

8-1-1922

## Conservatory of Music

John B. Stetson University

Find similar works at: <https://stars.library.ucf.edu/cfm-texts>  
University of Central Florida Libraries <http://library.ucf.edu>

This Catalog is brought to you for free and open access by the Central Florida Memory at STARS. It has been accepted for inclusion in Text Materials of Central Florida by an authorized administrator of STARS. For more information, please contact [STARS@ucf.edu](mailto:STARS@ucf.edu).

---

### Recommended Citation

John B. Stetson University, "Conservatory of Music" (1922). *Text Materials of Central Florida*. 351.  
<https://stars.library.ucf.edu/cfm-texts/351>

STETSON  
LD  
6407  
1922/1923  
SUPPL.1  
c.2

*John B. Stetson University Bulletin*  
*Vol. XXII, No. 1, August, 1922.*

# CONSERVATORY OF MUSIC

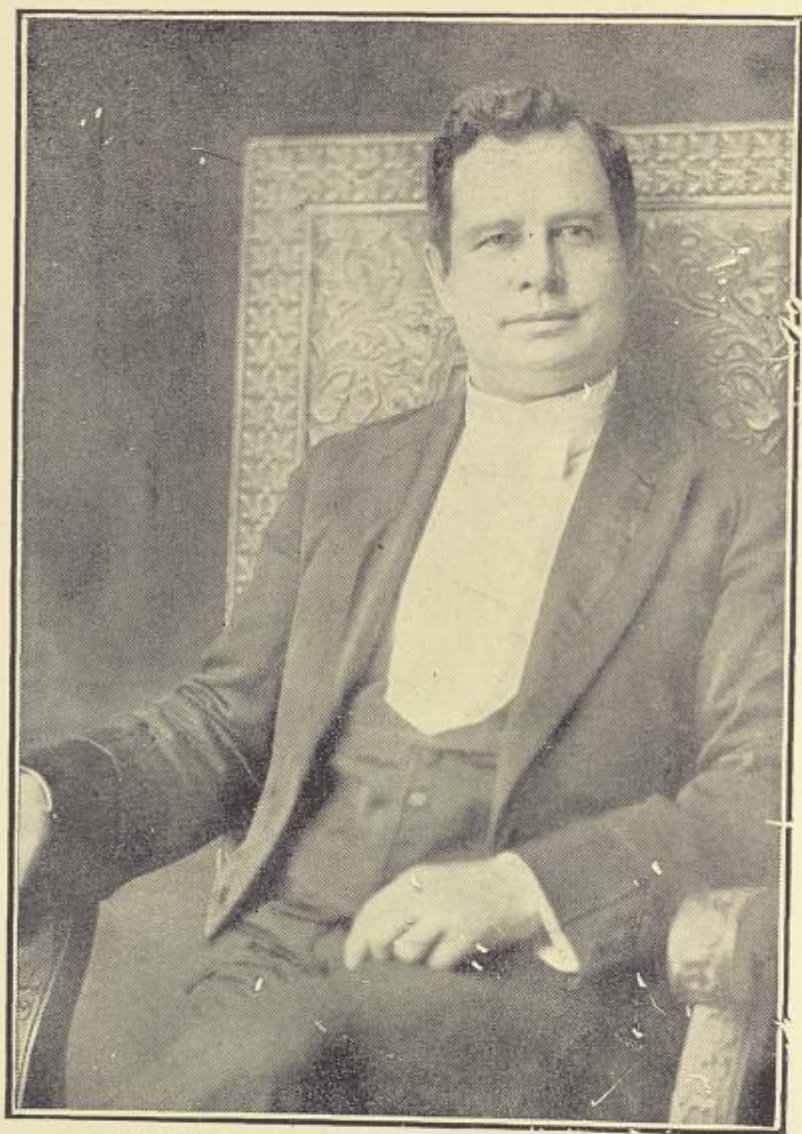


ELIZABETH HALL

JOHN B. STETSON UNIVERSITY  
DELAND, FLORIDA

---

1922-1923



PRESIDENT LINCOLN HULLEY, Ph.D., Litt.D., LL.D.

Stetson University



3 4369 00479310 2



du Pont-Ball Library  
of  
Stetson University



ORS

Kenefick

Duckwitz

DO NOT REMOVE  
FROM LIBRARY





3 4369 00479310 2



**DIRECTORS**

Marion Dow Kenefick

William Edward Duckwitz

DO NOT REMOVE  
FROM LIBRARY

## Announcement

---

The John B. Stetson University wishes to announce through the medium of this booklet that its Conservatory of Music is to be reorganized and enlarged, both in faculty and courses offered.

The University has secured the services of William Edward Duckwitz and Marian Dow Kenefick as directors of this department, and under their superior and efficient management will be made one of the strongest and most thorough music schools of the South.

The instructors have been selected for their capability and wide experience in training. It is the policy of the president of Stetson University to procure the best instructors available for the various departments and to depend solely upon the reputation to be attained through the results of their teaching rather than the advertising of names conspicuous for their attainments in the concert field.

The aim of this booklet is to set forth as concisely as possible the resources and advantages of this Conservatory. We trust those contemplating the study of music in any of its branches will give the following pages careful reading.



# Conservatory of Music

## JOHN B. STETSON UNIVERSITY

---

### FACULTY

LINCOLN HULLEY, PH.D.,  
*President of Stetson University.*

WILLIAM EDWARD DUCKWITZ, MARIAN DOW KENEFICK,  
*Directors of the Conservatory.*

CLIFFORD B. ROSA,  
*Bursar.*

---

*Pianoforte,*  
William Edward Duckwitz, Rosa Lee Gaut, Ethel M. Fisher.

*Voice,*  
Marian Dow Kenefick.

*Organ,*  
Evah Baker Welch.

*Violin,*  
Olive Tawney Rosa.

*Harmony and Theoretical Studies,*  
Evah Baker Welch.

*Musical History,*  
William Edward Duckwitz.

*Conducting Choral, Church Choir and Glee Club,*  
Marian Dow Kenefick.

*Elementary Department,*  
Ethel M. Fisher.

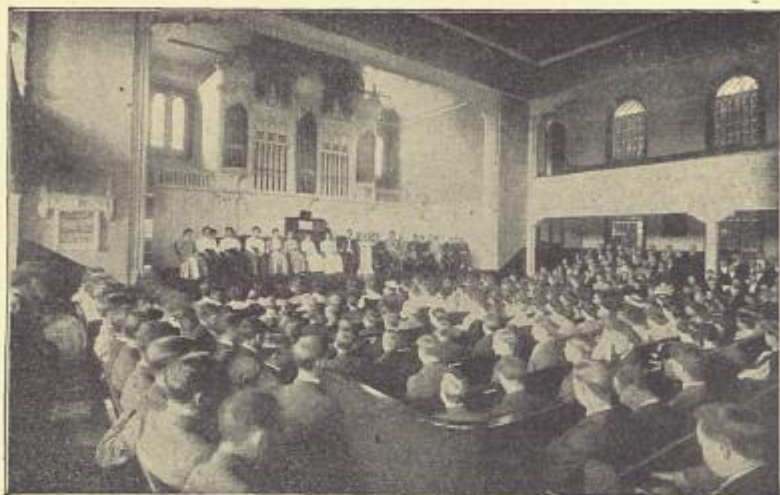
*Harp,*  
Frederica Elizabeth Lane.

*Flute,*  
Ricardo Moran.

*Orchestra,*  
Olive Tawney Rosa.



## EQUIPMENT AND BUILDING



Interior Auditorium

The Stetson Conservatory is housed in a beautiful and elegantly furnished modern building having well appointed studios and properly equipped practice rooms.

The auditorium is the most beautiful concert hall in Florida, having a three manual organ, operated by electric power and a full size concert grand piano.



Chaudoin and Sampson Hall, Dormitories for Young Women  
There Are Also Dormitories for Young Men

Students from abroad reside in University dormitories and are under the same strict supervision as the regular University students.  
For information see Year Book for 1921-1922.



## PERSONNEL

### WILLIAM EDWARD DUCKWITZ

William Edward Duckwitz, director of the Piano Department, is a musician whose life has been enriched by years of preparation and experience. He is a graduate of Chicago Musical College. Later he went to Leipzig, Germany, and studied two years with Prof. Martin Krause, at the same time studying theory with Richard Hofmann. The following year was spent in Munich in study with Herman Klumm, an exponent of the Leschetizky principles.

Returning to this country Mr. Duckwitz devoted his energies to teaching the art of pianoforte playing and serving as director in several of the larger musical institutions.

Mr. Duckwitz's career as instructor is as follows: One year at Kidd Key College, Sherman, Texas; seven years at Toledo (Ohio) Conservatory of Music as musical director and head of Piano Department; four years at Rochester (N. Y.) Conservatory of Music as musical director and head of Piano Department.

### MARIAN DOW KENEFICK

Marian Dow Kenefick, director of the Vocal and Choral Departments, received her musical education in Boston, Mass., under such eminent instructors as Prof. Samuel Downs, for many years vocal teacher and one of the directors of the New England Conservatory. Mrs. Kenefick also studied oratorio with Rose Stewart, opera and technic with John Lane and special courses in theoretical subjects under the leading instructors at both the New England and Boston Conservatories of Music.

Mrs. Kenefick has specialized in conducting, receiving her instructions from Agide Jacchia, assistant conductor of the Boston Symphony Orchestra and president of the Boston Conservatory of Music.

Mrs. Kenefick's ability to impart to others the knowledge she has gained through years of study and through wide experience as a vocalist and musical director, make her a most competent instructor in these branches.

EVAH BAKER WELCH, MUS.B.

Mrs. Welch is a graduate of Teacher's Course in Piano and Four-Year Diploma Course at Stetson Conservatory of Music, winning gold medal in 1908 in piano.

Post Graduate Course from Evanston School of Music, Chicago, Ill.

Graduate of Progressive Series Piano (Primary, Intermediate, and Graduate) Courses, with E. R. Kroeger and other promoters of this Conservatory Course.

Graduate in Organ, three years under Prof. O. A. Morse of Sioux City, Iowa. Post Graduate Course at Brenau College Conservatory, Gainesville, Ga., under Thos. W. Musgrove of London, Eng.

Two summer courses in Organ with Prof. J. T. Quarles, organist of Cornell University. While there serving as assistant organist to Prof. Quarles.

Theory, three years Harmony, Counterpoint, Canon, Fugue and Composition under Mrs. John W. Phillips of Chicago University.

Post Graduate Course with Prof. J. T. Quarles of Cornell University.

Eleven years as instructor and organist at Stetson University.

ROSA LEE GAUT

Rosa Lee Gaut studied ten years with Louise Krutsch in Knoxville, Tenn., also having two years of theoretical subjects under Prof. Frank Nelson, at the University of Tennessee.

Later Miss Gaut continued her studies at the Cincinnati College of Music under Miss Dickerschied and Signor Albino Gorno.

A degree of Mus.B. was conferred by the University of Illinois in 1912.

After teaching several years, Miss Gaut took a further course in theoretical subjects with Prof. Chester Searle of New York.

For the past two years Miss Gaut has been successfully connected with the Stetson Conservatory.



### OLIVE TAWNEY ROSA

Mrs. Rosa is a graduate of the New England Conservatory of Music in all theoretical subjects, a violin pupil of Homer Eaton, a branch in which she specialized. Mrs. Rosa also studied piano under F. F. Lincoln and later, several years with Carl Faeldon. For two years Mrs. Rosa instructed in the student Normal Department at the New England Conservatory. For the past eight years Mrs. Rosa has taught violin at Stetson University and has trained and conducted the Stetson student orchestra. Mrs. Rosa has the distinction of being the first pupil to graduate from the Stetson Conservatory of Music.

### ETHEL MAY FISHER

Miss Fisher received the greater part of her musical education at the Metropolitan School of Music at Indianapolis, Indiana. Courses in Musical History, Theory, Harmony, Form and Analysis were taken in connection with special pianoforte work under the direction of Jean Dunlap Clem and others.

Miss Fisher is a graduate of the Progressive Series Piano Course, including Primary, Intermediate, Advanced and Graduate Courses.

Miss Fisher is a teacher experienced in Kindergarten and Elementary grades of pianoforte playing. Her success with children is due to her pleasing personality and study of Child Pedagogy.

### RICARDO MORAN

Mr. Moran received his musical education in Havana, Cuba, and is a talented flutist. Lessons and coaching on the flute will be given by Mr. Moran.

### FREDERICA ELIZABETH LANE

Miss Lane received her musical education in New Haven, with Prof. Antonio Ferruci, later becoming the pupil of Mrs. Edith Darres Jones of New York, the famous Welsh harpist.

Miss Lane is a talented harpist and competent instructor.

## DEPARTMENTS

### PIANOFORTE

This department is divided into three sub-divisions: Elementary, Intermediate and Collegiate, with post graduate year for the degree of Mus.B. The technical work follows the outline of the department which is under the supervision of its head.

### VOICE

Special attention will be given to technical foundation and breathing exercises, also stage deportment.

### ORGAN

No instrument offers in so short a time so many opportunities for the practical use of a delightful and lucrative accomplishment. The great three manual instrument in the auditorium is used for practice and lessons.

### HARMONY AND MUSICAL HISTORY

A knowledge of the laws of harmony and composition is of the greatest importance to the student of music. Recognizing the necessity of a thorough training in musical construction, especially for those who intend to make it a profession, the Conservatory requires an exhaustive study of this indispensable requisite.

### CHORAL WORK

Under the direction of Marian Kenefick a Vesper Choir and Glee Club will be trained. This choir will, at Christmas and Easter, give a special sacred concert, such as "The Messiah" and "Elijah," also an opera or musical comedy will be given.

These features will be made a part of the musical course and scholastic credit will be given those taking part.



## VIOLIN

The best known method is used. Fingering, bowing, artistic phrasing and expression are given individual attention. Opportunity for ensemble work is offered.

## ORCHESTRA

Under the efficient training of Olive T. Rosa, students will have the advantage of orchestral drill and ensemble playing.

## HARP AND FLUTE

The unusual opportunity of harp and flute instruction is among the advantages of this Conservatory.

## NEW DEPARTMENT

This department is organized in order to properly prepare pupils for advanced work. Although intended for the piano department, it will be found to be of great advantage to students in all branches of musical education.

This course is intended primarily to offer to the children of DeLand an opportunity for systematic study under the supervision of the head of the department. Realizing that the first years of study are the determining ones, the Conservatory is giving unusual care to the arrangement of courses for children and it is to the priceless import of the right beginning that the special attention of this department is directed. The success of the child's study depends upon the interest which he takes in his lessons, this interest is stimulated by coming in touch with other children pursuing similar studies, and by means of regulated courses and class lessons, such as is outlined for this department.

Miss Fisher, being a pupil of Mr. Duckwitz, will apply the same technical method to this department that will be used in the advanced work of the University, thereby eliminating loss of time through change of technic as is generally found necessary. Term report cards will enable the parent to have information from the head of the department instead of relying solely upon the judgment of the teacher.

## TUITION

|  | PIANOFORTE | Term of<br>12 weeks. | Less than<br>12 weeks.<br>Per week. |
|--|------------|----------------------|-------------------------------------|
| William Edward Duckwitz                          |            |                      |                                     |
| Private. Two half-hour lessons per week .....    |            | \$48.00              | \$4.50                              |
| Class of two. Two forty-minute lessons per week. |            |                      |                                     |
| Each .....                                       |            | 32.00                |                                     |

|  |       |  |      |
|--|-------|--|------|
| Rosa Lee Gaut                                |       |  |      |
| Private. Two half-hour lessons per week..... | 30.00 |  | 3.00 |

|   |       |  |  |
|---|-------|--|--|
| Ethel M. Fisher                                 |       |  |  |
| New Department Elementary. Two lessons per week | 15.00 |  |  |

### VOICE

|   |       |  |      |
|---|-------|--|------|
| Marian Dow Kenefick                               |       |  |      |
| Private. Two half-hour lessons per week .....     | 48.00 |  | 4.50 |
| Class of two. Two forty-minute lessons per week.. | 30.00 |  |      |

### VIOLIN

|   |       |  |      |
|---|-------|--|------|
| Olive Tawney Rosa                             |       |  |      |
| Private. Two half-hour lessons per week ..... | 30.00 |  | 3.00 |

### ORGAN

|  |       |  |      |
|--|-------|--|------|
| Evah Baker Welch                             |       |  |      |
| Private. Two half-hour lessons per week..... | 30.00 |  | 3.00 |

### FLUTE

|  |       |  |      |
|--|-------|--|------|
| Ricardo Moran                                |       |  |      |
| Private. Two half-hour lessons per week..... | 30.00 |  | 3.00 |

### HARP

|  |       |  |      |
|--|-------|--|------|
| Frederica Elizabeth Lane                     |       |  |      |
| Private. Two half-hour lessons per week..... | 30.00 |  | 3.00 |
| Harmony, Theory and all class work .....     | 10.00 |  | 1.25 |

### OTHER CHARGES

|   |       |  |      |
|---|-------|--|------|
| Use of Piano for practice, one hour daily.....  | 5.00  |  | .50  |
| For more than one hour daily inquire of Bursar. |       |  |      |
| Use of organ for practice .....                 | 24.00 |  | 2.50 |

### DIPLOMAS AND CERTIFICATES

|  |       |  |  |
|--|-------|--|--|
| Graduate Diploma .....   | 10.00 |  |  |
| Teacher's Certificate .....  | 5.00  |  |  |
| Elementary and Intermediate Certificates are issued free<br>of charge. |       |  |  |

### FREE CLASSES AND PRIVILEGES

Fundamental Harmony, Sight Singing, Ear Training, Musical History,  
Vesper Choir, Glee Club, Orchestra.

## GENERAL INFORMATION

All students desiring to graduate are required to complete the outlined courses.

Students, upon entering, are classified and enrolled under that advanced standing which their previous training as shown by classification justifies.

### SPECIAL COURSES

Students not desiring the regular course nor intending to graduate may take such subjects as they desire. These students will be classified as special students and will not be entitled to the free courses.

### COURSES

Space does not allow a definite outline of courses. Such outlines will be found in the new issue of the University Catalogue, 1922-1923.

### TECHNIC AS BASIS OF OUTLINE

A departure from the general outline in school work is made, inasmuch as the classification grading and examinations are based on logical sequence of technic and musicianship; this being outlined and directed by the head of each department, thereby eliminating any chaotic condition in the department which might arise through the necessity of changing teachers or may be caused by using different methods.

Although other schools have outlines, they have been based on the gradation of studies and pieces, this being found inadequate, due to the fact of teachers not being able to agree on tempos and interpretations. If the outline is based on technical ability the expression of a musical thought is possible.

The new outline to be used in this Conservatory is based on technic. Attempts have been made and found successful in several musical schools with this principle as a basis for study.

Mrs. Kenefick has gone one step further by applying this method to the voice department, thereby establishing a new departure in voice development by outlining a graded course of work for this department.



## EXAMINATIONS

Special students are exempt from examinations. Examinations, which are prepared and supervised by the head of every department, are held at the close of each term. This is to allow the head of the department to see that the student is doing satisfactory work, also making it possible for suggestions as to the special needs of the student.

Students are marked upon a basis of 100 per cent. General attendance, including classes, ensemble, rehearsals, student recitals, chorus and orchestral rehearsals, counts 10 per cent; general work during the year, 50 per cent; examinations, 40 per cent. Required standing, 75 per cent.

## CERTIFICATES

Certificates are awarded on completion of work outlined for the Elementary and Intermediate departments.

A diploma is granted on completing the work for the Collegiate department. On completing the post graduate course a degree of Mus.B. will be conferred.

## RECITALS

The student and faculty recitals will form an important part of the work in the Conservatory. After the student has reached a certain point in his development, work in the studio alone is not sufficient. He must have the experience of public performance. To play and sing successfully before an audience is an art in itself and can only be acquired by many public appearances. Student recitals will be held at frequent intervals during the school year and are free to the students and their friends.

These public recitals in which all students, who are qualified, participate, aid in stimulating a desire to excel, and give that experience so necessary to the musician of appearing in public and of acquiring an ease and freedom in playing or singing before others.



## PUPILS WILL BE RECEIVED AT ANY TIME

It is desirable that pupils enter at the beginning of the term, in order to avail themselves of the numerous free classes and to be able to complete courses as outlined. No student will be allowed to enroll for less than a term or the unexpired portion thereof.

### FREE ADVANTAGES

All regular students who are candidates for certificates or diplomas are admitted free of charge to the following classes: Fundamental Harmony, Sight Singing, Ear Training, Musical History, Vesper Choir, Glee Club and Orchestra.

School opens September 20, 1922.

For further information communicate with John B. Stetson University, DeLand, Florida.

---

### ETA CHAPTER OF PHI BETA FRATERNITY

This Fraternity is open to the musical students of Stetson University who have accomplished the amount of study necessary.

In the winter of 1923 the Eta Chapter of the Phi Beta Fraternity of Stetson University will act as hostess to the national officers and the delegates of other Chapters, when the annual national Phi Beta Convention is held in DeLand.

### UNIVERSITY CHIMES

The beautifully toned chimes, consisting of eleven bells, in the tower of Elizabeth Hall, a gift from the people of DeLand in honor of Eloise Mayhew Hulley, are played by Miss Eleanor Meeks, who twice a day for three years, has faithfully performed this duty.

All residents and tourists of DeLand have learned to love and rely on these silvery-toned bells.



---

Published by the John B. Stetson University as frequently as four times a year, in accordance with the provisions of the act of Congress of July 16, 1894. Entered as second-class matter at the postoffice at DeLand, Florida. Issued quarterly.