

IU Music Department

first created in 1910

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the following course of study: Music I, history of music; Music II, elements of music; Music III, musical form; Music IV, chorus singing and sight reading, and Music V, orchestra. In describing Campbell's philosophy of music instruction, IU historian B. D. Myers wrote: "There are two phases of instruction in music as a cultural subject, he (Campbell) said: first, that leading to a knowledge about music, and, second, that leading to a knowledge of music."

Unfortunately, Campbell died unexpectedly of septic pneumonia and left the young music program he was fostering "fatherless" again. President Bryan lured Barzille Winfred Merrill from Iowa State Teachers College. According to IU historian Thomas D. Clark, Merrill was largely self-taught, but had three years of music study in Germany and the experience of conducting the Atlanta Symphony Orchestra to his credit. Too, he had operated music schools in Tacoma, Wash., and Atlanta.

Merrill was handed a growing but under-budgeted department, which was housed in Mitchell Hall, the butt of campus jokes. Before his death Campbell had reported to the Board of Trustees that "the roof (of Mitchell Hall) lets in the sunshine and the rain." Actually the building's walls literally bulged and the plaster was dropping off in large slabs.

Two years after Merrill's arrival at IU in 1919, the Music Department was upgraded, in name at least, to the School of Music. The newly created dean immediately launched a statewide advertising campaign, and the school's enrollment swelled to 600 students.

What Merrill's new school lacked in facilities it more than made up for in quality. He charmed the trustees into hiring such music instructors as Edward B. Birge, public school music; Douglas D. Nye, voice; Axel Skjerne and Montana Grinstead, piano; (Miss) Winfred Merrill, violin, and Ernest Hoffzimmer, piano, all

of whom demanded quality of their students.

It was Merrill's idea to establish a Music Series of concerts of visiting well-known artists, and students and Bloomingtonians had the opportunity to hear Swarthout, Iturbi, Paderewski, Rachmaninoff, Kreisler, Szigeti and Zimbalist. On the ridiculous side, the only campus building large enough to accommodate the Music Series audiences was the Men's Gymnasium, and concert scheduling had to be fit around basketball games and other athletic contests.

IU's first music majors were graduated in 1923. Actually the class consisted of two persons: one a bachelor of public school music and the other a bachelor of arts with a music major.

Though a \$3,500 annex to Mitchell Hall had been added in 1921, Dean Merrill started agitating for a new building to house his growing program. Pointing out to the trustees that he was obliged to turn away promising students and that the local churches wouldn't let the organ majors practice in their sanctuaries, the stubborn dean prevailed.

Indianapolis architect Robert Frost Daggett was hired to design a building to house the Music School at a cost of \$384,569. Though Dean Merrill's proposals for six organ practice rooms, 24 teaching studios, and 98 practice rooms were scaled in half, on May 16, 1936, the cornerstone of the new building was laid.

By 1938, the year of Merrill's retirement, the 120 piano-lesson pupils of Campbell had swelled to the 600 music students in the new building. Today the school boasts 1,700. Though Merrill's retirement marked the end of an era of phenomenal growth, it was only a breathing spell before the school's growth spurts under the leadership of Robert Sanders and Winfred C. Bain. And by the end of Bain's tenure as dean the School of Music, once a "step-child" of the university, had truly come of age.