

**LOUISIANA STATE UNIVERSITY SCHOOL OF MUSIC  
RECORDS**

RG #A1600

Inventory

Compiled by  
Barry Cowan

Louisiana and Lower Mississippi Valley Collections  
Special Collections, Hill Memorial Library  
Louisiana State University Libraries  
Baton Rouge, Louisiana State University

2020

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**SUMMARY**

<b>Size</b>	6 linear feet, 6 microfilm reels.
<b>Geographic Locations</b>	Louisiana.
<b>Inclusive Dates</b>	1914-1999.
<b>Bulk Dates</b>	1930-1985.
<b>Languages</b>	English.
<b>Summary</b>	Correspondence, administrative files, opera production records, scrapbooks on microfilm, pamphlets, programs, newspaper clippings, records of the Louisiana Music Teachers Association, interviews with Baton Rouge music figures, and sheet music.
<b>Access Restrictions</b>	None.
<b>Copyright</b>	Physical rights are retained by the LSU Libraries. Examination and reproduction are governed by state and federal public records laws.
<b>Related Collections</b>	LSU Office of the Chancellor Records, RG #A0001. LSU Office of Academic Affairs Records, RG #A0100. LSU Photograph Collection, RG #A5000.
<b>Citation</b>	Louisiana State University School of Music Records, RG #A1600, Louisiana State University Archives, LSU Libraries Special Collections, Baton Rouge, La.
<b>Stack Location(s)</b>	AA:26, D:81, E:45, 50:1, 50:8, 79:, 82:, 83:, UA:MF.

## BIOGRAPHICAL/HISTORICAL NOTE

The Louisiana State University (LSU) School of Music was established in 1931. It grew out of the Department of Music that began in 1915 as part of the Teacher's College, now the College of Human Sciences and Education. Henry W. Stopher became the first director of the department and took charge of the LSU band, organized an orchestra, trained and conducted the Glee Club, conducted the music in chapel three times a week, and organized classes in Public School Music in the Teacher's College. The department suspended operations with the United States' entry into World War I and resumed its work in 1919. At this time, the band was made a military organization and was no longer a part of the department. In 1923, a bachelor's degree in music was offered and the first student graduated from the program in 1925. By 1927, there were forty students working on music degrees. The next three years were characterized by steady growth in enrollment, improvements in course offerings, additions to the faculty, and better equipment. Its opera program began in 1930 with Balfe's *Bohemian Girl*, and into the 1950s, at least one opera per season was presented. By 1931, the department became the School of Music, and the following year it moved from the downtown campus into the newly-constructed Music and Dramatic Arts Building on the present campus. Also in 1932, the master's degree in music was established.

The School of Music worked with the Louisiana Department of Education to promote and help establish music programs in public elementary and secondary schools. Henry Stopher, who began these outreach efforts, retired in 1940 after several disagreements about how the School of Music had operated. William van de Wall succeeded Stopher and reorganized the school. Van de Wall instituted tighter accounting procedures, more centralized public relations efforts, and allowed women students to join the band as a wartime expedient. In 1943, Barrett Stout became director and built upon van de Wall's accomplishments. Stout reestablished the university orchestra, instituted a piano maintenance program, applied stricter rules for using practice rooms, and made opera more of a student activity without hired professionals as had been the case under previous directors. In addition, the annual Festival of Contemporary Music began in 1944 and the LSU A Cappella Choir in 1947. Everett Timm succeeded Stout as director in 1955 and served until 1979. Timm oversaw growth of the curriculum, steady increases in the budget, acquisitions of new instruments, major renovations to the Music and Dramatic Arts Building, and in 1965, the establishment of a doctorate in music. During Timm's administration, a new music building was planned and was completed in 1983 after his retirement.

### SCOPE AND CONTENT NOTE

This record group contains correspondence, opera production files, photographs, printed items, scrapbooks, and topical files pertaining to the LSU School of Music. Correspondence includes letters between Henry Stopher and Thomas Boyd regarding Stopher being hired as the director of the School of Music, the disposition of old pianos and acquisition of new ones, congratulatory letters on the opening of the Music and Dramatic Arts Building in 1932, music for Thomas Boyd's memorial service in 1933, the role of the School of Music in providing music education in Louisiana's public schools, and other topics pertaining to the operations of the School of Music. Opera production files include programs, lists of cast members, newspaper clippings, reviews, and production reports for such operas as *Faust* (1934, 1937, 1947), *Carmen* (1935), *La Traviata* (1938, 1950-1951), and others. Photographs include images of opera productions and headshots of cast members and guest performers and of the Glee Club, Cadet Band, children receiving instruction in various musical instruments, and the symphony orchestra. Printed items include programs for opera productions, student recitals, and various concerts; sheet music and music books by Louis Moreau Gottschalk, Castro Carazo, and others; a program for the grand opening of the Music and Dramatic Arts Building; posters; and newspaper clippings. Scrapbooks consist of microfilmed copies of newspaper articles announcing concerts, the beginning of opera season, reviews of various performances, faculty changes, and music fraternity Sigma Alpha Iota's activities for 1957. Topical files include calendars of events for the School of Music, organization of the religious Camp of the Upward Trail, scripts of radio broadcasts of performances by individual LSU students and the orchestra, and records pertaining to the LSU Orchestra's Tour of Europe in 1938.

**LIST OF SERIES AND SUBSERIES**

**Series I. Administrative Correspondence, 1914-1948.**

**Series II. Opera Production Files, 1931-1954, undated.**

**Series III. Photographs. 1917-1965, undated.**

**Subseries 1. Opera Photographs, 1932-1952, undated.**

**Subseries 2. School of Music Photographs, 1917-1965, undated.**

**Series IV. Printed Items. 1915-1999, undated.**

**Series V. Scrapbooks, 1938-1974.**

**Series VI. Topical Files, 1915-1975, undated.**

## SERIES DESCRIPTIONS

### **Series I. Administrative Correspondence, 1914-1948.**

This series is arranged alphabetically by the person or entity with whom Henry W. Stopher, the director of School of Music, corresponded. Correspondence with LSU President Thomas Boyd includes Stopher's application to be considered as head of LSU's Music Department, Stopher asking permission to have band students and the Men's Glee Club give concerts off campus, the establishment of a music appreciation program, and music to be played and instruments needed for Thomas Boyd's memorial service in 1933.

Correspondence with the Art Publication Society includes congratulatory letters on the opening of the Music and Dramatic Arts Building in 1932, Stopher's invitation to the dedication festivities, and correspondence relating to publication orders and payment.

Correspondence with Associated Music Publishers pertains to the purchase of sheet music. Letters between Stopher and Caroline Kemper Bulkley pertain to various issues with the Louisiana Music Teachers Association, lending sheet music to the Shreveport Symphony Orchestra, concerts given by the orchestra and LSU faculty and students in the School of Music, problems with the school of music at Centenary College in Shreveport, and personal correspondence relating to health and social calls.

Correspondence with Baldwin Piano Co. pertains to replacing pianos and the disposition of old pianos, scheduling sales calls with Baldwin representatives, and orders and invoices for various instruments and equipment from the Baton Rouge Baldwin Piano Shop. Correspondence with Mrs. L. O. Bower, Henry Stopher's cousin, is primarily of a personal nature regarding family and mutual friends; Stopher offered Bower a job as secretary in the Department of Music but she declined.

Correspondence with S. T. Burns, director of music education in the Louisiana Department of Education, pertains to a statewide conference of music teachers, LSU's role in educating school teachers in music instruction, placement of graduates from the LSU School of Music in public schools with music programs, school credit for music learned under private teachers, the Louisiana State Band Contest, and suggested requirements for music teachers. Music Climbers Club correspondence consists of an invitation to Henry Stopher to speak at their monthly meetings and arrangements for LSU music students to play at the club's monthly meetings.

Miscellaneous correspondence pertains to requests from Henry Stopher for judges for local music contests, past due bill requests, the purchase of Henri Wehrmann's music library, various individuals seeking positions in the School of Music, requests for auditions with Pasquale Amato, parents and prospective students requesting information on programs in the School of Music, and genealogical information on Lillie Trust Gray and the Trust family.

**Series II. Opera Production Files, 1931-1954, undated.**

Arranged chronologically, this series consists of programs, preliminary drawings for illustrations used in the programs, press releases, reviews, newspaper clippings, copies of photographs, and production reports for such operas as *The Mikado* (1932), *Faust* (1934, 1937, 1947), *Carmen* (1935), *Cavalleria Rusticana* (1936, 1951), *La Traviata* (1938, 1950-1951), *Manon* (1939, 1950), and others.

**Series III. Photographs, 1917-1965, undated.**

**Subseries 1. Opera Photographs, 1932-1952, undated.**

Arranged chronologically, this subseries consists of images taken during opera performances along with headshots of student cast members and guest performers, such as Frances Greer, and faculty members such as Louis Hasselmans, Pasquale Amato, and Peter Paul Fuchs.

**Subseries 2. School of Music Photographs, 1917-1965, undated.**

Arranged alphabetically by topic, this subseries consists of images of various activities and groups in the School of Music. These include the Cadet Band, the Glee Club in the 1920s and 1930s, and the instruction of children in various musical instruments. Images showing the studios on the downtown campus in 1926, opera scholarship winners from 1936, the Symphony Orchestra from 1937, and the Tiger Quarter from 1930-1931 and photographs of items from the Lillie Gray collection acquired by the School of Music are also present.

**Series IV. Printed Items, 1915-1999, undated.**

This series contains pamphlets and programs for opera performances, symphony orchestra concerts, student recitals, the Festivals of Contemporary Music, and the opening of the Music and Dramatic Arts building in 1932; newspaper clippings containing announcements about events and reviews of performances; sheet music for the Alma Mater and other LSU songs; *Darling of LSU* and other songs written by LSU band master Castro Carazo; sheet music written by William Thornton, L. M. Gottschalk, Alberto Ginastera, and Henry Russell; and posters advertising graduate and undergraduate study in music and advertisements for events such as the 51<sup>st</sup> Festival of Contemporary Music and performances by the A Capella Choir.

**Series V. Scrapbooks, 1938-1974.**

This series consists of microfilmed clippings from newspapers such as the *Daily Reveille*, *State Times*, *Morning Advocate*, and others announcing concerts recitals, the start of opera season, reviews of various performances, announcements of faculty arrivals and departures, and band performances at pep rallies. Also included is a scrapbook from Sigma Alpha Iota (music fraternity) documenting their events from 1957.



**Series VI. Topical Files, 1915-1975, undated.**

Arranged chronologically, this series consists of records pertaining to the organization of the Camp of the Upward Trail held under the auspices of the Louisiana Council of Religious Education in 1930, requests for catalogs from other schools of music such as the University of Michigan, Oberlin College, Syracuse University, Northwestern University, and others; calendars for vesper programs and other events involving the School of Music; programs and financial records on the Bengal Battle (classics versus swing); radio broadcasts of various music programs by LSU students and scripts on WJBO and other radio stations; records pertaining to the LSU Orchestra's Tour of Europe in 1938 including a diary, a Cunard White Star schedule of sailings to Europe, and the tour program.

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<u>Location</u>	<u>Box</u>	<u>Folder(s)</u>	<u>Contents (with dates)</u>
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