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## University of Wisconsin School of Music: Library Hall and Kroncke Building Madison, Wisconsin

Edward Asahel Birge  
*University of Wisconsin*

F. A. Parker  
*University of Wisconsin*

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Music

Miss G. Smith

Dr - Choral, & classes  
in music

600-

88/

208.  
15.00

UNIVERSITY OF WISCONSIN

**SCHOOL OF MUSIC**



LIBRARY HALL and KRONCKE BUILDING

MADISON, WISCONSIN



UNIVERSITY OF WISCONSIN

SCHOOL OF MUSIC



LIBRARY HALL AND KRONCKE  
BUILDING, MADISON, WISCONSIN



JUNE 1, 1903



EDWARD ASAHEL BIRGE, Ph. D., Sc. D., Acting President  
F. A. PARKER, Director





**T**HE Academic year is divided into two semesters of eighteen weeks each.

Engagements for lessons may be made by the half-semester of nine weeks.

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### CALENDAR FOR 1903-1904.

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#### 1903.

- |              |   |
|--------------|---|
| Sept. 29-30, | Examinations for admission to the University. |
| Sept. 28-30, | Registration days.                            |
| Oct. 1,      | University recitations begin.                 |
| Nov. 26,     | Thanksgiving day; legal holiday.              |
| Dec. 24,     | Christmas recess begins.                      |

#### 1904.

- |                             |   |
|-----------------------------|---|
| Jan 5,                      | First recitations after Christmas recess. |
| Jan. 30-Feb. 5, inclusive,  | Final examinations, first semester.       |
| Feb. 8,                     | Registration day, second semester.        |
| Feb. 22,                    | Washington's Birthday; legal holiday.     |
| March 31-Apr. 4, inclusive, | Easter recess.                            |
| May 30,                     | Decoration Day; legal holiday.            |
| June 11-17, inclusive,      | Final examinations, second semester.      |
| June 16-17, inclusive,      | Entrance examinations.                    |
| June 19-23,                 | Commencement week.                        |

## GENERAL ANNOUNCEMENT.

The U. W. School of Music is one of the several schools organized under the authority of the Board of Regents.

It is its purpose to furnish superior facilities for the study of music in any or all of its departments, theoretical or practical. The members of the Faculty are teachers of acknowledged ability and large experience. Instruction is offered in *organ, piano, harp, singing, orchestral instruments, mandolin, guitar, and banjo, and in musical theory, choral practice, harmony, counterpoint and composition*. In the study of piano or of singing (voice culture) instruction is given by means of private or individual lessons, varying in length from a half-hour to an hour, and in frequency from one to two or more a week. In the theoretical studies students are recommended to join the University classes, but private lessons may be arranged for if preferred.

## COURSES.

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There are two general courses, as follows:

### I. The Collegiate Course,

in which the requirements for admission are the same as for some of the general courses in the College of Letters and Sciences or for adult special students, together with such proficiency in some department of music as is mentioned in the outlined courses of study. A graduate's diploma will be granted on the completion of this course. Three years of study are required. It is, however, recommended that students extend the time to four years to enable them to take a larger proportion of general studies.

### II. The Academic Course,

open to persons not members of the University, and also to University students who do not desire to enter the Collegiate Course pursuant to graduation. Students of this course may, however, be admitted to the musical classes of the University on the payment of the usual incidental fees charged to students of the College of Letters, but will not be considered candidates for graduation or diploma. A certificate of excellence will be granted worthy students of this course on examination, after not less than three years of study.

NOTE.—Students whose musical proficiency would entitle them to classification in the collegiate course, but who are classified as academic on account of lack of preparation for entering the University classes may be transferred to the collegiate course, when such preparation is made, retaining the standing to which their advancement in musical studies entitles them.



## SPECIAL ANNOUNCEMENT.

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Pupils will be received at any time, but not for less time than a half semester, except by special arrangement with the director.

Students may enter the School of Music without being otherwise connected with the University.

There is no limitation as to age or advancement.

Students, whether collegiate or academic, may take any of the University classes, for which they are prepared, on payment of the incidental fee, \$10.00 a semester, but no fee for these classes is required of those who are otherwise connected with the University.

No incidental fee is required of those who take instruction only in singing or upon some instrument.

The general tuition fee for students from outside the state of Wisconsin is not required of those who take work in the School of Music only.

Attention is called to the advantages offered the student of music in Madison outside of the immediate work of the School of Music, such as the Madison Choral Union, the University Glee Clubs, the University Band and the church choirs of the city.

Details as to courses, requirements for entrance, general musical organizations, etc., will be found in the University catalogue, or the extract therefrom containing the announcement of the School of Music. Copies of either will be furnished on application.

For special or exceptional cases the Director should be consulted.

For further information address,

F. A. PARKER, *Director*, Madison, Wis.

## CORPS OF INSTRUCTORS.

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FLETCHER A. PARKER, History, Harmony, Counterpoint and Organ.

ADA BIRD, Piano.

ALICE S. REGAN, Piano.

RUSSELL MCMURPHY, Piano

MARY MAUD FOWLER, Piano.

ADELAIDE FORESMAN, Voice.

ELIAS A. BREDIN, Voice and Organ.

GENEVIEVE CHURCH SMITH, Voice.

CHARLES NITSCHKE, Violin and other orchestral instruments.

ELIZABETH M. KEELEY-ANDERSON, Harp.

FRANK C. BACH, Mandolin.

MRS. M. E. BRAND, Guitar and Banjo.

## FLETCHER A. PARKER.



PROF. F. A. PARKER, the director of the U. W. School of Music, has had a wide experience as a student and teacher in America and Europe. He is a graduate of the Boston School of Music (1868) and has also studied in Stuttgart, Germany. He was for a time teacher of piano, organ and harmony in the Royal Academy of Music and Institute for the Blind, London, Eng. He received the unusual compliment for an American of a tender of this position permanently, which was de-

clined. He has since been Dean of the College of Music, Illinois Wesleyan University, and Professor of Music, University of Wisconsin. He has occupied many positions of honor and trust, being at present vice-president of the Music Teachers' National Association.

## ADA BIRD.

MISS ADA BIRD was born in Wisconsin, and has devoted her life to the study and teaching of music. Mrs. B. F. Cram carefully laid the foundation for her future success. From her Miss Bird went to Mr. Carl Wolfsohn of Chicago, and later to Mr. Henry Schoenefeld, now one of the directors of the Columbian Conservatory. After four years of study with these masters she went to Germany and took a three years' course



graduating from the renowned Conservatory of Leipsic. wishing to become conversant with all schools of piano playing she went to Paris and studied a year with the famous Marmontel. Miss Bird has had the satisfaction of being appreciated in her thorough and conscientious work since her connection with the School of Music, and her pupils have always shown the results of a most judicious and careful training. The following extracts from testimonials show the estimation in which she was held by her teachers:

Miss Ada Bird entered the Conservatory, October 7, 1882, and was honorably graduated from the same institution at Easter, 1885. During this time she studied piano (solo and ensemble playing),

the theory of music, as well as the history and aesthetics of music, with model diligence and earnestness. She has, therefore, made remarkable and thorough progress, and stands A. No. 1. She possesses a thorough knowledge of harmony, as well as single and double counterpoint. In the correctness and solidity of her playing she shows a highly valuable technical finish combined with thorough musical understanding.

DR. OTTO GUENTHER,  
DR. CARL REINECKE,  
DR. OSCAR PAUL,  
DR. PAUL KLENGLE.

Director and Professors of the Liepsic Conservatory of Music.

To Miss Ada Bird:

Dear Pupil:—At the hour of your departure for your great and glorious country, I take great pleasure in assuring you that you are entitled to all my encomiums for the truly remarkable progress you have realized in your study of the piano.

Thanks to your intelligence, perseverance and will, I conscientiously affirm that your style and execution allow me to class you among the virtuosi I have had the honor to instruct. I am, therefore, certain that the pupils who may be entrusted to your care will progress rapidly under your adroit direction. You will know how to guide them with affection and firmness; you will know how to render work agreeable and fruitful to them. I do not for an instant doubt your success, and I assure you of my respectful and cordial sympathy.

MARMONTEL,

Professor of Piano at Conservatory of Paris.

A recent letter from Leipsic speaks of the fortunate and merited success of a pupil of Miss Bird, who entered the Leipsic Conservatory last fall. A portion of the published letter follows:

Herr Teichmuller is one of the finest teachers in the conservatory and one who secures him for a teacher is considered very fortunate, for so many pupils apply to him whom he is unwilling to take. He lays great stress upon technique, and a perfect relaxation of the muscles, which he insists are the foundation of all good playing, but he will not spend his time teaching them, so if



pupils lack these they must study with an underteacher for six months or a year, on technique and nothing else, before he will take them. This year he refused sixty-four pupils, accepting only two new ones, of whom Miss W—— was one. Every one tells Miss W—— he would not have accepted her if it had not been for the excellent preparation she had at home with Miss Bird. Herr Teichmuller, himself, told Miss W—— she was a born musician, with much musical independence, and composure, which he was always glad to find in a pupil; that she had good technique, good command of the pedal, and played her pieces well; that there was nothing to undo in her previous work for she had had an excellent teacher, and he could let her go right on and increase her repertoire; later he told her she was one of the best prepared pupils that had ever come to him from America.

## ALICE S. REGAN.



MISS REGAN was born in Wisconsin, and showed at a very early age a decided talent for piano playing. While yet a child she was wisely placed under the care of Mr. Jas. S. Smith, with whom she studied eight years. Later she went to Boston and entered the New England Conservatory, from which she was graduated in 1888. During her studies there she had the advantage of two years' personal instruction

from the distinguished teacher, Dr. Louis Maas. After some time spent in teaching, Miss Regan, striving for higher things in her art, visited Milwaukee, and remained two years, receiving instruction from Mr. J. C. Fillmore, and at the same time caring for a large number of pupils, who came to her for lessons. She then became associated with the University School of Music, teaching for several years with unvarying success. In 1899 she resigned her position to go abroad for the purpose of advanced study. During this period she was a favorite pupil of the celebrated teacher, Hambourg, of London, the father of the talented pianist, Mark Hambourg. The impression made upon her teacher is shown by the fact that he

made her a member of his family, whereby she enjoyed unusual facilities not only for regular instruction, but for observing the work and methods of the young genius, Mark. Scarcely less advantageous has been the opportunity of meeting the great musicians of all nationalities, who frequent the Hambourg residence. During the later portion of her residence in London, Miss Regan was much in demand for private recitals in the drawing rooms of the aristocracy of West End, which means much to one acquainted with the ins and outs of London society. Among her patrons in this direction are many whose names are well known in all lands of the civilized world. A year ago Miss Regan returned to take up her work with the School of Music. She is a most excellent pianist, with a beautiful touch, and possessing in an unusual degree what is known as temperament.

The following letter is a personal one from her distinguished teacher:

Professor F. A. Parker,

University of Wisconsin, U. S. A.

Dear Sir:—My pupil, Miss Alice Regan, has told me that she is to be one of your staff. I wish to congratulate you on your choice. Miss Regan has been studying with me for three years, and has made great improvement during that time; she has been a most conscientious student and thoroughly understands my method. I am quite sure Miss Regan has the gift of successfully imparting her knowledge to others. Furthermore she has a highly developed musical taste, and will lead her pupils along the right path musically. Again congratulating you on securing so strong an addition to your staff of teachers, and wishing your School of Music every success, I am

Very sincerely yours,

MICHAEL HAMBOURG,  
Late Professor in the Imperial Conservatory of Music, Moscow.

A portion of a personal letter to Miss Regan from Clarence Lucas, the distinguished teacher of theory is given:

Dear Miss Regan:—I am sorry to hear that you are thinking of leaving England before long. Still I suppose you cannot always stay away from home. I hope, however, you will carry back with you pleasant memories of John Bull and his island. Can I help you in any way with letters? Unfortunately I know so few Americans that I can hardly help you much. I wish I could let some of them know how you have worked at your piano with Professor Hambourg during these years I have known you. I wonder how many hours you have lost over those dreary harmony and counterpoint exercises of mine? Perhaps they are not altogether lost. Please let me know if I can help you, for I know no one, who is more deserving as a serious student of music, than yourself. I remain,

Very truly yours,

CLARENCE LUCAS.

"Miss Regan displayed her splendid musical ability to an excellent advantage. Her exquisite piano solos were warmly appreciated, and she was obliged to answer to many encores."—Milwaukee News.

"I have had great pleasure in listening to Miss Regan's piano work. She has fine musical feeling and her technique is splendidly developed."

HENRI MARTEAU.

(Distinguished Violin Soloist.)

## RUSSELL McMURPHY.



MISS RUSSELL McMURPHY, who comes to the School of Music at the opening of the academic year, 1903-1904, is a young lady of large experience as a student and teacher, and also as a concert pianist. Her early musical studies were for several years under the guidance of Miss Gertrude Merrick in Racine, Wis. From here she went to Boston and took the prescribed course in the New England Conservatory, graduating with credit in

1892. She was fortunate in receiving personal instruction from the eminent teachers, Carl Faelten, Stephen A. Emery, Louis C. Elson and Henry Dunham. Immediately after her graduation she was called to take charge of the musical department of St. Mary's College, Dallas, Texas, where she remained until 1895, when she went abroad, taking graduate work during this and the following year under the distinguished master Barth, Royal Professor and Court Pianist. From 1897 to the present time she has served continuously as the head of the Piano Department of West Virginia Uni-



versity, during one year of that time filling the responsible position of Acting Director of the School of Music. Her success here may best be judged by the following quotation from an official publication of West Virginia University:

"Under her leadership the department has grown wonderfully, eighty-five students being enrolled last year. Miss McMurphy has filled many engagements as concert pianist and is known as an artist who plays with so much expression and brilliancy that music lovers of all classes, trained and untrained, enjoy her."

N. E. Conservatory of Music.

Boston, Dec. 30, 1895.

Miss McMurphy was under my personal instruction for two years, graduating from our institution in the year 1892.

I remember her as an able and talented young musician, who at that time was a successful concert performer.

During a visit to Dallas, Texas, last spring, I had an opportunity of hearing some of her pupils play and they gave evidences of good training.

Yours very truly,

CARL FAELTEN, Director.

Dallas, Texas.

My dear Miss McMurphy: I cannot allow you to leave without an expression of my high appreciation of the excellent work you have done as principal of the department of music in St. Mary's Institute.

Your brilliancy of execution afforded your pupils an opportunity to observe the happy results of talents successfully applied, while your attention to detail and the accuracy of your instruction have enabled them to attain a large amount of success.

The department has prospered greatly under your administration; your pupils have made creditable progress; their parents have always spoken in terms of high praise and appreciation of your care of their daughters.

I commend you most cordially as a conscientious, capable and successful teacher of music.

I am faithfully yours,

ALEX C. GARRETT.

Bishop of Northern Texas and Founder of St. Mary's Institute.

Berlin, January 17, 1886.

Miss McMurphy, as my pupil, has been successful in improving her touch and technic, and will be, according to her careful studying and rendering her music, a good teacher.

She has studied with me Beethoven Sonatas, op. 31, No. 3 and op. 10, No. 3, Bach Italian Concert, and French Suites, Mendelssohn Capriccio op. 5, and some little pieces by Henselt, Chopin, Raff, Berger and Grieg.

HEINRICH BARTH,

Royal Professor and Court Pianist.

Chicago, Sept. 16, 1897.

Having twice visited St. Mary's professionally during Miss McMurphy's residence as principal of the Music Department of that Institution, I cheerfully endorse the high commendations of Bishop Garrett and Miss Torbert, and do not doubt that like success will attend her career, wherever she may be.

NEALLY STEVENS.

The musical program was rendered by the University School of music. It was a rare treat, especially so being the performance of Miss McMurphy.

The real artist was readily recognized in the delicacy of her touch and her complete mastery of technical difficulties.

Talent and culture were shown in the masterful manner of her execution, and the delight and appreciation of the people found expression in tumultuous and prolonged applause.—The Daily Expressor, Fairmount, W. Va.

## MARY MAUD FOWLER.

MISS MAUD FOWLER, so well and favorably known in Madison for her successful work as a piano teacher during the last eight years, has always had a large class, her pupils showing in their work the character and solidity of thoroughly careful training.

She began and continued her musical studies for some years in Milwaukee, and has since been a pupil of Miss Ada Bird of the University School of Music. Her method of giving daily lessons to beginners, that they may become perfectly grounded in all the fundamental principles of music, with a solid foundation for the mastery of technique as an indispensable basis for good musical execution, has been attended with most satisfactory results. Through the association with her teacher, and daily corrections from her, undesirable habits are prevented, steady gains are perceptible, the ability to render musical selections of merit is quickly acquired and constant interest is maintained. The club formed of her pupils, for the study of composers and their compositions, is a valuable aid to an intelligent comprehension and development



of musical thought, quickening the imaginative powers, cultivating a taste for the highest and best music, and enlarging their appreciation of it as a science. The pupil is given an understanding of the true purpose of "technique" in studying Bach's evolution of it as a necessary step in the execution of his masterly "Inventions" and other studies; and through the acquaintance with musical "motifs," the power for their expression grows.

In short, Miss Fowler will be found a thorough, conscientious instructor along the most modern lines.

This is to certify that Miss Maud Fowler has studied with me four years and is one of my most conscientious and painstaking pupils. She has marked musical ability, and possesses the qualities requisite for a successful teacher.

ADA BIRD,

Teacher of Piano in School of Music, University of Wisconsin.

## ADELAIDE FORESMAN.

MISS FORESMAN came to the School of Music in 1897, and has amply proven her fitness for the work of vocal training in the results of her efforts with voices of all classes. For fourteen years previous to that time she had taken a prominent and active part in the musical circles of New York City, holding high salaried church positions, and singing in oratorio and other concerts with great success in many of the important cities of the United States and Canada. She has appeared as a leading soloist with the Boston Symphony Orchestra and the Thomas Orchestra of Chicago, and likewise with the leading oratorio societies of New York, Chicago, Pittsburg, Toronto, as well as many others.

She received her chief instruction from Mr. Frederic E. Bristol of New York, who counts among his pupils artists prominent on the operatic and concert stage, both in Europe and America. She was his accompanist for four years, and is an enthusiastic exponent of his famous method. She is eminently fitted for training the voice for church and concert, having had pupils doing excellent work in both lines.

The following quotation is from an extended notice in the New York Keynote:

"She (Miss Foresman) has received instruction from several of the ablest teachers, including Mr. Wm. Courtney, Signor Erranni, and Mr. F. E. Bristol, and is now recognized as an artist of rare musical intelligence and excellent schooling. Her voice is rich, sympathetic, and of large range, especially well adapted for oratorio, in the rendition of which, it is conceded, she has no superior in New York. She succeeded Miss Anna Drasdil as solo contralto in Grace Church, which position she still holds, and has sung with flattering success for many of the leading societies."

From the New York Times:

"The singing of Miss Foresman was particularly commendable; this lady possesses a fine contralto voice, and she uses it with skill and feeling."



From the Detroit Free Press:

"Miss Foresman possesses a rich contralto voice of the noblest and purest type. Her rendering of "He Shall Feed His Flock" was marked by fervor, repose and intelligence, and was indeed a superb performance, arousing the vast audience to the highest pitch of enthusiasm."

## ELIAS A. BREDIN.

MR. ELIAS ARNOLD BREDIN began his musical studies as a mere lad, when he occupied the position as soloist in St. Clement's church, Chicago, and later in St. James' church, of the same city. As a boy singer Mr. Bredin attracted much attention, because of the beauty of his voice and his artistic interpretation. One of his most notable achievements was the singing of the contralto role in Mendelssohn's "Elijah," at the annual



concert of the Chicago Diocesan Choir Association at the Auditorium in 1893. It is interesting to note that Mr. Bredin was organist for this same organization in 1898. At the time of losing his boy voice Mr. Bredin had attained to the position of assistant organist of St. James' Church, from where he went to the Church of the Ascension, Chicago, as chief organist, which position he held for five years, resigning to become organist-in-chief of St. James'. He came to Madison in June, 1901, to fill the position of organist and choirmaster in Grace church.

All of Mr. Bredin's musical studies have been pursued in the Northwestern University School of Music, from which he

was graduated, under the direction of Dean P. C. Lutkin, with whom he has since been associated in the Evanston and Ravenswood musical clubs. Along vocal lines his studies began at a very early age, and have been continuous. His last teacher was Karleton Hackett, of Chicago, an eminent exponent of the Italian method. Because of the high grade of his work, Mr. Bredin was in June appointed instructor in the department of Music, College of Letters and Science, University of Wisconsin, and will have charge of some of the classes in theory, as well as the University Glee Club.

While in Chicago Mr. Bredin acquired an enviable reputation as an accompanist, assisting in this manner such artists as Genevieve Clark Wilson, George Hamlin, Charles W. Clark, and others of national reputation.

It will be seen from the foregoing that Mr. Bredin has had great experience in varied musical lines. So far as his duties will permit, he is ready to accept engagements for organ recitals, and to conduct choral societies.

## MISS GENEVIEVE CHURCH SMITH.

MISS GENEVIEVE C. SMITH was born in Illinois, where she resided until 1894, when she came to Madison to enter the University. Her musical studies were begun in her early years and have been diligently pursued with little interruption until the present time. She was for three years a student of the University of Wisconsin, during which period her studies in vocal music were directed chiefly by Miss Christine Farnese, a favorite pupil of the celebrated teacher, Mme. Marchesi, of Paris.



During the last three years she has enjoyed the exceptional advantages of instruction from Mme. Schoen-Rene, of Minneapolis, who is an exponent of the "Bel Canto" method, which she acquired directly from the most renowned teachers of the last generation, Lamperti, of Milan, and Mme. Viardot-Garcia. Miss Smith is, therefore, a representative of the old Italian school. The esteem in which she was held by her teacher is sufficiently shown by the fact that during the greater portion of her period of study with Mme. Schoen-Rene she was a member of her family, thus enjoying special facilities for observing

her methods of instruction, and coming in contact with the many artists who were frequent visitors at her home. Miss Smith has added to her studies successful experience as a public singer, having occupied the position of soprano singer in two of the most prominent churches of St. Paul. She is now under engagement to fill the dual position of soprano and director of the choir in the First Congregational Church of this city.

Miss Smith may be engaged for concerts, recitals, musicals, or similar musical events.

Fine Vocalist.—Those who have been so fortunate as to hear Miss Genevieve Smith, of Madison, Wis., who is now on a visit to this city, are loud in their praises of that young lady's vocal accomplishments. Miss Smith possesses a soprano voice of singular richness and purity which she handles with the ease born of thorough training. Miss Smith has on two occasions assisted the choirs of the Metropolitan and Centennial Methodist churches, and there are many who would like to hear her in selections secular in sentiment, and will endeavor to arrange for such an occasion during her stay in Victoria.

Victoria (B. C.) Daily Colonist, July 29, 1902.

Solos were given during the evening by Mrs. Green, a favorite with Victorians, and Miss Genevieve Smith, a recent arrival in this city, who possesses a very pleasing soprano voice, and who furthermore shows all the evidences of thorough musical culture.

Victoria (B. C.) Daily Times, August 11, 1902.

The solos were interesting and artistic. Miss Genevieve Church Smith has a high soprano voice of fine texture, which she uses discreetly and with irreproachable taste.

St. Paul Despatch.

Miss Smith's appearance perhaps more than justified the expectations of her friends. The remark was general with the audience at the close that in Miss Regan and Miss Smith the university school of music had made an acquisition that would be most creditable and valuable. Its reputation cannot but be greatly enhanced thereby. Miss Smith opened with a most difficult aria for



a soprano, My Heart at Thy Sweet Voice, from Swanson and Dellah (Saint-Saens). Perhaps a more beautiful, mellow and rich soprano voice has never before been heard in Madison. It is under perfect control, and with the dignified appearance of the singer, accorded well with the nature of the program, which ranged from oratoria to ballad, three of the latter being Widmung (Schumann), A Swan (Greig), and This Would I Be (Chapman). An enthusiastic encore followed these.—Madison Democrat.

## CHARLES NITSCHKE.

CHARLES NITSCHKE, Sr., is a native of Germany, where he began the study of the violin. He came to America shortly after the close of the civil war, settling in St. Louis, and devoting himself anew to the study of music. During the Centennial year he organized an orchestra in Philadelphia. At the close of the Exposition he was called to a position in McVicker's Theatre, Chicago, after which he was engaged by Theodore Thomas as



a member of his orchestra, which position he held for two years. On leaving that organization he returned to Chicago and was for several years conductor of the orchestra in the Academy of Music. During the World's Columbian Exposition he was a member and assistant conductor of the orchestra in the Auditorium. Mr. Nitschke is recognized as an excellent solo violinist and conductor. He is at the head of Nitschke's Military Band and Orchestra of this city, as also director of the University Band.

## ELIZABETH M. KEELEY-ANDERSON.



MRS. ELIZABETH M. KEELEY-ANDERSON is well and favorably known in Madison and vicinity as a harpist. She began her study of the harp in St. Clara's Academy, Sinsinawa, Wis., where she studied for two years. Since 1895 she has been a pupil of Mrs. Clara Murray, the well known artist of Chicago. Students of this delightful instrument will find in Mrs. Anderson a most capable teacher, and one who has a rare fac-

ulty for making the tasks of the learner as light and pleasant as possible. Her excellence as a solo performer makes her a desirable addition to a company for recital or concert purposes.

"A very enjoyable harp solo, 'Mazurka' by Schuecker was rendered by Miss Elizabeth Keeley of Madison. \* \* \* She is a talented musician and has acquired great skill as a harpist."—Beloit Free Press, July 14, 1898.

## MRS. M. E. BRAND.

MRS. M. E. BRAND has for many years held a prominent place among the musicians of Madison. She was for twelve years first soprano of the First Congregational church, and was for ten years teacher of music in the Madison public schools. She is an experienced teacher of the guitar and banjo. Her early studies on these instruments were taken in the East where she graduated from the Baltimore Institute, under Professors Mos-



winkle and Home, to which she has added years of experience in concert work and teaching. Her best recommendation is the character of the instruction received from her by those who have been so fortunate as to secure her services.

## FRANK C. BACH.



MR. BACH is a most excellent performer on his favorite instrument the mandolin. He was for several years a pupil of Mr. Hjalmar Anderson, of this city, and later has been under the skilful training of Signor Tomaso, of Chicago, the recognized head of his profession in America. Mr. Bach has developed a peculiar aptness for teaching, and while thorough, succeeds in engaging the attention of his pupils, thereby secur-

ing the best results. He is the director of a large and successful mandolin orchestra, which has given concerts of a superior character. As a performer he is distinguished for clearness of execution and careful interpretation, which characteristics he succeeds in imparting to students in a remarkable degree.



## TUITION.

The school year is divided into four half-semester's corresponding with the divisions of the university year. The following charges for tuition are uniformly for a HALF-SEMESTER OF NINE WEEKS:

### TWO LESSONS A WEEK.

#### Piano.

	$\frac{1}{2}$ hour lessons.	$\frac{3}{4}$ hour lessons.	Hour lessons.
*Miss Bird, or Miss Regan.....	\$18.00	\$25.00	\$30.00
Miss McMurphy.....	13.50	20.00	25.00
Miss Fowler.....	12.00	16.00	20.00

#### Organ.

Prof. Parker, or Mr. Bredin.....	\$13.50	\$20.25	\$27.00
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#### Voice.

Miss Foresman.....	\$18.00	\$25.00	.....
Mr. Bredin <b>OR MISS SMITH.</b> .....	13.50	20.00	.....

#### Violin, Guitar, Banjo, Harp.

Mr. Nitschke, Mrs. Brand, Mrs. Keeley-Anderson .....	\$9.00	\$13.50	\$18.00
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#### Mandolin.

Mr. Bach.....	\$6.00	\$9.00	\$12.00
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For rates for one lesson a week see page 32.

\* Former pupils of Miss Bird will be received at the same rate as heretofore.

## ONE LESSON A WEEK.

### Piano.

	$\frac{1}{2}$ hour lesson.	$\frac{3}{4}$ hour lesson.	Hour lesson
*Miss Bird, or Miss Regan.....	\$10.00	\$13.50	\$17.00
Miss McMurphy.....	7.50	11.00	13.50
*Miss Fowler .....	7.00	10.00	12.00

Miss Fowler will also arrange for three half-hour lessons a week, when desired, or for five twenty-minute lessons, prices as below, for Half Semester of Nine Weeks.

Three half-hour lessons .....	\$16.50
Five twenty-minute lessons (daily except Saturdays)	18.00

### Organ.

Prof. Parker, or Mr. Bredin.....	\$7.50	\$11.00	\$13.50
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### Voice.

Miss Foresman.....	\$10.00	\$13.50	.....
Mr. Bredin.....	7.50	11.00	.....

### Violin, Guitar, Banjo, Harp.

Mr. Nitschke, Mrs. Brand, Mrs. Keeley-Anderson .....	\$4.50	\$6.75	\$9.00
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### Mandolin.

Mr. Bach.....	\$3.60	\$5.40	\$6.75
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Diploma Fee, \$5.00.

\*Former pupils of Miss Bird and Miss Fowler will be received at the same rate as heretofore.

