

Fine arts school

Texas Christian University



MARY GIBBS SHREVETT LINDSEY
THE STATE OF TEXAS
FORT WORTH, TEXAS

MUSIC

ART

ORATORY

Pres. G. M. Waits
Texas Christian Univ.

VOLUME 14

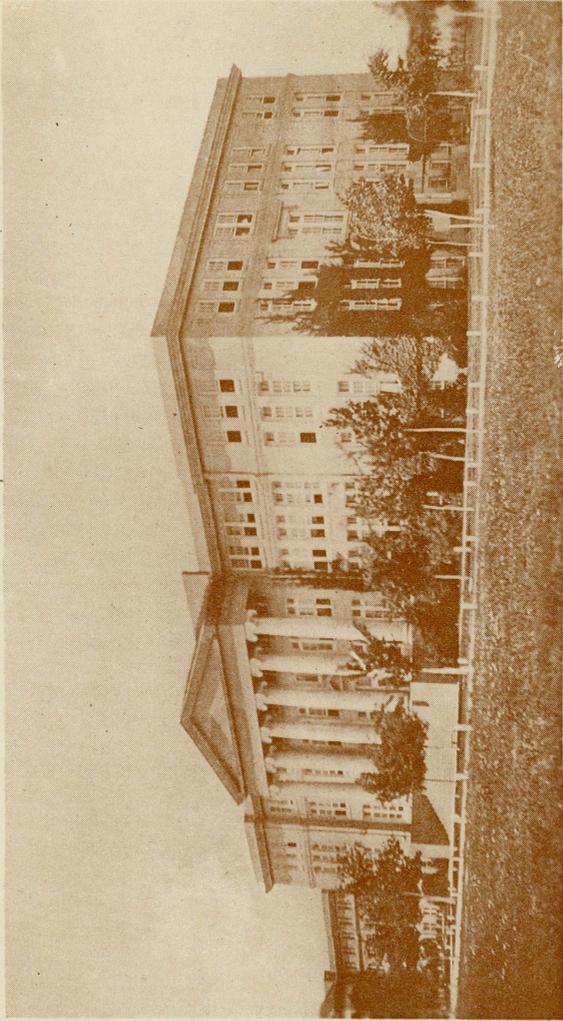
NUMBER 3

Texas Christian University
Bulletin

FINE ARTS NUMBER
JUNE 1918

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BY
TEXAS CHRISTIAN UNIVERSITY
FORT WORTH, TEXAS

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THE ADMINISTRATION BUILDING

This is a massive, four-story structure, built of re-enforced concrete throughout, faced with cream-colored brick. The equipment is thoroughly up-to-date. It contains the Department of Fine Arts; laboratories, class-rooms, and the administrative offices. The building cost \$175,000.

TEXAS CHRISTIAN UNIVERSITY has a plant valued at \$598,200.00, with every modern convenience, situated in an ideal college community, combining all the advantages of a city life with all of the excellencies of the good old country. It has forty-three years of splendid history behind it. Into this institution have gone the blood, tears and sacrifices of some of Texas' most devoted citizens. It has a faculty of seventy-nine members, selected for efficiency and for complete sympathy with the institution's high educational purposes. It has a campus of fifty acres, upon which is erected five buildings of twentieth century fire-proof construction and artistic design. It is situated in one of the most progressive cities in Texas. Fort Worth has thirteen railroads radiating in seventeen directions, which make it accessible from every part of the Southwest. It is a city of beautiful homes, paved streets and high educational and social ideals.

*Its
Equipment*

TEXAS CHRISTIAN UNIVERSITY is a standard A grade college for men and women, so classified by the United States Bureau of Education and the State Association of Colleges of Texas. Special departments in piano, voice, violin, expression, domestic science, painting, commercial branches, medicine and education. The University specializes upon its standard courses leading to degrees, but offers a number of special courses for which diplomas and certificates are awarded.

*Its
Standards*

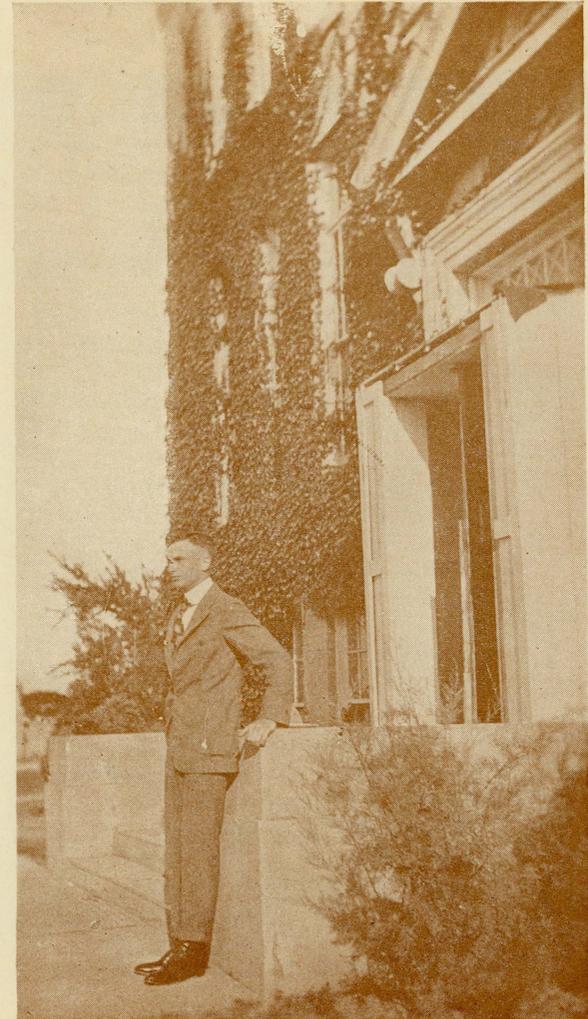
*Its
Aims*

TEXAS CHRISTIAN UNIVER-
SITY has, as its aim, Christian char-
acter, Christian scholarship, Christian
idealism. Its supreme aim is to furnish our
splendid commonwealth with young men and
women who will serve and who are pos-
sessed of the qualities of real leadership.
Texas Christian University prides itself upon
the health of its students, the home atmos-
phere, the beauty of surroundings, its clean
athletics, its true and noble manhood and
womanhood and the spirit of gentility in all
things.

For information and Catalogue write
EDWARD MCSHANE WAITS, *President*,
Texas Christian University,
Fort Worth, Texas.



Four



Looking across the years from this ivy-mantled corner,
this youth is dreaming of what he shall do for God and
humanity.

"Music is a moral law. It gives soul to universe, wings to the mind, flight to imagination, a charm to sadness, gaiety and life to everything."

"There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubims,
Such harmony is in immortal souls,
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it."

"The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus.
Let no such man be trusted."
—*Merchant of Venice, Act. 5.*

Of all the arts beneath the heaven
That man has found or God has given,
None draws the soul so sweet away,
As music's melting, mystic lay;
Slight emblem of the bliss above,
It soothes the spirit all to love.
—*James Hogg.*



STRING QUARTETTE

College of Fine Arts

THE COLLEGE OF FINE ARTS includes the departments of Music, Art and Oratory. This College, which is one of the leading colleges of Texas Christian University, has just closed the most successful year in its history. It bids fair to hold its place among foremost colleges in the country. A school which maintains at all times as does this one the highest artistic standards readily wins and holds the confidence of the public and secures a place in the sphere of learning that may well command the envy and the admiration of its best competitors. Its faculties are chosen from the highest circle of artistic effort and accomplishment. The College of Fine Arts of Texas Christian University is finding a well-deserved patronage and popularity. This College has had an attendance during the last year of two hundred and ten students, some of them coming from as far west as California.

Eight



MRS. CAHOON
HEAD OF MUSIC DEPARTMENT

Music Department

IN THE coming scholastic year at Texas Christian University, we have an exceptional array of artists in our Fine Arts faculties. Realizing the impossibility of foreign training which has become a thing of the past on the account of the European war, Texas Christian University is fortunate in retaining her faculty which for two years has worked together in perfect harmony for the upbuilding of the School of Fine Arts.

The Faculty

In Mr. Carl R. Doering and his accomplished wife, Antoinette Von Eggers Doering, we have no superiors in this country either as concert pianists or as teachers. They were both trained and were privileged to teach in one of the greatest conservatories of the world at Leipsic. Mr. and Mrs. Doering bring to our very doors that which has hitherto been an impossibility for most students of music. Their pupils have shown remarkable results in the two years training and it is becoming more and more possible to raise the standard so that a diploma from Texas Christian University Department of Music means highly trained, efficient and intelligent musicians ready for their work in whatever department they select.

Helen Fouts Cahoon, Voice Department; Frederick M. Cahoon, Violinist; Samuel Ziegler, Cellist and Teacher of Theory, are combining their efforts to bring the Department of Music up to the highest point of efficiency and development.

Ten

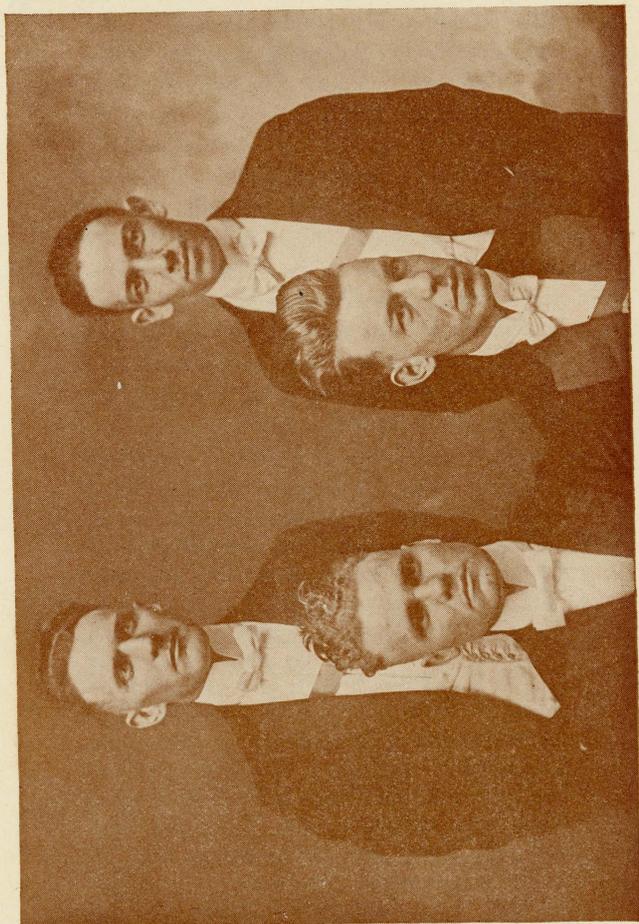
Helen Fouts Cahoon, colouratura soprano, is an American singer who has received her training under such famous masters as Max Heinrich, Walter S. Young, Max Bendix and others of equal renown. She has concertized not only in the South and West, where she holds such an enviable place in the hearts of the people as a concert singer, but also in the East, having lived in New York City for several years. Mrs. Cahoon is at present spending her vacation in Wisconsin, where she is resting after the strenuous year's work just finished. She is coaching with Charles W. Clark, who is located in Chicago, and who is known throughout the world as an eminent vocal teacher.

Mrs. Cahoon enjoys the privilege of close friendship with the world's greatest artists, who have urged her to enter the operatic and concert field, among whom are Charles W. Clark, Madame Louise Homer, Alma Gluck, Mrs. Edwin Lapham, Mr. Wilmont Goodwin and Miss Florence Austin. During the past year Mrs. Cahoon has given considerable time to Red Cross benefits and singing to the soldiers. At Austin recently, where she sang for the Aviation Ground School Corps, she was given an ovation after the programme. Mrs. Cahoon will return in September after filling some important dates North and East and will direct the Music Department of Texas Christian University as well as the head of Voice Department. She will be heard in recital early in October. Following are a few press notices:

Eleven

Music Department

*Mrs.
Cahoon*



MALE QUARTETTE

Program with Max Heinrich and Clarence Adler:

"Mrs. Helen Cahoon of New York City is a lyric soprano, whose strong points are her upper register and her skill in handling difficult coloratura selections. In the 'Mad Scene' from 'Lucia' Mrs. Cahoon was excellent, taking the high notes with bird-like clearness and sweetness."—*Ridgewood (N. J.) Herald*.

"Mrs. Frederick Cahoon as soprano soloist added new laurels to her already enviable reputation as singer extraordinary. The difficult but brilliant Aria, 'Rejoice Greatly,' was beautifully sung by Mrs. Cahoon. The soprano solo, 'I Know That My Redeemer Liveth,' was her crowning glory of the evening."—*Fort Worth Record*, April, 1915.

"Mrs. Cahoon sings the songs as if she loved each one of them. She is a true artist, not only possessing a wonderfully clear, pure voice, with round, flute-like tones, but she interprets her songs with a soulfulness, which has a magic charm over her audience. She also possesses a voice of much volume. It was probably in her Italian numbers from the operas that her complete control of her voice and its finest qualities were exhibited. In 'Caro Nome,' from 'Rigoletto,' especially was there opportunity to observe the qualities of this splendidly trained voice. She has a coloratura range with a dramatic medium."—*Racine (Wis.) Journal-News*.

"Mrs. Cahoon, the soloist of the evening, is a recognized Texas artist, with a voice

Music Department

Press Notices

Music Department

Press
Notices

delightful to listen to from every standpoint. She was first heard in 'Caro Nome,' from 'Rigoletto,' and charmed her audience from the first note. Her list included compositions from Handel, Haydn, Schumann and Mozart, with a delightful group of English songs, all of which proved her ability to meet every technical demand. The Mozart number, from the 'Magic Flute,' was a superb piece of vocal art."—*Corsicana Sun*.

In "The Messiah," which was rendered in Fort Worth in March, 1918, the *Record* said Mrs. Cahoon's clear, bell-like tones enthralled her hearers, her singing made its usual appeal and exhibited a thorough familiarity with requirements of oratorio.

"As an added attraction in the programme rendered for a Red Cross benefit Mrs. Frederick Cahoon, coloratura soprano, sang the 'Mad Scene' from 'Lucia Donizetta.' Her voice is very powerful and melodious and the manner in which she rendered the difficult runs and staccato notes of the Aria was reminiscent of Galli Curci,"—*Dallas News*, January, 1918.

"The Aria little known and sung, demanding exceptional abilities from the singer, 'The Escape from the Serail,' by Mozart, was masterly interpreted in all its intricacies by Helen Fouts Cahoon, whose wonderful voice charmed her hearers. In the serious composition, 'Care Silve,' Handel, and 'Pastoral,' by Carey, Mrs. Cahoon displayed a wide degree of adaptability and the latter named was so charmingly sung that she was obliged to repeat it."—*Star-Telegram*, '17.

Fourteen



MR. CAHOON
Violin

Fifteen

Music Department

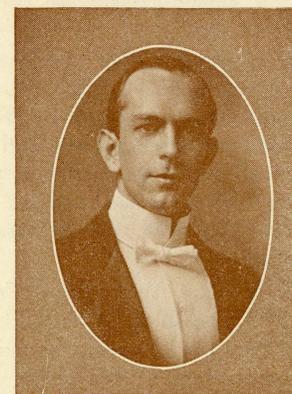
Mr.
Cahoon

Frederich Miller Cahoon, Violinist, who for years studied and concertized in New York City, has made for himself an enviable place in the hearts of every one who has heard him play. Mr. Cahoon has caused many people to exclaim of his great likeness to "Ysaye," especially as he stands before his audience and thrills them with his wonderful round velvet tones so seldom heard from the violin. Mr. Cahoon shows clearly what an American trained musician may achieve. While in New York studying with Max Bendix, Ovide Musin and others, he played for several seasons with the Metropolitan Opera Company, Philharmonic Orchestra, and was first violinist in the Germunder String Quartet, a chamber music organization that met weekly and by its informal production of chamber music attracted lovers of this music in a remarkable way. Since his connection with Texas Christian University Mr. Cahoon besides teaching a large class has at the present time one of the finest college orchestras in the South, and he also conducts a band that gives weekly programmes. Mr. Cahoon has traveled over the entire State of Texas with the Glee Club of University men, giving programmes of an unusual class. During the past two years the programmes have been out of the ordinary on account of the string quartet and the chamber music organization. Mr. Cahoon by his virile qualities exerts an influence in the University life that is far-reaching among the young men. He has an active interest in athletics and has a well-rounded and healthy influence as a teacher and as a man.

Sixteen



MRS. DOERING
(Formerly Baroness Antoinette von Eggers)



MR. DOERING
PIANO AND HARMONY

Music Department

Mr.
Doering

Carl Rupp Doering was born in Philadelphia and after receiving an elementary and high school education continued his musical studies as a pupil of the celebrated pianist and pedagogue, William H. Sherwood.

Subsequently, under the tutelage of the well-known pianist and composer, Constantin V. Sternberg, he graduated at the Sternberg School of Music in Philadelphia, at which institution he held a position as teacher of piano and harmony for two years ending 1911.

He continued his studies at Leipzig under Professor Robert Teichmuller in Piano and Professor Stephan Krehl in Composition, graduating at the Conservatory in 1914.

Prior to Mr. Doering's return to this country in the latter part of the year 1915, his time was chiefly devoted to concertizing and teaching piano and theory in Leipzig, and several of his compositions were performed with notable success.

Press
Notices

Leipziger Zeitung, May 16th, 1914: "Mr. Carl Doering of Philadelphia, played the C. sharp minor concerto by Rimsky-Korsakoff with great endurance and astonishing technical capabilities. He is, without doubt, a very gifted pianist and his refined interpretations displayed the possession of musical thought and feeling."

Leipziger Neueste Nachrichten, February 9th, 1914: "The splendid accompanist of the evening, Mr. Carl Doering, showed with his three compositions a very pleasing talent which stands quite above the average; of

Eighteen

particular worth we designate "Der Musikant."

"Baroness von Eggers joined Mr. Doering in giving a masterly rendition of Sinding's Variations for two pianos, which afforded an undisturbed enjoyment to the audience."

(Translated copy)

February 16th, 1916.

Leipzig.

LEIPZIG ROYAL CONSERVATORY

TESTIMONIAL

Mr. Carl Doering, who has studied with me for several years in the Conservatory and privately, is a highly talented musician and pianist. He possesses a brilliant technique, an exquisite modulating touch, and his temperamental interpretation displays an intelligent musician of fine understanding. His renditions of Bach, Beethoven (for example the sonata Op. 109 E Major), and Brahms are just as admirable as those of the modern composers which he interprets very intelligently and with great effect. I can warmly recommend Mr. Doering for the concert stage, since also his concert appearance creates a very sympathetic impression. Besides this Mr. Doering holds a place as theorist and composer which is best proven by his works, beautiful in form and of fine sentiment.

Mr. Doering is also a splendid teacher and his many pupils here in Leipzig, to whom he was an excellent and kind guide, found it very hard to part with him.

(Signed) PROF. ROBERT TEICHMULLER.

Nineteen

Music Department

Music Department

Mrs.
Doering

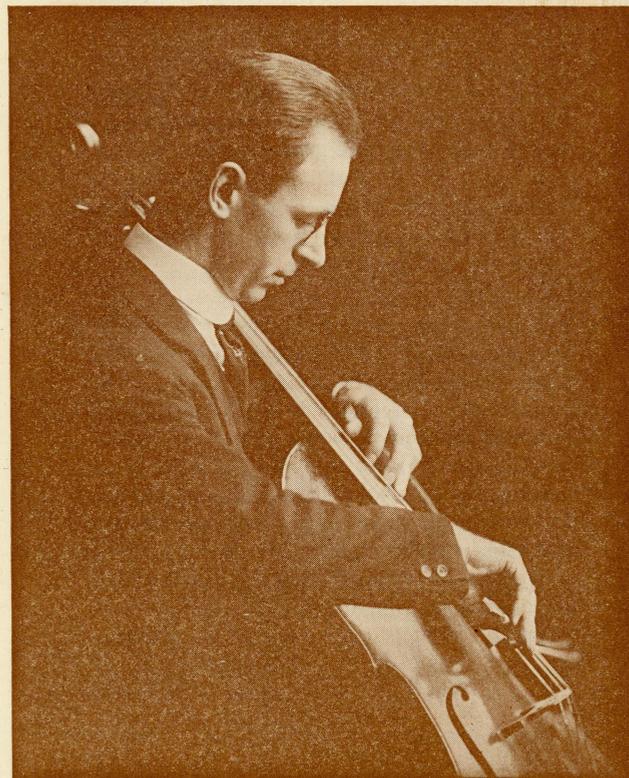
Mrs. Carl Rupp Doering has had the finest European training. She is a Dane and was formerly the Baroness Antoinette von Egger. She was for several years the principal assistant of Professor Robert Teichmuller, the famous teacher and director of the Royal Conservatory of Music in Leipzig, Germany. She concertized with great success all over Middle Europe and enjoys a fine reputation as a teacher of advanced piano playing. Her charming sympathetic personality influences her pupils in a remarkable way. Her technique as well as musical efficiency is unexcelled.

Press
Notices

Frankfurt am Main (Germany) Frankfurter Zeitung: "Laurel wreaths and many flowers were presented Baroness von Eggers, who showed herself on this occasion to be a pianist of most sensitive artistic feeling. She interpreted compositions of Bach, Brahms, Reger, Chopin, etc., with perfect technique together with great energy and temperament. Besides being a fine finished pianist she also showed herself as a most accomplished accompanist."

Copenhagen (Tivoli Concerthall) Denmark—National-tidende: "The well-known pianist, Baroness von Eggers, took part as a soloist in the orchestral concert last night, playing the C minor concerto of Beethoven. It was a great enjoyment to listen to her refined musical playing. Her rendition was most elegant, charming and graceful and her technic was simply perfect. The hall was crowded and the audience showed great enthusiasm."

Twenty



MR. ZIEGLER
CELLO

Music Department

Press Notices

Hall (Germany) Amtszeitung: "Baroness von Eggers is gifted with a most exquisite soft touch, which in the second movement of the Brahms Sonate, developed to a tremendous power, however never losing its beautiful quality. The singer of the evening could to a great extent thank Baroness von Eggers for her success, as she was accompanied with superb taste and intelligence.—Erich Born."

Mr. Ziegler

Studied Cello under D. Cendrick Ezerinan of Amsterdam, Holland, now head of Philadelphia Conservatory.

Studied Theory, including Harmony counterpoint, Fugue, and Composition under Richard Zeckwer, President of Philadelphia Musical Academy, who was a pupil of the great Richter, and who is one of America's foremost authorities, in the theory of music. Mr. Ziegler was for two years a member of the faculty of Philadelphia Musical Academy. He has traveled in Europe and has had solo, symphony and opera experience.

Has had a liberal education in the arts and has been a most successful teacher.

Public Ledger, Philadelphia, Pa.: "Mr. Ziegler's full rich tone won the hearts of everyone."

Examiner, Lauc, Pa.: "Mr. S. P. Ziegler, the Cello Soloist of Philadelphia, Pa., played the Golteruiam A minor concerto with perfect ease and abandon and unassuming manner most commendable."

Fort Worth Star-Telegram: "Prof. Ziegler gave a masterly rendition of the Bach

Twenty-two

TEXAS CHRISTIAN UNIVERSITY has unusually well equipped art studios. The large rooms with north light are well supplied with classic statuary, antiques and still life studies. The china kiln is the largest in the Southwest, and there is a good reference library with about seven hundred reproductions of the masters. Individual lockers, easels and drawing boards are furnished each student. Most inspiring stretches of country are seen from all of the studio windows, and these magnificent distances are very conducive to an undisturbed art atmosphere.

Miss Anna Lee Harris has charge of the china painting room. She is an alumnus and post graduate of the T. C. U. Art Department and has taken special training in her branch of the work in Chicago.

Miss Mary Sue Darter is a graduate and post graduate of the Art Department of T. C. U. and has had special training in the charcoal and oil life classes of the Art Students League of New York. She has also attended the Summer School of Woodstock, N. Y., where she was a special pupil in landscape painting under Mr. Carlson.

Twenty-seven

Art Department

Equipment

Miss Harris

Miss Darter

Oratory
Department

There's a charm in delivery, a magical art,
That thrills like a kiss from the lip to the
heart;

'Tis the glance—the expression—the well-
chosen word—

By whose magic the depths of the spirit are
stir'd.

The lip's soft persuasion—its musical tone:
Oh! such were the charms of that eloquent
one!

Oratory Department



MISS POWELL

MISS MOSEY



MISS DUNCAN

Oratory Department

THE College of Fine Arts has always made oratory one of the prominent features of the work. It is not forgotten that speech is a fundamental form of expression, and that the history of the world has often been in the hand of the orator. Our own country reached its Declaration of Independence through the oratory of its early patriots. It is also remembered that oratory includes both truth and beauty; that while it may move the hand to great duties, it may move the soul to great joys. It is valuable to entertain as well as to inspire. All the values of literature are involved in a proper study of oratory. "We are all poets when we read well."

In harmony with the ideas just expressed, the course of study involves the education of the sensibilities, the importance of rhetoric and the excellencies of English literature. It includes the development and control of the breath, the cultivation of vocal energy, English phonation, distinct articulation, naturalness of voice, force, stress, pitch, rate, quality, emphasis and gesture. Throat difficulties, improper use of vocal organs, harshness of tones, mannerisms and awkwardness are all carefully treated and removed by training. Pure, musical tone and perfect naturalness and composure in action are acquired. No training in college life is more important than this.

This Department will continue under the supervision of Miss Lelia Long Powell, assisted by Miss Tessie Fern Mosey and Miss Jule Duncan, who will have charge of the

physical training and expression. All of these young women are graduates of the Cumnock School of Oratory, which is a department of the Northwestern University. The special features of the school are that all pupils in the school are under the direct supervision of the head of the department. In addition to group instruction there are two private lessons a week, the education of the sensibilities, the importance of English literature instruction in breathing, voice and gesture. In connection with this Department there is a delightful organization maintained by the oratory students, "The Footlights." Its object is to furnish and promote practical training in the modern drama and dramatic action.

Oratory Department

THE IDEAL LIFE

Better than praise and better than gold,
And better than rank by a thousandfold,
Is the bloom of health with a mind at rest,
And peace at home as a loving guest.
To have a heart that is warm within,
To live a life unstained by sin,
To dare the right with a courage bold,
Is better than hoarding piles of gold.

—*Virgil A. Pinkley.*

“And when others that follow, thy portals
shall throng,
Think of us who have gone on before,
And the lesson that’s graven deep into our
hearts
Thou shalt grave on a thousand and
more.
O, T. C. U.! to you we shall ever be true;
Thy fair title shall always have fame;
Thy shield shall be knowledge, thy fair
coat-of-arms
A record without blot or shame.”

