

# THE FACULTY

(ARRANGED ALPHABETICALLY)



## PIANO

Alma W. Anderson	Mary Eleanor Daniels	Grace Levinson
Maurice Aronson	Elena De Marco	Dorothy Mendelssohn
Willa-Bee Atkinson	Harry R. Detweiler	Bess Clair Murray
Viola Cole-Audet	Gustav Dunkelberger	Emily B. Nash
Betty Baker	Hilma Enander	Laura C. Neel
Lillian Boguslawski	Gertrude Gahl	Lillian Powers
Moissaye Boguslawski	Ruby Ginsburg	Alexander Raab
Vera Bowen	Percy Grainger	Bess Resseguie
Paul Breitwaiser	Helen Greenebaum	Carolyn Schuyler
Gordon Campbell	David W. Guion	Myra Seifert-Johnson
Julia Lois Caruthers	Myrtle Hahn	Anna Sevin
Anna Ring Clauson	Eudora B. Harbers	Margaret Stoufer
Edward Collins	Pauline Houck	Gertrude Towbin
Kenneth Cummings	Herbert Johnson	Jane Waterman
Clara T. Dailey	Dorothy Kastler	C. Gordon Wedertz
	Max Kramm	Mabel Wrede-Hunter

## VOCAL

Pasquale Amato	David W. Guion	Jessie Waters Northrop
Aurelia Arimondi	Richard Hageman	Graham Reed
Vittorio Arimondi	Mabel Sharp Herdlen	Lucille Stevenson
Arch Bailey	Florence Hinkle	Isaac Van Grove
Betty Baker	Charles H. Keep	Herbert Witherspoon
Sara Irene Campbell	Lester Luther	Helen Wolverton
Gordon Campbell	Florence	
Rose Lutiger Gannon	Jepperson-Madsen	

## VIOLIN

Professor Leopold Auer	Adymae Hathaway	Rudolph Reiners
Lois Dyson	Ray Huntington	Leon Sametini
Max Fischel	Bertha Kribben	Bernard Senescu
Maurice Goldblatt	Victor Kuzdo	Raphael Spiro
Guy Hartle	Christian Lyngby	Mary Towbin
	Myrtle Martin	Anah Webb

## CHURCH AND CONCERT ORGAN

Charles M. Courboin  
Charles H. Demorest  
C. Gordon Wedertz

## MOVING PICTURE ORGAN

Charles H. Demorest  
Henry Francis Parks  
Helen Greenebaum  
Gertrude Towbin

## VIOLA

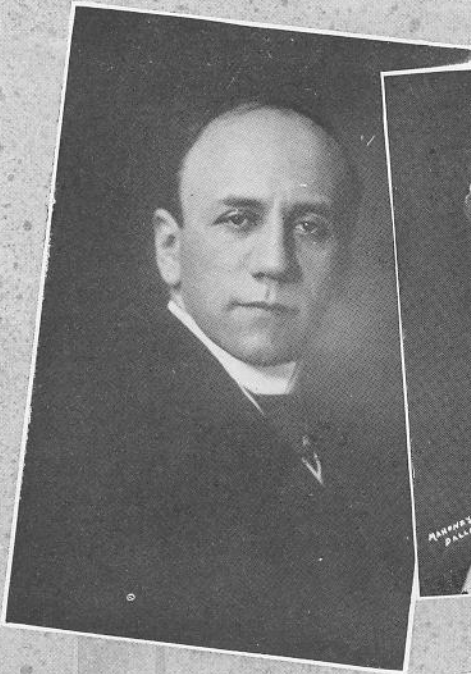
Maurice Goldblatt  
Christian Lyngby

## VIOLONCELLO

Jaroslav Gons  
Adelaide Liefeld

## HARMONY, COMPOSITION, COUNTERPOINT, CANON AND FUGUE

Gustav Dunkelberger	Pauline Houck	Harold B. Maryott
Laura D. Harris	Wesley La Violette	Nellie Johnston Moech
	Franklin Madsen	Jane Waterman



MAURICE ARONSON  
HENRY FRANCIS PARKS

DAVID W. GUION  
CHARLES H. DEMOREST



PERCY GRAINGER



ALEXANDER RAAB

## PIANO DEPARTMENT

*NOTE—Teachers are arranged in this catalog in the different departments according to length of service with the institution.*

**PERCY GRAINGER**—There have been few great pianists in the history of the art whose triumphs have been of the brilliant kind that have been won by Percy Grainger in this country and in Europe. One of the first to perceive the scintillating gifts of this pianist-composer was Edvard Grieg. "He is a genius such as we Scandinavians love," said the Norwegian master. And that verdict has been endorsed by many a noted critic since then. "He is the greatest of them all," wrote Henry Finck after Grainger had performed Grieg's concerto for piano at a concert of the Philharmonic Society of New York. The vitality, the exuberant and enthusiastic absorption which have made Mr. Grainger so phenomenal a pianist and so admirable a composer also account for his exceedingly remarkable triumphs as a teacher; for these traits give Mr. Grainger not only the ability to impart to his students the knowledge which he himself possesses, but to impart at the same time to them his own enthusiasm and zeal. Mr. Grainger makes a specialty of the teaching of the newer ideas of music. His students are given, as it were, an inspired vision into the art of Grieg, Tschaiikowsky, Cyril Scott, Albeniz, Delius, Ravel, Debussy, Balfour, Gardiner, Balakirew, John Alden Carpenter, Nathaniel Dett, Fannie Dillon, Guion and of the whole modern English and American school, which is becoming so vital a factor in modern concert halls, as well as a comprehensive survey of the classics, specializing in Bach, Chopin and Brahms.

**ALEXANDER RAAB**—A pupil of Leschetizky, Mr. Raab has held a prominent place among contemporary pianists since his début. With a style of playing based on the remarkable technical equipment which he secured from that great master of piano playing, Mr. Raab has developed with the years, and his forceful personality, his vivid imagination, his tremendous dynamic force due perhaps to his nationality, have made him one of the vital figures in the musical life of this country.

But Mr. Raab was well known in Europe before he settled in America, and won many triumphs in Germany, Austria, France and England, where he was soloist with the principal orchestras, and in which countries he was frequently heard in recital. As soloist with the great orchestras of this country Mr. Raab has won an enviable success.

As a teacher Mr. Raab possesses that rare combination of tremendous individual force and patient and kindly understanding of the difficulties of others. He imbues his pupils with an extraordinary sense of artistic ideals, while he at the same time develops in them the technical abilities and proficiencies which have given him so large a measure of success.

**EDWARD COLLINS**, one of the most gifted of American pianists, received the greater part of his training in piano playing from Rudolph Ganz, at first in the Chicago Musical College and later in Berlin. In that city he remained seven years, not only studying the piano with Mr. Ganz, but broadening his artistic knowledge by enrolling himself as a pupil in the Royal High School, where he studied composition, conducting, organ and ensemble playing under such eminent masters as Max Bruch, Frederick Gernsheim, Robert Kahn. Mr. Collins made his début in Berlin in 1912. During his first season in America he toured with Mme. Schumann-Heink, later becoming assistant conductor of the Century Company, New



MANORBY  
DALLAS



so injurious to many performers. Compositions are analyzed and played before the class, definite knowledge of the details of style and technique is given, and the student is unusually well prepared not only in the comprehension of what real interpretation is, but in the ability to actually perform to the best advantage in public.

**WESLEY LAVIOLETTE**—Like many composers of note Mr. LaViolette is a pianist of excellent proficiency and fine musical attainments. He is a master of interpretation in piano literature, and as he is by nature a born teacher he is able to produce in the pupil the finest results in the shortest length of time.

**MAURICE ARONSON** first gained his reputation as a virtuoso. A student of music in Riga and Petrograd, he toured Russia and Germany as a concert artist and received the warmest commendations from the critics and connoisseurs for the finished execution and the artistic feeling of his performances. Having received offers to come to America, Mr. Aronson attracted the attention of Leopold Godowsky. The most flattering proof of his admiration for Mr. Aronson's gifts was given by Godowsky when he asked him to officiate as his assistant. And it was to Mr. Aronson that Godowsky sent the students when he was touring and unable to teach himself. "You have my strongest endorsement," he wrote at the end of a letter in which he set forth his admiration for the former's work.

**DAVID W. GUION**—The Chicago Musical College announces another American as a prominent member of its faculty in the person of Mr. Guion. Born on his father's big cattle ranch he early developed his inborn musical gifts by teaching himself to play the piano, subsequently finishing his studies on that instrument with the great teacher and virtuoso, Leopold Godowsky in Berlin. Mr. Guion is also well known as a composer and arranger of originality and power, has published arrangements of many negro spirituals and of American tunes, as well as various original compositions and art-songs through the publishers, G. Schirmer, Witmark, Boosey & Co. and Ricordi. For several years Mr. Guion has been head of the piano department of the University of Texas.

**GUSTAV DUNKELBERGER**—After completing his war service in the army in January, 1919, Mr. Dunkelberger attended the Institute of Musical Art in New York City as a student of piano under Mr. Richard Buhlig, a pupil of Leschetizky. Mr. Dunkelberger has also been closely associated with the Chicago Musical College through his studies with Professor Scharwenka, Percy Grainger, Felix Borowski, Carl Busch, Harold B. Maryott and Raymond Dvorak, while he has also studied piano for two summers with Joseph Lhevinne and one summer with Fannie Bloomfield-Zeisler.

**MAX KRAMM** has gained enviable distinction by reason of the successes of his students. His great ability to impart the most thorough technical foundation to those who avail themselves of his instruction Mr. Kramm gained largely through his association with Kullak, one of the world's renowned teachers of the piano, who believed Max Kramm to be one of the most distinguished exponents of his system. The triumphs of a teacher are the accomplishments of his students and Mr. Kramm's studio is well represented on both the artists' platform