leading to the degree of Bachelor of Music will be identical with that of the courses leading to the degrees of Bachelor of Arts and Bachelor of Science in the College of the Pacific, save that forty units in applied music and twenty units in theory of music and harmony will be necessary for graduation. Students registered in the Conservatory of Music prior to May 1911 will be graduated according to the requirements theretofore in force.

Public School Music Course for Teachers

This course is open to all students upon completion of solfeggio course. The following subjects will be covered and methods for presenting them developed:

Child voice—its production; its limitations and possibilities; classification of music—how to select and teach; rhythm—the fundamental principle in music; how developed in children. Melodic construction, practice in same; how to introduce music into the public schools. A graded outline for all primary and grammar grades.

Opportunity will be given students to procure practice teaching under supervision of the faculty.

Pianoforte Normal Course

Its aim is to further the art of pianoforte teaching and to launch the graduate successfully upon a teaching career. It places before the student an opportunity to gain practical experience in the underlying principles of systematic teaching without the necessity of going through the experimental period which would otherwise be unavoidable.

This course is open to seniors and students of equivalent grade.

The length of the course is one semester.

Outline of Lectures

The Art of Teaching—The Piano Teachers Equipment—Problems connected with Business Details—The Psychological Principles of Teaching—The Formation of Habits—Characteristics of Various Methods—History of Notation—The Teaching of Technic including Five Finger Exercises, Scales, Short Slur, Chord, Arpeggios on Triads and Chords of the Seventh, Pedal Technic, Rhythm and Accent, Embellishments, Melodic and Harmonic Elements, Application of the Principles of Expression to Running Passages—Methods of Memorizing—Dynamics of Interpretation—The Selection of Music—Professional Ethics.

Training Course for the Management of a Music Business

Owing to the demand from the music business world as well as the public in general for an intelligent and well equipped music dealer and salesman of musical instruments, a special course has been established for those who wish to prepare themselves to enter upon a career in any branch of the music trade. Young people are especially encouraged to take this course, as the field in the music business is growing rapidly and an able individual commands a very respectable salary. This course will comprise:

1. Complete course in piano playing and in the history and theory of music.
2. Complete training in the Commercial course.
3. Piano tuning and repairing.
4. Lectures on
   - (*a*) Orchestra and Band Instruments, their History Structure, use and place in the Orchestra and Band.
   - (*b*) Other Stringed Instruments: Guitar, Banjo, Harp, Zither, Lute, etc.
   - (*c*) Musico-mechanical Instruments: their Construction, Operation, and place in Musical Education.
   - (*d*) Musical Publications: Standard American and Foreign Editions: General knowledge of Catalogues of the leading American and Foreign publishers.
   - (*e*) Copyright Law, especially the new law just passed.
   - (*f*) Advertisement, Management of mail order department and of salesman on the road.
   - (*g*) Ethics of Salesmanship.

Sight-Reading (Solfeggio) and Dictation

The course in sight-reading is provided to meet the needs of all music students deficient in the fundamental principles of music; such as hearing the intervals of sounds and feeling the rhythm at sight.

Particular attention of music students (instrumental or vocal) is directed to this course in Solfeggio, which includes both ear training and sight-singing, and which naturally leads to dictation and notation of music.

The knowledge of these fundamental principles of music is as indispensable to a musician as is the knowledge of colors and their blending to an artist. This course will extend through two years, (four semesters) twice a week as follows:

First Year

First Semester.

1. Ear-training. Recognition by ear of the diatonic intervals of the major and minor scale.
2. Sight-singing. Exercises in a given key, in whole, half and quarter notes and rests.
3. Dictation. Exercises similar to sight-singing.

Second Semester.

1. Ear training. Recognition by ear of chromatic intervals, major or minor triads and their inversions.
2. Sight-singing. Exercises with simple modulations in half, quarter and eighth notes and rests with and without dots.
3. Dictation. Exercises similar to above.

Second Year

First Semester.

1. Ear-training. Recognition by ear of major and minor sixth and six-four chords. Dominant and diminished Seventh.
2. Sight-singing. Exercises in half, quarter and eighth and sixteenth notes and rests with and without dots and involving modulations to the distant keys.
3. Dictation. Exercises similar to above.

Second Semester.

1. Ear training. Recognition by ear of all seventh chords and their inversions, altered chords, suspensions.
2. Sight-singing. Exercises in quarter, eighth, sixteenth and thirty-second notes and rests, with selections from choral works of Bach, Mendelssohn, Gounod, etc.
3. Dictation. Exercises similar to above.

Practice Requirements

To achieve progress in the art of playing musical instruments, such as piano, violin, etc., or in singing, technical practice must be done daily.

From instrumental students of all grades four hours daily practice will be required, unless students are taking more than one study in the College or Academy. In such cases special regulations will be made as to instrumental practice.

From vocal students the amount of time devoted to practice will largely depend upon the physical condition of the voice of each student. This will be taken into consideration by the vocal teachers and the amount of practice regulated accordingly.

Chorus

All music students, instrumental or vocal, are expected to participate in chorus practice once a week. Choral concerts will be given during the year at which selections from orations and classic operas of the great masters will be rendered.

The privilege of the chorus practice is extended to all students registered in any department of the College of the Pacific.

Course of Study

Requirements for Graduation

At least one year of study in the Pacific Conservatory.

1. In the art of piano playing.
   - (*a*) Satisfactory completion of the piano course and a public performance at the close of the senior year.
   - (*b*) Complete course of Theory of music and History of music.
   - (*c*) Solfeggio and chorus work.

2. In the vocal art.

   (*a*) Satisfactory completion of the course of voice culture and a public performance at the close of the senior year.
   (*b*) Complete course of Theory of music and History of music.
   (*c*) Solfeggio and chorus work.
   (*d*) The knowledge of piano playing equal to the completed sophomore year.

3. In the art of violin or violoncello playing.

   (*a*) Satisfactory completion of the courses of violin or violoncello playing and a public performance at the close of the senior year.
   (*b*) Complete course in the Theory of music and History of music.
   (*c*) Solfeggio and chorus work.

4. In the art of pipe organ playing.

   (*a*) Satisfactory completion of the organ course and a public performance at the close of the senior year.
   (*b*) Complete course of Theory of music and History of music.
   (*c*) Solfeggio and chorus work.
   (*d*) The knowledge of piano playing equal to the completed sophomore year.

5. In composition.

   (*a*) Satisfactory completion of the course in Theory of music (Harmony, Counterpoint Fugue, Form and Instrumentation) and History of music.
   (*b*) Solfeggio and chorus work.
   (*c*) The knowledge of piano playing equal to the completed sophomore year.
   (*d*) Public performance of an original vocal and instrumental composition.

List of Etudes

The following list of ètudes is given, not as constituting a course, but simply as the easiest and most intelligible means of indicating what difficulties a

THE CHAPEL

THE NEW PIPE ORGAN IN THE CHAPEL

student's technique should be able to cope with successfully at different points during the course. A selection from the ètudes named, or others, may be used at the teacher's descretion.

Theory of Music

First Year

Elementary Harmony. Formation of intervals and their inversions. Formation and progression of primary chords in four voiced choral. Transposition and modulation.

Second Year

Intermediate Harmony. Harmonization of melodies. The application of embellishments in the formation of melody. Simple counterpoint. Analysis.

Third Year

Advanced Harmony. Formation of melody over given harmonic structure. Advanced counterpoint. Analysis.

Fourth Year

Musical form. Fugue. Advanced analysis. Composition. History of Music.

Pipe Organ

Two years of organ study will be required for graduation, provided the student has acquired the knowledge of piano playing equal to the junior year as taught in this Conservatory.

First Year (Junior)

Study of manual touch; pedal playing. Elementary and progressive study of registration, compositions for church service and concert performance. Study of compositions by Batiste, Lefebure-Wely; easier works by Bach, Handel and modern composers.

Second Year (Senior)

Preludes and Fugues by Bach, Concertos by Handel, Sonatas by Mendelssohn and Rheinberger, Symphonies by Widor, Pieces d'orgue by Frank, Saint-Saens, Guilmant, Dubois, etc.

Pianoforte

Preparatory

The time of the preparatory course is not limited to one year. Students pursue this course until they are fully prepared to enter upon the studies of the first year (Freshman.)

First Year (Freshman)

Czerny, Piano Studies. Heller, Études. Major and minor scales and appreggios continued. Sonatas and other pieces suitable to the grade, by Couperin, Ramean, Bach, Mozart, Haydn, Beethoven, Mendelssohn, Schumann. Compositions by modern composers.

Second Year (Sophomore)

Czerny continued, Cramer, 50 studies (Bülow edition), Bach, Inventions.

Jensen Studies, op. 32, Scales and appreggios. Selected pieces by standard composers.

Third Year (Junior)

Clementi, Gradus ad Parnassum (Tausig edition). Kullak, Method of Octaves. Haberbier, Études Poésies. Neupert, 12 Études (Peters). Selected pieces of standard composers.

Fourth Year (Senior)

Moscheles, Studies, op. 70. Bach, Preludes and Fugues (selected from the Well Tempered Clavichord). Henselt, Études; op. 2 and op. 5. Chopin, Studies, op. 10 and op. 25. Rubinstein, Études, op. 23. Études by Liszt. Selected pieces by standard composers.

Voice Culture

First Year

Exercises in deep breathing and in tone placing. Vocalizes by Bonaldi, Behnke, Vaccai, and Abt. English and Italian songs.

Second Year

Continuation of tone production and voice development.

Exercises by Marchesi, Sieber, and Panofka, English, German, and Italian songs, with special attention to articulation and phrasing.

Third Year

Voice development. Vocalizes by Nara, Mazzoni, Concone. Continuation of study of songs.

Fourth Year

Advanced vocalizes by Bordogni and Panofka. Bravura studies by Lamperti. Songs by classic and modern composers. Studies of oratorios and operatic arias.

The conservatory course in vocal music necessitates, to a certain extent, the study of the piano or organ, unless the pupil has already acquired a considerable mastery of one of these instruments. It also demands a thorough course in musical theory.

Violin

Preparatory

See under Pianoforte preparatory.

First Year

Gradus ad Parnassum, 2nd Book, Emile Sauret. Scales, Sitt. Études, Fiorillo, Mazas. Concertos, DeBeriot, Nos. 6 and 9, Kreutzer, Rode, No. 7.

Second Year

Gradus ad Parnassum, 2nd Book, Emile Sauret. Scales, Sitt. Études, Fiorillo, Mazas. Concertos, DeBeriot, Nos. 6 and 9, Kreutzer, Rode, No. 7.

Third Year

Gradus ad Parnassum, 2nd Book continued, Emile Sauret. Scales, double stops, Sitt. Études, David, Rode, Concertos, Viotti, No. 22, Spohr, No. 2, De Beriot, No. 7, Solos by Vieuxtemps and Wieniawski.

Fourth Year

Gradus ad Parnassum, 3rd Book, Emile Sauret. Études, Gavinies, Concertos, Spohr, No. 8, Mendelssohn. Sonatas, Bach, Tartini, etc. Concertstück, Vieuxtemps. Wieniawski; Polonaise and 2nd Concerto, Leonard, Fantaise Militaire.

Violoncello

Preparatory

See under Pianoforte preparatory.

First Year

Technical exercises by Fitzenhagen, Cossmann; scales in three octaves; studies by Datzauer, Lee; solos by modern composers suitable to the grade.

Second Year

Technical exercises and scales continued; studies by Franchomme and Grûtzmacher; concertinos and pieces by Romberg, Cossman, Franchomme, Fitzenhagen.

Third Year

Technical exercises and scales by Klengel, Becker; studies by Grützmacher continued; sonatas and concertos by Hayden, Mozart, Bach, Piatti, Romberg, etc.

Fourth Year

Technical exercises and scales continued; advanced studies; sonatas, concertos and solo pieces by Davidoff, Klengel, Lalo, Molique, Popper, Servais, etc.

Literary-Music Course

A thorough high school course combined with a complete course in the Conservatory of Music has been established to meet the needs of all young people who are gifted in music and also desire a high school education.

Students will be able by judicious selection of their courses under the advice of the principal of the College Park Academy and the dean of the Conservatory to complete both the courses in the Academy

and the Conservatory in six years. In cases where students show a proficiency in music or have credits from a high school or academy which would entitle them to advanced standing in the Academy or Conservatory, they wlll be given such advanced standing which will enable them to receive their diplomas in less than six years. This course when properly selected will qualify the student to enter any college or university.

Tuition in the Literary-Music course will be charged according to the regular rates in the Conservatory of Music and the Academy.

The following will serve as an outline for such a course:

First Year

Three Academy subjects and music (two lessons a week, two hours practice a day.)

Second Year

Three Academy subjects and music (two lessons a week, two hours practice a day.)

Third Year

Two Academy subjects and music (two lessons a week, two hours practice a day) and Theory of Music.

Fourth Year

Two Academy subjects and music (two lessons a week, two hours practice a day) and Theory of Music.

Fifth Year

One Academy subject and music (two lessons a week, four hours practice a day) and Theory of Music.

Sixth Year

One Academy subject and music (two lessons a week, four hours practice a day) and Theory and History of Music.

Schedule of Charges

THEORY OF MUSIC AND SOLFEGGIO

	Per Semester
In classes to student pursuing Conservatory courses....	$10 00
In classes to students not pursuing Conservatory courses..	20 00

PIANOFORTE NORMAL COURSE

In classes to students pursuing Conservatory courses....	$10 00
In classes to students not pursuing Conservatory courses..	20 00

PUBLIC SCHOOL MUSIC

In classes to students pursuing Conservatory courses....	$10 00
In classes to students not pursuing Conservatory courses..	20 00

PIPE ORGAN

Junior, Senior or Irregular twice a week.....	$80 00
Irregular, once a week.....	50 00
Organ practice (with or without additional two hours daily piano practice) 5 hours a week.....	25 00
4 " " "	20 00
2 " " "	12 00
Organ practice by the month (eight hours)....	$3 00
" " by the hour.....	40

PIANO

Preparatory, two lessons a week.....	$40 00
" one lesson a week.....	24 00
Fresh. or Soph., two lessons a week.....	50 00
" " " taking vocal course.....	40 00
Junior or Senior, two lessons a week.....	$80 00
Postgraduate, " " " "	60 00
" one lesson " "	36 00
All grades except postgraduate, 2 lessons a week by Dean	80 00
Irregular students, one lesson a week.....	36 00
" " " " " " by Dean.....	50 00
Piano practice, Prep., Fresh. or Soph., (four hours a day)	10 00
Piano practice, Junior; Senior or Postgraduate (four hours a day)..	12 50
Piano practice, one hour a day.....	3 00

VOCAL

	per Semester
Fresh or Soph., two lessons a week	$50 00
Junior or Senior " " " "	60 00
Postgraduate " " " "	50 00
" one lesson a week	30 00
Irregular students, one lesson a week	36 00

VIOLIN AND VIOLONCELLO

Prep., Fresh. or Soph., two lessons a week	50 00
Junior or Senior, two lessons a week	60 00
Irregular students, one lesson a week	36 00
Postgraduate, two lessons a week	50 00
" one lesson a week	30 00

PIANO TUNING

For twelve lessons of two hours each (no more than three students in any one class.)

One student	$60 00	
Class of two students	40 00	each
Class of three students	35 00	"

FEES

Every music student must pay a library fee at registration each semester of	$1 00
Gymnasium fee, each semester	1 00
Student Body Fee, each semester	3 00

ACADEMY OR COLLEGE STUDENTS

Students who pay $50 00 or more a semester for tuition in music are allowed one study in the College or Academy without charge.

Programs of the Concerts, Recitals and Lectures

Given by the Faculty and Students of the Conservatory and Non-Resident Artists

Oct. 1, 1909—Pasmore Trio.

Nov. 5, 1909—Stoppani Vocal Recital.

Nov. 23, 1909—Thanksgiving Concert.

April 8, 1910—Minnie Tuck-Banks Piano Recital.

April 28, 1910—W. McCoy, Illustrated Lecture on Orchestral Instruments. E. M. Hecht, flutist.

April 29, 1910—Graduating Recital.
May 6, 1910—Graduating Recital.
May 20, 1910—Commencement Concert.
Nov. 11, 1910—Dr. I. Fred Wolle, Organ Recital.
Feb. 17, 1911—Clarence Eddy, Organ Recital.
May 5, 1911—Graduating Recital
May 19, 1911—Commencement Concert

CONCERT BY THE PASMORE TRIO

Friday, October 1st, at 8:15 p. m.

At the Chapel of the College of the Pacific

PROGRAM

1. Cello Solos
   a. Barcarolle.....H. B. Pasmore
   b. Tarantelle.....Popper
   Miss Dorothy Pasmore
2. Songs from "A Poet's Love" .....Schuman
   Mr. Chester Herold
3. Piano Solo
   Waltz from the "Ball Reminiscences," Op. 54.....
   ..... X Scharwenka
   Miss Suzanne Pasmore
4. Scene from "Der Freischutz" .....Weber
   Miss Lulu Pieper
5. Trio in B. Major, Op. 8.....Brahms
   Allegro con brio Scherzo allegro Molto adagio Allegro
   Pasmore Trio
6. Violin Solo
   Scherze-Tarantelle .....Wieniawski
   Miss Mary Pasmore
7. Duet, "At First Sight".....Pasmore
   Miss Pieper and Mr. Herold
8. Trio
   Arrangements by H. B. Pasmore

Mrs. Evelyn Henry Stoppani, from New York

VOCAL RECITAL

November 5, 1900, Victory Theatre

PROGRAM

1. a. Caro mio ben.....Giordani
   b. Las ciatemi morire .....Monteverde
   c. Gia il sole dal Gange.....Scarlatti
   Mrs. Stoppani

2. Sonata in G for piano and violin.....Beethoven
   Messrs. Pierre Douillet and Nat. J. Landsberger

3. a. Les Berceaux.....Faure
   b. Tu me dirais.....Chaminade
   c. Les Yeux.....Trabadello
   Mrs. Stoppani

4. Invitation to the Dance.....Weber-Tausig
   Pierre Douillet

5. a. Auf der Bleiche .....Bungert
   b. Widmung.....Schumann
   c. Meine Liebe ist grün .....Brahms
   Mrs. Stoppani

6. a. Am Meer.....Schubert-Wilhelmj
   b. Pasquinade .....Tirindelli
   c. Humoresque .....Dvorak
   Nat. J. Landsberger

7. a. Home song .....Ed. Manning
   b. Boat Song .....Harriet Ware
   c. Birth of the Opal.....Isadore Luckstone
   d. In a Garden.....C. B. Hawley
   e. "Adieu forets" from Jeanne d'Arc.....Tschaikowsky
   Mrs. Stoppani

Mr. Wilbur McColl, Accompanist

College of the Pacific

Tuesday, November 23, 1909, at 8 o'clock p. m.

Grand Choral and Orchestral THANKSGIVING CONCERT

Under the direction of DEAN PIERRE DOUILLET

PROGRAM

1. Chorus: "He Watching over Israel," from Oratorio "Elijah" ..... Mendelssohn
2. Piano Concerto G Minor ..... Mendelssohn
   Miss Beatrice Ferguson
3. Chorus: a. Violet's Fate ..... Abt
   b. Gipsy Life ..... Schumann
4. Piano Concerto F Minor ..... Weber
   Mrs. Ida Sedgwick-Pogson
5. Soprano Solo and Chorus: "Inflammatus," from Stabat Mater ..... Rossini
   Mrs. Nitalia Douillet

College of the Pacific

San Jose, Friday evening, April 8, 1910, at 8:15 o'clock

Pianoforte Recital by Mrs. Minnie Alice Tuck-Banks

PROGRAM

I.

Novellette in E ..... Schumann
Romance in F sharp ..... Schumann
Movement Perpetual ..... Weber
Alceste-Caprice ..... Saint-Säens

II.

Rhapsodie in B minor ..... Brahms
Entrance of Spring } Two Idylls ..... Rübner
Call of the Forest }
Etude D flat ..... Liszt
Fantaisie-Impromptu ..... Chopin
Grande Valse ..... Chopin

III

Concerto in E flat ..... Douillet
Orchestral part played on second piano by the composer.

SOUTH ENTRANCE OF CONSERVATORY BUILDING

THE STUDIO

Illustrated Lectures by

WILLIAM J. McCOY

April 28, 1910 - THE FLUTE

Illustrations by MR. E. M. HECHT

EXCERPTS

Hændel.....Overture—Messiah
Wagner ..... March—Tannhaueser
Strauss.....Pictures of the North Sea
Beethoven .....Symphony No. 1
Rossini..... Overture—William Tell
McCoy.....Concert Waltzes
von Weber.....Overture—Der Freischuetz
von Weber.....Invitation a la Valse
Moskowski .....Boabdil

COMPLETE WORKS

Hændel.....Sonata—a minor
McCoy .....Romance

Graduating Recital

of the Class of Nineteen Ten

Friday evening, April twenty-ninth

College Auditorium, San Jose

Friday Evening, April 29, at 8 o'clock

PROGRAM

1. Piano Solo with orchestral accompaniment—
   Caprice Brilliante ..... Mendelssohn
   Miss Beulah C. Hunter
2. Vocal Solo—
   (a) "Who is Sylvia?" ..... Schubert
   (b) "Haymaking" ..... Needham
   Miss Myrtle Estelle Strange
3. Piano Solo—
   Sonata E minor ..... Grieg
   I. Allegro moderato
   II. Andante molto
   III. Alla Menuetto, ma paco piu lento
   IV. Finale. Allegro molto
   Miss Hannah Moore Furst
4. Vocal Solo—
   (a) "Se" ..... Giordani
   (b) "Calm as the Night" ..... Bohm
   (c) "Thy Songs" ..... d'Hardelot
   Miss Millen Ellen Winsor
5. Piano Solo—
   Andante Spianato and Polonaise E flat ..... Chopin
   Miss Beatrice Cora Ferguson
6. Vocal Solo—
   (a) Flower Song from "Faust" ..... Gounod
   (b) Wanderer's Night Song ..... Schubert
   Miss Lena Avis Gibbs
7. Piano Solo with orchestral accompaniment
   Concerto G minor ..... Mendelssohn
   Miss Adah Elizabeth Bocks

Graduating Recital

of the Class of Nineteen Ten

Friday Evening, May 6, at 8 o'clock

PROGRAM

1. Piano Solo—
   Fantasia C minor ..... Mozart
   Miss Ada Eleanor Saline
2. Vocal Solo—
   "Thou Wondrous Youth" ..... Abt
   Miss Lottie May Barber
3. Piano Solo—
   Witches' Dance ..... MacDowell
   Miss Mary Melinda Speers
4. Vocal Solo—
   (a) Slumber Song from "L'Africaine ..... Meyerbeer
   (b) "Counsel to Nina" ..... Weckerlin
   Miss Emma Mary Fattalini
5. Piano Solo—
   Polonaise A major ..... Chopin
   Miss Beatrice Elsie Edson
6. Vocal Solo—
   "Sognai" ..... Schira
   Miss Edna May Torbert
7. Piano Solo—
   (a) Nocturne D flat ..... Chopin
   (b) Polonaise A flat ..... Chopin
   Mr. Earl Towner
8. Vocal Solo—
   (a) "Caro mio Ben" ..... Giordani
   (b) "The Lonely Road" ..... Fox
   (c) "My Heart at Thy Sweet Voice" ..... Saint Saens
   Mrs. Grace Chilson Naramore

College of the Pacific

Friday, May 20, 1910, at 8:15 o'clock

Commencement Concert

Under direction of Dean Pierre Douillet

PROGRAM

1. Chorus from "Elijah" ..... Mendelssohn
2. Piano Concerto G minor. ..... Mendelssohn
   Miss Adah Bocks
3. Vocal Solo: a. Air from "L'Africaine" ..... Meyerbeer
   b. "Stella" ..... Faure
   Miss Emma Fattalini
4. Piano Solo: Ballade A flat ..... Chopin
   Miss Hannah Moore Furst
5. Vocal Solo: Spring-Time ..... Leo Stern
   Miss Neyda Houx
6. Chorus: a. Violet's Fate ..... Abt
   b. Gipsy Life ..... Schuman
7. Piano Concerto F minor ..... Weber
   Miss Nelle Shank
8. Vocal Solo: "I will extol Thee" ..... Costa
   Mrs. Grace Chilson Naramore
9. Chorus from oratorio "Deluge" ..... Saint-Sæns

Accompanists: Mrs. Ida Sedgwick Pogson
Miss Beatrice Ferguson

J. FRED WOLLE

November 11, 1910 ORGAN RECITAL

PROGRAM

I. (a) Fantasia and Fugue in G Minor ....
The great G Minor.....
(b) Fugue in G Minor .....
The little G Minor.....
(c) Chorale Arrangement .....
All Mankind Alike Must Perish ....
(d) Pastorale in C.....
(e) Allegretto in G.....
(f) Prelude in G .....
} .....Bach

II. (a) Andante Cantabile
From the Fourth Organ Symphony...
(b) Scherzo
From the Second Organ Symphony.
} ..... Widor

III. (a) Siefried's Death March.....Wagner
From "Die Goetterdæmmerung"
Transcribed for the organ by J. Fred Wolle
(b) Litany..... ..... Schubert

IV. Theme and Finale .....Thiele

College of the Pacific, San Jose

ORGAN RECITAL

By MR. CLARENCE EDDY, of New York

Eight O'clock, Friday Evening, February 17, 1911.

PROGRAM

Part I

1. Fantasie and Fugue in G minor.....J. S. Bach, 1685-1750
2. a. Prelude in D minor, Louis Nicolas Clerambault, 1676-1749
   b. "Soeur Monique, Rondo...Francois Couperin, 1668-1733
   Arrangements by Alex. Guilmant
3. Toccata in F major, new.....Thomas J. Crawford
4. "Exaltation," new .....Adolph M. Foerster
   Dedicated to Clarence Eddy
5. "Evening," new.....Edward F. Johnson
6. Variations de concert, new.....Joseph Bonnet
   Dedicated to Clarence Eddy

Intermission

Grand Aria, "Jewel Song" from Faust ....Gounod
Madame Clementina Marcelli

Part II

1. Sonata in E minor, new .....James H. Rogers
   I. Allegro con brio—II. Adagio—
   III. Vivace, ma non troppo—
   IV. Interludio, Moderato—
   V. Fuga, Allegro
2. "In Springtime," new .....Alfred Hollins
3. Overture to William Tell .. ..Rossini
   Arranged by Dudley Buck
4. "By the Sea".....Franz Schubert
   Arranged by Clarence Eddy
5. "Benediction Nuptiale," new.....J. Frank Frysinger
   Dedicated to Clarence Eddy
6. Festival March, new .....William Faulkes
   Dedicated to Clarence Eddy

GRADUATING RECITAL

of the Class of Nineteen Eleven

Friday evening, May the fifth, College Auditorium, San Jose

GRADUATES

Piano

Edna Bocks Agnes Mary Boulware Laura Evelyn Bowen
Anna Emily Christensen Hazel Dare Cowger
Beulah Vesta Dinsdale Rowena Cynthia Fisher
Zoe Ara Gerry Mary Myrtle Hamilton Grace Irene Kinney
Belle Louise Paull Anna Carolina Quarnstrom
Selma Stahl

PROGRAM

1. Piano Solo with orchestral accompaniment—
   Capriccio Brillante .....Mendelssohn
   Miss Rowena Cynthia Fisher
2. Vocal Solo—
   Aria from "L'Africaine"—Addio, Terra nativa—...
   ..... Meyerbeer
   Miss Alice Marie Meese
3. Two Pianos, eight hands—
   "Danse Macabre," Symphonic poem.....Saint-Sæns
   Misses Agnes Mary Boulware, Anna Emily
   Christensen, Laura Evelyn Bowen and
   Selma Stahl
4. Piano Solo—
   Scherzo B flat minor .....Chopin
   Miss Grace Irene Kinney
5. Vocal Solo—
   Air from "Creation".....Haydn
   Miss Alice Marie Meese
6. Piano Solo—
   March from Tannhaueser (arranged by Liszt)...Wagner
   Miss Edna Bocks
7. Two Pianos
   Concerto Pathetique .....Liszt
   Misses Hazel Dare Cowger and
   Beulah Vesta Dinsdale

8. Vocal Solo—
Jewel Song from "Faust". .....Gounod
Miss Alice Marie Meese

9. Piano Solo—
Rhapsodie hongroise No. 8.....Liszt
Miss Belle Louise Paull

10 Three Pianos and Orchestra—
Concerto D minor.....Bach
Misses Zoe Ara Gerry, Anna Carolina Quarnstrom and Mary Myrtle Hamilton

Commencement Concert

Under Direction of Dean Pierre Douillet

Friday, May 19, 1911, at 8 o'clock

PROGRAM

1. Organ Solo—
Grand Choeur in F.....Salome
Miss Alma Bennett

2. Vocal Solo—
"Una voce poco fa" from "Barber of Seville"...Rossini
Mrs. Wilber W. Brooks

3. Two Pianos—
Hungarian Fantasia.....Liszt
Misses Adah Bocks and Edna Bocks

4. Vocal Solo—
A Song of Summer ..... Dell' Acqua
Mrs. Wilber W. Brooks

5. Violin Solo—
Mazurka .....Mlynarski
Miss Dorothy Donovan

6. Vocal Duo—
Barcarolle from "Lakme" .....Delibes
Mrs. Pearl Alisky and Miss Eunice Gilman

7. Organ Solo—
Meditation..... .....Harker
Miss Alma Bennett

8. Vocal Solo—
Jewel Song from "Faust" .....Gounod
Miss Alice Meese

9. Three Pianos and String Quartette—
Concerto in D minor .....Bach
Misses Zoe Gerry, Anna Quarnstrom and Mary Hamilton

CONSERVATORY OF MUSIC

GRADUATE STUDENTS

Bocks, Adah Elizabeth (piano) ..... San Jose
Duncan, Robert S. (piano) ..... San Jose
Fattalini, Emma Mary (composition) ..... San Jose
Furst, Hannah Moore (piano) ..... San Jose
Hunter, Beulah C. (piano) ..... Salinas
Winsor Millen (voice) ..... Napa

SENIOR CLASS

Bocks, Edna (piano) ..... Cupertino
Boulware, Agnes Mary (piano) ..... San Jose
Bowen, Laura Evelyn (piano) ..... Hollister
Christensen, Anna Emily (piano) ..... Fowler
Cowger, Hazel Dare (piano) ..... San Jose
Dinsdale, Beulah Vesta (piano) ..... Woodland
Ehle, Victor Doux (piano) ..... San Jose
Fisher, Rowena Cynthia (piano) ..... Woodland
Gerry, Zoe Ara (piano) ..... Port Costa
Hamilton, Mary Myrtle (piano) ..... Sutter
Kinney, Grace Irene (piano) ..... San Jose
Meese, Alice Marie (voice) ..... Elk Grove
Paull, Belle Louise (piano) ..... San Jose
Quarnstrom, Anna Caroline (piano) ..... Templeton
Stahl, Selma (piano) ..... Madera

JUNOIR CLASS

Anderson, Margaret Clara (piano) ..... Fortuna
Beeks, Horace Vincent (piano) ..... San Jose
Bennett, Alma (organ) ..... Kewanna, Indiana
Burcham, Mrs. J. L. (voice) ..... San Jose
Christiansen, Agnes Marie (piano) ..... San Jose
Crittenden, Vergie Lemira (voice) ..... San Jose
Donovan, Dorothy (violin) ..... San Jose
Duren, Edith Marguerite (piano) ..... San Jose
Ehrhardt, Elvesta Isabell (piano) ..... Franklin
Griffin, Lillian Benita (piano) ..... Vallejo
Klahn, Malinda Augusta (piano) ..... San Francisco
Macomber, Esther Cynthia (organ) ..... San Jose
Meredith, Mary Nicolds (piano) ..... Lakeport
Nesbit, Leona Vina (piano) ..... Santa Rosa
Reichman, Erno Ditrich (piano) ..... Fort Jones
Roberts, Mrs. William E. (voice) ..... San Jose
Wilson, Maud M. (voice) ..... Tulare
Wishard, Helen Louise (organ) ..... Sunnyvale

SOPHOMORE CLASS

Albaugh, Alice Sarah (piano) ..... Dunsmuir
Alisky, Mrs. C. W. (voice) ..... Sacramento
Baker, Bessie May (piano) ..... Sacramento
Beaver, Marion Mabelle (voice) ..... St. Paul, Minn.
Beeks, Grace Hazel (voice) ..... San Jose
Bland, Mildred Annot (piano) ..... San Jose
Brown, Ora Lila (voice) ..... Maine Prairie
Bryant, Hazel Ann (voice) ..... Saratoga
Clark, Amos Edwin (voice) ..... Eurkea
Downing, Hazel Marguerite (voice) ..... Los Gatos
Drace, Alice Mabel (voice) ..... San Jose
Ewing, Mae Adelia (voice) ..... San Jose
Fisher, Rowena Cynthia (voice) ..... Woodland
Gilman, Eunice Mae (voice) ..... Sacramento
Gingrich, Mattie Edith (piano) ..... Santa Maria
Goffin, Amy (violin) ..... Soquel
Hamilton, Janet (piano) ..... San Jose
Hitchings, Dora (violin) ..... Berkeley
Hollmann, Lillian Agnes (piano) ..... San Jose
Lovejoy, Grace Lillian (voice) ..... Alameda
Norman, Gettie (violin) ..... Monterey
Potts, Martha Monreo (piano) ..... Willows
Randolph, Lucile Marlin (piano) ..... Willows
Richardson, Avyette Ellenora (piano) ..... San Jose
Rodda, Ethel Myrtle (piano) ..... Sacramento
Spear, June Hazel (voice) ..... Lone Pine
Walker, Ethel Lillian (piano) ..... Reno, Nevada
Wilson, Maud M. (piano) ..... Tulare

FRESHMAN CLASS.

Adams, Irma Lorene (piano) ..... Santa Clara
Aiken, Florence Margaret (piano) ..... Marshfield, Oregon
Archer, Mrs. Maude Wyatt (voice) ..... San Jose
Beard, Ruth (voice) ..... Modesto
Bland, Mildred Annot (voice) ..... San Jose
Brown, Ora Lila (piano) ..... Maine Prairie
Burtner, Edwin Russell (voice) ..... San Jose
Callander, Alma Pearl (piano) ..... Modesto
Chatfield, Vera May (piano) ..... Biggs
Cote, Mabel Emilie (piano) ..... Placerville
Danner, Rose Edna (piano, voice) ..... Willows
Davee, Alice Beth (piano) ..... Alviso
Gammon, Percy (voice) ..... Courtland

Goodwin, Grace Evelyn (piano) .....Santa Clara
Graves, Leila B. (piano, voice) .....Salinas
Griffin, Avis (piano, voice) .....San Jose
Hanlon, Marguerite Hickman (piano) .....Santa Ynez
Heath, Evelyn Ashmore (piano).....Berryessa
Hendershot, Essit Waneva (piano) .....Santa Cruz
Hollmann, Lillian Agnes (voice) .....San Jose
King, Lille Ann (piano, voice) .....Westport
Klahn, Malinda Augusta (voice) .....San Francisco
Lopeman, Gratia (voice) .....Linden
Miyakawa, Kintaro (viloin) .....Tokio, Japan
Morgan, Edith Helen (piano) .....Nevada City
Newlove, Ida Cassie (piano) .....Arroyo Grande
Norman, Nettie Adah (piano) .....Monterey
Osen, Frances Noel (piano) .....San Jose
Parnell, Julia Estelle (voice) .....Pacific Grove
Parr, Pearl Rice (voice) .....San Francisco
Potts, Martha Monreo (voice) .....Willows
Provis, Annie Evelyn (piano) .....Grass Valley
Randolph, Lucile Marlin (voice) .....Willows
Rideout, Ernest William (piano) .....San Jose
Ryan, Clarissa Maud (harmony) .....San Jose
Shafer, Myrtle Lucile (piano) .....Long Beach
Smith, Henrietta Kate (piano) .....Salinas
Snedegar, Mrs. Montieth (piano, voice) .....Oakland
Spear, June Hazel (piano) .....Lone Pine
Trubschenck, Marie Ida (piano) .....Sunnyvale
Walker, Ethel Lillian (voice) .....Reno, Nevada
Weber, Emma Marie (voice) .....San Jose
Whitfield, Clara Ruth (voice) .....Stockton
Wilson, Mrs. Frances Inglis (voice) .....Campbell

PREPARATORY CLASSES

Andersen, Ida Estelle (piano) .....Los Gatos
Bartholomew, May Foote (piano) .....Campbell
Bartholomew, Roy Everett (piano) .....Campbell
Bryant, Hazel Ann (piano) .....Saratoga
Cannon, Pearl Edith (piano) .....Corning
Cline, Neville Blanche (piano) .....Orcutt
Elliott, David Coit (violin) .....Stanford University
Gilman, Eunice Mae (piano) .....Sacramento
Griffiths, Jone Kathryn (piano) .....San Jose
Harris, Helen (piano) .....San Jose
Howell, Dally Edna (piano) .....Grimes
Irons, Oliver Eller (piano).....San Francisco

Kelley, Leslie C. (piano) ..... San Francisco
Krieg, Eva Julia (piano) ..... San Jose
Leek, Alvin Whitney (piano) ..... Pacific Grove
Lopeman, Gratia (piano) ..... Linden
Meese, Alice Marie (piano) ..... Elk Grove
Moore, Bertha Adelade (piano) ..... Round Mountain, Nevada
Moore, Margery (violin) ..... San Jose
Parr, Pearl Rice (piano, violin) ..... San Francisco
Price, Florence Elizabeth (piano) ..... Sunyvale
Reichman, Lena Selma (piano) ..... Fort Jones
Rice, Velma Elizabeth (piano) ..... Saratoga
Smith, Dorothy Elizabeth (piano) ..... Stockton
Steele, Jennie Elizabeth (piano) ..... San Francisco
Wann, Willie Lois (piano) ..... Oakdale
Wilbur, Myrtle Mabel (piano) ..... West Butte
Wilson, Miertie Mabel (piano) ..... Lemoore

UNCLASSED

Adams, Miriam Randebush (voice) ..... San Jose
Anderson, Mayde Christine (piano) ..... Gustin
Baker, Bessie May (organ) ..... Sacramento
Baumgartner, Edward C. (voice) ..... San Jose
Bethune, Ella (voice) ..... San Jose
Blanchard, Gertrude M. (organ) ..... San Jose
Bradley, Bruce Michael (piano tuning) ..... Watsonville
Britton, Helen Evalina (voice) ..... San Jose
Brooks, Mrs. W. W. (voice) ..... San Jose
Brown, Chester Wayne (harmony) ..... Woodland
Brown, Gertrude North (voice) ..... Palo Alto
Clayton, Monnie (voice) ..... Palo Alto
Curtner, Isabella Josephine (voice) ..... San Jose
Darrimon, Mrs. L. M. (organ) ..... Mountain View
Dunn, Carroll Conkling (piano) ..... Sacramento
Gilbert, Isabel (voice) ..... Petaluma
Gilbert, Mabel Emily piano, voice) ..... East San Jose
Gill, John (violin) ..... San Jose
Hasket, Amy (solfeggio) ..... Willits
Hayes, Phyllis Celestia (piano) ..... Edenvale
Kayo, Clara Geraldine (piano) ..... Penryn
Plummer, E. Amynt (voice) ..... Grass Valley
Richardson, Lucy Ellen (piano, organ) ..... Eurka
Rush, Alta (voice) ..... Portland, Ore.
Sanders, Lyda Eleanor (piano) ..... Santa Clara
Sisler, Gladys Mignon (voice) ..... Visalia
Springer, Mildred Caroline (piano) ..... San Jose

Stahl, Selma (voice) .....Madera
Sykes, Will L. (violin) .....Santa Clara
Fantau, Mrs. Evlyn (organ) .....Cupertino
Walker, Grace Angeline (voice) .....Ione
Wickes, Frances Lydia (piano) .....Salinas
Wilke, Henry Frederick (voice).....San Jose
Zacher, Friedarika (piano) .....Lodi
Zacher, Katherine Louise (piano) .....Lodi

SUMMARY OF STUDENTS

CONSERVATORY OF MUSIC

Graduate 6
Senior 15
Junior 18
Sophomore 28
Freshman 44
Preparatory 28
Unclassed 34

BY DEPARTMENTS

Piano 104
Voice 56
Pipe Organ 8
Violin 10
Theory of Music and Composition 64
Solfeggio 49
Public School Music (teachers' course) 12
Piano tuning 1
Conservatory students deducting repeated names.....157

The Pacific Conservatory of Art

MISS ETTA E. BOOTH
Director

THE CONSERVATORY OF ART

MISS ETTA E. BOOTH, Director.

New Dormitory

Diploma, Massachusetts Normal Art School, Boston; Student of Academie Julian and Academie Delacluse, Paris, under the French Masters Bouguereau, Paul Delance and Callot; Pupil of Prof. Ertz and Prof. Vander Weiden, Paris; Solly Walter School of Illustration, San Francisco; Handicraft Guild, Minneapolis, Minn., Principal of Art, Pacific Conservatory, since 1897.

Information

The Conservatory of Art, located in the beautiful Conservatory building, is well equipped with models and casts. Its studios are large and commodious and well lighted.

Accommodations for board and room for Art students may be had on the same terms as other students in the Pacific Conservatory.

Aim of the School

The aim of the School is to furnish ample facilities for those who wish to pursue a regular course in art, and also to stimulate and assist those who wish to study only certain branches. It also seeks to arouse the æsthetic sensibilities to an appreciation of the beautiful in nature and art. The instruction is given with special reference to its educational value.

The work begins with model and object drawing, or the science of appearances. Still life studies, composition, shading with special attention to values, perspective, and coloring are taught in due order. Cast drawing, or drawing from the antique, is a prominent feature of the work, and this leads directly to drawing from living models, the draped figure,

and portrait work.

The sketch class, working from life, meets regularly and is open to all who have had sufficient practice in drawing. The student is early taught to sketch from nature, with outdoor practice.

The practical work is done through all the usual media,—pencil, pen and ink, charcoal, crayon, sepia, India ink, water colors, oil and pastel.

Pen and ink drawing for photo-engraving and wash-drawing for illustration constitutes a feature of the work.

A regular course covering three years has been arranged. Pupils may enter at any stage of advancement, and the time required to complete the course will depend largely on the ability of the student and the previous work done.

Students not having completed High School drawing will generally require four years.

Students not having graduated from High Schools or Academies will be expected to make up deficiencies in English and this may be done in the College Park Academy.

First Year. First Semester.

Model and object drawing; light and shade; drawing from casts.

Second Semester.

Drawing from casts (antique); landscape sketching; geometrical drawing; drawing from life (head); design.

Second Year. First Semester.

Instrumental perspective; drawing from casts (antique), full figure; drawing from life (head and draped figure); historic ornament; design.

Second Semester.

Drawing from life (draped figure); landscape sketching; painting in water colors from still life; applied design; exercises in composition.

Third Year. First Semester.

Painting in oil and water colors from still life; landscape sketching in water colors; painting in monochrome from life

(portrait and draped figure); exercises in compositiou; history of painting; applied design.

Second Semester.

Painting in oil or water colors from still life; landscape sketching in color; painting from life (portrait and draped figure) oil or water colors; exercises in composition; history of painting.

All work called for by the instructor must be presented for exhibition at the close of the year. No work thus presented can be removed until the close of the exhibition. It is expected that at least one specimen of every student's work will be retained by the school.

China painting and wood carving may be studied by any who desire it.

Persons satisfactorily completing the art course will be granted a diploma.

Students pursuing the regular art course will be allowed one study in the College or Academy without charge.

Lectures supplementary to the practical study of art will be given on design, historic ornament, artistic expression, color and the history of painting and sculpture.

Special talks will be given to those desiring to teach drawing in the Public Schools.

Criticism on all work done out of lesson hours.

Art may be substituted for one-tenth of the literary course in the College or Academy. The substitution will be on the basis of three hours practical work in art for each hour of credit. The tuition charged will be according to the time given to the work.

Studio Practice

Students taking the regular course are expected to practice in the studio eight hours a week.

Literary-Art Course

For those who wish to study Art as a part of their college work, a Literary-Art Major course is provided, in which Art receives twenty-four units of credit.

This course leads to the degree of Bachelor of Arts. Students may also study art, but as a minor subject, receiving sixteen units of credit.

Students in College may not receive credit for less than twelve units in Art nor more than twenty-four.

Scheme of courses recommended for students making Art their major study.

1 and 2. Elementary still life; drawing from casts; geometrical drawing. Four hours a week throughout the Freshman year.

3. Continuation of drawing from the cast; still life in charcoal and colored chalk; perspective; landscape (out-door work); design. Four hours a week throughout the Sophomore year.

4. Full length figure from the cast; drawing from life (head aud draped model); composition; still life in oil or water color; design. Four hours a week throughout the Junior year.

5. Color composition; landscape in color (out-door work); head from life in oil, water color, or pastel, or pen and ink and wash drawing for illustration (whichever work seems best suited to the needs of the particular student). Four hours a week throughout the Senior year.

In order to receive the twenty-four credits this course must be supplemented by the required lectures and readings on the History and Theory of Art and by extra hours of practice work arranged for by the instructor, according to the needs of the student, and not less than six hours a week.

$25.00 per semester will be charged for this course.

RATES OF TUITION

	Per semester	Per year
Drawing in pencil, charcoal, pen and ink, or brush in monochrome, lessons 6 hours a week with studio practice 8 hours a week	$35 00	$70 00
Lessons in same, 3 hours a week	15 00	30 00
Painting in oil, water color, pastel, or on china; lessons 6 hours a week, with studio practice 8 hours a week	35 00	70 00
Lessons in same, 3 hours a week	18 00	36 00
Single lessons	1 00	
Regular course, first year	35 00	70 00
second year	30 00	60 00
third year	25 00	50 00
Outdoor sketch class for students in regular course	5 00	10 00
Outdoor sketch class for irregular students, 3 hours a week	15 00	30 00

A fee of fifty cents a semester is charged for use of studio, casts, books, etc., in the studio. A slight charge may be made for special models in life work.

Instruction in elementary freehand drawing will be given without extra charge to students taking scientific studies in either the College or the Academy; also to students in the engineering courses and the course in education.

Persons not wishing so pursue a regular course in art may receive instruction in any branch taught in the course, and will be classed as irregular students.

Graduate students desiring to take advanced work in any special branch of drawing or painting may do so at the regular prices.

STUDENTS IN THE CONSERVATORY OF ART

SENIOR

Shepherd, Viola Maud ..... Gilroy
Thompson, Amy Louise ..... San Jose

MIDDLE

Arnold, Louise ..... San Jose
Burnham, Mary Elizabeth ..... San Jose
Brangier, Simone Martha ..... Agnews
Coffin, Marguerite Lillian ..... Oakland
Johnson, Edward V. ..... San Jose
Lisle, Vina ..... San Jose
Lovejoy, Grace Lillian ..... Alameda
Leslie, Ethelyn Adeline ..... San Jose
McChesney, Donald ..... San Jose
Wythe, Harriet Ruth ..... San Jose

JUNIOR

Aiken, Florence ..... Marshfield, Oregon
Dayton, Mrs. Warren ..... San Jose
Edwards, Lois ..... Los Gatos
Lloyd, Edyth Maire ..... San Jose
Machida, Hidaliko ..... Tokio, Japan
Darnell, Estella Julia ..... Pacific Grove
Lisler, Gladys Mignon ..... Visalia
Schumacher, Gladys Ione ..... San Jose
Schwartz, Anna Dale ..... Loo Choo Islands, Japan
Smith, Dorothy Elizabeth ..... Stockton
Wann, Lois Willis ..... Oakdale

UNCLASSED

Ande, Kroni ..... Minon, Japan
Barston, Grace ..... San Jose
Cook, Rufus Owen ..... San Jose
Grotesphord, Gertrude ..... Santa Clara
Mathers, Helen L. ..... Campbell
Moores, Walter H. ..... San Jose
Reid, Lea Kholulu ..... San Jose
Smith, Henrietta ..... Salinas
Wolf, Carl J. ..... San Jose
Whitfield, Clara Ruth ..... Stockton

NEW DORMITORY FOR WOMEN

FREEHAND DRAWING

Andrews, Eaton ..... Santa Clara
Allen, James Thomas ..... Gilroy
Breniman, Maire Louise ..... San Jose
Bowden, Elizabeth Blanche ..... San Jose
Cowan, Gurdn A. ..... San Francisco
Cook, Chester Kling ..... San Jose
Jeresa, Agustin ..... Jaro, Iloilo, P. I.
Jeresa, Jose ..... Jaro, Iloilo, P. I.
Johnson, Perry ..... Middletown
Kerr, Lavinea ..... Dixon
Kugle, Calin ..... San Jose
Kayo, Clara Geraldine ..... Penryn
Miller, Raymond ..... Linden
McKibbon, Thomas Stuart ..... Pitsfield, N. H.
McChesney, Harold Archibald ..... San Jose
McElhatton, Armour W. ..... San Jose
Pete, Annie Elizabeth ..... San Jose
Prouty, Edna Gertrude ..... Galt
Reed, Ralph ..... Middletown
Stone, Della F. ..... San Jose
Sheldon, Charles Goodsell ..... San Mateo
Williams, William P. ..... San Jose
Wilkie, Henry Frederick ..... San Francisco
Walton, Esty ..... Sanger
Zacher, Friedarika ..... Lodi

MECHANICAL DRAWING STUDENTS

C. W. Brown, B. S., Instructor

Bowden, Curtis ..... San Jose
Douglas, M. Ulia ..... San Jose
Jeresa, Agustin ..... Jaro, Iloilo, P. I.
Jeresa, Jose ..... Jaro, Iloilo, P. I.
Johnston, Dozier C. ..... San Francisco
Kay, Edward, ... San Jose
MacNair, Donald R. ..... San Francisco
Mukaiyama, Masahachi ..... Japan
Ordway, Charles ..... Oakdale
Turton, Earl F. ..... Berkeley

Conservatory of Elocution

MISS ESTHER MACOMBER, B. M.
Principal

THE CONSERVATORY OF ELOCUTION

MISS ESTHER MACOMBER, PRINCIPAL.
275 South Whitney.

Graduate, California School of Elocution and Oratory, San Francisco, 1895; Postgraduate, 1899; Graduate, Greeley School of Elocution and Dramatic Art, Boston, 1901; B. M., 1908; Principal Pacific Conservatory of Elocution, since August 1907.

Location

The Conservatory of Elocution has its studio and library in South Hall, one of the main buildings of the Pacific Conservatory. All public elocutionary recitals are held in the College chapel.

Separate men's and women's physical training classes meet in the gymnasium twice a week.

Accommodations for board and room for elocution students may be had on the same terms as other students in the Pacific Conservatory.

Aim and Methods

The aim of the instruction is to present such courses of study as shall qualify graduates to rank with the best public readers and teachers of elocution and oratory.

The methods employed tend to develop the individuality of each student, and all work founded upon imitation is discouraged.

Regular Course

A thorough course of study is provided, covering two years.

Each student receives two class lessons and one hour of private criticism weekly.

Students are required to appear in frequent studio and public recitals.

Upon entrance the pupil is given an examination, and classified according to ability and previous study.

Students are urged to enter at the beginning of the fall semester. Those unable to do so may enter later and make up the work under special private instruction.

Students may combine with elocution and oratory the study of English literature, modern languages, music, art or any college branches for which they are prepared.

The four literary societies of the College of the Pacific afford opportunity for frequent appearance in reading and oratory.

Special attention is given to cuttings, and the pupil is taught where to find and how to adapt excerpts from the best literature. Thus each student is enabled to present new and unhackneyed selections.

Graduation

The course leads to graduation, and those completing it are granted a diploma.

Each candidate for graduation must write a thesis of not less than one thousand words upon a subject having a direct bearing upon the art of expression, and must attain a general average of eighty per cent in all the final examinations.

Course in Oratory

A course in oratory is offered those interested in special public work, such as law, ministry, lecture, platform. The course covers two years and leads to graduation and diploma.

Postgraduate Course

Graduates from the course of elocution or oratory desiring to take advanced work may enter a postgraduate class to perfect themselves further for teaching, platform, or oratorical work. This course covers one year. Students successfully completing the same are granted the postgraduate, or teacher's diploma.

Courses of Study

REGULAR COURSE

Junior Year. Physical training. Vocal training. Vocal expression. Pantomime. Dramatic action. Philosophy of expression. Sight-reading. Impromptu speaking. Original work. Impersonations. Posing. Cuttings. Relation of expression to the other arts. Presentation of selections from literature. Criticism.

Senior Year. Physical training. Vocal training. Vocal expression. Dramatic action. Public speaking. Dialect study. Impersonations. Original costume study. Original selections. Advanced posing. Platform business. Presentations of selections from literature. Criticism. Study of orations. Interpretation of Tennyson, Browning, and Shakespeare. Hymn and Bible reading. Public recitals.

COURSE IN ORATORY

Junior Year. Physical training. Vocal training. Vocal expression. Impromptu speaking. Sight-reading. Laws of gesture. History of oratory. Critical study and delivery of extracts from literature. Delivery of original orations.

Senior Year. Physical training. Vocal training. Impromptu speaking. Pulpit and platform oratory. Extemporaneous speaking. Interpretation of selections from history, biography and literature. Delivery of original orations. Delivery of original sermons. Bible and hymn reading. Study of excerpts from famous orations, ancient and modern. Appearance in public recitals.

POSTGRADUATE COURSE

Normal training, including experience in conducting classes. Interpretation of selections from ancient and modern authors.

Impersonations and characterizations. Dialect writing. Adaptation of entire books for public presentation. Writing of original monologues and selections. Development of the drama. Dramatic Bible reading. Delivery of orations of the different periods. Appearance in public recitals.

GYMNASIUM WORK

For Women

Breathing exercises. Free-body movements. Dumb-bell, bar-bell, and Indian-club exercises. Military drill. Æsthetic drills. Marching. Swedish and Delsarte movements. Light apparatus work. "Jiu-Jitsu." Exercises for poise, presence, and bearing. Light-steps to produce grace and ease. Gymnastic games, including basket ball. Twice a week throughout the two years' course.

For Men

(Under directions of the men's physical trainer.)

The heavier apparatus and athletic work. Twice a week.

RATES OF TUITION

Elocution or Oratory

Junior or Senior year, per semester	$40 00
Gymnasium fee, " "	1 00
Postgraduate year, " "	40 00
Special rates to clergymen.	
Diploma fee	5 00

Private pupils $5.00 a month for one lesson a week. Single lessons $1.25.

STUDENTS IN THE CONSERVATORY OF ELOCUTION

Adams, Lucy ..... Los Angeles
Adams, Sarah ..... Los Angeles
Amerine, Ethel ..... Edenvale
Anker, Florence ..... Reno, Nev.
Berteling, Mrs. L. A. ..... San Jose
Bias, Laurel Conwell ..... Santa Cruz
Danner, Edna ..... Willows
Don, Lenore ..... Washington, D. C.
Donlon, Nellie C. ..... San Jose
Jessen, Edgar ..... San Jose
Johns, Arthur Wesley ..... Sonora
Joy, Elodie ..... Morgan Hill
Kerr, Luvenia ..... Dixon
Larsen, Helen ..... San Jose
Nesmith, Mrs. F. M. ..... Goldfield
Randolph, Lucile ..... Willows
Reichman, Lena ..... Fort Jones
Russell, Alice ..... Milpitas
Schrader, Hall ..... Wrights
Upton, Helen Lane ..... McKittrick
Wilbur, Mabel L. ..... West Butte
Williams, Mahlon John ..... San Jose
Wilson, Frances ..... San Jose
Wood, Veda ..... Ione
Young, Eddie ..... Santa Clara

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