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Making music at Mills College : summer sessions, 1929-1957

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MAKING MUSIC AT MILLS COLLEGE: SUMMER SESSIONS, 1929–1957

A Thesis

Presented to

The Faculty of the School of Music and Dance

San Jose State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

by

Ann Marie Newman

December 2003

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ABSTRACT

MAKING MUSIC AT MILLS COLLEGE: SUMMER SESSIONS, 1929–1957

by Ann Marie Newman

During summers 1929 through 1957, Mills College offered six-week co-educational courses drawing musicians and dancers of historic importance to the Oakland, California campus. Interdisciplinary collaboration was central to the spirit of the sessions, and figures such as John Cage, Lou Harrison, and Darius Milhaud inspired their students and each other to create music and dance that shaped the directions of twentieth century music, particularly on the west coast of the United States. This thesis describes and discusses events, participants, and context of the summer sessions with emphasis on years such as 1939, when the Bennington School of Dance was in residence. To determine the events and personages of the Mills summer sessions, Mills College archive materials, interviews with living summer session participants, including composer Leland Smith, news publications of the years 1929-57, especially the *Oakland Tribune*, and appropriate published interviews, biographies, and writings relevant to the topic were consulted.

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Dedicated to my husband, Mueen Ghani.

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¹ Photographs courtesy of the *Oakland Tribune* Photo Archive.

Chapter One: Introduction

Known to the general public primarily for its persistence as a single sex institution, Mills College is a small liberal arts college for women. Since its 1871 relocation from Benicia, California, to the base of the Berkeley-Oakland foothills, it has presented a fundamentally pastoral “finishing school” appearance that betrays a progressive intellectual environment that has fostered experimental and often “noisy” music produced among the quiet eucalyptus trees. Mills is an institution disproportionably rich in American music history. Home at one time or another to Robert Ashley, Luciano Berio, Anthony Braxton, John Cage, Henry Cowell, Lou Harrison, Leon Kirchner, Darius Milhaud, Pauline Oliveros, Harry Partch, Terry Riley, Morton Subotnick, David Tudor, and numerous other leaders of twentieth century music, Mills’ role as a nurturing home for experimental music² has been much under-valued. Summer sessions were critical in furthering this cutting edge approach to music, bringing faculty and students to the campus who could not participate in Mills’ musical life during the regular year due to performance schedules, geography, or gender (Mills summer sessions were co-educational). Associated departments were equally splendid: Mills summer dance program is a literal Who’s Who of modern dance history.

² Although “avant-garde” is often used to denote composers and performers creating and performing works that were not only contemporary and modern in character, but also experimental, use of this term has implications of “political and social transformation through art,” as noted by David Bernstein in his important discussion of historic and contemporary connotations and denotations of the term “avant-garde,” especially as related to John Cage and his work. See “In Order to Thicken the Plot” in *Writings Through John Cage’s Music, Poetry, and Art*, ed. David Bernstein and Christopher Hatch, 7-40 (Chicago: University of Chicago Press, 2001).

Mills has emphasized music as a curriculum component since its founding as a “Young Ladies’ Seminary” in 1852.³ The first Mills student to achieve international fame in music was 1876 graduate Emma Nevada, whose star rose on the international opera stage.⁴ Could Cyrus and Susan Mills, those venerable Victorian missionaries and founders of the College, ever envisaged even their least refined or stage struck “young ladies” thumping across a stage in the 1930s to the unconventional rhythms and instrumentation of Cage and Harrison, dance performances featuring modern choreography by Martha Graham? A spirit of tolerance, cooperation, and collaboration thrives at Mills, and this spirit reigned supreme during the intensive summer programs. As summer sessions Chairman Dr. George Hedley explained, “There is a friendly community life. . . . The President of the College, at the opening Convocation, described the Summer Session as ‘slightly mad.’ It is; but with a happy madness, and one that we may hope will continue.”⁵

Why have so many significant figures in American music flocked to Mills’ small campus? Key elements contributed to the establishment and growth of an exceptional music program at Mills during summer sessions: “star” faculty, commitment to innovation, external funding, and location. The geographical position of the college, near the international and Asian-Pacific facing city of San Francisco, and the openness of Mills faculty and students to non-Western music traditions were a theme that made Mills

³ Rosalind Keep, *Fourscore and Ten Years* (Oakland: Mills College, 1946), 71.

⁴ *Mills College 1852-1937 A Statement Covering the History, Present Position, Plans and Needs of the Pioneer College for Women on the Pacific Coast* (Oakland: Mills College: [1937]), 26. Previously known as Emma Wixom, Nevada began her music education at Mills under Alfred Kelleher, graduate of the Royal Academy of London.

⁵ *1945 Report of Summer Session* (Oakland: Mills College, 1945), 16-17.

unique. By embracing non-European traditions, Mills summer faculty such as Henry Cowell were in opposition to much of the American East Coast musical establishment.⁶ Always on the cutting edge, pioneer composers and interdisciplinary collaborators such as Lou Harrison and John Cage accompanied equally modern choreographers like Bonnie Byrd, Marian van Tuyl, Hanya Holm, and Merce Cunningham during summer sessions.

In the more prosaic realm of finance, associations with local cultural societies (primarily French and Latin American), arts groups, government subsidies, and private assistance from arts patrons like Elizabeth Sprague Coolidge enabled Mills to attract faculty and students of high caliber, Coolidge was especially involved in supporting the resident summer string quartets and enabling Mills to bring French composer Darius Milhaud to the campus. In turn, Mills' reputation was aided by the influence and prominence of these members of the summer faculty, with Milhaud and the Pro Arte and Budapest String Quartets drawing large audience to summer concerts. Mills also gained renown from other European performing artists like pianist Egon Petri and harpist Marcel Grandjany. Each drew attention and summer students to the college.

It should also be noted that Mills did promote women in music; teachers, performers, composers, and musicologists, like violinist Kathleen Parlow, composer Marian Bauer, conductor Antonia Brico, and master teacher Margaret Prall presented role models for female students that were not easily found elsewhere. Summer sessions also provided a trial marriage for Mills and the summer faculty. Many, like Milhaud, began their careers at Mills during a summer session and then stayed on or returned later as

⁶ Amirkhanian, Charles, "Charles Amirkhanian," in *The guests go in to supper*, ed. Melody Sumner, Kathleen Burch, and Michael Sumner, 251-93 (Oakland: Burning Books, 1986).

regular session faculty. Whether participating for a summer or many years, the vast majority contributed to the formation of a style of supportive and tolerant music pedagogy and performance for which Mills was (and still is) known. Success beget success, and a network of happy faculty enabled Mills to hire the best and brightest.

Purpose of This Study

Much has been written about summer programs at Black Mountain College, Aspen, California Institute for the Arts, Arsuna in Santa Fe, Tanglewood, and Darmstadt, in Europe, but little has been written about the twenty-six golden years of music and dance in the Oakland, California hills. Mentions of Mills' sponsorship of Cage, Cunningham, Cowell, and Harrison, as well as other seminal figures of twentieth century, are typically minimal, with the notable exception of the writings of Leta Miller, who noted the importance of Mills College and Mills College summer sessions in articles and books, and even in her contributions to the *New Grove Dictionary of Music*. Unfortunately, writings about these giants often omit the college altogether, or simply place events in the context of "San Francisco." An example of such an omission is Michael Hicks' otherwise excellent biography of Henry Cowell, *Henry Cowell, Bohemian*. This work mentions Mills only once (as the location of a Cowell recital). Further, Hicks' detailed discussion of Cowell's incarceration includes information about the composition of the work *Ritual of Wonder*, but (unlike Miller's discussion of the same events), does not mention that this piece was composed for and premiered by Mills

summer sessions faculty and students.⁷ Similar lack of mention is found in surveys of American Twentieth-century music, such as Alan Rich's *American Pioneers: Ives to Cage and Beyond*. Darius Milhaud's work during the regular school year and the activities of the Center for Contemporary Music is frequently acknowledged in print, but the activities and participants of Mills' summer sessions have gone largely undocumented. It is the aim of this work to make the excitement, innovation, and musicological significance of the Mills summer sessions accessible and visible.

Method, Materials, and Scope

In order to determine the origins, composition, and goals of the summer sessions, it was necessary to completely research, tabulate, and catalog the Mills College summer sessions archive in the Mills College library (see Appendices). Additional Mills archives, such as the Aurelia Henry Reinhardt Archive, were also consulted. To better understand the historical and regional context of the program, the weekly Sunday music columns in the Oakland press between 1926 and 1957, as well as some weekday music columns, were reviewed. To gain a personal perspective on events of the summer session and fill in gaps where published materials failed to inform, the author collected oral histories from three significant figures: Ester Landa, Leone Evans, and Leland Smith. Esther Landa attended Mills College as an undergraduate (B.A. 1933; M.A. 1938) and was employed as a publicist for 1938 and 1939 summer sessions. Leone Evans did graduate work at Mills College (M.A. 1945) and was both a member of Mills regular faculty, Mills summer session faculty. Evans also served as Chairman of the Mills College summer

⁷ Michael Hicks, *Henry Cowell, Bohemian* (Chicago: University of Illinois Press, 2002), 139.

Music Department for the years 1946 to 1957. Leland Smith, founder and former director of the Stanford CCRMA, was a Mills College summer student and pupil of Darius Milhaud from 1941 to 1947, Milhaud's summer teaching assistant, and a summer music faculty member from 1953 to 1957. In addition, the author corresponded with a variety of other Mills alumnae who had attended summer sessions in the past. Autobiographies and other personal accounts by figures associated with the Mills summer program were consulted along with the usual literature search.

Organization

This work is organized roughly into pre-World War II and post-World War II divisions, with a chapter on Milhaud as the pivot point. Where it serves the topic, some liberty is taken with this chronological break. There is an overview that discusses the origins and formation of the summer sessions at Mills. Several sections discuss the circumstances that led to the termination of the program in 1957. The summer sessions were fundamentally interdisciplinary in nature, and many significant figures in contemporary American music were employed not by the Mills summer music department, but by the summer dance department. Consequently, many sections in this work concern the modern dance program held at Mills. Interspersed among the narrative sections are short sections of analyses relevant to the topic, for example, whether the primary goal of the summer sessions was recreational or purely academic in nature. The author has attempted to give at least some recognition to the many important but lesser known figures that populated the stage and classrooms of Mills College each summer, but understandably, the majority of the work is devoted to better-known figures such as

Darius Milhaud. For additional information concerning each of the faculty members, including at minimum a contemporaneous biography, courses taught, years present at Mills and so on, please refer to the lengthy appendices where such material is detailed in tabular form.

Chapter Two: Overview

All of the elements that made Mills summer sessions a nationally, perhaps internationally, recognized program in its day are present in the following letter from Barbara Cook Barnes (B.A., 1960). Barnes' experience of the program was extensive and varied and is completely consistent with all summer session anecdotes and publications. Through her recollections, a loving portrait of an exciting era is created. Sophisticated yet inclusive, cosmopolitan yet bucolic, the Mills summer sessions come to life:

Music was one of the biggest draws on campus, especially in the years when Milhaud was around in the summer. I was never personally involved in classes in the Music Department, but frequently attended concerts in the Concert Hall. For some of the years of Summer School, I was obviously too young to attend formal concerts. Sometimes my parents went; in the early 40's they would wear evening clothes to attend. By the time I was 9 or 10 I was old enough to go, and attended occasionally with my family. When I was a little older, I attended quite regularly with my mother. The Budapest String Quartet was in residence every summer, and played a concert most weeks, I believe. They used to lounge around the Hellman pool of an afternoon, Boris Kroyt, Alexander Lieberman, and the two others, whose names slip my mind.

I will have to admit that string quartets were a little over the head of a teenager. However, one summer, probably between 1955 and 1957, the noted Dutch pianist, Egon Petri, who was also a summer faculty member, gave an incredible series of six concerts, which covered the entire series of Beethoven's piano sonatas. As I played the piano, this interested me and Mother and I went religiously. The house was packed, and many of the attendees were young pianists and students who would bring the sonata scores with them and follow along with the music, making notes in their scores referring to the nuances Petri was creating in that particular passage. I remember my mother and I were amused to observe an enthusiastic young man writing "faster than hell" in reference to a particularly furious passage. I am sure that Mother must have saved the programs from the Petri series.

I was sad when they stopped the Summer School. It was so pleasant there in the summer, with the dry brown grass, the pine and eucalyptus scents, dust, and lantanas, and the fountains playing. So many interesting people

of all ages both boarding on campus and commuting as well. There were several families when I was a child who would come every year as their vacation and stay on campus for the whole six weeks. There was something for everyone.⁸

1926: Mills Summer Sessions Are Started by Rosalind Cassidy

The origins of the Mills summer sessions are found in the national interest in camping, sports for women, and teacher training that blossomed after World War I. A Mills instructor in physical education, Rosalind Cassidy, was primarily responsible for the program's inception. Director of Mills College summer sessions from 1938-1942, Cassidy relocated to Mills for her B.S. (1918) after a polio epidemic broke out at Wellesley during her second year. She taught at Mills as an instructor in the Physical Education Department, then left to do graduate work on the recommendation of Mills President Aurelia Henry Reinhardt.⁹ Returning to Mills with her Masters degree, Cassidy served as assistant to the President in 1924 and then became chair of the Department of Physical Education in 1925. She later took another leave of absence in 1935-37 to procure her Ed.D. (Columbia, 1937), again returning to Mills, this time as Department Chair and full professor. Cassidy held her Mills position until 1947, when she was hired by UCLA as a physical education professor.¹⁰ In 1950 Cassidy received an honorary Doctor of Humane Letters degree from Mills.¹¹

⁸ Barbara Cook Barnes, e-mail message to author, August, 2003. See Appendix F for the complete text.

⁹ Rosalind F. Cassidy, *Changing Perspectives in Physical Education*, Completed under the auspices of the Oral History Program Univ. of CA, Los Angeles (1967), interviewed by Donald J. Schippers. (©1970 The Regents of The University of California. All Rights Reserved. Used with Permission), vii-viii.

¹⁰ Cassidy, interview, viii.

¹¹ Cassidy, interview, x.

The idea for a summer session at Mills College was a natural outgrowth of Cassidy's interest in sports for women and camping. Mills was already participating in "Play Days" for women, meetings of college age women interested in sports that were a combination of social activity and semi-competitive games. Students from Mills, Stanford, and the University of California, Berkeley regularly met for a "Triangle Play Day."¹² Cassidy gained her first experience teaching camping at a top U.S. camp called Wahelo, located in Maine and run by the family (Gulicks) who had started Camp Fire for girls in the U.S.¹³ She also attended a camp near Boston run by Columbia Teachers College (Camp Saneo) where she met Hazel Cubberly, one of the Saneo directors. Cubberly and Cassidy then created their own summer program for teachers of physical education at Mills College. Cassidy remembers:

My friendship with Hazel Cubberly resulted later on, in our establishing a six weeks summer Field and Hockey and Sports Camp at Mills College. . . . We started the Sports Camp in 1926 after she had joined the UCLA faculty, and continued it until 1933. We called it Camp Serano. We had the idea that the tired schoolteacher really needed a short session in a natural setting where they could wear activity clothes and really play at the camp activities with the campfire at night and that kind of thing. We had all the facilities at Mills and they lived very comfortably. We actually ran it in the sense of its being a very informal camping kind of thing.¹⁴

In 1926 to 1933 the summer session called the Mills College Field Hockey and Sports Camp came into life. . . . It was [Hazel Cubberly's] idea that we do a camp at Mills because she had run the eastern camp with Helen Frost. So Mrs. Reinhardt, always excited about anything that was developing, approved it and we made a contract with the college to use one of the halls and the hilltop for the campfires as well as the fields and the gymnasium. We gathered a staff and got out bulletins, and we ran this program very successfully until 1933. Then I continued as director of the

¹² Cassidy, interview, 25-26.

¹³ Cassidy, interview, 38.

¹⁴ Cassidy, interview, 39-40.

Summer Session but we went into another pattern of the Maison Française, the Casa Pan American[a] and the other kinds of offerings that were quite different. We kept activities going, but this was then a Mills College summer session on a fine arts kind of level. These sessions were very stimulating to plan and exciting to participate in.¹⁵

The Mills summer sports camp at did not expand its focus to fine arts and other course offerings until 1929, but it was not for lack of desire. Summer sessions Director George Hedley recalls,

As early as 1918 the President [Aurelia Henry Reinhardt] had suggested the holding of a summer training camp for nurses, but that project was quickly abandoned. The first actual attempt at a summer session, made in 1922, was devoted to 'courses in European study.' . . . The enrollment was so small that no mention of it, nor of any summer program, was made in the next catalogue.¹⁶

According to Hedley, success of the sports camp and completion of a new Music Building provided the impetus for a second attempt: "The newly completed Music Building sparked the 'Summer Session of Music, Drama, and Art,' authorized by the Trustees in December 1928, and first held in 1929."¹⁷ The new session was offered in parallel with the sports camp until 1934, and then the two were merged. In addition to her role as founder of the Mills College summer session, while at Mills Cassidy also helped found the Pacific Section of the National Camping Association, serving that organization in various regional and national roles, including national VP (1933-34).¹⁸ She also

¹⁵ Cassidy, interview, 60-61.

¹⁶ George Hedley, *Aurelia Henry Reinhardt: Portrait of a Whole Woman* (Oakland: Mills College, 1961), 104.

¹⁷ Hedley, 105. Also, according to the Aurelia Henry Reinhardt Papers in the Mills College Library, Mills ran a three week long adult education program under the auspices of the California State Department of Education in 1927. In 1928, Mills ran a similar program without state involvement (despite a desire to continue at Mills, the government sponsored program was not allowed to continue at a private institution).

¹⁸ Cassidy, interview, 36-37.

worked with Mills to establish a Mills' owned campground and lodge near Nevada City (Camp Gold Hollow). There Mills held camp counselor training (1928-1932) and Mills' staff and students took weekend and holiday excursions.¹⁹

Figure 1: Local press covers first Mills' summer session, June 29, 1926²⁰

¹⁹ Cassidy, interview, 37-38.

²⁰ "Heath Experts Study at Mills," *Oakland Tribune*, sec. S, June 29, 1926. For text of article, see Appendix G.

Cassidy's concept of a program for the "tired schoolteacher" was not especially relaxing. The participants were expected to turn out for breakfast by 7:15, and activities and lectures were continuous (excepting an hour and a half set aside for "Luncheon and Rest Hour") until 10:00 "Lights Out" (see footnote 20). Excursions to sights in the surrounding cities and countryside were planned for weekends. This pattern of intense activity in a short span of time was preserved both in the sports camp and the School of Music, Drama, and Art for many years. In post-war years when summer participants frequently elected to leave the campus for independent exploration on the weekends, an atmosphere of concentrated but pleasant "chaos" and a passionate "madness" still prevailed and was frequently mentioned in reports and articles.

The easy approval of Cassidy's proposal for a summer session is not surprising. Not only was Mills President Aurelia Henry Reinhardt known for her progressive ideas, but Mills had already been hosting a number of summer programs for outside groups and had the necessary facilities and staff to do so. For example, the "Conference of Missions" with more than 500 "church women and girls" was held for a week in 1926 at Mills as part of a national Summer Training program sponsored by the Council of Women for Home Missions and the Federation of Women's Boards of Foreign Missions.²¹ Similar programs were held annually. Mills may also have been attempting to replicate the success of nearby Berkeley's summer session program, which by 1925 had grown to over 4,000 students. In one respect at least Mills seems to have adopted the University of

²¹ "Mills College Conference of Missions Opens," *Oakland Tribune*, June 22, 1926.

California model: summer sessions were always co-educational. It would not be surprising if Mills found much to emulate in Berkeley's program. It was large, supported by the community, and in fact something of an off-season social event for the San Francisco area as well, receiving regular mention and photos in the local press.²²

Figure 2: University of California summer session students²³

From the beginning, music was heavily emphasized during the summer sessions. Determined to create a well regarded program, Mills' earliest publicity materials promised that "The Mills College Summer School of Music, Drama and Art brings to the Pacific Coast a group of distinguished artists and affords a unique environment for instruction in the arts for men and women students."²⁴ The musical element was prominent even in the sports camp, where teachers and counselors were encouraged to

²² "Summer Roll at U.C. Shows Drop," *Oakland Tribune*, June 22, 1926.

²³ "Vacation? Not by a Trunkful!" *Oakland Tribune*, June 22, 1926.

²⁴ 1929 *Mills College Bulletin: Summer School of Music, Drama, and Art July 1 to August 9, 1929* (Oakland: Mills College, 1929), 6.

sing, compose camp and group songs, play musical instruments, and learn to teach group dancing, especially folk and modern dancing. Within the Music Department, a standard pattern for three kinds of summer offerings was established: (1) a nationally recognized string quartet in residence; (2) courses in string performance, keyboard performance, voice, harmony and music pedagogy; and (3) student recitals and pageants. Annual offerings of cutting edge, non-balletic dance were another key element. The basic formula was successful for nearly thirty years: Mills' resident string quartet concerts became important musical events in the San Francisco area, and West Coast, national, and international students flocked to study with Mills' "star" summer faculty. With the arrival of Milhaud in 1940, the program in composition was elevated to a new level of sophistication. Innovative teachers taught courses in the latest music pedagogy. Before the end of World War II, modern dance rated highly in its importance and its interactions with the music program. Despite an appearance of effortlessness, it was no small feat for Mills to construct a summer (or regular session, for that matter) music program sufficiently well regarded to attract top performers and students to the West Coast. Speaking of the American music scene in the 1920s, Boris Kroyt of the Budapest String Quartet remarked, "You go to America to make money but not to make art."²⁵ Yet a top summer program was created.

²⁵ Kroyt in *Con Brio: Four Russians Called the Budapest String Quartet*. By Nat Brandt (Oxford: Oxford University Press, 1993), 7.

The First Summer Session of Music, Drama, and Art: 1929

The first fine arts session in 1929 was a fairly ambitious program. Brochures announced the opportunity for "Individual and class instruction in voice, pianoforte, organ, stringed instruments and creative music [offered] by some twenty musicians."²⁶ In that first year, keyboard instruction was ample with five piano instructors: visiting faculty Milda Nixon Bainbridge, Frederic M. Biggerstaff, and Benjamin S. Moore, and regular faculty Alma Schmidt Kennedy and Sarah Matthews. William Carruth provided organ instruction. Dominico Bresica and Connell Keefer Carruth taught courses in composition, counterpoint, and harmony; Herbert Frenzel and Mills Music Department Director Luther Marchant gave voice instruction. George E. Hubbard and Frances Greenwood also offered courses in music pedagogy. The Pochon String Quartet was in residence, directed by Alfred Pochon (violin), with Nicholas Modovan (viola), Gerald Warburg (cello), and Wolfe Wolfensohn (first violin). In addition to performing concerts, members of the quartet offered instruction in strings. Mills' publicity materials for the 1929 session assure prospective students that "Lovers of music will welcome the information that Alfred Pochon and his quartet will be on the campus for the entire session of the School, and will give semi-weekly chamber music recitals every Thursday evening and Sunday afternoon."²⁷ The session was to be crowned by an outdoor masque by Sidney Coe Howard, *The Quest*, to be performed on the shores of the Lake Aliso, a small lake on campus that completes the sylvan image Mills evokes. Mostly likely this

²⁶ "A Summer Vacation Course at Mills College, California: Music, Drama & Art" (flyer, Oakland: Mills College, 1929), 9.

²⁷ 1929 *Bulletin*, 14.

lost pageant included elements of "rhythmic dancing" that were taught by Teresa Crowley and were an antecedent of the significant modern dance program that developed between the sports camp and fine arts sessions.

Figure 3: Front Page of the July 9, 1929 *Oakland Tribune* showing Mills summer session dance students and 1860's Mills scene.²⁸

²⁸ "Croquet Championship Meet Started Mills Girls at Sport," *Oakland Tribune*, front page, July 9, 1929.

Setting aside the pageant as an unknown and likely amateur production, the number of quality performances offered by the college in a six-week span was phenomenal. Leland Smith, Mills summer session student and later summer faculty member, describes the rarity of chamber music in the San Francisco area as late as the forties:

I might tell you the story about the beginning. In the classes, so many people wanted to come and study with all these famous people that they really had to limit the enrollment. They couldn't take everybody because it was really such a thing. And the Budapest Quartet were also very important to me because . . . I really knew nothing about chamber music, because out here, in those days, chamber music was really a rarity, in the '40s, and I was just overwhelmed by hearing the Budapest Quartet play all the Beethoven string quartets²⁹

One of the first Mills' string quartets to initiate the California public in chamber music was the Pochon Quartet. The Pochon Quartet was also sometimes known as the Stradivarius Quartet for the instruments they played, and Swiss violinist and Brussels Conservatory instructor Alfred Pochon newly organized the group after the disbandment of his previous ensemble, the Flonzaly String Quartet. Founded in 1903, the Flonzaly Quartet had been one of the two most important American string quartets in the early twentieth century (the other was the Kneisel Quartet) and the first to make sound recordings.³⁰ Stravinsky's *Concertino for String Quartet* (1919) was composed for a Flonzaly tour. What led important chamber musicians such as Pochon to Mills? Discussing the advantages Mills College provided its resident string quartets, Nat Brandt

²⁹ Leland Smith, interview by author, August 9, 2003, transcript, Special Collections, Mills College Library.

³⁰ Harry Ransom Humanities Research Center, "Adolfo Betti Papers," University of Texas at Austin, <http://www.hrc.utexas.edu/research/fa/betti.html> (accessed August 10, 2003).

in *Con Brio*, describes Mills as “an idyllic setting—a campus fringed with tall palms and perfumed by eucalyptus . . . with swimming and other sports facilities, comfortable quarters, and glorious sunshine every day—the perfect place to rest up from a hectic concert season and prepare . . . repertoire for the next one.”³¹ Pochon no doubt recognized the value of a comfortable and cultured setting in which to solidify the sound of the recently formed ensemble and make a little money through teaching. Successful at Mills, the quartet personnel changed, and Alfred Pochon eventually became director of the Lausanne Conservatory,³² while first violinist Wolfe Wolfensohn and the Stradivarius Quartet took up residence as Harvard’s first string quartet.³³

Quartet performances during the 1929 session thrilled the Oakland and San Francisco communities. At the end of the season, Oakland newspapers reported, “The summer concerts of the Stradivarius Quartet of chamber musicians, at Mills College, are nearing the end of the series, and large audiences continue to fill the Mills concert hall for the programs by these artists.”³⁴ Additional articles record “interest and enthusiasm in the splendid choice of programs is manifested by virtually all groups of music lovers in the bay district.”³⁵ Attendance at the concerts was reported to extend “from all sections of the bay district and the Peninsula.”³⁶ Reluctant to see the excitement end, local impresario

³¹ Brandt, 14.

³² *The New Grove Dictionary of Music Online*, s.v. “Flonzaly Quartet” (by Richard Aldrich and Robert Philip), <http://www.grovemusic.com> (accessed July 28, 2003). Also C.W. Wilson, “Alfred Pochon,” *The New Grove Dictionary of Music* (5th ed), ed. Eric Blom (New York: St. Martin’s Press, 1954), 832.

³³ Harvard University, “Harvard Gazette Archives: This Month in Harvard History,” *Harvard Gazette*, September 26, 2002, <http://www.news.harvard.edu/gazette/2002/09.26/02-history.html>.

³⁴ “Quartet Will Give Last Concert in Series,” *Oakland Tribune*, sec. S, August 4, 1936.

³⁵ “Stradivarius Quartet Will Be Heard Today,” *Oakland Tribune*, sec. S, July 28, 1936.

³⁶ “Cello Solos on Program of Trio,” *Oakland Tribune*, sec. B, July 29, 1936.

Selby C. Oppenheimer engaged the quartet for an additional concert in Oakland after the completion of the Mills series.³⁷

1930 - 1931

Building on the success of the previous year, the sessions for 1930 – 1931 provided similar course offerings and attracted additional notable performers and teachers.³⁸ Mills sought to secure a reputation of established excellence, assuring prospective summer students that,

The Summer School at Mills is not an experiment, it is the outgrowth of the institution's long interest in the Arts, the active participation of its Fine Arts faculty in contemporary art movements, and the need on the Pacific Coast of such a Summer School, concentrated in purpose, restricted in number, and prepared to give personal attention to each registrant.³⁹

Attendance at summer session concerts was considered a perquisite. Promotional materials proclaimed, "All members of the Session will be the guests of the college at the concerts, programs and lectures arranged."⁴⁰ Most significant during the second two years were the 1930 residence of female concert violinist Kathleen Parlow and her Parlow String Quartet and the residence in 1931 of the Brosa String Quartet of London.

Internationally known in her day and dubbed the "lady of the golden bow," Canadian Kathleen Parlow (1890–1963) joined the regular faculty in 1929. Mills proudly announced in the Summer Session *Bulletin* of 1930, "the Parlow String Quartet . . . will give programs of chamber music weekly during the session. The Quartet plays under the

³⁷ "String Quartet Added to Series," *Oakland Tribune*, sec. B, July 29, 1936.

³⁸ See appendices for faculty and course listings.

³⁹ 1930 *Bulletin*, 8.

⁴⁰ 1930 *Bulletin*, 7.

leadership of Miss Parlow, the most celebrated violinist.”⁴¹ Truly Parlow was one of the first successful, though still largely unrecognized, female concert violinists. Despite her fame, an international tour in 1929 had failed to provide sufficient money to live comfortably, and Parlow decided to settle in one location and focus on teaching. The local press (incorrectly identifying Parlow as British and misspelling her name) applauded Parlow’s ability to draw an audience internationally; “Twenty thousand persons assembled in a bull ring in Mexico City,” one headline trumpeted. The article confirms Parlow’s desire to make a permanent home in the region, explaining that Parlow “is tired of travel and wants a home of her own for a while” and “dreams of organizing a stringed quartet [of] western artists.”⁴² Mills made both of these dreams possible by providing Parlow’s first teaching appointment that same year. She was later granted an honorary M.A. by Mills in 1933. Parlow’s second quartet, the South Mountain Parlow Quartet of Massachusetts, was formed in 1935.⁴³ In 1936, Parlow left Mills to work at Juilliard. The Parlow family returned to Canada at the outbreak of World War II.⁴⁴

The Brosa Quartet instituted the summer session tradition of presenting contemporary works in addition to the traditional repertoire of Beethoven, Mozart, and Haydn. Earlier that year the quartet gave the American premiere of Prokofiev’s Quartet No. 1, Op. 50, at the Library of Congress during the Elizabeth Sprague Coolidge Festival,

⁴¹ *Leaves from the College Catalog: Summer School of Music, Drama, and Art Mills College California: Preliminary Announcement of the Second Annual Session of the Summer School of Music, Drama, and Art, June 30 to August 9, 1930 (Co-Educational)*, (Oakland: Mills College, 1930).

⁴² “British Woman Violinist Played in Mexican Bull Ring,” *Oakland Tribune*, sec. A, July 14, 1929.

⁴³ The *Oakland Tribune* reported (June 9, 1935), “Miss Kathleen Parlowe [sic] has left Mills College for an eight weeks’ engagement of chamber music with the South Mountain Quartet at Pittsfield, Mass. Among those accompanying her are Marjorie Edwards and Marilyn Doty, talented young violinists.”

⁴⁴ Gramophone, “Parlow – Violinist, Teacher (1890-1963),” <http://www2.nlc-bnc.ca/gramophone/src/parlow-e.html> (accessed July 31, 2003).

on April 25, 1931. Like the Pochon/Stradivarius Quartet, citizens around the Bay were welcomed the Brosa Quartet.⁴⁵ Attending Mills' concerts became a social event of significance. Society pages of July 1930 record that once again, "Society [was] at [the] Closing of Concerts": "This week marks the close of the series of concerts given by the 'Brosa Quartet of London' which society has attended throughout the summer season, in the Chamber of Music Hall on Mills Campus." More than just an evening listening to music, "many informal supper parties followed the concerts at the homes of the hosts or hostesses. The concerts have been numbered among the outstanding musical events in the bay region this season." Mills' administrators took advantage of these pleasant gatherings to create or cement relationships with benefactors: "Tomorrow afternoon at 4 o'clock, Mrs. Luther B. Marchant [wife of the director of the Mills Music Department] will entertain at tea at her home, 'Casita de la Loma,' on Mills campus, which many score of guests from the bay cities will attend. Intimate friends will assist in receiving. The honor guest will be Mrs. Elizabeth Sprague Coolidge."⁴⁶ As mentioned earlier, Coolidge was a very wealthy patron of the arts and subsidized Milhaud and other Mills artists, as well as musicians around the country.⁴⁷

⁴⁵ It is worth mentioning that Brosa's regular violist, Leonard Reubens, was injured in an auto accident earlier in the summer of 1930 with a fractured arm, and was replaced for the entire season by Nathan Firestone of San Francisco, a member of the San Francisco Symphony. For more information, see "Eight Concerts to be Given at Mills College," *Oakland Tribune*, sec. S, July 12, 1931.

⁴⁶ "Society at Closing of Concerts," *Oakland Tribune*, sec. S, July 26, 1931.

⁴⁷ Cassidy reported (interview, 114) that Coolidge "had been very generous in helping build a beautiful music building at Mills." See also the section concerning the Budapest Quartet for additional information on Coolidge as patron of the arts.

The Oasis of Calm: Were Summer Sessions a Summer Vacation?

Mills struck a balance between portraying its program as a light-hearted romp in the hills with chummy professors and an environment of intense academic study governed by the internationally recognized leaders in every field. With faculty cottages nestled along winding lanes, gentle hills with Spanish style dormitories and several buildings designed by Julia Morgan, tree lined streets, and an outdoor swimming pool, the Mills campus certainly provided a pleasant setting for teaching and performing. The 500 seat concert hall with its painted open-beam ceiling and murals by Berkeley artist Ray Boynton won an American Institute of Architects Award the year it opened (1929). The hall was recently described as “one of the Bay Area’s hidden jewels, a historic, finely detailed Spanish Colonial Revival building.”⁴⁸ If the concert hall or 1903 Lisser Hall (a theatre) were too confining and an outdoor performance setting was desirable, the Mills campus provides a Greek amphitheatre large enough to hold several hundred people. There were also pastoral settings available at Lake Aliso or in the meadows and wooded areas on the grounds. The 1925 completion of the Art Museum designed by Walter Ratcliff gave Mills title to one of the first college galleries on the west coast. The extensive sports programs available, from riding to swimming, gave rise to the sports camp. Leland Smith explained that, along with the excellent facilities of the campus, Mills’ music library was eminent in its day, far exceeding the music holdings of the University of California until the arrival of Vincent Duckles, who built Berkeley’s

⁴⁸ Ratcliff Architecture, “Beauty and Music Fuse at Mills Concert Hall,” http://www.ratcliffarch.com/news/2002/news_041902_pr_mills_music.html (accessed August 10, 2003).

collection.⁴⁹ In addition to its impressive selection of scores, Mills possessed a massive library of recorded music. The 1937 *Bulletin* noted that the “excellent library facilities, including a collection of 4,000 recordings, are at the disposal of registered students.”⁵⁰

The verdant grounds of Mills charmed summer students and faculty alike. The exotic charm of San Francisco, complete with its Chinatown and the 1939 International Exposition on nearby Treasure Island, provided additional enticement. However, Mills administrators wanted serious students as well as those seeking “recreation and relaxation.” In an attempt to encourage enrollment from the full spectrum of students, Mills literature from 1930 sets the fundamental timbre:

The instructors and the courses they are to teach have been chosen to meet the needs of students of the drama, musicians, and artists seeking an opportunity for quiet study under recognized leadership; teachers wanting additional credit or quickened knowledge and improved technique for their professional tasks; and college students⁵¹

Prospective students in 1936 were assured that

Growing out of ten years’ successful experience, [note that the sports camp of 1926 is now considered the beginning of the total program] the Summer Session has increased in scope until for 1936, seven departments are offering courses. These aim at the release of energy through individual creation or acquisition of new powers. Hence students are urged to concentrate their study during the summer, that they may know the zest of pursuing a single goal.⁵²

In 1939 the invitation was more escapist; perhaps a response to the despair over world events:

The growth of the integrated individual must be provided in an integrated program and setting. The trend away from the senseless rush for units, and

⁴⁹ Smith, interview.

⁵⁰ 1937 *Bulletin*, 37.

⁵¹ 1930 *Leaves*.

⁵² 1936 *Bulletin*, 5.

the condemnation of such goals as destructive to the poised and broadly educated personality fundamental to authentic teachers and leaders, serve to validate the basic principles of the Mills College Summer Session and direct the choices in curriculum. . . . Only . . . twenty minutes from the educational and recreational offerings of the Golden Gate International Exposition. . . . The summer schedule allows for a center of attention in the field of greatest interest supplemented by the interchange of experience with other students, the faculty, and the visiting lecturers and artists. The art gallery exhibitions, musical programs, and dance demonstrations offer varied recreational opportunities on the campus while off-campus excursions will take the visitor to the West into the nearby California vacation lands.⁵³

Indeed, 1939 and the early 1940s, despite, or perhaps because of, World War II, were the peak of Mills summer sessions. In addition to the 1939 visit by the Bennington School of the Dance at Mills, 1940 saw the return of key modern dance figures such as José Limón and the participation of a contingent from the Chicago School of Design, including Laszlo Moholy-Nagy, as well as the arrival of Darius Milhaud. A new international focus in the U.S. and impracticality of long-distance travel caused subsequent war years sessions to swell with participants in the French language house "La Maison Française"⁵⁴ (now enhanced by the addition of Madeleine Milhaud and other French artists and writers fleeing the invasion of France), "La Casa Panamericana" (Latin-American language and culture),⁵⁵ and other international programs. Practical programs, such as stenography, first aid, and even a "Workshop in Radio Broadcasting" with "Lecturer and Consultant"

⁵³ 1939 *Bulletin*, 5.

⁵⁴ Hedley describes the origins of La Maison Française: "By 1934 there had been added work in Creative Writing, French, and Modern Dance. The technique in French was imitated frankly from that of the language schools of Middlebury College, an École Française (later known as La Maison Française) whose members lived in a single hall and were forbidden to use any other language," (see Hedley, 105).

⁵⁵ Hedley writes, "With substantial aid from the federal Coordinator of Inter-American Affairs there was established in 1941, parallel to La Maison Française thought with much less rigid discipline, a Casa Panamericana for the study of Latin-American languages and cultures," (see Hedley, 105).

John Cage (1941)⁵⁶ drew additional students. The director of summer sessions, George Hedley, echoed the recollections of most attendees:

The summer sessions in [President] Aurelia [Henry Reinhardt]'s day were golden indeed There was much entertaining, much dressing up, much talking , much interchange of ideas and social patterns. "Dinners" required dress clothes for gentlemen as well as ladies, and long skirts were standard for the ladies attending evening concerts. Broken French and Spanish vied with broken English to be heard; and competition equally keenly raged between the adherents of Brahms and those of Bartók, and between the naturalists and the abstractionists in art.⁵⁷

Leland Smith compares the Mills summer sessions with those of the University of California, Berkeley, which he also attended:

[Berkeley's] summer sessions were more workaday. They didn't bring in special people, or very seldom did they do this, [but] for me, it was a godsend, because I could just take essentially regular requirements, and they had a full schedule. Like I remember I guess I took what amounted to four years German in two summer sessions at Berkeley, and what else did I take? I went in on one in U.S. history, whatever, just to fill in all the requirements. But the Mills' things, . . . especially back in those '40s, it was really just like taking a marvelous vacation.⁵⁸

Summers at Mills were not merely coeducational versions of the regular fall and spring terms and were always packed with extracurricular activity. By 1944 the "vacation" had attained an incredible intensity, with the total number of concerts, lectures, and non-musical events during the six week session reaching ninety-two.⁵⁹ Hedley reflected in 1946: "One dares believe that the academic level of Mills College has been adequately maintained, thanks both to regular and visiting faculty members. . . . Mills Summer Session, [is] not indeed a 'summer resort,' but truly a good place to which to resort in the

⁵⁶ 1941 *Bulletin*, 30.

⁵⁷ Hedley, 106.

⁵⁸ Smith, interview.

⁵⁹ 1945 *Report*, 13.

summer.”⁶⁰ Summer sessions administrators subsequently called for a conscious slowing of pace in 1946,⁶¹ and as the country returned to a peacetime orientation and the possibility of travel began to increase, Mills summer sessions had to remake themselves, focusing increasingly on teacher training and core strengths (music, French, art).

By 1957, the final session, the post-war world had new priorities that did not always value highly intellectual six-week summer programs with dressing for dinner. With ever shrinking total enrollment, growing salary requirements from visiting “star” faculty and constant competition from dozens of local, national, and international schools, programs, and festivals, Mills terminated the program, no longer needed as a sanctuary for the European artist in exile or peaceful between-seasons restorative for the weary performer.

Smith comments on the decline of Mills enrollment and program:

After the war, it was still [well attended] for a few years, but then, by '57, there was such competition from Tanglewood and Aspen and every little place Stanford didn't have any music summer sessions before the middle '50s, late '50s, and then we started up having all kinds of things, especially in baroque dance I taught composition in the summers. See, I started at Stanford in '58 and all through – well, even in '63, we had a big thing called the Festival of the Arts, and brought in the Swiss Romaine orchestra, the whole symphony orchestra, and all kinds of performers, and we had all kinds of classes, and I put on one concert and sort of a chamber orchestra, [with] smaller orchestra pieces. [There was a] whole big lecture series See, the competition was just too great. It just spread out.

Leone Evans links the finish of the summer sessions to the reopening of national and European travel for students:

⁶⁰ 1946 Report, 16-17.

⁶¹ A process requiring administration approval of departmental events so they would not conflict or overburden students was enacted, partly as a result of responses to summer student surveys (see 1945 Report, 13).

I think by then people could go to Europe for the same amount of money. . . . The interest in going in and living in a house to speak French all the time [La Maison Française] [declined] – you could save money if you went to France and spent it. I don't know that anyone ever articulated that, but I think the fact that it was possible for almost the same money to go [to France itself], and by that time, of course, [the Budapest Quartet] wasn't coming here any longer. . . . I think it was possible to move around in Europe and they had such a huge concert schedule. Their children were all growing up a little bit more so it wasn't as important to come to – for the kids each summer.⁶²

Smith agrees, and emphasizes the renewed ability of faculty to resume touring:

I think at that time – I'm not sure, but I think the pay was even sort of based on how many students you got instead of just a sort of flat fee that we would get before. And you know what really brought about this downfall was the fact that there were so many other things that were available, that hadn't been available before. The one thing was just the idea of transportation. For example, in 1941, '42, you know, people here really didn't think of going – young people – to the Interlochen thing in Michigan. I mean, it was such a hassle to get there. There were no planes. There were planes, but nobody used them in those days, and it was such a long trip, so that it ended up that almost everybody was really quite local, you know, excepting a few people would come from afar, but not many.

. . . .
See, it got harder to get these people to come to teach there, because they all became more expensive and Milhaud, too, as soon as the war was over, he wanted to get back to France as much as possible and he was so busy, he kept getting all these commissions to write pieces for different orchestras and so forth. None of that was available, see, during the '40s, the war time, so eventually, it was just – there was just no way they could get these real celebrities to come. I mean, string quartets were a little easier to get, I suppose, because they didn't have the same kind of mobility that an individual composer or even a pianist would have, so they were happy to have a situation where they could actually be someplace for six weeks and play a certain number of concerts.⁶³

⁶² Leone Evans, interview by author, July 12, 2003, transcript, Special Collections, Mills College Library.

⁶³ Smith, interview. See also "Musicians Go Far Afield This Year," *Oakland Tribune*, sec. C, June 26, 1949.

Whether viewed primarily as a vacation or as an intense session of academics, by the mid 1950s the summer sessions no longer met the needs of potential students. Academically, the sessions could no longer draw top teachers. As a destination, Oakland faltered in comparison to Europe and other newly accessible international and domestic locations despite the lovely campus. The vacation was over.

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WILLIAM TELL SEQUENCE: A. D. 1936

What! The Pro Arte quartet men, Marcel Maas and Mills College's dean of music indulging in such horse play? Yet, it's true. Someone happened by Mills College archery course, conceived the idea of a "William Tell" sequence and procured two apples. That

was all—all except for the camera's deadly click. Left to right are MARCEL MAAS, VIOLINIST ALPHONSE ONNOU, DEAN LUTHER BRUISE MARCHANT, VIOLIST GERMAIN PREVOST and 'CELLIST ROBERT MAAS.

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Figure 4: Pro Arte String Quartet "relaxing" with Music Chairman Luther Marchant⁶⁴

⁶⁴ "William Tell Sequence: A.D. 1936," *Oakland Tribune*, sec. B, July 26, 1936. See Appendix G for article text.

Chapter Three: The Pre-War Years

1932-1938: The Pro Arte String Quartet

With regional interest in the Mills summer chamber music programs at a fever pitch, the arrival of the Pro Arte Quartet in summer 1932 guaranteed the summer program's prestige. Composed of Alphonse Onnou (violin), Laurent Halleux (second violin), Germain Prévost (viola) and Robert Maas (cello), the Pro Arte group was in residence at Mills for six consecutive years, then returned for an additional summer (1940), during an absence of the Budapest String Quartet. Alternating between traditional repertoire and concerts largely devoted to contemporary composers, the Pro Arte Quartet brought the San Francisco region a new opportunity to experience modern music. A typical mixed reception to the compositions is given in the 1932 *Oakland Tribune* review of a concert which included Stravinsky's "Concertino" (1920) and three other short Stravinsky works, "Oriental," "Eccentric," and "Canticle" (all 1914): "These three pieces are typical of the Russian modern—weird, bizarre, fantastic. . . . This music speaks to us of a breathless age—clashing machinery, towering skyscrapers, rushing trains; there is more than a hint of madness in it."⁶⁵ However challenging the programs might have been to the listener, the quartet itself was always received enthusiastically. From the same review: "The Pro Arte string quartet is a marvel of ensemble work. Through the most intricate as well as the most delicate passages, the unity of their execution is perfection

⁶⁵ "Pro Arte Plays Stravinsky," *Oakland Tribune*, sec. C, June 30, 1932.

itself.” By the end of the 1932 season, audiences seemed to appreciate a chance to hear native compositions, noting “there was the further advantage of hearing works by the outstanding modern composers of various nations, including our own.”⁶⁶ Personal views held by the quartet members were of interest to patrons, particularly their views on modern music. “M. Alphonse Onnou, first violinist with the Pro Arte String Quartet . . . leans towards the modern school of music but confesses, ‘times have gone hard with it,’” the *Oakland Tribune* reported.⁶⁷ Although the Quartet’s programming continued to draw comment in reviews throughout the duration of their association with Mills (“There will be music of the late 1600’s set off against music so modern some people don’t even call it music at all.”⁶⁸), overall reception in the local press was stellar. Frequent programming of chamber works requiring the addition of Mills’ faculty, such as harpist Marcel Grandjany or pianists Egon Petri and Marcel Maas, provided variety. The summer quartet also performed with visiting artists like pianist Harold Bauer (1935). Composers at Mills took advantage of the opportunity to have their own works performed, as in a 1937 concert that included a quartet by Mills’ Professor of Counterpoint, Dominico Brescia.⁶⁹ On occasion student works were also presented.⁷⁰ The Pro Arte members expressed a sense of responsibility for contemporary composers: “We like to encourage the

⁶⁶ Ronald D. Schofield, “Intermission,” *Oakland Tribune*, sec. S, July 24, 1932.

⁶⁷ “M. Alphonse Onnou,” *Oakland Tribune*, sec. S, July 1, 1934.

⁶⁸ “Sessions of Music Honor Society Begin in Earnest at Mills Tomorrow,” *Oakland Tribune*, sec. B, June 28, 1936.

⁶⁹ “Pro Arte to Perform Brescia Quartet Today,” *Oakland Tribune*, sec. S, July 18, 1937.

⁷⁰ See section concerning Budapest Quartet for additional information.

composers, even though they do err occasionally, and also to bring to the audiences new works.”⁷¹

Onnou formed the Pro Arte Quartet together with Halleux. The two violinists both had studied in Vierves, Belgium, then both attended the Brussels Conservatoire, where they met violist Germain Prévost. Brothers Robert (cello) and Marcel Maas (pianist for quintet repertoire) then were added to the group. Known for their unity of concept, the quartet had already been playing together for eleven years when it arrived at Mills in 1932. Fred Noland echoed the interest of his readers when he reported,

Many persons have wondered how this unique quartet has managed to gain such perfection of ensemble and unanimity of purpose. . . . The very name chosen by the group furnishes a part of the clue. The present one was picked at the suggestion of a friend in Brussels after the quartet members had cast about for a title which, to use the words of the ‘cellist, would emphasize the idea of the quartet as a whole rather than the name of the first violinist or any other member.⁷²

1933 – 1935: Henry Cowell at Mills Summer Sessions

The way was opened for Mills to become a leader in the experimental music with the arrival of Henry Cowell. Cowell was a Mills regular session and summer session lecturer from 1933 to 1935. An informal association between Mills and Cowell had begun as far back as 1922, the occasion of the first known performance by Cowell on the Mills campus. This early piano performance was favorably received by the *Mills College Weekly*, which asserted that Cowell would “make a decided and definite contribution” to music.⁷³ Although he is not listed among the official summer faculty until 1934, Olive

⁷¹ “Chamber Music Championed,” *Oakland Tribune*, sec. S, August 1, 1937.

⁷² Fred Noland, “Quartet Will be Offered in Final Concert,” *Oakland Tribune*, sec. B, July 26.

⁷³ “Henry Cowell Concert,” *Mills College Weekly*, March 7 1922.

Thompson Cowell, Henry's stepmother, mentioned courses Cowell taught at Mills as early as 1933. In her slim typewritten account of Henry's activities (presumably publicity material) she recorded that he taught a course in "Comparative Musicology" at Mills during the summer session of 1933 as well as the 1934 course in "The Appreciation of Modern Music."⁷⁴ Summer session "Announcements" recorded a scheduled lecture by Cowell on "The Folk Music of Ireland" to be held June 30, 1933, at 3:00 p.m.⁷⁵ Newspaper accounts of July 2, 1933 recounted summer session lectures by Cowell on "Art Music of the World" (called "Primitive Music" by the press), including a demonstration lecture where Cowell presented music "recorded by Cowell himself, or printed by him from the original wax cylinders in the phonographic archives of the University of Berlin." The lecture included Balinese and Javanese percussion ensemble music, "native African music," Albanian, Greek and Portuguese folk singing, and folk singing from the United States, "to the accompaniment of peculiar chords on a home-made banjo."⁷⁶ Subsequent lectures included topics such as "Art Music of Siam, Annam, and Cambodia." Also in July, Cowell was recorded as presenting lectures on "modern composers of Europe and America." These Monday/Wednesday lectures included demonstration performances of works by Stravinsky, Schoenberg, Bartok, Hindemith, Milhaud, Honegger, Casella, Ives, Ruth Crawford, Copeland, Rudhyar, Carlos Chavez, Alejandro Caturla, Villa-Lobos, and Berg. Finally, Olive Cowell's document recorded

⁷⁴ Olive Thompson Cowell, "Henry Cowell: a record of his activities" (Menlo Park, June 1934), Special Collections, Mills College Library. Michael Hicks notes that a copy of this document is also available in the Stanford University libraries (see Hicks, 194).

⁷⁵ "Special Announcement of ART: Summer Session of Art, French and Music Mills College, California" (flyer, Oakland: Consolidated Printers, 1933).

⁷⁶ "Cowell Brings Rare Records of Primitive Music," *Oakland Tribune*, sec. S, July 2, 1933.

solo and chamber works of Milhaud being performed regularly by Cowell in San Francisco beginning as early as 1922.⁷⁷ English pianist Arthur Hardcastle assisted in Cowell's performances.⁷⁸

Rosalind Cassidy expanded Cowell's duties at Mills when she sought Cowell out as accompanist for the dance department of the summer sports program,⁷⁹ initiating an exciting trend in Mills dance composition that would eventually include key figures of experimental music such as John Cage and Lou Harrison:

Now one of the problems in promoting modern dance is you have to have special accompaniment. Living in Palo Alto was Henry Cowell, one of the gifted students in the Stanford study, if you remember, who had worked [very briefly⁸⁰] with Schoenberg, and was enormously creative, almost naïve and innocent in the sense of not living in this world as it is at all. But a very sweet and very exciting person to know. So Henry, who was always practically on the edge of starvation as most of the dance and modern music people are, took on the accompaniment at Mills for Tina, and we formed a very strong friendship.⁸¹

Cowell was hired for 1936, but was arrested on "morality" charges before the session began. On May 2 that year, he was taken into custody by Menlo Park police on a warrant charging Cowell with having had oral sex with a neighborhood boy Cowell had

⁷⁷ Thompson Cowell, 9.

⁷⁸ "Cowell to Lecture on Modern Music," *Oakland Tribune*, sec. S, July 23, 1933.

⁷⁹ The *Oakland Tribune* (June 18, 1933) reported, "Cowell is taking the place of Roy Harris, who is unable to join the faculty because of illness." Although the 1933 *Bulletin* lists Harris on the summer faculty, payroll records in the Aurelia Henry Reinhardt archive at Mills College confirm Cowell's involvement in the 1933 summer session (see Office of the President, 1932-34 Folder IIIH-2: "Summer School of Creative Arts, 1932-33"), and expense reports from the same source record "Harris" publicity flyer costs prior to the start of the session. Details on the illness were not found.

⁸⁰ John Cage to Adolph Weiss, New York, [1932]. See William George, "Adolph Weiss" (PhD diss., University of Iowa, 1971), 258-59.

⁸¹ Cassidy, interview, 70-71.

befriended. Subsequently Cowell continued to collaborate with Mills' dance faculty from San Quentin.⁸² Rosalind Cassidy remembered the situation as follows:

He fell into very sad times and was sent to San Quentin, and Tina [Flade, dance instructor] and I once a month went there to see him. I had lived a rather sheltered life up to that time, and this experience of seeing the people, the women waiting to see their men in San Quentin and the hunger to talk—Henry was an enormous talker, the words would just flow out, and here we would sit with this wire screen between us and we dying, of course, over the whole situation. But anyway, we had this chance to somehow sustain him while he was in this place.⁸³

Charles Ives and many other composers and musicians cut ties with Cowell upon learning of his arrest and conviction. Cassidy continued to support Cowell, and she was not alone. An article from August 1936 entitled "Prisoners Get Thrill From Music" paints a sympathetic portrait of Cowell and his positive influence inside San Quentin. Excerpting from the San Quentin *Sports News*, an internal prison publication, the article describes the overwhelming response Cowell received from inmates during a monthly "vodvil [sic]:"

Electrified by the artistry of the man who has won recognition as 'the foremost exponent of modern music,' for a moment after the completion of the number [*A Reel*] the audience sat petrified in silence. Then slowly they burst into applause, deafening in its intensity and lasting several minutes.

The article concludes that the unknown inmate author had effectively

transmitted to the outside world the picture of the unhappy artist carrying on under conditions which must be strange and difficult. Whatever else

⁸² For additional information about Cowell's incarceration, see Hicks, "The Imprisonment of Henry Cowell," *JAMS* 44, no. 1 (Spring, 1991): 58-92 and *Henry Cowell, Bohemian*, 134-43. As an example of Cowell's remote direction, Miller reports that, "On one of Harrison's visits to San Quentin, Cowell described how Harrison was to assemble the phrases of [*Ritual of Wonder*] to fit the requirements of [a] Van Tuyl dance" (see Leta Miller, "The Art of Noise" in *Perspectives on American Music, 1900-1950*, ed. Michael Saffle (New York: Garland, 2000), 226).

⁸³ Cassidy, interview, 70-71.

one may think of Cowell, it is impossible not to admire his spirit in going before the vodvil audience and out of the depths of his own sorrow producing a few moments of transport for the unfortunate gray-clad boys who made up his audience.⁸⁴

1938 and 1939: Harrison and Cage Come Together at Mills

Although the exact details vary according to the storyteller, summer 1938 was the first meeting of two of the most influential artists of twentieth century music: John Cage and Lou Harrison. Their link to each other and to Mills was Henry Cowell. While Cowell was incarcerated and unavailable as accompanist, Cassidy was forced to seek out other resources. No doubt she felt confident in her ability to find someone as modern dance provided non-traditional composers one of the few available sources of income and an opportunity to have their work performed. Cage remarks on this fact in one of his volumes of collected writings, *Silence*:

While I was studying with Adolph Weiss in the early 1930's, I became aware of his unhappiness in face of the fact that his music was rarely performed. I too had experienced difficulty in arranging performances of my compositions, so I determined to consider a piece of music only half done when I completed a manuscript. I was my responsibility to finish it by getting it played.

It was evident that musicians interested in new music were rare. It was equally evident that modern dancers were grateful for any sounds or noises that could be produced for their recitals. My first commission was from the Physical Education Department of U.C.L.A. An accompaniment for an aquatic ballet was needed. Using drums and gongs, I found that the swimmers beneath the surface of the water, not being able to hear the sounds, lost their places. Dipping the gongs into the water while still playing them solved the problems of synchronization and brought the sliding tones of the "water gong" into the percussion orchestra.⁸⁵

⁸⁴ "Prisoners Get Thrill from Music," *Oakland Tribune*, sec. B, August 9, 1936.

⁸⁵ John Cage, *Silence: Lectures and Writings by John Cage*, (Hanover, NH: Wesleyan University Press, 1973), 86.

Making arrangements to hire accompanist/composers like Cage was something Cassidy recalled she frequently had to manage. It is one of the ways that she believed “physical education women” made significant contributions to the development of modern dance.⁸⁶

This is how Rosalind Cassidy remembers bringing Cage and Harrison to Mills:

I think it was through Henry that I got in touch with John Cage, who also was starving (it was the Depression). He became accompanist for us at Mills. He is another gentle wide-eyed child in a sense. . . . When he came to Mills to accompany for dance I got him a position as a recreation leader in a boys’ club in SF. I thought I was being helpful because he really needed enough to live on. But after he had been exposed to the boys once, he simply was appalled at what the job required. I think it frightened him to death. But he did carry on with it.⁸⁷ He was back with us during the Bennington School of Dance and afterward accompanied Marian Van Tuyl. . . . I think it was through John that I got to know Lou Harrison, who was also a young musician, in SF, hard up, and had worked with Cage and Cowell and Schoenberg. And so Lou was an accompanist for our dance for awhile.⁸⁸

Lou Harrison’s meeting with Cage is described thus:

One day in early summer 1938, as Lou was composing at the piano in his apartment, he was interrupted by a knock at the door. Upon answering, he came face-to-face with a young man who announced, “My name is John Cage. Henry Cowell sent me.” Within an hour, Lou recalls, they were fast friends—and were to remain so throughout their lives.⁸⁹

Cage mentioned his connection to Henry Cowell when writing to Adolph Weiss:

⁸⁶ Cassidy, interview, 72-73.

⁸⁷ Perhaps this is the job referred to by Cage in a letter to Doris Dennison, July 8, 1939: “I just got a job in the mornings at the U.C. Demonstration School [the boys’ school?]. So we’re safe for this month. . . . I saw Henry; he is fine. Went to a Chinese shadow play . . . heard [Bill] Russell play, most beautifully, Chinese music. Lou Harrison is in Carmel. . . .” (see Jim Horton, “Images from the History of Experimental Music in Northern California,” <http://www.o-art-org/history/Images>). Also, music critic Alfred Frankenstein, writing in the *San Francisco Chronicle*, (July 19, 1939) reported on “Shadow Plays in a Chinatown Alley,” presented in English by Pauline Benton and her troupe, the Red Gate Players. Finally, Miller reports that the Red Gate players also performed at Mills on October 23, 1939 (see Miller, “The Art of Noise,” 225). It is not clear to which of these performances the letter refers.

⁸⁸ Cassidy, interview, 72-73.

⁸⁹ Leta E. Miller and Frederick Liberman, *Lou Harrison: Composing a World* (Oxford: Oxford University Press, 1998), 17.

Richard Buhlig, in Los Angeles, is very much interested in my work, and advised me to get in touch with Henry Cowell [Spring, 1933?].⁹⁰

Cage described his meeting with Harrison:

I was married at the time to Xenia Andreyevna Kashevaroff. We were living in the same apartment house [in Los Angeles] that my mother and father lived in. And we realized that that was not the proper way for a young married couple to begin. So we drove up to Carmel and I took the car and went up to San Francisco to meet Lou. I knew that he shared with me the love of the modern dance. And I needed a job. And through Lou in San Francisco in one day I got eight jobs!⁹¹

Whether Cage got eight jobs or not,⁹² Harrison did put his new friend in contact with Bonnie Bird from Seattle, who was teaching at Mills that summer (1938). Cage subsequently moved to Seattle and worked at the Cornish School with Bird for two years.⁹³ In Bird's biography, the events are related thus:

Bonnie went to Mills College in Oakland, California, across the bay from San Francisco, to teach a two-week summer course in Graham technique. Merce, as her assistant, and Dorothy Herrman went along with her. There Bonnie renewed her friendship with Tina Flade, who was teaching dance and composition. Bonnie's new colleagues were Lester Horton, teacher and choreographer, and Lou Harrison, accompanist and composer.⁹⁴ In a letter to Frances Hawkins she wrote, "I rather hold my breath as to the outcome of this venture. It seems awfully hodgepodge to me." It was during this summer, nevertheless, that the first of two short films was made of Bonnie performing segments of the Graham Technique. The films have become an invaluable piece of American dance history."⁹⁵

The following year (1939),

⁹⁰ George, 267-68.

⁹¹ John Cage, speaking at a Cage/Harrison panel at the Cornish School in January 1992. Quoted in Miller and Liberman, with a footnote indicating that Cage actually moved out of his Los Angeles apartment into a different building the year prior and that perhaps only four jobs were provided by Lou.

⁹² Again, Miller notes that the number of jobs appears to be an exaggeration as it was not a constant number and increased over time as the story was related (see Miller, "Art of Noise").

⁹³ Miller and Liberman, *Lou Harrison*, 17.

⁹⁴ Miller, "Art of Noise," 222. Miller notes that, "Harrison's main assignment was to accompany Flade's classes, improvising on piano or percussion."

⁹⁵ Karen Bell-Kanner, *Frontiers: the life and times of Bonnie Bird: American modern dancer and dance educator* (Amsterdam: Overseas Publishers Association, 1998), 106.

Bonnie asked Lou Harrison to be her accompanist for her second year at Cornish, but, having committed himself to composing as well as dancing, he was not available. However, he suggested a young composer, John Cage, who was looking for a job.⁹⁶

According to Merce Cunningham's archivist, David Vaughn,

Bird spent the summer of 1938, the end of both her and Cunningham's first year at Cornish, teaching in a summer school at Mills College, in Oakland, California. Cunningham went as her assistant. Another workshop was being taught at the school by the California choreographer Lester Horton, who created a new work for his students, *Conquest*, about the struggle for economic and social justice as exemplified in the history of Mexico [see later discussion]. The music was by Lou Harrison,⁹⁷ who also collaborated with Horton on the set designs. Horton's assistant and co-choreographer was Bella Lewitsky; she and Cunningham danced the leading roles, with Dorothy Herrmann, another of Bird's pupils from Cornish, in the supporting cast.

...

After the 1937-38 school year, Gilbert [Bird's Cornish accompanist] decided to go to New York, which meant that Bird had to look for a new accompanist for the Cornish dance department, a position that also involved composing music for her own and her students' choreography. She first asked Harrison, a dancer as well as a musician, who had worked with her at Mills, but he was reluctant to leave San Francisco. He suggested she get in touch with John Cage, a young composer living in Carmel, California, with his wife, Xenia Andreyevna Kashevaroff. Bird went to see them, and Cage agreed to take the job. [It was during this first year at Cornish that Cage composed his *Imaginary Landscape No. 1*.]⁹⁸

Whatever the exact details may have been, 1938 marked the beginning of a collaboration and friendship between Cage and Harrison that was to last until Cage's death in 1992. Both composers continued their association with Mills over the span of their lives. Harrison taught full time for several years in the 1980s (1980-1983/4) and received an honorary doctorate from Mills in 1988. That same year he and his partner Bill Colvig

⁹⁶ Bell-Kanner, 108.

⁹⁷ Miller records that the now lost Harrison score was written for piano, percussion, conch shell and some type of flute, possibly ocarina (see Miller, "Art of Noise," 226).

⁹⁸ David Vaughn, *Merce Cunningham: Fifty Years*, ed. Melissa Harris (New York: Aperture, 1997), 17.

began building the Mills gamelan, "Si Darius Si Madeleine," named after Milhaud and his wife. Cage was never a regular session faculty member at Mills, but he was on the staff for two summer sessions.⁹⁹ Cage also returned to the college frequently for music and dance performances (including several premieres of compositions), lectures, and collaborations. As important figures in American and experimental music, Cage and Harrison contributed to Mills' reputation as a center for experimentation and modern music. Cutting edge composing with highly non-traditional performance was never viewed by the Mills' Music Department as threatening or subversive. Like the majority of Mills' faculty, both Luther Marchant, longtime chairman of the Music Department, and Darius Milhaud embraced the young composers' work. Sometimes expressing amusement at the results, the Mills Music Department always supported Cage and Harrison's efforts. Leone Evans recalls, "they were considered very exceptional avant-garde artists and people were thrilled to have them."¹⁰⁰

1939: Bennington School of the Dance

If 1938 was a watershed summer session of modern dance featuring Cage, Harrison, Bird, Cunningham, Lester Horton, and Marian Van Tuyl (who subsequently became chairman of Mills Dance Department),¹⁰¹ 1939 exceeded it. 1939 was the year

⁹⁹ Mills' records list Cage in the summer sessions catalog only for years 1940 and 1941, but newspaper articles record Cage performances with Harrison at Mills in 1939 and even 1938 (*Oakland Tribune*, 1938 and 1939).

¹⁰⁰ Evans, interview.

¹⁰¹ According to Cassidy, Van Tuyl came from Chicago in 1938 to replace Tina Flade as instructor in dance (Flade left Mills after marrying). Eleanor Lauer, who became Van Tuyl's successor at Mills, came to Mills with Van Tuyl in 1938 (see Cassidy, interview, 94). Hedley noted that the Mills Dance Department was formed under the Fine Arts grouping and separate from the Physical Education Department by President Aurelia Henry Reinhart as part of a promotion that made Marian Van Tuyl "Coordinator of Fine Arts," and

that "Bennington Came West."¹⁰² The Bennington School of the Dance, a four week summer program, was begun in 1934 in Vermont at Bennington College as a mutual support and promotional effort for "the big four" of the emerging modern dance movement: Martha Graham, Charles Weidman, Hanya Holm (who had taught at Mills (in 1934 and 1935) and Doris Humphrey. Cassidy remembered the genesis of the Bennington summer at Mills as an idea proposed by Marian Van Tuyl:

It [was at] Marian Van Tuyl's suggestion (she came in 1938 to Mills) and with Dr. Reinhardt's always encouraging anything new and exciting, that we sent an invitation to Mary Jo Shelly, who was the administrative director of the Bennington School of the Dance. In 1937 we did this, and then we had two years of pretty intensive planning to actually make it happen. It was a very big enterprise.¹⁰³

Another version of the catalytic events comes from Merce Cunningham's archivist, who explained that Cassidy had visited Bennington in 1936 and this visit sparked the concept. Whatever the inspiration, the plan was carried off.¹⁰⁴ Martha Graham, Hanya Holm, Doris Humphrey, and Charles Weidman all taught at Mills. Among the 170 enrollees in the dance program were the "Big Four's" student assistants, later dubbed the "Young Dancers": Cunningham, José Limón, Louise Kloepper, and Ethel Butler. Lou Harrison,

an Assistant Professor. The promotion also doubled Van Tuyl's salary, apparently all an effort to ensure the dancer would continue on at Mills and not return to Chicago. President Reinhardt was successful in this respect; Van Tuyl remained at Mills until Lauer took over in 1938 (see Hedley, 119).

¹⁰² Cassidy recorded the process of bringing Bennington to Mills in a *Dance Observer* article of October 1939, "So Bennington Went West?" Although coverage in the local press was more limited, dance journals, such as the *Observer*, printed multiple stories on Mills and Bennington.

¹⁰³ Cassidy, interview, 108.

¹⁰⁴ The 1939 Report on the summer session recorded that the Bennington folk were wined and dined as the arrangements were finalized: First, "in November [1938] Hanya Holm and her concert group were in San Francisco at the time Miss Shelly was at Mills for conference [sic]. President Reinhardt gave a reception for these two guests in her home. The Department of Physical Education ran an extension course for Miss Holm." Then, "during the spring term Martha Graham and the Humphrey-Weidman concert groups were in San Francisco. A large reception was given for Martha Graham at Mary Morse Hall in March [1939]. A luncheon was given for Doris Humphrey and Charles Weidman in Ethel Moore Hall in April" (see 1939 Report, 6-7).

Louis Horst, Norman Lloyd, and Lionel Nowak taught classes in music for dance accompaniment.¹⁰⁵ Arch Lauterer, Martha Hill and Ben Belitt taught additional classes on scene design and other topics.¹⁰⁶

Figure 5: Summer Session 1939: Bennington assistants who were to become the Young Dancers of 1940¹⁰⁷

¹⁰⁵ See Appendix I for a copy of the May 23, 1939 "Program of Original Compositions by Ruth Anne Heisey, Eleanor Lauer, and Lou Harrison." Special thanks to Esther Landa for providing an original copy of the announcement for this concert. Also see the listing for this concert in "College News" by Elizabeth Sherbon in *Dance Observer* (August/September, 1939), 255.

¹⁰⁶ José Limón, *An Unfinished Memoir*, ed. Lynn Garafola (Hanover, NH: Wesleyan Univ. Press, 1999), 91. Also see Vaughn, 20.

Along with increased attendance and publicity for the Mills summer program, the Bennington courses are generally thought to have expanded the Western audience for modern dance. Cassidy speculated that Bennington was motivated to come to California out of a desire to increase its own enrollment, which was primarily composed of dancers from the East.¹⁰⁸ Both Mills and Bennington were delighted when Ralph Jester of American Pictures, Inc. made a newsreel style documentary of the program entitled "Young America Dances."¹⁰⁹ The film was released nationally by Paramount, and an estimated thirty-eight million persons were projected to view the short.¹¹⁰ Cassidy felt that the Bennington summer at Mills resulted in a national increase in offerings of modern dance courses at all levels of education, including the high school level. She felt expectations concerning the impact of the film were justified: "I think the film . . . spread additional interest [in modern dance] as it was shown."¹¹¹ Another outreach to western audiences was the "Mills College Day" (June 10, 1939) at the International Exhibition on Treasure Island. Mills presented the dance drama *Trojan Women of Euripedes* at the

¹⁰⁷ "Teachers of Terpsichore Art To Exhibit Skill Before Public," *Oakland Tribune*, sec. D, August 3, 1939. Public performances by the Bennington faculty were not part of the scheduled program, though Graham and faculty did give a final demonstration concert. Doris Humphrey's autobiography states that, "Since no formal concerts were scheduled, most of the staff found the California session comparatively relaxed, and they easily managed to visit the Golden Gate international exhibition." (see Doris Humphrey, *An Artist First*, ed. Selma Jeanne Cohen (Middletown, CT: Wesleyan University Press, 1972), 154). However, the "Young Dancers" took it upon themselves to create and present a set of works. As part of this effort, José Limón created his first significant work, *Danzas Mexicanas*. Limon recalls: "There was to be no Festival, however. None of the leaders was planning new works. But a 'second string' Festival was a possibility, and some of us—Marian Van Tuyl, Louise Kloepper, Ether Butler and I—leaped at it. We spent every moment away we could spare at rehearsals preparing works to be shown at the end of the session" (see Limón, 91).

¹⁰⁸ Cassidy, interview, 109.

¹⁰⁹ East coast dance scholars are attempting to locate this film, which is not currently available in a known collection or archive.

¹¹⁰ *1939 Report*, 3.

¹¹¹ Cassidy, interview, 108-109.

Federal Theatre and later that same day presented a dance concert by Marian Van Tuyl and group. Both the pageant and the dance concert used “music composed especially by Lou Harrison,” and Harrison and Esther Williamson performed piano and percussion instruments.¹¹² Although the music for *Trojan Women* is not specified, it may be judged from an article in *Theatre Arts* describing a similar production of *Electra* in June of 1939. Like *Electra* the music probably consisted of preludes and postludes. Describing *Electra* Marian Stebbins reported that, “preludes and postludes have been written in the Greek modes for our productions, using woodwinds and strings, by Domenico Brescia, Ray Green, Henry Cowell, and Lou Harrison, and we plan to experiment soon with pipes and strings as well as percussion.”¹¹³ For the Van Tuyl group performance, Harrison composed and performed *Opening Dance* and *Uneasy Rapture*¹¹⁴

The Young Dancers

Bennington did not return to Mills in 1940, but the most promising young dancers from the Bennington summer were invited back for a program referred to as “The Young Dancers.”¹¹⁵ Returning to teach in the summer of 1940 were José Limón, Marian Van Tuyl, and Louise Kloepper.¹¹⁶ A number of courses in dance accompaniment and music

¹¹² Deep gratitude to Esther Landa for not only bringing this concert to light, but for providing a copy of the original program.

¹¹³ Marian Stebbins, “Electra at Mills College,” in *Theatre Arts* xxxii, no. 6 (1939): 453-56. NB: there are a number of photos of *Electra* by Roi Partridge accompanying the *Theatre Arts* article.

¹¹⁴ “Leaves from the College Calendar: Mills College Day on Treasure Island” (flyer, Oakland: Mills College, 1939). See also Appendix I for a copy of the full program.

¹¹⁵ The 1939 Report on the summer session records the following recommendations for the 1940 dance department: “A long term plan for Mills as (1) a center for Teacher Education in the Dance (2) a center for the work of the talented young dancer—in 1940 José Limón, Louise Kloepper and Marian Van Tuyl, Music for Dance, Lou Harrison (3) a center for two dancers each year who are not engaged in the Bennington production program.”

¹¹⁶ Limón, 92-95.

composition for the dance were offered in conjunction with the Young Dancers program. John Cage, Lou Harrison, Elizabeth Wilton, and Esther Williamson (a Bennington alumna) taught these courses. Harrison and Cage continued their concerts of percussion music begun in 1939.¹¹⁷ On July 6, Harrison provided music for a Horton dance concert, which included premieres of *16 to 24* and *Something to Please Everybody*.¹¹⁸ Other dance concerts followed (six total were given). In the most publicized concert, which was held in Lisser Hall at Mills College on July 18, 1940, Cage, Harrison, and other summer faculty and students performed modern percussion works.¹¹⁹ The works included music by composer William Russell, Harrison's *Canticle No. 1*, a Cowell's *Pulse*, a Cage's *Second Construction*, and compositions by Jose Ardevol (*Suite*) and Amadeo Roldan (*Ritmicas*). Performers were Phoebe Appy, Xenia Cage, John Cage, Marian Constable, Doris Dennison, Norma Dorfman, Gerry Egbert, Renata Garve, Lou Harrison, Margaret Jansen, Marina Lee, Irving Morrow, Laura Jean Nast, Laura Piccirillo, William Russel, Evelyn Semenza, and Gwendolyn Thomas. The performers were presumably summer sessions students.¹²⁰ The fifth and final percussion concert given at the end of the session on August 2 also featured music composed by Harrison, Cage, and Williamson.¹²¹ Miller notes that the Mills' percussion concerts served as a "springboard" for Henry Cowell's

¹¹⁷ Cage letter to Dennison, [San Francisco], July 8, 1939: "I'm planning to go ahead against obstacles and give some percussion concerts down here. . . . We'll give a concert at Mills, one somewhere in Berkeley, and one somewhere in S.F. It's really quite indefinite as far as details but will definitely be done" (see Horton).

¹¹⁸ Miller, "Art of Noise," 235.

¹¹⁹ This particular concert was also reviewed in national publications (e.g. *Time*, July 29, 1930, *Modern Music*, and *Dance Observer*). See Miller, "Art of Noise" for a reproduction of the concert program and detailed discussion of the works performed.

¹²⁰ "Gongs to Clang For Dance Concert," *Oakland Tribune*, sec. B, July 14, 1940. (See also Miller, "Art of Noise" for descriptions of other San Francisco area concerts given by Cage and Harrison).

¹²¹ "Program of Dance at Mills College," *Oakland Tribune*, sec. D, August 1, 1940.

writings at the time. The best example is Cowell's 1940 manifesto for modern music, entitled "Drums along the Pacific."¹²²

Other Important Faculty

While the modern dance and dance composition were breaking new ground and the quartets were drawing record audiences, many other interesting members of the summer faculty were also hard at work. In general these teachers were traditional performers, and they frequently came from abroad. The number of foreign artists increased in the late 1930s and early 1940s as the Nazis advanced across Europe. By the end of World War II, a significant number of Mills' faculty were "refugee artists" escaping Germany or occupied France.¹²³ For example, Mills was able to attract pianists like Marcel Maas of the Pro Arte group and Egon Petri. Egon Petri became a fixture of Mills' summer sessions, teaching eleven of the twenty-six summers. A student of Ferruccio Busoni, Petri specialized in works of Johann Sebastian Bach, Liszt, and Busoni. Petri assisted Busoni in the editing of Bach's keyboard works.¹²⁴ Among his pupils were Victor Borge and Alexander Liebermann, the latter whom Petri reportedly brought to Mills.¹²⁵

¹²² Miller, "Art of Noise," 239.

¹²³ When Adolph Hitler seized power in Germany, President Reinhardt promptly got in touch with the Emergency Committee in Aid of Displaced German Scholars, and several scholars, directly or indirectly made their way to Mills as a result (see Hedley, 115). See also Milly Mogulof, *Foiled: Hitler's Jewish Olympian: The Helene Mayer Story* (Oakland: RDR Books, 2002). A German fencing champion and national icon, Mayer received a job from President Reinhardt coaching fencing at Mills when the athlete's exchange fellowship to Scripps College was terminated by the German government on "racial grounds."

¹²⁴ *The New Grove Dictionary of Music Online*, s.v. "Egon Petri" (by James Methuen-Campbell), <http://www.grovemusic.com> (accessed July 28, 2003).

¹²⁵ Michaele Benedict, "Egon Petri and the Patriots," <http://pianoart.republika.pl/petri.html> (accessed July 31, 2003).

Unlike Petri, who was remarkable during the summer session for his disdain of modern music, Marcel Maas frequently performed modern works, especially works by Milhaud (also heavily represented by the Pro Arte and Budapest String Quartets). Maas' 1936 performance of the quintet arrangement of Milhaud's *Creation du Monde* so entranced audiences that, according to the *Oakland Tribune*, it was repeated:

The performance two weeks ago was said to be the American premiere of the work in quintet form although American audiences previously had heard it as a work for small orchestra. . . . So completely did Darius Milhaud's . . . suite capture the fancy of the Mills College audience at its first playing . . . that it will be played again today.¹²⁶

Maas was the brother of Pro Arte's cellist, Robert Maas, and their father was an opera singer. During his years at Mills (summer sessions 1936 – 1939), the pianist also taught at the Royal Conservatory of Brussels.¹²⁷ In addition to performing with the Pro Arte Quartet, Maas gave weekly piano recitals during summer sessions.

Another well-received summer faculty member was harpist Marcel Grandjany who taught during the 1938-40 sessions. Grandjany studied with Henriette Renie and won a premiere prix from the Paris Conservatory in 1905, beginning his professional solo career at age seventeen. A faculty member of Juilliard from 1938 till weeks before his death in 1940, Grandjany was famous for his "spoon" or "spatula-shaped" fingertips. He arranged and composed a significant number of works for harp and helped found the American Harp Society.¹²⁸ In addition to his duties teaching harp, Grandjany also

¹²⁶ "Unusual Milhaud Suite Repeated Today at Mills," *Oakland Tribune*, sec. B, July 19, 1936.

¹²⁷ *The New Grove Dictionary of Music Online*, s.v. "Budapest String Quartet (by Robert Philip)," <http://www.grovemusic.com> (accessed July 28, 2003).

¹²⁸ The American Harp Society, "Marcel Grandjany Centennial Fund," <http://www.harpsociety.org/resources/grandjany.html> (accessed July 29, 2003). NB: Historic video and audio footage of Grandjany's playing are available from the AHS.

performed with the various summer session string quartets. Grandjany's achievements as a musician and composer were considerable, and he was publicized as "the best in the art of harp playing."¹²⁹

Mills' strong dance program attracted composer choreographers Louis Horst and Lester Horton. Lester Horton came to Mills only twice, but Louis Horst was on staff on several occasions (summer session 1939, and later 1946–47). Both composers were associated with the summer Dance Department, not the Music Department. Horton's participation took the form of a concert in 1940¹³⁰ and a dance workshop in 1938. Both the concert and workshop emphasized percussion use in composition for dance accompaniment. Horton's workshop included courses run by Tina Flade, Bonnie Bird, Virginia Stone, and Lou Harrison, providing composers and dancers with what Mills termed "an integrated plan for artistic growth."¹³¹ The workshop culmination was a "modern dance chronicle on Mexico" depicting the legend of Quetzalcoatl entitled *Conquest*. This production received wide publicity in the local press, with at least three advance notices and a full column review, an unusual amount of publicity for a dance concert. Merce Cunningham danced one of the leading roles and Lou Harrison composed the score.¹³² Discussing Horton's emphasis on novel sound effects, the *Oakland Tribune* reported,

That the use of sound effects is integral to the modern dance is the contention of Lester Horton, prominent West Coast modern dance

¹²⁹ "Distinguished Harpist" and "Grandjany Concert Set for Friday," *Oakland Tribune*, sec. B, July 21, 1940.

¹³⁰ "Modern Dance Events Scheduled at Mills," *Oakland Tribune*, June 30, 1940.

¹³¹ *1938 Bulletin*, 3.

¹³² "Dance Drama Is Billed At Mills College," *Oakland Tribune*, sec. S, July 31, 1938. Harrison also gave a lecture that summer entitled "Modern Music for Modern Dance" on July 21 (see *1938 Bulletin*).

director, who is directing a dance workshop for production at Mills College this summer. . . . Sound effects heighten the emotional and psychological implications, Horton believes, saying that this is not a new theatrical device but one that has reached a high degree of development in the Oriental theatre.¹³³

Also composer turned choreographer, Louis Horst was closely associated with Martha Graham, Doris Humphrey, and Charles Weidman, and served as Music Director for the Bennington School of the Dance. He first came to Mills with the Bennington group, later returning to Mills to work closely on summer programs with Eleanor Lauer. Horst taught such courses as "Dance Composition and Theory," "Dance Composition: Modern Forms," and "Music Composition for the Dance."

There are very few insignificant members of the Mills' summer session staff. Virtually every participant was a vital contributor to his or her field. David Boyden taught in 1938 and 1939 and went on to the University of California, Berkeley, where he stayed until his retirement in 1975, specializing in the study of performance practice and organology of early violins and bows. Boyden authored *The History of Violin Playing from its Origins to 1761*, and took over the Berkeley musicology department after Manfred Bukofzer died.¹³⁴ While at Mills, Boyden taught "History of Chamber Music," "Methods of Teaching Music in the Secondary Schools," and "Score Reading." Teaching voice in 1937 was Andres de Seguro, a Spanish bass that sang at the Metropolitan Opera in his younger days then taught and appeared in Hollywood films after his

¹³³ "Dancing Relies Upon Sound, Says Horton," *Oakland Tribune*, sec. S, July 3, 1938.

¹³⁴ *The New Grove Dictionary of Music Online*, s.v. "David Boyden" (by Philip Brett), <http://www.grovemusic.com> (accessed July 28, 2003). See also the University of California online records: http://web.oac.cdlib.org:8088/dynaweb/uchist/public/inmemoriam/inmemoriam1986/@Generic_BookText_View/681.

retirement.¹³⁵ Another interesting summer participant was music theorist Walter Klein, member of the Second Viennese School,¹³⁶ who taught harmony and composition in summer session 1940.

Figure 6: Cage and Harrison preparing for Mills concert¹³⁷

¹³⁵ For additional information, see <http://www.spats.demon.co.uk/GreatSpanishSingers.html>.

¹³⁶ *The New Grove Dictionary of Music Online*, s.v. "Walter Klein" (by Rudolph Klein), <http://www.grovemusic.com> (accessed July 28, 2003).

¹³⁷ Shown are Doris Dennison, Lou Harrison, Margaret Jansen, John Cage and Xenia Cage. (see *Oakland Tribune*, July 18, 1940).

Teaching Tolerance: Faculty, Pedagogy, and Modern Music

What were the traditionally inclined, non-experimental music faculty and students doing as Bennington staff and students danced their way through the summer? Many of them were leading courses in pedagogy of some sort. Teaching teachers was a primary activity of Mills summer sessions. Teacher education is mentioned in most publicity: "The Summer Session of Music at Mills College is designed for teachers, for advanced students, and for the layman interested in acquiring a fundamental understating of music."¹³⁸ Beginning with the "Pedagogy and Appreciation of Music" course first taught by the now obscure George Hubbard in 1929 (Hubbard served as Director of Music in Bethlehem, Pennsylvania at the time, and was an Oberlin Graduate), nearly every subsequent session included such courses. Titles included "Pedagogy of Music," "Methods of Teaching Music," "Teaching of Music Appreciation," "Curriculum Methods," "Dramatic Productions for Choral Classes," and "Pianoforte Technique and Pedagogy." Methods and materials type classes were regularly offered in the summer dance departments as well. Publicity materials from 1934 state that, "the class in the use of Percussion Instruments, markedly characteristic of the new dance, represents an opportunity for teachers of music, as well as for teachers of dance and dance accompanists."¹³⁹

Almost without exception, Mills faculty members were not slavish followers of tradition. They did not try and mold their students or student teachers into their image. On the contrary: they themselves were continually searching for new and more effective

¹³⁸ 1933 *Bulletin*, 10.

¹³⁹ 1934 *Bulletin*, 29-30.

means of teaching and learning music. Mills summer faculty also included innovators in instrumental technique. Primarily concerned with piano performance, these experts represented particular schools of instruction. In 1930 Elsie Cook offered students a chance to learn the “Matthay Principles” of piano playing.¹⁴⁰ Angela Diller, of the Diller-Quaile School of Music in New York, taught her brand of piano and piano pedagogy in 1933 and again in 1944-46.¹⁴¹ Sigismond Stojowski, “the only authorized exponent of Paderewski,”¹⁴² taught in 1934. Abby Whiteside, who taught in 1941, was another pianist advocating an individual technique.¹⁴³ Each of the dance instructors also promoted their particular method of instruction, for example the Graham, Wigman, or Wiedman methods.

Summer sessions offered lectures on musical topics for both students and the general public. During the summer session of 1931, Leigh Henry, an associate editor of the London *Musical Standard*, sought to open his students’ minds to the world of sound. He lectured that “We do not need to know all the technicalities about [music] to appreciate it, any more than we need to know the processes of dove tailing and screwing before we can enjoy a good and comfortable chair.” Henry’s music appreciation lectures included “Music and Movement,” “Music and the Graphic Arts,” and “Music, Light, Color and Movement—This All-Arts Form of the Future.”¹⁴⁴ Supportive instruction was

¹⁴⁰ See <http://www.matthay.org> for more information.

¹⁴¹ See <http://www.diller-quaile.org> for more information.

¹⁴² “Stojowski in Only Concert,” *Oakland Tribune*, sec. S, July 15, 1934.

¹⁴³ See <http://www.abbywhiteside.org> for more information.

¹⁴⁴ “Scores So-Called Music Appreciation,” *Oakland Tribune*, sec. S, June 28, 1931.

pervasive during summer sessions and has continued at Mills up to the present day.¹⁴⁵ Appreciation for the unique qualities of each student was found not only in “star” teachers like Darius Milhaud, but also in nearly every summer faculty member. Perhaps the open atmosphere was first established by President Aurelia Henry Reinhardt. Known for her non-compromising attitude, Reinhardt’s influence colored all aspects of teaching on the campus.¹⁴⁶ Reinhardt also modeled complete disregard for gender. George Hedley noted,

Many have thought of Dr. Reinhardt as a feminist, but at least in her appointments she seems to have leaned the other way . . . there has been at Mills no real battle of the sexes. Just as a man teacher in the College comes quickly to think of the girls in his classes simply as students, able or feeble, casual or concerned, so also he learns to regard his colleagues as colleagues, interesting or tiresome, cooperative or stubborn, rather than male or female. So great was Aurelia Reinhardt’s influence upon campus moods, that this healthy indifference must be credited largely to her own primary concern with scholarship and good teaching, whether the scholar and teacher happened to be a woman or man.¹⁴⁷

Supporting such a progressive approach and contemporary topics, the Mills summer program was founded on the premise of high caliber teaching in an intimate setting: “Because enrollment is limited, all classes are small and personal contact with artists, composers, and teachers summoned from the United States and Europe is made

¹⁴⁵ Maggi Payne, current co-director of the CCM and Assistant Professor at Mills has observed trends in Mills education for 32 years since arriving as a graduate student (MFA, 1972): “I do think Mills provides a unique opportunity for independent, self-driven students who want to continue to develop their own voice and work in an atmosphere that encourages a multiplicity of styles and approaches, and welcomes those with broad interests in the arts, encouraging students to learn and collaborate across the disciplines of art, electronic arts (multi-media), dance, video, photography, and video.” Maggi Payne, e-mail message to author, April 2002.

¹⁴⁶ A flattering and very respectful *Time* article on Reinhardt in 1942 quoted a toast: “There are two things one should see on a trip West . . . the Grand Canyon and Dr. Reinhardt” (“Dr. Reinhardt at Home,” August 3, 1942, 61).

¹⁴⁷ Hedley, 114.

possible.”¹⁴⁸ Perhaps the innate confidence and professional security that can accompany great success enabled the faculty to co-exist harmoniously. Parallel traditional and modern elements existed side by side. Perhaps Chairman Luther Marchant had a gift for enticing just the right mix of personalities to the program, like an accomplished host creating a successful party guest list. Both Leland Smith and Leone Evans felt the selection of the summer faculty and opportunities for close student interaction with a spectrum of personalities distinguished Mills from any and all other summer programs. Evans recalls, “I mean, travel wasn't all that easy in those days, but still people got here from the East Coast. These tend to be really pretty professional people who were thinking about wanting to study with these great performers.”¹⁴⁹

There were additional teachers not yet mentioned but worthy of note. Marion Bauer who taught during summer session 1935 was the first American pupil of Nadia Boulanger, a member of the MacDowell Colony, and founder of the American Musical Guild.¹⁵⁰ Antonia Brico taught during summer session 1940 and was the first American to graduate from the Berlin State Academy Master Class in Conducting. Brico was also the first woman to conduct the New York Philharmonic.¹⁵¹ Albert Elkus taught during summer sessions 1933-40. Elkus later became the head of the San Francisco Conservatory Theory Department and Chairman of the University of California, Berkeley

¹⁴⁸ 1937*Bulletin*, 37.

¹⁴⁹ Evans, interview.

¹⁵⁰ *The New Grove Dictionary of Music Online*, s.v. “Marion Eugénie Bauer” (by Michele Edwards), <http://www.grovemusic.com> (accessed July 28, 2003).

¹⁵¹ Carol Neuls-Bates, “Women’s Orchestras in the United States, 1925-45” in *Women Making Music: The Western Art Tradition, 1150-1950*, ed. Jane Bowers and Judith Tick, 349-69 (Chicago: University of Illinois Press, 1987). According to the *Oakland Tribune* (July 3, 1938), Brico received an honorary doctorate from Mills in 1938. NB: Although references such as Grove give only passing mention to Brico, a 1974 documentary film on the conductor was created by Judy Collins and Jil Godmilow. The film is called “Antonia: A Portrait of the Woman,” and is widely available on DVD and videotape

Music Department.¹⁵² Madelynne Green, founder of the Folk Dance Federation of California, taught in summer session 1951.¹⁵³ Margaret Jewell, founder of the modern dance program at Stanford University, taught in 1935.¹⁵⁴ Nikolai Malko taught conducting in summer session 1939. Malko was conductor of the Leningrad Philharmonic, Royal Danish Orchestra, and Sydney Symphony Orchestras.¹⁵⁵ Master cello teacher and “grande dame of the cello,” Margaret Rowell taught during summer sessions 1956-57.¹⁵⁶ Of all the pre-war teachers, only Stojowski was known for an unwillingness to embrace non-traditional music or at least tolerate it gracefully.¹⁵⁷ Leland Smith recalls only Egon Petri as recalcitrant in the post-war era.¹⁵⁸ The majority of the faculty taught and performed, collaborated and learned in peaceful coexistence and cooperation with the non-traditional elements of the summer session. The pre-war years were particularly full of interdisciplinary projects, typically dance programs with original music. Post-war collaborations were centered on drama, often productions directed by

¹⁵² *The New Grove Dictionary of Music Online*, s.v. “Albert Elkus” (by John A. Emerson and Michael Meckna), <http://www.grovemusic.com> (accessed July 31, 2003). See also the University of California online records: http://dynaweb.oac.cdlib.org:8088/dynaweb/uchist/public/inmemoriam/inmemoriam1963/@Generic_Book_TextView/282.

¹⁵³ Phantom Ranch Folkdance Biographies, “Madelynne Greene,” http://phantomranch.net/folkdanc/teachers/greene_m.htm, (accessed July 29, 2003).

¹⁵⁴ Stanford University, “Class Notes: Obituaries,” *Stanford Magazine* (November/December, 1998), <http://www.stanfordalumni.org/news/magazine/1998/novdec/classnotes/obituaries.html>.

¹⁵⁵ *The New Grove Dictionary of Music Online*, s.v. “Nikolay Malko” (by Arthur Jacobs), <http://www.grovemusic.com> (accessed July 31, 2003). See also the Maurice Abravanel site: <http://www.maurice-abravanel.com/malko.html>.

¹⁵⁶ Internet Cello Society, “Obituary: Margaret Avery Rowell,” *Internet Cello Society Newsletter* (April 24, 1995), <http://www.cello.org/Newsletter/Articles/mrowell2.html> (accessed July 31, 2003).

¹⁵⁷ Stojowski was reputed by the press not allow his students to play music “of an experimental nature or devoid of serious artistic purpose” (see Joseph Herter, “The Life of Zygmunt Stojowski” *Polish Music Journal* 5, no. 2 (2002), http://www.usc.edu/dept/polish_music/PMJ/issue/5.2.02/herterstojowski.html).

¹⁵⁸ “We were rehearsing my music for the dance, parts of this Centennial thing, and old Petri came in. It was in the ensemble room at the end of the music building there. . . . Petri came in there and listened for a minute and when we stopped, he said, ‘Are you really going to play that in public?’ And I said, ‘Sure, we are.’ I said, ‘I hope you come,’ and he just howled” (Smith, interview).

Madame Milhaud, who was an actress and narrator. Collaboration was an interesting topic to choreographer Rebecca Fuller, who taught during summer sessions 1955-56. After coming to Mills as a graduate student in 1952, Fuller stayed on and eventually succeeded Marian Van Tuyl as Chairman of the Mills Dance Department. She describes collaboration at Mills generally as follows:

It goes in cycles and it's not something one can legislate. It happens when people come who kind of spark off each other. The Music Department would put on quite a few concerts during the year, and almost always one or two of them would involve a little opera or it would be *Robin and Marion* of Milhaud's is a little playlet, which Eleanor [Lauer] choreographed. . . It was usually a causal collaboration. "Do you ever want to do this?" "Are you interested?" "Here, read the plot." "Yes, we can do it." And then we'd scrape around and find money for costumes.¹⁵⁹

I knew the Milhauds because the Dance Department and the Music Department were always in collaboration of some sort. Some opera or a little ballet, or a little folk play. And the other relationship was that Madame Milhaud would do plays with the French club. Either Eleanor Lauer or I would do the choreography. There was always some sort of collaboration.¹⁶⁰

¹⁵⁹ *Mills College Milhaud Archive Interview: Rebecca Fuller 9 October 1996* (Oakland: Mills College, 1996), 9.

¹⁶⁰ Fuller, interview, 1.

Gongs to Clang For Dance Concert

Variety enters the schedule of the modern dance events at Mills College this Summer with a percussion concert on Thursday evening at 8:30 o'clock in Lasser Hall.

The concert is under the direction of John Cage, musical director of the American Dance Theater; Lou Harrison, San Francisco composer and member of the Mills faculty; and Williams Russell, Los Angeles musician and composer.

Among the instruments and devices used are dragon's mouths, woodblock, tom toms, rice bowls, temple gongs, cymbals, pipe lengths, brake drums, sleigh bells, rattle, maracas, wind glass, thunderbolt, string piano, washboard, cowbells, fingercups and foot-stamps, sitar, flower pots, guiro, triangle, muted gongs, sirens, bells, hand-claps, claves, anvils, slap-stick, police whistle, quijadae, bongos, marimbula, etc.

The program includes three premier performances: "Chicago Sketches" by Russell; "Canticle" by Harrison; and "Suite" by Ardeval. Also programmed are "Pulse" by Henry Cowell; "Second Construction" by Cage; and "Ritmicas V and VI" by Roldan. Jose Ardeval, a Spaniard, lives in Havana where in 1934 he founded the "Orquesta de camera de la Habana" of which he is the conductor. Amadeo Roldan (1900-1939) was born of Cuban parents in Paris. In 1933 he was appointed conductor of the Philharmonic Orchestra in Havana.

Players in the percussion orchestra include Phoebe Appy, Xenia Cage, John Cage, Marian Costabile, Doris Dennison, Norma Dorfman, Gerry Egbert, Renata Garza, Lou Harrison, Margaret Jansen, Marina Lee, Irving Morrow, Laura Jean Nast, Laura Plochlillo, William Russell, Evelyn Semenza and Gwendolyn Thomas.

Pro Arte to Play Brahms at Mills

The second half of the series of chamber music concerts by the Pro Arte Quartet at Mills College begins this afternoon at 3 o'clock with compositions by Beethoven, Reger and Beethoven's Quartet in C Minor, Opus 18, No. 4; Reger's Trio for two violins and viola; and the Brahms Piano Quartet in A Major, Opus 26. Assisting artist will be Irene Jacobi, pianist.

On Wednesday evening at 8:15, the Mozart numbers to be played by the Pro Arte are the Quintet in B Flat (two violas) K. 48; the Quartet in G Minor (piano); the Quintet in E Flat (two violas) K. 632. Nathan Firestone and Mrs. Jacobi will be assisting artists.

Alfred Frankenstein, San Francisco critic, will give two lectures in his series on "Music in the Modern World" at Mills College during the week. On Wednesday afternoon he will discuss "Italian and French Patterns of Opera"; and on Friday afternoon his subject is "The Return to the Classics. Brahms and Franck." Lectures are held at 3:30 in Room 8 of the Music Building.

Figure 7: Typical Juxtaposition of Modern and Traditional Summer Session Concerts¹⁶¹

¹⁶¹ *Oakland Tribune*, sec. B, July 14, 1940.

Chapter Four: Darius Milhaud

Mills' promotional literature of 1940 announced proudly that,

Concerts, exhibitions in the Art Gallery, programs in Dance and plays make students participators in creative experience in a variety of ways. Teachers of distinction from this country and abroad supplement members of the college faculty.¹⁶²

Milhaud's arrival at Mills the summer of 1940 gave new credibility to this claim of distinction. Formerly living in France, the internationally known composer was a member of that group of composers known as *Les Six* (Milhaud, Georges Auric, Francis Poulanc, Arthur Honegger, Germaine Tailleferre, and Louis Durey).¹⁶³ The group met most weekends at Milhaud's flat to socialize and play compositions with and for one another. According to Madeleine Milhaud, theirs was the only apartment large enough for the group to meet.¹⁶⁴ Milhaud was born in the south of France, and his music is said to reflect Aix through its folk-like melodies and impressionistic use of color. If those associations are valid, Milhaud's life in bustling Paris and his visit to New York's Harlem must be reflected in his use of jazz elements and dissonance. In Milhaud's early composition, *Le Boef sur le Toit* (1919), staged as a surreal ballet (some say pantomime) by Cocteau, acrobats and clowns moved in slow motion while the Brazilian flavored music raced drunkenly ahead. It is no surprise the performances of *Les Six* were the talk of French society.

¹⁶² *At Mills: Catalog Issue* (Oakland California: Mills College, 1940), 147-48.

¹⁶³ Poet-playwright Jean Cocteau is also often considered a member of this group.

¹⁶⁴ Roger Nichols, *Conversations with Madeleine Milhaud* (London: Faber and Faber, 1996), 22.

Prior to teaching at Mills, Milhaud had visited the United States only four times;¹⁶⁵ his relocation from France, like that of fellow European composers Stravinsky and Schoenberg, was a flight from the advance of the Nazis. Transporting the bulk of composer Erik Satie's manuscripts with him in a car bought on the East Coast¹⁶⁶ (cheaper than train fare),¹⁶⁷ Milhaud, his actress wife Madeleine, and their son Daniel made their way to California and the 1940 Mills summer session. Milhaud's appointment to Mills' summer faculty, like his rescue of Satie's work, had been something of a rushed affair. Milhaud received confirmation of the position while at sea and en route to the United States for a Chicago performance of his work (an engagement that provided the means to leave war-time France).

In her early history of Mills Rosalind Keep wrote that, after resident composer Domenico Brescia's death in 1939, it was "difficult to find a successor." However, "the arrival of Darius Milhaud . . . meant that work in composition could continue if that great French composer would accept an appointment at Mills."¹⁶⁸ One version of the story behind Milhaud's initial summer session appointment has it that Mills President Aurelia Reinhardt had become aware of Milhaud's availability from conductor Pierre Monteaux, who contacted the college and urged them to hire Milhaud upon hearing that Milhaud was on his way to the United States.¹⁶⁹ According to Mills music department historian Nathan Rubin, the appointment also reflected lobbying by the Pro Arte String Quartet of

¹⁶⁵ Marilyn Griffith, "Composer Presents Courses at Mills," *Mills College Weekly*, September 11, 1940.

¹⁶⁶ Marilyn Griffith, "Darius Milhaud Gives Impressions of Mills," *Mills College Weekly*, November 6, 1940.

¹⁶⁷ Nichols, 59.

¹⁶⁸ Keep, 167.

¹⁶⁹ Nichols, 58-59.

Brussels and patronage by Elizabeth Sprague Coolidge, who supplied the initial year of Milhaud's teaching salary.¹⁷⁰ Coolidge appears to have been the most significant and critical link. Hedley recorded that,

The fall of France in 1940 occasioned more displacements. Mrs. Elizabeth Sprague Coolidge, visiting the Luther Marchants, told Mrs. Reinhardt that M. and Mme Darius Milhaud had escaped to London. With \$500 subscribed towards a salary, the President cabled the Milhauds so persuasively that they agreed to come to a far western college of which they had never heard.¹⁷¹

The Pro Arte connection is substantiated as well. During a 1999 interview Mme. Milhaud related that in 1919 or 1920 Milhaud was invited to attend concerts in Brussels and began to go to Brussels regularly. There he met the players who later became the Pro Arte String Quartet. According to Mme. Milhaud,

Darius was very fond of them and organized their first concert in Paris. And I think they were very thankful for that. Later they went to America, and it is thanks to Mrs. Coolidge who sponsored their first year in the states. They really became more or less the quartet of Mrs. Coolidge as long as they were all four alive.¹⁷²

Again, the Coolidge influence was present.

Once at Mills, Milhaud immediately took on a vital role in the social life of the campus. Regular session students were thrilled when his summer appointment extended into the regular school year, and the college newspaper, *The Mills Weekly*, eagerly anticipated Milhaud's participation in campus cultural life in an article from September 1940:

¹⁷⁰ Nathan Rubin, *John Cage and the Twenty-six Pianos of Mills College: Forces in American Music from 1940 to 1990* (Moraga, CA: Sarah's Books, 1995), 1.

¹⁷¹ Hedley, 116.

¹⁷² Kenneth Martinson, "The Viola Music of Darius Milhaud," *Journal of the American Viola Society* 15, no.1 (Spring 1999): 39-43.

Darius Milhaud, distinguished French composer, will present courses in music at Mills this year, giving a series of evening lectures in addition to regular classes. In addition to his teaching, Mr. Milhaud will conduct the first performance of his new symphony at the fiftieth anniversary of the Chicago Symphony Orchestra. In Washington, D.C., the Coolidge Quartet will play his first composition written in America, entitled "Birthday Quartet," written in honor of Mrs. Sprague Coolidge.¹⁷³

Outside the campus, Milhaud's national standing grew as his works were performed increasingly by American orchestras, including the San Francisco Symphony.

Figure 8: Milhaud's activities always generated local interest¹⁷⁴

¹⁷³ Griffith, "Composer Presents."

¹⁷⁴ Clifford Gessler, "Packing for European Trip Occupies Milhaud Family," *Oakland Tribune*, August 3, 1947. Shown with Madeleine Milhaud and Milhaud's son, Daniel.

Milhaud appears to have been optimistic about his American career, remarking in the article quoted above, "I like writing for American audiences. They are friendly toward new compositions and they display confidence in the composer. In Paris, people attend a premiere to be critical; in America they come to enjoy." This amiable response to American audiences appears to have remained largely unchanged during Milhaud's time in the U.S. He also found Mills students, like American students generally, to be pleasant to work with. In his autobiography, *Notes Without Music*, Milhaud describes in detail the state of music pedagogy at Mills and in the U.S.:

American musical education is very different from ours. Whereas in France absolute specialization is required, and music can be studied only in the Conservatoire or other specialized schools, here music forms part of general cultural studies and is even taught to very young children.

At Mills College, four years are normally required to obtain the degree of Bachelor of Arts, and during this time the girls study harmony, counterpoint (up to four-part), and orchestration. They study Bach's chorales until they are able to compose varied or extended chorales. They follow lectures on the history of music (symphonic music, chamber music, etc.), including a year's course on Bach alone. They learn to read and to conduct an orchestral score. Finally, they compose and study, in absolute liberty, every possible form of musical expression. In addition, they play in the orchestra or sing in the chorus, and have to be capable of giving an instrumental recital (piano, violin, flute, etc.) or a vocal recital before their course is completed. After graduating, they may if they so desire stay on a year or two to prepare for their Master's degree, the course for which includes the study of fugue, the composition of a large-scale work, or a thesis on some musical subject. For these advanced courses, some young men are admitted to Mills College, and after the war, in accordance with the "G.I. Bill of Rights," I had a number of ex-soldiers studying with me. . . . Each year my students take part in two public concerts. In the spirit it is a ballet composed by themselves and danced and produced by dance

students; later there are two concerts of works composed in class (suites for piano and other instruments, songs, chamber music, chorales, etc.).¹⁷⁵

No “School of Milhaud”: Milhaud the Teacher

Darius Milhaud became a Mills icon, living as well as teaching on campus in a small house built for him by the college. With such an influential position, Milhaud’s changes to the Music Department curriculum could suggest the attempt to establish a “Milhaud” school of composition at Mills, but this is patently not what happened.¹⁷⁶ Rather, Milhaud’s influence resulted in increased experimentation and greater diversity. Milhaud’s determination to help both summer and regular session composition students find their own style, as he himself had done, solidified Mills’ eclectic and experimental tone year round.

Smith remembers that Milhaud would encourage students to follow their own inclinations, so long as their compositions were interesting to hear: “He would say, ‘Well, just having a bunch of chords that’s not very interesting.’ It was the melodic element.”¹⁷⁷ Smith found Milhaud’s gentle criticism and general teaching style a special gift, particularly when contrasted with other teachers of composition, such as Milhaud’s compatriot, Nadia Boulanger:

I inherited some of [Boulanger’s] students [while teaching] at Stanford, but half the students I got hated her. They were the people who didn’t get along with her. She was very dictatorial and she just ordered people around, and she made sort of a European tradition of this. Instead of being an assistant like [I was for Milhaud], she made her students who were

¹⁷⁵ Darius Milhaud, *Notes Without Music: An Autobiography* (New York: Knopf, 1953), 282-83.

¹⁷⁶ Madeline Milhaud notes that “. . . a former student told me, ‘I never saw Milhaud angry, except once, when one of us brought him a piece which looked like his own music’” (see Nichols, 76).

¹⁷⁷ Smith, interview.

good students become her slaves. You know, they had to go grocery shopping for her and clean the house and wash the dishes and all these things. But . . . a lot of people who had studied with the famous conductors [met with this type of treatment]. [One student] who studied with a conductor name Aaron Cherkin. . . had to become like a valet. You know, he had to prepare [Cherkin's] full dress suit for concerts and all this kind of thing, but Milhaud wasn't like that at all.¹⁷⁸

Despite his kindness, Milhaud was not a push over:

[Milhaud] was very hard on people who were a little bit too, well, not necessarily melodic . . . he was playing [a student's composition] one day, and looked at the student and he said, "That's Woolworth's music," and the kid said, "What do you mean, Woolworth's music?" and he said, "Cheap." And also, he believed that . . . there's a very firm foundation of technique, something that you really needed, and he really instilled this in me, and I went on and after the counterpoint, which I actually studied with him for three years, then I studied formal fugue writing, and that, again, was based on his studies in the Paris Conservatory.

My biggest run-in with Milhaud was when I was about 16. I brought in a piece and he criticized it and a lot of things about it, and I argued with him about this, but finally I said, "Isn't this just a matter of taste?" He says, "But, of course, Leland. You have bad taste. That's why we're here."¹⁷⁹

In addition to respecting students' interests once they had the basics in hand, Milhaud did not withhold his teaching from any qualified students, as the fifteen-year-old Leland Smith so excitedly found.¹⁸⁰ Pianist Barbara Rowan-Whang, now a lecturer at the University of North Carolina, Chapel Hill and a Milhaud student during the late 1950s, writes that, "[Milhaud] treated everyone alike in the sense that he made no particular distinction between men or women, graduate or undergraduate. However, he made distinctions between individuals in order to work with each one according to need."¹⁸¹

¹⁷⁸ Smith interview.

¹⁷⁹ Smith, interview.

¹⁸⁰ Smith was initially rejected as a pupil by Milhaud when, due to his height, Milhaud mistakenly took Smith for a twenty-two year old.

¹⁸¹ Barbara Rowan-Whang (M.A., 1959), e-mail message to author, April, 2002.

Milhaud's willingness to allow pupils at all levels to attempt composition and to do so in a manner that suited their particular personality supported the atmosphere of cooperation and collaboration for which the summer sessions were known.

Perhaps Milhaud's tolerance for experimentation reflected his own development while a young composer. Like Smith,¹⁸² Rubin and Collaer attach great importance to Milhaud's early works, pieces that are perhaps more or less unique in Milhaud's total creative output but nevertheless display a wealth of innovation. In *Cocktail aux clarinettes*, written in 1920 decades before Cage's work in indeterminacy, Milhaud included pauses of non-determinate length, allowing the performers an extreme amount of freedom in their realization of the work during each performance. According to Nathan Rubin, Milhaud experimented with "vocal transformation by phonograph speed change" in 1922¹⁸³. Some of his early works have jazz elements, and world musics are represented in his Brazilian influenced pieces. In 1919 he set a text from a catalog of farm implements in *Machine agricoles*.¹⁸⁴ Milhaud scored for *ondes martenot* (a sort of theramin with keyboard) in 1932.¹⁸⁵ Ballet music by Milhaud also incorporates non-traditional practices and pioneering work in interdisciplinary collaboration (*Christophe Colomb*, 1928).¹⁸⁶ Highly experimental works may not form the corpus most associated with Milhaud's mature style, but they show his openness to all types of creativity and parallel his inclusive approach to his students.

¹⁸² Smith, interview.

¹⁸³ Rubin, 27.

¹⁸⁴ Rubin, 27-28.

¹⁸⁵ Nichols, 50-51.

¹⁸⁶ Paul Collaer, *Darius Milhaud*, ed. and trans. Jane Hohfeld Galante (San Francisco: San Francisco Press, 1988).

During interviews conducted in France on the occasion of his sixtieth birthday, when answering inquiries about the differences between French and American students, Milhaud reiterated that although American students may be initially less trained in compositional techniques such as fugue, they benefit from a freedom to follow any school of composition (vs. a national school) and from the opportunity to study music at nearly all levels and institutions.¹⁸⁷ Milhaud also commented on a freedom from neurosis in his pupils:

American women students are usually extremely gifted, but I can never get over the surprise of seeing with what ease, at the opening of the course, when asked to compose something—that is, to write a line of melody—they carry out the exercise, and after only a few lessons are writing songs, little pieces, or even a whole sonata movement. They are self-confident and free from complexes and inhibitions. They do not look upon composition as something solemn or momentous, but rather as a subject like any other, not reserved for exceptional beings, but something to be done with greater or lesser success and always with ease and gusto.¹⁸⁸

Milhaud repeated his high evaluation of his Mills pupils consistently in writings and interviews. He always painted a picture of serenity and productivity. Perhaps this merely reflected his desire to speak well of his employer and pupils. However, students such as Leland Smith remember him as consistently gentle, supportive, and open-minded.¹⁸⁹ And Leone Evans found she had a significant amount of catching up to do when she arrived at Mills as a music graduate student.

¹⁸⁷ Darius Milhaud, *Entretiens avec Claude Rostand* (Bourge-la-Reine: Zurfluh, 1998), 139-141.

¹⁸⁸ Milhaud, *Notes*, 283.

¹⁸⁹ Smith, interview.

During the summer sessions, Milhaud's classes had to be limited in size due to the number of students eager to study with him. As his mobility declined, these classes were held in the Milhaud home (this was also true during the regular Mills session):

The class size usually was around 8 to 10, as I recall. Occasionally, there'd be more people, . . . maybe all the time before the war, but before I went in the service, the classes he held in the music department . . . And I can't remember when he started having all his classes in his house. Certainly, after the war. . . . He had trouble walking, but he was young. When I look back, he was only 49 years old, and, of course, I was 15. He was an old man. Now, [49] is a kid! . . . So he did start teaching classes at home, certainly after the war, '46, and all his classes were in his house, and sometimes - this is sort of when I became his assistant - . . . I don't know what his malady was, but he'd be in the bedroom, and I'd be in the living room running the class, and I'd play over the pieces with the students, and every now and then, he'd shout something . . . like, "Why do you have a G sharp there??"¹⁹⁰

Although he strove to improve each students' work through review and criticism, Milhaud always asserted the value of the individual student and his profound responsibilities as teacher to foster a deeper understanding of music, to enable students to find their own voice, and above all else to instill self-confidence. As Milhaud explained,

One must never force their nature. Everyone feels that they must employ dissonance systematically out of fear of not appearing *MODERN* (a word I hate). If they are inclined to write atonal music, one must help them in this style. . . . And this very delicate role is initially, to help them understand, to help with their work, and help them find their voice, and above all to give them confidence in themselves.¹⁹¹

¹⁹⁰ Smith, interview.

¹⁹¹ Milhaud, *Entretiens*, 134-35. ". . . il faut tender à ne jamais forcer leur nature. Surtout éviter qu'ils emploient systématiquement des dissonances de peur de ne pas paraître MODERNE (mot que je déteste). S'ils sont enclins à écrire de la musique atonale, il faut essayer de les aider dans ce sens. Et ce rôle délicat est d'abord, avt toute autre chose, d'essayer de les comprendre, de les aider à se trouver, de tenter de dégager leur personnalité, et sur-tout de leur donner confiance en eux-mêmes."

Milhaud was supportive of his students on a personal level as well. Smith remembers that,

He was very nice to me, but you know, he was so kind [generally] – in every way, he helped me, and then I always think I was so lucky that here I was, you know, a school kid in Oakland, and this guy just comes in my lap, practically, and then, you know, we got married and [he gave us a] nice wedding present. He came to my high school graduation, because I played a little piano concertino and I was also the valedictorian and all this nonsense, but he came there and he brought three or four Mills girls with him, and then, when we had our children, he brought them toys all the time, and he just loved us to bring the babies over to the house, and all this kind of thing.¹⁹²

Like all summer Milhaud students, Smith enjoyed the freedom to experiment while Milhaud's pupil:

When I came back to study in [summer] 1946, I started using the 12-tone system, and the first time Milhaud handed me one of these pieces, he says, I know what you're doing, but if it sounds good, then it's okay. Because he himself was a little bit opposed to any kind of systemization in writing. However, the funny thing is, he did then use his idea of the 12-tone system in one notable place. He wrote an opera called "David" for the 3000th anniversary of the State of Israel, and in it, a battle scene is in, not the 12-tone technique, but a 13-tone technique.¹⁹³

It is consistent that in addition to summer sessions as a member of his composition courses, Milhaud allowed young Dave Brubeck into the Mills graduate music program in 1946 after his military discharge,¹⁹⁴ despite Brubeck's initial inability to read music.¹⁹⁵ He also oversaw the creation of the Brubeck jazz octet that included five

¹⁹² Smith, interview.

¹⁹³ Smith, interview.

¹⁹⁴ Brubeck eventually received an honorary doctorate degree from Mills, but does not appear to have completed his MA (see Rubin, 50-56).

¹⁹⁵ In her interview Evens recalls: "That's how Dave happened to come to Mills because his brother was Milhaud's assistant, and his brother recognized what a wonderful teacher [Milhaud] was, and Dave was just getting out of the service, had graduated from UOP. This was his first graduate work, and it was all sort of

other Mills students¹⁹⁶ and gave Brubeck his start.¹⁹⁷ Later in a text for the piano work *I See Satie*, Brubeck writes “And Milhaud said, ‘We need not care: write music any way you dare.’”¹⁹⁸ Madeleine Milhaud chose to reflect on Brubeck when discussing Milhaud’s teaching style:

Milhaud’s prime concern was always to understand the path most suitable for a particular student. He advised them to acquire solid technique so they could apply themselves to composition with independence and could develop their own personality. He never discouraged anyone. For example, Dave’s brother was an assistant in the Music Department at Mills and a composer, his mother was the head of music somewhere, and he had another brother who was a teacher. So the boy felt a little confused because his talents didn’t lie at all in that direction. One day Darius asked him, “What do you really enjoy doing?” and he said, “Playing boogie-woogie.” “So why are you trying to do something else? Learn your technique, because through technique you will be free. That’s the path you have to follow.” It saved him, and later on, in recognition, Dave named his elder son Darius.¹⁹⁹

Milhaud and the Mills Music Department

Perhaps Milhaud benefited from initiating his teaching career in the United States during the progressive Mills’ summer sessions. Although he studied (unhappily) under the French system of musical education, he did not begin his teaching career until his arrival at Mills. Madeleine Milhaud was amazed that he “adapted himself quite remarkably to his new role as a teacher. His colleagues quickly realized they could ask

interesting because it became very clear he couldn’t read a note. He was so gifted, he just played and never read anything.”

¹⁹⁶ Other Mills students in the group were: Bill Smith, Dave Van Kriedt, Dick Collins, and Jack Weeks. In his interview, Smith remembers: “Another person who became one of my closest friends was this fellow, Bill Smith. . . . Smith came as a student also to me about that time and played with Brubeck. In fact, Brubeck said to me that if Bill had stayed with him in the group, that [Smith’s] name would have been the name of the group and he would have been the famous one instead of Dave Brubeck.”

¹⁹⁷ Rubin, 51-52.

¹⁹⁸ Nichols, 52.

¹⁹⁹ Nichols, 61.

his advice if necessary, but he was not 'faculty minded,' and it was best to spare him administrative chores."²⁰⁰ Madame Milhaud further explains that Milhaud's idiosyncratic style of instruction caused ripples when he returned to France and began teaching alternate years at the Paris Conservatoire (1948-1971). He struggled without success to have Karlheinz Stockhausen admitted to the Conservatoire after the young composer failed his dictation exam.²⁰¹ In addition to Mills summer sessions, Milhaud also taught at the Aspen Music Festival, which he helped to found, and at the Academy of the West in Santa Barbara. All the same, composition students were expected by Milhaud to have a firm foundation in counterpoint and orchestration. Smith relates that Milhaud "taught a counterpoint that was taught to him by a French composer named [Charles Cerclerc], and [Cerclerc] was a teacher at the Paris Conservatory, and he taught a sort of variant of traditional 16th-century counterpoint, but it was a little bit more abstract."²⁰² Similarly in summer orchestration classes,

[Milhaud] felt that everybody should really learn as much as possible about the instruments. He pointed out that Paul Hindemith, who was a great friend of his, actually played most of the different instruments of the orchestra and that sort of thing, and I think another reason, at the first summer session when I was fifteen, he liked me was because I knew about all the instruments. See, in high school, the Oakland schools at that time were really very good in music, and every semester, I took a different instrument.²⁰³

From the onset of his thirty-year tenure, Milhaud shaped the direction of not just the summer music program, but the entire Mills Music Department. The course descriptions

²⁰⁰ Nichols, 60. See also the discussion of the foreign languages houses for discussion of Mme. Milhaud's lack of interest in paperwork. It appears that the couple disdained bureaucracy uniformly.

²⁰¹ Nichols, 74-76.

²⁰² Smith, interview.

²⁰³ Smith, interview.

and offerings during regular sessions from 1929 to 1971 as published in the annual catalogs reveal Milhaud's priorities. In the years between Milhaud's arrival in summer 1940 and his departure in 1971, there is a definite change in the direction of pedagogy. Mills' faculty and students further confirm his influence. One Milhaud student commented that Milhaud "didn't seem to try to be an influence, but through his music and presence, he was, in the deepest of ways. I think the department was influenced by Milhaud but not because he tried to influence. It was enough that his music, presence, spirit and attitude were there for us to absorb."²⁰⁴

Just as there is no equivalent when comparing the "workaday" nature of Berkeley summer programs to Mills summer programs, comparing regular session courses taught by Milhaud with equivalent offerings at other music departments sampled during the years of Milhaud's tenure, finds no match. For example, Stanford courses consisted of a traditional palette primarily emphasizing history. Master's students were required to study only two quarters of composition, and no emphasis on composition was available at the undergraduate level. Ph.D. candidates could focus on composition, but the coursework appears heavily weighted towards traditional counterpoint studies until the late 1960s.²⁰⁵ This is consistent with the concurrent development of Stanford summer programs, which, as discussed by Smith, really began to take off in new directions during that decade.

²⁰⁴ Rowen-Whang, e-mail message to author, April 2002.

²⁰⁵ *Leland Stanford Junior University Announcement of Courses*, (Stanford: Stanford Univ. Press, 1939), 337-9; *Announcement of Courses*, (1940), 344-347; *Stanford University Courses and Degrees* (Stanford: Stanford Univ. Press, 1962-1964); *Courses and Degrees* (Stanford: Stanford Univ. Press, 1968-1970).

Milhaud's comfort with musical diversity was not limited to supervision of students who wanted to write in a variety of styles. He also happily coexisted with summer session traditionalists like Egon Petri, and regular session colleagues such as Leon Kirchner, a Schoenberg student who joined the Mills faculty in 1954.²⁰⁶ Rubin, himself a member of the Mills faculty at the time, writes that,

[Kirchner's appointment] had enormous ramifications for Mills. By pairing [Kirchner] with Milhaud, it allowed the faculty to include leading representatives of both neoclassicism and Schoenbergian atonality—a resource unparalleled anywhere. It initiated a performance program, led by Kirchner, which presented lesser-known masterpieces of the past . . . and new works played by ensembles, which commingled top-notch professionals and students. The concept, unique at the time, became a model for performing groups, which, at Mills and elsewhere, documented the phenomenal stylistic changes, which had begun to revolutionize contemporary music.²⁰⁷

Milhaud demonstrated finally his support of experimental composers and performers when he blessed Mills' incorporation of the San Francisco Tape Music Center (renamed the Center for Contemporary Music) in 1966. Madeleine Milhaud remembers Milhaud's explicit encouragement that Mills acquire Pauline Oliveros, Ramon Sender and Morton Subotnick's "electronic studio and equipment" (the Tape Music Center) when Subotnick left for New York.²⁰⁸ She says, "Darius thought the material should be made available for students on the condition that they first master traditional techniques."²⁰⁹ The CCM picked up the role of focus for experimental activities at Mills where the summer sessions left off.

²⁰⁶ Milhaud, *Notes*, 317.

²⁰⁷ Milhaud, *Notes*, 75.

²⁰⁸ Maggi Payne believes that the pooled resources of Ramon Sender, Pauline Oliveros, and Subotnik were brought to Mills. E-mail message to author, September, 2003.

²⁰⁹ Nichols, 76.

Chapter Five: The Mature Years

Milhaud was the leading figure of wartime and post-war summer sessions, but a faculty of repute and a wealth of visiting performers surrounded him. Foremost among these was the central musical institution of Mills' later years, the Budapest String Quartet.

1939 – 1954: The Budapest String Quartet

Picking up where the Pro Arte String Quartet left off, the Budapest Quartet began its fifteen-year residence at Mills in 1939.²¹⁰ In all respects, the Budapest Quartet continued or exceeded the Pro Arte legacy. The Budapest Quartet played Beethoven cycles in alternation with modern composers, and they also performed with members of Mills' faculty and visiting artists, including 1939 performance of the Mozart Clarinet Quintet with Benny Goodman. (Goodman was in the area to perform at the International Exhibition on Treasure Island).²¹¹ Consisting of Josef Roisman (violin), Alexander "Sasha" Schneider (second violin), Boris Kroyt (viola), and Mischa Schneider (cello), the group was often accompanied by a Pro Arte associate, the pianist Marcel Maas. In 1943 Sasha Schneider left the ensemble to pursue additional types of music and Edgar Ortenberg replaced him. Budapest members were not allowed to take work outside the quartet. In 1949, Ortenberg left and was replaced by Jac Gorodetzky. Like the other

²¹⁰ Most accounts discuss the Budapest Quartet as having an unbroken residence at Mills for sixteen years, including their biography (see Brandt, 1993). However, in 1940 the Pro Arte returned for a single season, a fact substantiated by Mills' records, newspaper announcements, and reviews of the time (e.g. "Pro Arte Season Nears Close," *Oakland Tribune*, sec. B, July 28, 1940). The Hungarian String Quartet also substituted for two years, during 1951 and 1953. Residency by the Hungarian Quartet is similarly substantiated by Mills' records, the *Oakland Tribune*, and Leland Smith (interview).

²¹¹ Alfred Frankenstein, "Treasure Island," *San Francisco Chronicle*, This World, July 9, 1939.

members of the quartet past and present, Gorodetzky was Jewish and of Russian heritage.²¹² In the end, however, Sasha Schneider returned to his position as second violin, rejoining the quartet in 1955.

The Budapest Quartet began its tours of the United States in the 1930s. Although they received unprecedented acclaim, particularly for their interpretations of Beethoven, initially they were not entirely successful at earning an income in America. The situation changed dramatically in 1939 when the quartet found their European bookings cancelled due to the outbreak of hostilities. Deciding to stay in the U.S., they accepted a residency at the Library of Congress, performing regular concerts on the Library's quartet of Stradivarius instruments. Their initial contract was for twenty-four performances and fifteen thousand dollars.²¹³ By 1941, Budapest quartet performances at the Library of Congress were so in demand that duplicate performances were scheduled. CBS, who radio broadcast the programs, received close to thirteen hundred enthusiastic letters in response to a single Beethoven cycle.²¹⁴

The Library of Congress instruments were provided through the patronage of Gertrude Clarke Whittall. Initially the quartet was reluctant to agree to use the instruments, finding them difficult to adapt to, but eventually the instruments were fine tuned and they acquiesced.²¹⁵ Budapest Quartet members played on the Whittall instruments, but their performances were in the Library of Congress' Coolidge

²¹² Gorodetzky committed suicide in 1955 at the age of forty-two. Brandt explains that Gorodetzky suffered from "severe depression" and that he had concerns about his playing (see Brandt, 120-21). In her interview, Leone Evans recalled that Gorodetzky "was much younger than the other members of the quartet, and I think always felt he was not in a class with the rest of them. But that's pure conjecture."

²¹³ Brandt, 16.

²¹⁴ Brandt, 20-21.

²¹⁵ Brandt, 12.

Auditorium. Coolidge and Whittall's patronage of the quartet and Library of Congress both had a competitive slant; Whittall was a keen rival of Elizabeth Sprague Coolidge who, as mentioned earlier, was the leading supporter of chamber music in the U.S. and another top Library of Congress donor. Coolidge appears to have had the greater long-term influence. With a summer home on the San Francisco peninsula, she was a regular presence at Mills, attending most summer quartet concerts. Smith recalled the scene:

I remember Mrs. Coolidge coming [to the quartet performances], and when she'd come, she'd sit in the front row, and she was very deaf, and in those days, they didn't have these magnificent little miniature hearing aids. She had earphones on and an amplifier and a microphone sitting on the stage. Right at the feet of the players. But the thing is, you know, she was a fine musician, and she composed a string quartet that either the Budapest or some other very well known quartet actually [performed]. They made a recording of it on RCA Victor. Elizabeth Coolidge's String Quartet in A Minor, something like that.²¹⁶

In addition to their role as consummate performers and sought after teachers, the Budapest Quartet members added a unique dimension to the social life of the Mills summer session. Many anecdotes relate the dashing figures unmarried Sasha and Mischa cut with the Mills girls, and attentions were reciprocated. Smith remembers that,

The one person who was the sort of liveliest one, the youngest one, was Alexander Schneider, the second violinist in the quartet, and he was a real womanizer, and, of course, he was at the swimming pool every afternoon, looking over the goods, as it were.²¹⁷

Married quartet members socialized with other student and faculty families, such as brothers Dave and Howard Brubeck. Leone Evans remembers:

People came from San Francisco and Berkeley and all over to concerts week after week. Absolutely wonderful. And the quartet loved it because

²¹⁶ Smith, interview.

²¹⁷ Smith, interview.

here they were, Mischa Schneider with two children, Gorodetzsky with two girls. . . . Kroyt had a daughter. I still hear [from her] once in a while. She's a television producer for the educational television station in Washington. She's really wonderful, and she was a cute little girl back in those days.

Anyway, so all of them had all of their children and they lived on the campus, and we spent the days [at the pool] . . . Howard Brubeck had three [children] and Dave had at least two of them by that time. . . And our kids that are now in their '50s, all grown up, still talk about the days. I just went to an anniversary party for Dave and Iola Brubeck and the kids were talking about the ponds by the music building, and said, "Are there still pollywogs?" The kids would go down with glass jars and collect pollywogs, take them home and make them grow into frogs, so it was really sort of fun to reminisce about those old days

. . .
I would say that probably the whole family feeling, the fact that everybody knew their children were welcome, that there were classes to put the children in, and the fact that it was a beautiful campus to live on for the summer [drew people like the Budapest Quartet to the Mills program]. And then, once they started to come one year, then all the kids wanted to come back the next year. "Let's go back to Mills."²¹⁸

This picture of friendly good will and close community is at odds with the popular notion, considered a myth by Budapest biographer Nat Brandt, that the quartet was unable or unwilling to get along off stage. Certainly they did have effusive and outspoken personalities. A key element of their rehearsal style was long and often loud discussion. In addition to attending all performances, Smith was allowed to view the quartet's rehearsals at Mills as well, and he recalled,

I enjoyed it so much just for the dramatic element because the quartet people, they would discuss things, and every now and then, they'd get in an argument, and they'd get more and more argumentative, and then, finally, they'd put down their instruments and all go off in different directions, and take a break. Then, they'd come back very calmly and sit down and start playing again.²¹⁹

²¹⁸ Evans, interview.

²¹⁹ Smith, interview.

By Milhaud's request, the quartet occasionally played works by students in the summer composition program. Leland Smith had one of his works performed:

In '42 in the summer, Milhaud arranged a little informal concert with the Budapest Quartet, in the Concert Hall, and without my even knowing it, they played a string quartet I wrote when I was 16 years old And they also played Quarter by Everett Helm, who went on to get a Ph.D. at Harvard.²²⁰ Anyway, it was so nice that Milhaud arranged this, and the Budapest Quartet, of course, I don't know that they were terribly happy to play these student works. . . . This was just a special Saturday afternoon thing that Milhaud arranged and invited anybody who wanted to come. It was really wonderful for me, because I worked at this piece, and it's really rather primitive now that I think about it.²²¹

Playing student works may not have been the preferred activity of the quartet, but they must have enjoyed the Mills students' appreciation for a greater variety of works. Subjected to endless repetition of classic string quartet works (Beethoven, Mozart, Schubert, and Brahms), Brandt notes that,

When the Budapest did schedule a modern quartet on a program, it had to be positioned after an opening work and before the intermission—an attempt to keep the audience from walking out. . . . Only college students in America . . . seemed to thirst for the new.²²²

During summer sessions, the quartet was able to alternate traditional programs (including Beethoven cycles) with mixed traditional and contemporary programs, including a large number of Milhaud works. Generally, Mills' audience response was quite favorable. To accommodate the number of people throughout the San Francisco and Oakland regions desiring to hear the Budapest Quartet, Mills gave quartet performances not only on campus, but also at the San Francisco Museum of Art. Mills also sponsored

²²⁰ Smith, interview.

²²¹ Smith, interview.

²²² Brandt, 135.

quartet concerts on Treasure Island during the 1939 International exposition. Reporting on a July 1943 concert given at the museum venue, *San Francisco Chronicle* music critic Alfred Frankenstein announced, "When they begin to put out extra chairs for string quartet concerts, that's news." An occasional Mills summer faculty member (1940 and 1941), Frankenstein was an unflagging chamber music supporter and advocated for more, not less, modern music. On this occasion he related,

The quartet returns to the Mills College campus Sunday afternoon for the third program of its Beethoven cycle, and comes back to the San Francisco Museum next Tuesday for the quartet by Samuel Barber and string quintets by Mozart and "Brahms or Dvorak" with Germain Prévost [Pro Arte member] as second viola. If they are going to submit the problem of the latter quintet to a vote, this department holds out for Dvorak. Which is not to be construed as an expression of general policy.²²³

The Oakland press similarly encouraged the public to be receptive to new works performed by the Budapest Quartet:

It is a joy to hear again the Budapest String Quartet . . . here for its annual twin series of concerts on both sides of the Bay. . . . The novel experience of the opening was Quincy Porter's Quartet No. 7, a work composed only two years ago and played Tuesday night for the first time in this area. . . . Porter is always interesting for his subtle use of rhythmic color.²²⁴

It is ironic that eventually the public's demand for traditional works resulted in some of the few negative reviews. Reviewing the opening Budapest Quartet concert of the 1947 Mills summer season, the *Oakland Tribune* noted, "The group has been criticized in Chicago for devoting entire series to these [Beethoven, etc.] composers." The same article is pleased to report the quartet's exciting new program for upcoming Mills performances: a season of Mozart quintet works with Germain Prévost playing second

²²³ Alfred Frankenstein, "String Quartet Concerts Are Crowded," *San Francisco Chronicle*, July 8, 1943.

²²⁴ Clifford Gessler, "Budapest Quartet Here," *Oakland Tribune*, sec. C, July 5, 1945.

viola in each program. Further variety was planned for the San Francisco series: "There is . . . a substantial body of contemporary chamber music, both early and late of which the Budapest ensemble is giving an example."²²⁵

July 3, 1949

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Art and Music

Left to right Joseph Roisman, Jac Gorodetzky, Mischa Schneider, Boris Kroyt Budapest chamber music quartet

OAKLAND FOLK
DANCERS IN
TRIPLE EVENT

Budapest String Quartet
Opening Two Series Here

**ORGANISTS
WILL HEAR
COLLEAGUES**

opening season next Wednesday night at Mills College
and Tuesday night at S.F. Museum of Art.

Figure 9: Budapest Quartet at Mills, 1949²²⁶

²²⁵ Clifford Gessler, "Smart Crowd Hears Quartet Open Season," *Oakland Tribune*, sec. C, July 10, 1947.

²²⁶ *Oakland Tribune* (July 3, 1949). The number of noteworthy music events and performing groups in the San Francisco and Oakland areas increased dramatically in the 1940s and 1950s, mirrored by competition for space in the local press. However, Budapest Quartet summer events were announced and/or reviewed weekly. Note the mention of folk dancing as well.

The Budapest Quartet gave many premieres during Mills summer performances. Some presentations were regional or national premieres of new works; however, many were international premieres. The quartet gave first performances of works by Piston and Prokofieff, and five premieres of Milhaud compositions.²²⁷ Brandt explains that,

Each summer, the Quartet tried out scores that composers sent them. They would read them, and those that sounded promising they would play through. They had one rule, though, no matter who the composer was: they all had to like a piece before adding it to their repertoire. They tended to favor neoclassicists and compositions with a strong melodic line.²²⁸

Quartet member Edgar Ortenberg explained that eagerness to explore new works did not necessarily extend to the experimental:

The Budapest could permit themselves to ignore those composers who wrote music to be played on an empty bottle of Pepsi Cola—like John Cage. This kind of shit—excuse me—we could permit ourselves not to play. I hate to go to concerts with a piece of paper and pencil and solve some mathematical problem, some theoretical problem. I go to hear good music. Beethoven was criticized at the beginning of his career, but that doesn't prove some contemporary idiots would also be future Beethovens.²²⁹

In 1948 the Budapest Quartet did not summer at Mills.²³⁰ Instead, they taught and performed at the University of Minnesota in Minneapolis. Perhaps this was in part due to increases in the quartet's fees. Brandt reports that Mills increased the quartet's salary

²²⁷ See later discussion of the language houses for more information about the premier of Milhaud's octet.

²²⁸ Brandt, 136.

²²⁹ Interview with Edgar Ortenberg, in Brandt, 137.

²³⁰ The Paganini String Quartet filled in for Budapest in 1948, and the summer program was sent into shock when cellist Robert Maas (formerly of Pro Arte Quartet and possessing long-time ties to Mills) died of a heart attack while performing in the Mills Concert Hall. The *1948 Report* recorded, "The great tragedy of the summer was the death, in the Concert Hall in which so often he had played and of which he was so fond, of 'cellist Robert Maas. . . . We were most fortunate to secure the able services of Messrs Rejto and Gottlieb as replacements; and the Paganini Quartet is highly to be congratulated on the superb results attained in so difficult a situation."

from \$4,800 to \$5,300 in 1945, but this increase meant Mills could not also engage Milton Katims (violinist) for quintets as requested. Despite the enthusiastic attendance of Mills quartet concerts, correspondence from Luther Marchant revealed that, "[1944] was the first time in fifteen years that the concerts have paid for themselves."²³¹ A Mills report from 1944 states,

Concerts of the Budapest Quartet, both on the campus and in San Francisco, were well attended—uniformly sold out in San Francisco—and secured their usual enthusiastic and merited applause. The Wednesday evening concerts, by visiting artists, drew smaller but well satisfied audiences.²³²

Salary guarantees for summer music faculty were removed in 1945, in favor of "flat-fee" increases:

[flat-fee increases bring summer fees] into conformity with our regular practice. . . [and] also [avoid] the fantastic difficulty of calculating the income of their classes on three different basis of student registration. I.e., residents, full time non-residents, and part time non-residents.²³³

This financial arrangement was less beneficial to the faculty. Although the 1946 Budapest concerts were "the 'biggest ever' season for the Budapest Quartet, and concerts in both San Francisco and on campus were completely sold out,"²³⁴ the seeds of post-war decline had been sown. Salaries were revised again in 1952 in an attempt to cut costs,²³⁵ but in 1953 the music department came under direct fire:

Each year the Summer Session Music Department comes up with the biggest deficit of any despite the fame and quality of its faculty. There are

²³¹ Brandt, 162-63.

²³² "Mills Summer Session 1944: Factual Data," (Oakland: Mills College, 1944), 11.

²³³ George Hedley, Mills College interdepartmental correspondence, 1945.

²³⁴ 1946 Report, 10.

²³⁵ In the 1952 Report Mills administration stated, "It is agreed that Mills cannot compete on a competitive course-by-course basis with Stanford, University of California, or San Francisco or San Jose State Colleges. Rather we must do much within the little area peculiarly within our competency."

two prime difficulties: (1) the instruction offered is almost entirely limited to the most advanced students in piano, strings, and composition and (2) the faculty take home all of the tuition fees.

Usually one course in elementary harmony is offered (by a recent graduate or other unknown) and the instructor in voice offers his services to all takers, of which there are very few. The other offerings include courses with the Budapest Quartet (the world's greatest but they have few if any students); with Egon Petri and Alexander Liberman, superb pianists; and with Darius Milhaud, internationally noted composer. That these people are not concerned with beginners is obvious; that their presence brings fame to Mills College is equally true. But truly advanced students (who would dare think of studying with the Budapest Quartet or Darius Milhaud) are hardly numerous. The Summer Session Music Department offers no appreciation courses in opera or symphony, despite the Bay Area attractions in those fields; it offers no work in chorus or glee club; there is no band work or opportunity for playing in orchestras.

Famous faculty members merit high salaries, and no one at Mills College resents this fact. It is a different matter, however, if these persons do not attract enough tuition to pay their salaries or if their salary arrangements are such that the College receives only fame to pay its own bills.²³⁶

Despite such difficulties, the quartet continued its association with the Mills summer session for another six years.

Music in the Summer Dance Department

In the early 1940s, the Mills' modern dance and dance composition scene continued to thrive. In 1941, the year succeeding the Young Dancers summer program, Harrison was not present,²³⁷ but John Cage continued on as summer staff and was listed as "musical director" for the dance program.²³⁸ In addition to duties as dance accompanist, Cage taught a course in the dance department called "Percussion," and

²³⁶ 1953 Report, 53.

²³⁷ Harrison was not on staff at Mills in 1941, and lived in Los Angeles during 1942 and 1943, working with Lester Horton's dance company, attending composition class with Schoenberg, and teaching Labanotation and other music classes in the UCLA dance department. (Miller, *Composing*, 21).

²³⁸ *Bulletin*, 1940.

dancer Marian Van Tuyl taught the complementary course "Rhythmic Resources for the Choreographer."²³⁹ Cage and Harrison gave a percussion concert on July 26. It was the pair's final Mills' summer collaboration.²⁴⁰ Cage moved to Chicago in 1941, apparently following László Moholy-Nagy, whom he had met at Mills in 1940 when Moholy-Nagy and other members of the Chicago Institute of Design were present for the summer program.²⁴¹ Moholy-Nagy invited Cage to teach a class in experimental music at the Chicago Institute, which he did.²⁴²

Modern dance remained the usual summer focus of the Mills Dance Department. However, Mills' annual reports as early as 1940 show the beginnings of decreased interest in performance and record a new practical emphasis on teacher training: "A curtailed program of Dance and Music for the Dance should be organized around one leading teacher in each field. Production should be waived in favor of teacher development."²⁴³ And as the war ended, America's interest in modern dance began to shift. A national craze for foreign lands and foreign culture developed. Interest in Latin-American dance had taken root at Mills in the early 1940s, and many lectures and parties with Latin-American music and folk dancing were given at the Casa Panamericana language house.²⁴⁴ Interest in Latin-American culture and music reached a peak with the announcement in 1943 by Milhaud that his Opera *Bolivar* would be offered to the

²³⁹ *Bulletin*, 1940.

²⁴⁰ 1940 Report. In "Art of Noise" Miller also reports that the program was entitled "Percussion, Quarter Tones, Dance, Electric Sound" and included Cage's *Imaginary Landscape No. 1*, and Harrison's *Simfony #13*.

²⁴¹ *Bulletin*, 1940. See also "Some Innovations in Summer Session Offerings," *School and Society* 51, no. 122 (1940):537-38.

²⁴² 1940 *Bulletin* and 1940 Report. See also Vaughan, 27.

²⁴³ 1940 Report, 13.

²⁴⁴ See also the following section on the foreign language houses.

Metropolitan Opera in New York that season. According to Mills' annual report, Milhaud conceived of *Bolivar* "during the 1942 session of Casa Pan Americana, where he lectured regularly on Latin-American music."²⁴⁵ Folk dance and folk music replaced the more elite and abstract dance form²⁴⁶ (ironic in that modern dance has firm roots in populist and even socialist concerns),²⁴⁷ and folk dance seems to have taken over until well into the 1950s.

²⁴⁵ 1943 Report, 3.

²⁴⁶ The "decline" of modern dance is reported in several articles in the 1950s, including Clifford Gessler's column, "Dance Needs New Ideas, Declares Eastern Editor" (*Oakland Tribune*, July 7, 1957). The article reports that P.W. Manchester, editor of *Dance News* felt modern dance had atrophied: "There are a few promising young dancers . . . but no one as yet approaching the stature to fill the places of Martha Graham and Jose Lion when thy retire, as they eventually must. Too many of them work in isolation . . . Too many are merely repeating what they have been doing for years, and the public is no longer deceived by it."

²⁴⁷ Mark Franko, *Dancing Modernism/Performing Politics* (Bloomington, Indiana Univ. Press, 1995).

Figure 10: Young girls doing Hawaiian dance at Alameda city-wide Summer Folk Festival, 1949²⁴⁸

Figure 11: Scottish dancers at California Folk Dance Federation Festival, 1948 (above);²⁴⁹ Henry Glass, who later taught at Mills, and students at University of California, Berkeley, 1945 (below).²⁵⁰

²⁴⁸ Oakland Tribune, front page, August 4, 1949.

²⁴⁹ Oakland Tribune, sec. C, July 25, 1948. Article reported 150 folk dance clubs (up from 95 in 1947) with more than 15,000 members in California. The force of this trend in the San Francisco area was also confirmed by the President of the present International Folk Dance Society of Northern California in conversation with the author, October, 2003.

²⁵⁰ Oakland Tribune, sec. C, August 5, 1945.

Mills continued to swim against the current until 1945, when the summer dance department was combined with the theatre department. The combined courses were directed by Arch Lauterer, stage designer and director associated with Martha Graham, now member of Mills faculty. Under Lauterer's general direction, off-campus concerts were given at a local outdoor venue, Woodminster. These productions featured dance interpretation of Milhaud works (including *Ivory Tower*) with musical direction by Howard Brubeck (Dave Brubeck's brother and teacher of Harmony at Mills) and Doris Dennison. Dennison was a friend of John Cage and member of the original Cage percussion ensembles.²⁵¹ In 1946 and 1947,²⁵² there was a brief return to the previous offerings in modern dance and dance composition when Louis Horst returned to Mills to work with Arch Lauterer. Horst served as musical director for Martha Graham; however, Horst despaired of modern dance programs generally. "Dance Not Ready for Modernism: So Says Louis Horst, Visiting-Professor at Mills College," announced a 1947 article in the *Oakland Tribune*. Horst told music editor Clifford Gessler,

There is a wide-awake interest in modern dance on the East and West coasts, but much less of it in the expanse between. . . . For a touring company this means long travel . . . [and] the requirement, in many cities, of extra musicians and stage hands from the local unions.

Horst went on to confess that rather than considering performance as a career, "most of [my students] expect to become teachers."²⁵³ In another small victory for folk

²⁵¹ 1945 Report. See also "Music of the Week," *Oakland Tribune*, sec. C, July 22, 1945.

²⁵² Horst appears to have been at the National Inter-Collegiate Arts Conference at Vassar College in spring 1948, along with Cage and other modern dance/music leaders (see Vaughan, 44-46). Lauterer returned to Mills in summer 1948, but Horst did not.

²⁵³ Clifford Gessler, "Dance Not Ready for Modernism," *Oakland Tribune*, sec. C, July 13, 1947.

dancing, the 1949 Mills summer theatre production directed by Lauterer (*The Devil and Daniel Webster*) included "gay square dances for the opening wedding party scene." These interludes were choreographed not by the modern dance staff, but by a new member of Mills summer dance faculty, "Henry 'Buzz' Glass, well-known California folk dancer."²⁵⁴

When long time summer session chairman George Hedley retired in 1950, a new, more fiscally minded chairman took charge. (if one may judge from the contents of annual reports), Under Dr. H. Orville Nordberg, the summer dance department was reduced to a small staff with no dance composition or accompaniment courses offered. The annual report of 1950 from the college announced,

Breaking away from the modern Dance pattern earlier established, Buzz Glass and associates offered a variety of new courses in folk, square, an social Dance which completely pleased every student enrolled. With the knowledge gained this summer, the Dance people can make cuts and revisions where necessary and offer next year courses which will sell, and sell well.²⁵⁵

Although some modern dance courses were offered under the direction of Eleanor Lauer and Rebecca Fuller during summer sessions 1955 and 1956,²⁵⁶ these courses seem targeted to teenage girls.²⁵⁷ The dance program was never again as large or prestigious as it had been in the 1940's, and music composition or accompaniment for the dance ceased

²⁵⁴ "Mills Summer Theatre Unit Rehearsing for Benet's Play," *Oakland Tribune*, sec. E, July 27, 1949.

²⁵⁵ *1951 Report*, 7.

²⁵⁶ After periodic involvement in summer programs (1940, '41, '45, '47, and '50), Eleanor Lauer resumed leadership of the summer dance program from 1954-57, and the modern program was sometimes a shortened workshop (as under the sole guidance of Oeol Quitzow in 1952) (see appendices for more information on dance courses and faculty).

²⁵⁷ A Mills promotional flyer of 1952 reads, "Modern Dance. Designed for teenage girls, modern dance will be offered twice weekly and will appeal to all girls who enjoy this challenging dance form. This creative type of dancing provides an opportunity to develop the ability to move gracefully, as well as discovering one of America's great contributions to the world of the dance arts."

to be a key element. Modern dance leaders such as Merce Cunningham and José Limón continued to return to Mills during the regular season for performances and special classes, but the summer dance program was significantly reduced. Summer dance events are rarely mentioned in the press during the 1950s.

La Maison Française and the International Houses

With the arrival of Darius Milhaud, the success of the Bennington and Young Dancers programs, Mills summer sessions during the early 1940s were in a position to enjoy their largest enrollments ever.²⁵⁸ Limitations on travel imposed by conflict in Europe also boosted enrollment. Denied access to Europe, Mills provided a cosmopolitan alternative. During the war years, students were drawn not only to international performers such as the Budapest Quartet, but also to international language and cultural programs. Mills publicity called the 1941 session

A summer session which offers perspective for the complex problems of today [and] the reassurance of study and conference with others seeking direction and point of view. The curriculum and residence plan itself gives to men and women unique opportunity for study and experience in a democratic way of life.²⁵⁹

Mills had hosted an Institute of International Relations during the summer (often in parallel or overlapping with the main summer session) for many years,²⁶⁰ and Mills'

²⁵⁸ According to available annual reports, 1946 was the first peak of enrollment, with 457 students. Milhaud had to teach two sections of Orchestration and Counterpoint. This top enrollment was surpassed by only one other year, 1951, with 536 students, probably reflecting a single and unmatched influx of male students on the GI Bill.

²⁵⁹ *Leaves from the College Calendar* (Oakland: Mills College, 1941).

²⁶⁰ For example, *School and Society* reported in 1941 that "André Maurois will be the guest speaker at La Maison Française and will also be on the ten-day program of the Institute of International Relations, holding its session before the regular summer session at Mills College" (see "Two Summer Programs in Oakland California," *School and Society* 53, no. 139 (1941): 269-70).

residential French language institute, La Maison Française, was established early in the 1930s.²⁶¹ La Maison Française drew internationally known French artists, writers, and diplomats to its summer faculty, such as author André Maurois and painter Fernand Léger. The Milhauds fit in immediately, and Madame Milhaud assumed a key role in the theatre and French programs upon her arrival. Mme. Milhaud eventually served as chair of the summer French program for two or three years.²⁶² Darius Milhaud assisted the program with lectures on French music and incidental or accompanying music composed specially for annual productions staged by La Maison. In addition to weekly cultural programs with lectures or demonstrations of French music, every summer there was a large Bastille Day celebration with more music and folk dancing. Although the program maintained a high academic standard (students were turned away some years if their French was not sufficiently advanced), it seems to have been perceived by the external community more as an urbane social experience. Maison Française activities are chronicled extensively on the society and women's pages of the press rather than on the art, dance, or music pages.

²⁶¹ Hedley reported the program as beginning in 1934 and stated that, "The technique in French was imitated frankly from that of the language schools of Middlebury College, an École Française (later known as La Maison Française) whose members lived in a single hall and were forbidden to use any other language."

²⁶² Leone Evans remarked in her interview that Mme. Milhaud was not fond of paperwork or bureaucracy, and comments in the annual *Report* bear this out (see *1953 Report*, 5).

FRENCH ORATORY CONTEST AT MILLS DRAWS SOCIETY

Gala Dinner To Precede Talk Tonight

By SUZETTE

Preceding the "Concours Oratoire France-Amerique" in which a number of French scholars from Mills College will take part at 8 o'clock this evening, a gala closing dinner will be held at French House on the campus.

Mr. Helen Marburg, director of Maison Francaise at the college, has named the judges for this evening's contest. They include: Prof. Charlier, visiting professor of Romance languages at Stanford, professor at the University of Brussels; Prof. Fervial B. Fay of the University of California and Prof. Albert Chénard of Princeton University.

TO COMPETE
Five students will compete in the oratory contest, whose award is a medal given by the Comité France-Amerique of Paris. Contestants and their subjects are: Letitia H. of Dunsmuir, "Deux sonnets d'Heredia"; Hortense Hackman of Oakland, "L'Education française et la Maison Française de Mills"; Ethel Jettison of Jackson, Tenn., "Les Jettions de Jackson, Tenn. et les Illusions de Jeunesse"; H. Johannsen of Oakland, "La Vie des Troubadours"; Lucy Lois Green of Sells of Courtland, "Réflexions sur L'amour." A diplomatic air will be added to the program by the presence of the contestants in San Francisco from the following countries: Belgium, Great Britain and Switzerland.

AT DINNER
Those who will be guests at dinner this evening are: Mr. and Mrs. Alexander, Miss Ragnhild, Miss of Piedmont; Mr. Albert, Mr. and Mrs. Paul Emile, Mrs. A. V. Bishop, Mrs. Wilhelmina, Mrs. E. E. Brownell, Mrs. Resato Crocetti, Miss

Mrs. Frank E. Conner of Stockton (left), will be among the guests at the formal dinner at French House on Mills Campus this evening. She was snapped while having tea with Mrs. Thomas Hall Glenn in Olney Hall. The French Oratory contest will take place following the dinner.

Juniors to Open Season With Dance

Section to Launch Activities With 'Hill-Billy' Party

By ALICE RYAN ROOD
Oakland Section, National Council of Jewish Juniors, will open 1934-1935 season with a "Hill-Billy" dance, Sunday evening, August at the Lakeshore Masonic Temple, 3255 Grand Avenue.

Miss Lea Steinberg will be chairman of this first event of the season.

Her assisting committee will include: Miss Annette Bernstein, Miss Jane Nolling, Miss Esther Bernstein, Miss Florence Waxman, Miss Sylvia Rabinowitz, Miss Doris Corenman, Miss Mignonne Pei, Miss Sara Davidson and Miss Florence Straus.

Holiday Decoration Class Announced

Portents of the holiday season as the Oakland Women's Club announces a flower arrangement class for Fall and Christmas decorations.

Those wishing to enter the class to be conducted by Mrs. Clara Olson, must register before September 1, it is announced in the club bulletin.

Mrs. Olson is also planning have an evening class in addition that she holds each Tuesday afternoon. Registrations for this are being solicited.

Group Plans Three-Day Sale in September

Oakland Business and Professional Women's Club has set September 23, 24 and 25 as the dates for white elephant sale.

The three-day event will be at the club headquarters at the Hotel Leamington. Ann Machin, ju past president, will be chairman.

P. T. A. Picnic Tuesday

Golden Gate Junior High P. T. A. will have its annual picnic Tuesday at Neptune Beach. Members will be privileged to enter friends. Cards will be among versions of the afternoon for ad

Figure 12: Society Page reporting on activities of summer Maison Française²⁶³

²⁶³ Suzette, "French Oratory Contest at Mills Draws Society," *Oakland Tribune*, sec. B, July 1938.

Although less rigorous in its adherence to speaking only Spanish or Portuguese, the Casa Panamericana received a tremendous amount of acclaim for its work building bridges with Latin America. Formed in 1941 with substantial subsidies from the United States government,²⁶⁴ the program seems to have emphasized politics equally with language and culture. Aaron Copland, who toured South America extensively during the war years, explained that during the war, "The United States government, as part of an effort to improve inter-American relationships, placed leading Americanists in government agencies promote Pan-Americanism."²⁶⁵ The Mills program operated similarly, bringing prominent Latin-Americanists to the U.S. Publicity materials described the program as

An opportunity to study Spanish and Portuguese languages while living in the Pan-American House with Latin-American instructors and exchange scholars. . . . Business men who wish to train for future work in Latin America will have special sessions with members of San Francisco business houses which have built inter-American trade relations during the past twenty years.²⁶⁶

Articles concerning the summer Spanish/Portuguese language program in the journal of the fraternal business organization, *The Rotarian*, reflected this emphasis on business as well as cultural training.²⁶⁷

Like the French program, Casa Panamericana had weekly programs of music and dance, and an annual fiesta. The fiesta was "the spectacular event of the summer . . .

²⁶⁴ "With substantial aid from the federal Coordinator of Inter-American Affairs there was established in 1941, parallel to La Maison Française though with much less rigid discipline, a Casa Panamericana for the study of Latin-American languages and cultures" (see Hedley, 105).

²⁶⁵ Aaron Copland and Vivian Perlis, *Copland: 1900 Through 1942* (New York: Saint Martin's Press, 1984), 324.

²⁶⁶ Mills College, "Business Reply Card," 1942.

²⁶⁷ Juan M Roger, "Mills Makes It Still Easier" in *The Rotarian Magazine* LXV, no.4 (October, 1944): 4.

vibrant with music and color [and] attended by many people from neighboring San Francisco and Berkeley.”²⁶⁸ One summer the entire commissioned staff of a South-American naval vessel attended the party. Casa staff specializing in Latin-American music and dance included Anthony Campanella, instructor in Latin-American music (summer session 1943); visiting opera singer Mercedes Craza (summer session 1943); dance instructors Iparraguirre Imaz, Isabella Lopez de Herwig and Blanca Saunders (all summer session faculty in 1942); and Emilio and Teresita Osta, concert pianist and dancer, respectively (summer session 1943).²⁶⁹ Isabel Magna Schevill taught Spanish and piano in 1943 and 1945, and Milhaud worked on the staff of this program as well. Milhaud drew upon his experiences in Brazil as attaché to French diplomat Paul Claudel.²⁷⁰ A *San Francisco Teachers Journal* article reported, “M. Darius Milhaud, leading French composer, likewise shared his time between the two houses [Maison Française and Casa Panamericana], since he is an authority on Latin-American music, particularly that of Brazil, where he once lived.”²⁷¹ Milhaud was assisted by pianist Robert E. Schmitz who in 1920 had founded the Franco-American society (later renamed Pro-Musica). Schmitz taught at the E. Robert Schmitz School of Piano in San Francisco from its formation in 1945 till Schmitz’ death in September, 1949.²⁷² Attendance at La

²⁶⁸ 1943 Report, 4.

²⁶⁹ The performing couple were brother and sister, according to columnist John Mason (see “Music: Concert at Woodminster” *Oakland Tribune*, sec. B, July 18, 1943).

²⁷⁰ Milhaud was in Brazil in 1917 and 1918 as attaché in charge of propaganda.

²⁷¹ John Harvey Furbay, “The Casa Pan-Americana of Mills College: An Experiment in Inter-American Understanding” in *San Francisco Teachers Journal* nv, (1942) np.

²⁷² In addition to his work at Mills, Schmitz also gave master classes in Carmel and taught at the College of the Holy Names (Oakland) during the summers. Schmitz’ wife, Germaine, was also a trained musician and teacher. Germaine too lectured at Mills. E. Robert Schmitz Papers, Yale University. See also “Germaine Schmitz in Illustrated Lecture” *Oakland Tribune*, sec. B, June 6, 1941.

Casa declined at the close of the war, and the program was terminated in 1949. Annual reports for 1948 stated,

The two language houses were . . . the most expensive to operate; an in the case of Casa Panamericana the romantic public interest in Latin America which once was its strength now has faded to the point of being its factor of greatest vulnerability.²⁷³

Not all Mills summer language programs were European in content. Beginning in 1941, workshops were held in Far Eastern Studies "designed to meet the needs of all who wish a thorough understanding of the present problems in the Pacific, and of the historical forces which have helped to shape today's developments."²⁷⁴ A greater experiment in Asian cultural immersion was the short-lived Chung Kuo Yuan house, a Chinese language institute. Mills was never successful at winning recognition and support for this program from the local expatriate Chinese community, though it struggled to do so. It was also difficult to find a sufficient number of students; however those who participated seemed very positive about the program.²⁷⁵ Local Chinese cultural and music performances were arranged, such as a 1944 concert performance by the Flying Dragon Orchestra,²⁷⁶ and cultural trips were made to San Francisco's Chinatown. But the program was sparsely attended, and in 1947 it was discontinued. A few later events were held: a workshop sponsored by the China Institute in America was given in

²⁷³ According to the *1948 Report*, Spanish language courses continued to be offered sporadically as part of the general summer curriculum.

²⁷⁴ *1941 Bulletin*, 25.

²⁷⁵ According to the *1946 Report*, "Of the cultural value and academic efficiency of this department, there can be no doubt. The fact remains, however, that pitifully few students have availed themselves of the opportunities offered."

²⁷⁶ Chinese classical music ensemble (see *1944 Report*).

1953,²⁷⁷ and "authentic Chinese dances" were performed in 1950 by Dortha Gabel, resident of Peking, and student of Hanya Holm.²⁷⁸ Mills hosted a United States house (complete with "Hoe Down" music and dance parties) between 1946 and 1949. A partially state subsidized "English Language Institute" for non-native English speakers was also run in the late 1940s.

The majority of summer music faculty was not directly on staff of the language houses, Milhaud being a notable exception. However, the ability to socialize and collaborate with French or Spanish-speaking colleagues was a strong incentive for international music faculty to participate in the Mills program. To refugee artists from Europe especially, the summer sessions and their opportunities to perform and teach for pay must have seemed an island of culture in a sea of cultural devastation. Aaron Copland and Vivian Perlis noted that,

Few artists, whether native or émigré, were able to pursue their chosen careers at they had prior to the war. Literature and drama took a backseat to *Life* magazine, the fine arts to Bill Mauldin's "Up Front" cartoons, and concert music to Kate Smith's ubiquitous "God Bless America." The contemporary arts, struggling in the best of times, barely survived. It was particularly difficult for those concerned with so esoteric an activity as modern music to find a connection to the war effort. Composers competed vigorously for the few commissions offered for patriotic works, and promoters tried to convince the public that contemporary music could stimulate free debate, thereby promoting democracy.²⁷⁹

The drawing power of an expatriate European community was the very thing weakened after the war years. Just as music students and performers began to travel to Europe or attend East Coast festivals and programs rather than enrolling in Mills summer session,

²⁷⁷ 1953 *Bulletin*, 21.

²⁷⁸ Mills College Press Release, 1950. Press release mentioned that Ms. Gabel "taught modern dance at Yenching University prior to the outbreak of World War II."

²⁷⁹ Aaron Copland and Vivian Perlis, *Copland: Since 1943* (New York: Saint Martins Press, 1989), 3.

foreign language faculty also returned to their homes across the Atlantic. As Leone Evans pointed out, if the cost for Mills tuition and board was comparable to a summer trip to France itself, the desire to travel usually won out. More Americans were traveling abroad during the 1950s as airplane travel became more widely available. Although La Maison continued to be offered until the end of the Mills summer programs in 1957, the final years were not well attended: "La Maison Française has some difficulty living up to its name because it is no longer possible to house the group separately."²⁸⁰

More Visiting Performers and Summer Faculty of Interest

Some faculty from the 1930s returned or remained on staff through the 1940s and 1950s, such as pianists Angela Diller (summer sessions 1933 and 1945-46) and Egon Petri (summer sessions 1933, 1945, and 1948-57). Luther Marchant, who began as chair of the music program in 1929, continued as chair of both regular and summer music departments until 1954. When the chair was ceded to Margaret Prall, another long time regular faculty member, she did not hold the chair through the summer, but passed away. Leone Evans, Mills MA (1946) and director of the summer Children's School of Music, took up the position for the remainder of the summer sessions.²⁸¹ Other faculty returning from the 1930s were cellist Robert Maas and violist Germain Prévost, formerly of the Pro Arte String Quartet. Maas returned to play quintets with the Budapest Quartet in 1947, and Prévost returned as a member of the Paganini String Quartet, resident quartet in 1948. Other Paganini String Quartet members were Henry Temianka (violin), Gustave

²⁸⁰ 1955 Report, 9. Additionally, the 1956 *Bulletin* advised, contrary to previous years, that "Whatever his French language ability, every student is welcome."

²⁸¹ Evans, interview.

Rosseels (second violin), and Robert Courte (viola).²⁸² When Maas died on stage during summer 1948, Gabor Rejto and Victor Gottlieb, formerly of the Coolidge Quartet, replaced him. In 1951 and 1952 the Hungarian String Quartet, (Zoltán Székely violin, Sándor Végh second violin, Dénes Karomzay viola, and Vilmos Paloai cello), sat in for the Budapest (again on tour). The Hungarian Quartet did not evoke the rhapsodies normal for reviews of Budapest Quartet concerts, but they were well liked for their ability to “make any good chamber music come alive—old or new or classical or romantic.”²⁸³ Their 1951 quartet series included a Bartók cycle, not a Beethoven cycle, and in 1952 Rejto and Egon Petri joined with the Hungarian Quartet for a variety of quintet performances. That same year the group gave a West Coast premiere of a quartet by Juan Arriaga, continuing the Mills tradition of introducing new chamber works to the California public.

Perhaps the most notable premiere by Mills quartets was the “triumphant evening” in 1949 when the Paganini and Budapest quartets joined to present Milhaud’s octet, Quartets No. 14 and 15. Mills reported “the Concert Hall was jammed, with seats on the platform for the first time since 1947.”²⁸⁴ The local press was equally enthusiastic:

The largest audience that has attended any of this summer’s chamber music concerts at Mills College turned out last night to hear one of the most unusual compositions that has ever been performed here. Widespread interest had already be aroused in the octet of Darius Milhaud . . . written to be played either separately or simultaneously, as an octet. . . . The work was performed in both ways at last night’s world premier. . . . All in all, the three world premiers in one made a tremendously exciting evening. . . . Interest in the experimental aspects and in the sensation of a musical

²⁸² Milhaud wrote one of his viola concertos for Courte (see Martinson, 39).

²⁸³ Margaret Prall, “String Quartet Opens 6-Week Series at Mills,” *Oakland Tribune*, sec. C, July 1, 1951.

²⁸⁴ 1949 Report, 9.

novelty should not, however, distract attention from the results in musical quality. For this work is much more than a tour de force . . . this was music not only curiously, but beautifully, wrought.²⁸⁵

In addition to string quartet concerts, Mills was able to draw large crowds for other unusual concert events, such as the 1954 cycle of Beethoven piano sonatas given by Egon Petri,²⁸⁶ or single performances by visiting artists like cellist Joseph Schuster (1948). Schuster included Spanish themed works in his programs, as would the Hungarian quartet and many other artists returning from good will tours in South America.²⁸⁷

As the 1940s and 1950s progressed, keyboard performances continued to be well received, and the majority of new artists appearing and teaching at Mills were keyboardists. Hungarian pianist Andor Foldes was added to Mills faculty in summer 1946 after a series of successful concerts in the Oakland area in 1945. A student of Dohnányi, Foldes both gave solo concerts and performed with the Budapest Quartet.²⁸⁸ Music writer Clifford Gessler noted Foldes' connection to the Budapest Quartet:

Andor Foldes' appearance with the Budapest String Quartet . . . was a kind of vicarious reunion, since his uncle, the violist Ipolyte, was one of the founders of the original Budapest Quartet, from which the present members carry on in spirit.²⁸⁹

Another much anticipated summer concert was a rare performance of early music by harpsichordist Putnam Aldrich in 1949. Aldrich was a student of Wanda Landowska, and according to Leland Smith, though brilliant, he was uncomfortable with public

²⁸⁵ Clifford Gessler, "Mills Octet Scores with Big Audience," *Oakland Tribune*, sec. D, August 11, 1949.

²⁸⁶ The 1948 Report recorded attendance averaging around 300 for the Petri concerts.

²⁸⁷ "Noted Cellist To Give Recital," *Oakland Tribune*, July 22, 1948.

²⁸⁸ Clifford Gessler, "Distinguished Hungarian Concert Pianist Will Teach on Mills College Summer Session Faculty," *Oakland Tribune*, sec. C, June 30, 1946.

²⁸⁹ Clifford Gessler, "Foldes and the Budapest," *Oakland Tribune*, sec. D, July 18, 1948.

performance.²⁹⁰ Aldrich moved to Stanford soon after, where he became a founder of that university's once well-regarded early music program. Other pianists performing and teaching at Mills in later years included Frederick Jacobi, director of the American section of the International Society for Contemporary Music, who taught piano in 1948 (his wife, pianist Irene taught in 1940),²⁹¹ and Alexander Lieberman, student of Egon Petri, who was on staff teaching piano from 1948-1957. Maxim Schapiro taught in 1951. Samuel Lipman, and Bernhard Abramowitsch were additional visiting pianists of note, teaching in summer 1956. Harpist Marcel Grandjany returned for a concert in the final summer session of 1957. A final event worthy of mention is the 1950 Composers Forum concert, which was held at Mills and included works by Copland, Howard Brubeck, and others.²⁹²

Writing About Mills: A Gender Issue?

Mills College has generally received limited scholarly mention, despite its perpetual association with teachers, performers and innovators of historic significance. This lack of reporting on the summer sessions in writing on 20th-century music may be due in part to the fact that Mills is a college for women on the west coast in a city that is in the shadow of San Francisco. All three factors may have contributed to its neglect. Certainly, as has been amply demonstrated in the last four decades by historians of women's music, music historians of the past have "written out" the contributions of

²⁹⁰ Smith, interview.

²⁹¹ *The New Grove Dictionary of Music Online*, s.v. "Frederick Jacobi" (by Gustave Rees and Marjorie Mackay-Shapiro), <http://www.grovemusic.com> (accessed July 31, 2003).

²⁹² "Weeks Music Calendar," *Oakland Tribune*, sec. C, July 9, 1950.

important women music makers and patrons of music. As mentioned in the introduction, one of the goals of this thesis is to bring detailed information to light about the important roles Mills played in the development of 20th-century experimental and modern music.²⁹³

An example (or lack thereof) of writing about Mills College is found in Alan Rich's *American Pioneers: Ives to Cage and Beyond*. In his chapter on John Cage, Rich notes that "He continued his explorations into the potential of percussion-ensemble writing, joining forces with another Cowell protégé, Lou Harrison, for a series of percussion concerts in San Francisco."²⁹⁴ No reference is made to Mills. The chapter on Henry Cowell also omits any mention of Mills, though it does report that Cowell "also taught at Columbia University and Baltimore's Peabody Conservatory. Among his pupils were . . . John Cage and Lou Harrison."²⁹⁵ And finally, Mills is not referred to once in the substantial discussion of Lou Harrison. But then neither is SJSU, despite the inclusion of an un-credited photograph showing Harrison playing the Si Betty gamelan, obviously taken at San José State University where the gamelan was built, stored, and played. It is not until literally the final pages during a short discussion of the San Francisco Tape Center that Mills' role in twentieth century music is fleetingly acknowledged. Rich's book is typical. Is this "silence" related to gender? Is lack of attention given to Mills an unspoken second-class status conferred upon a "finishing school" for girls? Or does the oversight reflect an East Coast bias?²⁹⁶ Provocative as these ideas may be, they are

²⁹³ Thanks to William Meredith for assistance in crystallizing the author's thinking on this important topic.

²⁹⁴ Alan Rich, *American Pioneers: Ives to Cage and Beyond*, (London: Phaidon, 1995).

²⁹⁵ Rich, 136.

²⁹⁶ Rich's text on Harrison includes the following: "It is a wonderful sight, at the various West Coast schools where he teaches, to watch Harrison sitting with a typical group of bleached-blond, suntanned California students, creating their own counterparts of musical culture half a world away." This is an odd

difficult to support. Given Cage's extensive associations with a variety of institutions, selecting not to mention Mills in such an overview is excusable, and in the Henry Cowell chapter, no hint of Stanford is found either. The very success of Mill's summer faculty forces survey authors and scholars to pick and choose as they write, constrained to sample a few of the details from the rich history under question. Fortunately, more detailed biographies and autobiographies, such as those of Lou Harrison²⁹⁷ and Milhaud, do contain numerous references to Mills College.

Another approach to evaluating possible gender discrimination is to consider contemporaneous press coverage for omission of events involving women performers or composers. Lynne Conner, in *Spreading the Gospel of the Modern Dance: Newspaper Dance Criticism in the United States, 1850-1934*, notes that,

The female voice was actively sought by newspaper management as a means of enticing a growing female readership. And by the early 1920s, the "Women's Page," featuring columns by and about women, became standard in most New York City dailies. American concert dance was almost exclusively identified with women from the earliest moments of the solo dance movement through the pioneer generation of modernists.²⁹⁸

Conner notes, "A comparison of the dance concerts announced [in the late 1920s]. . . with reviews published the following week . . . reveals that only a little more than fifty percent of the announced concerts were covered by on-the-night notices."²⁹⁹ Mills dance review coverage in the *Oakland Tribune* is consistent with this finding, but in a weekly

statement at best, considering the photo of Harrison and Si Betty includes only one blond student performer of the five depicted (most middle aged men with facial hair and glasses) and the high percentage of Asian students and students of Asian descent at the so-called "West Coast" colleges.

²⁹⁷ Miller, *Composing*.

²⁹⁸ Lynne Conner, *Spreading the Gospel of the Modern Dance: Newspaper Dance Criticism in the United States, 1850-1930* (Pittsburgh: Univ. of Pittsburgh Press, 1997).

²⁹⁹ Conner, 110-11.

music column rarely covering more than half of a page, Mills' music events and lectures often dominate the space, easily matching or exceeding the coverage of University of California summer performances despite the inequity in the size of the two programs' total enrollment (Berkeley summer sessions regularly enrolled between two and five thousand students). It is not until well into the 1950s, when regional musical events multiply exponentially and Mills' enrollment contracts, that regular and extensive coverage of Mills events slackens. It could be argued that coverage of Mills summer sessions resulted from the fact that they were co-ed and staffed with a greater percentage of male faculty thus meriting press coverage, but this argument is easily overcome, at least with respect to the pre-war years, by reviewing the generous and frequent general coverage of local women performers, ranging from homegirl and international female conductor Antonia Brico³⁰⁰ to Grace Adams East, trumpeter,³⁰¹ to the various local female radio performers. If anything, there is a sense that female performers were a sensation, not unremarkable and overlooked. Gender did not limit Mills' coverage at the time of the summer sessions, surely an era expected, if anything, to be more biased than our own. If Mills is currently under-represented and under-researched, this state most likely reflects the mammoth size and multiplicity of contemporary West Coast universities. Little else can be demonstrated, but the author feels the question is not entirely resolved.

³⁰⁰ For example, see "Antonio Brico to Lead Bay Symphony Series," *Oakland Tribune*, sec. S, July 3, 1938.

³⁰¹ Fred Noland, "Grace Adams East and Pianist to Play in University Greek Theatre," *Oakland Tribune*, sec. B, July 12, 1936.

Figure 13: KLX radio trio of local female musicians³⁰²

³⁰² "KLX Trio," *Oakland Tribune*, sec. S, July 10, 1932.

Chapter Six: Conclusions

Mills summer sessions were important for their unique blend of tradition and innovation, recreation and rigor. Music faculty members such as Egon Petri and Marcel Grandjany represented the best of traditional European influenced academics and performance, while experimental faculty such as Lou Harrison, Henry Cowell, and John Cage presented students and audiences alike the opportunity to glimpse the future of American music. Hanya Holm led students in modern dance productions with cutting edge improvised percussive scores while events of La Maison Française made news in the conservative society pages of the local press. The juxtaposition is not contradictory; it is inclusive. Completely inclusive. Despite Mills' position as a private college and a single sex institution, music at Mills has been and continues to be overwhelmingly inclusive.

In the summer music programs in particular, opposite ends of early twentieth-century musical continuum came together in the middle without diluting or devaluing either extreme. Darius Milhaud, the French composer whose main body of work was American, and the Budapest String Quartet, those Russians with the Hungarian name, each embodied a new kind of balance. Milhaud was innovative, influenced by American jazz, and even experimental in works like *Cocktail*. Yet his work was accessible and informed by European tradition, especially a thorough respect for counterpoint. The Budapest Quartet were masters of the Beethoven cycle, Mozart, and Brahms, but they premiered a significant number of contemporary works and strove to introduce American audiences to a broader spectrum of music. This openness, this willingness to explore new

ideas and new sounds, influenced not only Mills summer students, but a the entire West Coast music tradition

Without the Mills summer session, the concept of a "West Coast percussion ensemble," with subsequent development of the American gamelan by Lou Harrison, might not have grown so quickly. Without the Mills summer session and its annual string quartet concerts, chamber music in America, and certainly chamber music on the West coast, would not have gained acceptance so soon. And in a myriad of other small ways, American musical life could have gone differently: Cage, Harrison, Bird and Cunningham might not have come together in the same way; Milhaud might not have found a permanent home in California and other refugee artists from Europe might not have come together to make connections and collaborate under the eucalyptus. Certainly music and modern dance in California would have been much slower to mature

For over seventy years Mills students have been able to drink from the gently flowing stream of traditional music and music education while at the same time surfing the waves of experimental music if they so desire. Such geographic metaphors seem to thicken the Mills air. The Cage scholar Christopher Shultis remarked in his review of the 1995Cage conference held at Mills entitled *Here comes everybody: the music, poetry and art of John Cage*, "I do often think about my walks around the perimeter of Mills College; a beautiful trail that follows the interior of a fence that surrounds the entire campus. Inside that fence, everyone seemed welcome once they got in."³⁰³

³⁰³ Christopher Shultis, "Here comes everybody: the music, poetry and art of John Cage," *Journal of Musicology* 14, no.3 (Summer 1996): 400-424.

Despite the quantity of materials reviewed for this thesis, there is further opportunity for scholarship. In her excellent “The Art of Noise: John Cage, Lou Harrison, and the West Coast Percussion Ensemble,” Leta Miller demonstrates that even within the scope of materials mentioned, such as local newspapers, there are additional jewels of information to be mined. For example, a comprehensive search of San Francisco music review columns, similar to the author’s review of the Oakland Press, might yield important information about influential regional groups indirectly affiliated with Mills such as the Red Gate Players, a group of Chinese shadow puppet performers. Another potential topic for further research is detailed consideration of the events held at the 1939 International Exhibition on Treasure Island and their influence on Mills’ composers. Investigations into newspaper articles should also consider lesser-known publications from the Oakland area.³⁰⁴ Finally, many of the summer session faculty members are significant in their own right, though perhaps less well known than artists like Milhaud and the Budapest String Quartet. Pianist Egon Petri and cello teacher Margaret Rowell are two fine examples. Further, both of these interesting teachers have students still living in the Oakland/San Francisco area who might be interviewed. Canadian violinist Kathleen Parlow merits additional study as one of the first internationally recognized female concert violinists, and there is a fascinating overlap amongst the various string quartets that were in residence at Mills that would make for an interesting “genealogy” of quartet playing in early twentieth century America. Mill’s summer sessions are just a

³⁰⁴ Esther Landa, interview by author, September 28, 2003, tape, Special Collections, Mills College Library. Landa, who served as publicist, remembers regularly submitting press releases for summer sessions events to a total of four Oakland area papers, including the *Oakland Tribune*.

starting point, an amazing nexus of talent and innovation. That is what has made this author's research so very rewarding.

The author of this thesis was an undergraduate student at Mills in the 1980s. Although studying traditional music, the author did attend many experimental performances and sometimes found her French horn practice interrupted by strange noises emanating from the CCM located above the practice rooms. Though heard less often than Braxton or Rosenboom, when the author studied at Mills the name of Milhaud was still spoken of with great affection. Late at night studying in the library of Orchard Meadow, a dorm that has always been the residence of music majors, sometimes a feeling would arise, a feeling of connection to the music students of Mills who had come before me, eager to expand their minds and experiences with the support of a close knit community where professors invited you to dinner in their homes and weren't afraid to answer your questions honestly. The author feels now, as she felt then, that whether regular session or summer session, Mills has always fostered a tradition of supporting each student to develop her talent and mind, but most importantly, her unique voice. Having researched and written on the history of Mills' summer sessions, the author hopes to further expose the school's unique role in the history of both traditional and experimental American music. The author hopes that she has done something to both contradict and validate this statement from a 1957 Mills publication: "Perhaps no history will ever be written of the specific influence which Mills exercised upon the fine arts in the early decades. With its spontaneous hospitality to artists in all fields from foreign

countries, Mills helped to plant the seed of the cultural life of the Pacific Coast.”³⁰⁵ Those seeds have flowered indeed.

³⁰⁵ *Mills College: 1852 – 1957* (Oakland: Mills College, 1957), 25-26.

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Appendix A: Alphabetical Listing of Faculty Members

Faculty Member			Dept.	Summer Sessions Documented as Staff Member
Abraham	unknown	unknown	music	55
Aldrich	Putnam	(1904-1975)	music	49
Allen	Arden W.	unknown	music	44
Bainbridge	Milda Nixon	unknown	music	29, 44-45
Bauer	Marion	(1882-1955)	music	35
Benson	Vaunda	unknown	dance	57
Biggerstaff	Frederic m.	unknown	music	29
Bird	Bonnie	(1914-1995)	dance	38
Boehm	Leah Marie		dance	52
Boyden	David D.	(1910-1986)	music	38-39
Brescia	Dominico	(1866-1939)	music	29, 30, 33-39
Brico	Antonia	(1902-1989)	music	40
Brubeck	Howard	(1916-1993)	music	45
Bruckheimer	Mildred Sharp	unknown	dance	33
Burke	John	unknown	music	55
Cage	John	(1912-1992)	dance	40-41
Campanella	Anthony	(1912-unk)	music	43
Campbell	Francean	unknown	dance	54
Carrell	Lois	unknown	dance	40
Carruth	Connell Keefer	unknown	music	29
Carruth	William W.	unknown	music	29
Cassidy	Rosalind	(1895-1980)	dance	29-31, 34-35, 38
Castner	William	unknown	dance	51
Choate	Deborah	unknown	dance	50-51
Cobb	Louise	unknown	dance	30
Cook	Elsie	unknown	music	30
Cooper	Pat	unknown	dance	51
Courte	Robert	unknown	music	48

Cowell	Henry	(1897-1965)	music, dance	34
Craza	Senorita Mercedes	unknown	casa, dance	43
Crowley	Teresa	unknown	dance	29-32
de Anguera	Marguerite	(unk-)	dance	33
de Segurola	Andres	(1873-1953)	music	37
Dehé	Willém	(1884-unk)	music	30
Dennison	Doris Adele	unknown	dance	45-47, 50
Diller	Angela	(1877-1968)	music	33, 44-46
Elkus	Albert	(1884-1962)	music	33-40
Errol	Luise	unknown	music	48
Evans	Leone	unknown	music	49-57
Fenster	Lajos	unknown	music	30
Flade	Tina	unknown	dance	37-38
Foldes	Andor	(1913-1992)	music	46
Forrell	Gene	unknown	*	51
Forshaw	unknown	unknown	*	52
Frankenstein	Alfred	(1906-unk)	music	40-41
Frenzel	Herbert	unknown	music	29
Fuller	Rebecca	unknown	dance	55-56
Garrison	Sylvia	unknown	music	37,39
Gay	May	unknown	dance	30
George	Patricia	unknown	dance	49
Glass	Henry	unknown	dance	49, 51-52
Goodale	Robert L.	unknown	music	46-47
Gordon Parmentier	Francis	unknown	music	54
Gorodetzky	Jac	unknown	music	49-50, 54-55
Gottlieb	Victor	unknown	music	48
Graham	Martha	(1894-1991)	dance	39
Grandjany	Marcel	(1891-1975)	music	38-40
Greene	Madelynne	unknown	dance	51
Greenwood	Frances	unknown	music	29, 30
Grout	Donald J.	(1902-1987)	music	36
Groves	James	unknown	music	54-57

Halleux	Laurent	unknown	music	32-40
Harris	Roy	(1898-1979)	music	35
Harrison	Lou	(1917-2003)	dance	38-40
Hart	Frederic P.	unknown	unk	34-35
Hill	Martha	unknown	dance	39
Holm	Hanya	unknown	dance	34-36, 39
Horst	Louis	(1884-1964)	dance	39, 46-47
Horton	Lester	unknown	dance	38
Hubbard	George E.	unknown	music	29
Humphrey	Doris	(1895-1958)	dance	39
Hunt	Ruth	unknown	dance	34
Imaz Iparraguirre	Elena	unknown	casa, music	42
Innes	Mary	unknown	music	44
Jacobi	Frederick L.	(1891-1952)	music	48
Jacobi	Irene	unknown	music	40
Jennings	Edith	unknown	dance	46
Jewell (Mullen)	Margaret	(1909-1998)	dance	35
Jones	Charles	(1910-unk)	music	41
Jones	Edgar	unknown	music	56-57
Karomzay	Denes	unknown	music	51-52
Kennedy	Alma Schmidt	unknown	music	29-30, 36-41, 44-48
Klein	Walter	unknown	music	40
Kloepper	Louise	(1910-1996)	dance	40
Kozman	Hilda Clute	unknown	dance	34-37
Kroyt	Boris	unknown	music	39, 41-42, 44-47, 49-50, 53-55
Lauer	Eleanor	unknown	dance	40-41, 45, 47, 50, 54-57
Lauterer	Arch	unknown	dance	39, 45-48
Liebermann	Alexander	unknown	music	48-57
Limon	Jose	(1908-1972)	dance	40
Lloyd	Norman	unknown	dance	39

Lopez de Herwig	Isabela	unknown	casa, dance	42
Maas	Marcel	unknown	music	36-39
Maas	Robert	unknown	music	32-38, 40, 48
Malko	Nikolai	(1883-1961)	music	39
Marchant	Luther B.	unknown	music	29, 30, 33-41, 44-52, 54
Mathews	Sarah	unknown	music	29
Meacham	Charles	unknown	music	56
Milhaud	Darius	(1892-1974)	music	41-47, 49-53
Moldovan	Nicholas	unknown	music	29
Moore	Benjamin S.	unknown	music	29
Moskowsky	Alexander	(1901-1969)	music	51-2
Mulky	Katherine	(unk-)	music	52
Murray	Ruth	(1900-[1955])	dance	40
Newport	Margaret Fitch	unknown	dance	38
O'Neil	unknown	unknown	music	30
Olafson	Muriel	unknown	dance	38
Onnou	Alphonse	(1893-1940)	music	32-38, 40
Ortenberg	Edgar	unknown	music	44-47, 53
Osta	Emilion	unknown	music	43
Palotai	Vilmos	(1904-1972)	music	51
Parlow	Kathleen	(1890-1963)	music	30
Petri	Egon	(1881-1962)	music	33, 45, 48-57
Pochon	Alfred	(1878-unk)	music	29
Prall	Margaret	(unk-1946)	music	29, 55
Prévost	Germain	unknown	music	32-38, 40, 47
Quitow	Oeoel	unknown	dance	52-3
Rejto	Gabor	unknown	music	48
Roismann	Josef	unknown	music	39, 41-42, 44-47, 49-50, 53-55
Rosseels	Gustave	unknown	music	48
Rowell	Margaret	(1908-1995)	music	56-57
Sabsay	Rubin	unknown	dance	37

Saunders	Blanca	unknown	casa, dance	42
Schevill	Senora Isabel Magana	unknown	casa, music	43, 45
Schmitz	E. Robert	(1889-1949)	music	43
Schneider	Alexander	(1908-1993)	music	39, 41-42
Schneider	Edward F.	unknown	music	29
Schneider	Mischa	unknown	music	39, 41-42, 44-47, 49-50, 53-55
Shair	Janet	unknown	sports, music	29, 30
Shelly	Mary Josephine	unknown	dance	39
Shonberg	Bessie	unknown	dance	39
Simon	Edwin	unknown	*	51
Service	Neva	unknown	dance	33-34
Smith	Leland C.	(1925-)	music	53, 56-57
Stebbins	Marian Long	unknown	dance	45-46
Stojowski	Sigismond	([1868]-1946)	music	34
Strait (Applegate)	Joan	(unk-)	music	49
Swanson	Jean	unknown	music	54
Szekely	Zoltan	(1903-2001)	music	51-2
Temianka	Henry	(1906-1992)	music	48
Upshur	Claire Harsha	unknown	music	47, 54
Warburg	Gerald	unknown	music	29
Weed	Irene Marie	unknown	dance	51-52
Weidman	Charles	unknown	dance	39
Weiner	Edith	unknown	dance	46
Whiteside	Abby	unknown	music	41
Williamson	Irene	unknown	dance	36-37
Wolfensohn	Wolfe	unknown	music	29
Worth	Donald	unknown	music	54
Van Tuyl	Marian	unknown	dance	40-41

* These individuals were listed in course catalogs published prior to the session listed, but not otherwise documented in annual reports or other materials, so may not have actually taught.

Whytal	Ethel	unknown	music	30
Williamson	Esther	unknown	dance	40
Wilton	Elizabeth	unknown	dance	40
Woods	Glen H.	unknown	music	30

Appendix B: Chronological Listing of Concerts

Year	Date	Time	Artists	Location	Program
30	7-Jul	8:15	Department of Drama	Hall for Chamber Music, Mills	Reading of Ballads--Old and New
30	24-Jul	8:15	Department of Drama	Woodland Theatre	Play
30	2-Jul	8:15	Parlow String Quartet	Hall for Chamber Music, Mills	
30	9-Jul	8:15	Parlow String Quartet	Hall for Chamber Music, Mills	
30	16-Jul	8:15	Parlow String Quartet	Hall for Chamber Music, Mills	
30	23-Jul	8:15	Parlow String Quartet	Hall for Chamber Music, Mills	
30	30-Jul	8:15	Parlow String Quartet	Hall for Chamber Music, Mills	
30	6-Aug	8:15	Parlow String Quartet	Hall for Chamber Music, Mills	
30	8-Aug	8:15	Student Chorus	Hall for Chamber Music, Mills	Concert
32	19-Jun	3:00 PM	Pro Arte String Quartet	Hall for Chamber Music, Mills	Beethoven Quartet in E flat, Op. 74 Debussy Quartet in G
32	22-Jun	8:15 PM	Pro Arte String Quartet	Hall for Chamber Music, Mills	Haydn Quartet in D major, Op. 64, No. 5 "The Lark" Ravel Quartet in F major
32	25-Jun	8:15	Pro Arte String Quartet	Hall for Chamber Music, Mills	Mozart Quartet in C major, No. 16, K 465 Brahms Quintet in F minor (Assisted by Mr. Bauer)

32	29-Jun	8:15	Pro Arte String Quartet	Hall for Chamber Music, Mills	Vivaldi, "Esta armonica" Igor Stravinsky, (a) Three Pieces (1914) (b) Concertino (1920) Bohuslav Martinu Quartet No. 2 (1928)
32	3-Jul	3:00	Pro Arte String Quartet	Hall for Chamber Music, Mills	Mozart Quartet in B flat major, Op. 18, No. 6 Cesar Franck Quintet in F minor (Assisted by Mr. Bauer)
32	6-Jul	8:15	Pro Arte String Quartet	Hall for Chamber Music, Mills	Haydn Quartet in D minor, Op. 76, No. 2 Frederick Jacoby, Quartet on Indian Themes (1926) Frank Bridge Quartet No. 3
32	10-Jul	3:00	Pro Arte String Quartet	Hall for Chamber Music, Mills	Brahms Quartet in A minor Anton von Webern, Five Pieces, Op. 5 (1909) G. Francesco Malipiero, "Cantari alla madrigalesca" (1931)
32	13-Jul	8:15	Pro Arte String Quartet	Hall for Chamber Music, Mills	Beethoven Quartet in B flat, Op. 130 Beethoven Grand Fugue, Op. 133 Roy Harris Quartet (1929)
32	20-Jul	8:15	Pro Arte String Quartet	Hall for Chamber Music, Mills	Schubert Quartet in G major Paul Hindemith Quartet No. 3, Op. 22 (1922)
32	24-Jul	3:00	Pro Arte String Quartet	Hall for Chamber Music, Mills	Mozart Quartet in D major, No. 21 Arnold Schoenberg Quartet No. 3 Beethoven Quartet in A minor, Op. 132
32	27-Jul	8:15	Pro Arte String Quartet	Hall for Chamber Music, Mills	Request program

33	18-Jun	3:00	Pro Arte String Quartet	Hall for Chamber Music, Mills	Schubert Quartet "Satz" in C minor, No. 12 Haydn, Op. 54, No. 2 Aaron Copland--Two Pieces (American Composer) Ravel Quartet in F major
33	21-Jun	8:15	Pro Arte String Quartet	Hall for Chamber Music, Mills	Beethoven Quartet in F major, Op. 18, No.1 Beethoven Quartet in G major, Op. 18, No.2 Beethoven Quartet in D major, Op. 18, No.3
33	25-Jun	3:00	Pro Arte String Quartet	Hall for Chamber Music, Mills	Mozart Quartet in B flat major, K. 458 (The Chase) G. Dal Saleski, Suite for String Quartet: Prelude, Sarabande, Minuet, Gigue (American Composer) C. Franck, Quartet in D major
33	28-Jun	8:15	Pro Arte String Quartet	Hall for Chamber Music, Mills	Beethoven Quartet in C minor, Op. 18, No.4 Beethoven Quartet in A major, Op. 18, No.5 Beethoven Quartet in B flat major, Op. 18, No.6
33	2-Jul	3:00	Pro Arte String Quartet	Hall for Chamber Music, Mills	G. Verdi Quartet in E minor Dominico Brescia Quartet (American Composer) Bela Bartok Quartet No. 1
33	5-Jul	8:15	Pro Arte String Quartet	Hall for Chamber Music, Mills	Beethoven Quartet in F major, Op. 59, No.7 Beethoven Quartet in E minor, Op. 59, No.8 Beethoven Quartet in C major, Op. 59, No.9
33	9-Jul	3:00	Pro Arte String Quartet	Hall for Chamber Music, Mills	Brahms Program Commemorating the 100th Anniversary of His Birth

					Program to be announced.
33	12-Jul	8:15	Pro Arte String Quartet	Hall for Chamber Music, Mills	Beethoven Quartet in E flat major, Op. 74, No.10 Beethoven Quartet in F minor Op. 95, No.11 Beethoven Quartet in E flat major, Op. 127, No.12
33	16-Jul	3:00	Pro Arte String Quartet	Hall for Chamber Music, Mills	Haydn, Opus 20, No. 2 (Cantate) Milhaud, Quartet No. 2 Bloch Quintet in C Minor (American Composer)
33	19-Jul	8:15	Pro Arte String Quartet	Hall for Chamber Music, Mills	Beethoven Quartet in B flat major, Op. 130, No.13 Beethoven Quartet in C sharp minor, Op. 131, No.14
33	23-Jul	3:00	Pro Arte String Quartet	Hall for Chamber Music, Mills	Schubert in D Minor (Death and the Maiden) Harold Morris Quartet (American Composer) Debussy, Quartet in G Minor, Op.10
33	26-Jul	8:15	Pro Arte String Quartet	Hall for Chamber Music, Mills	Beethoven Quartet in A minor, Op. 132, No.15 Beethoven Quartet in F major, Op. 135, No.16 Beethoven Grande Fugue, Op. 133 No.17
34	17-Jun	3:00	Pro Arte String Quartet	Hall for Chamber Music, Mills	German Beethoven, Hindemith, Brahms
34	20-Jun	8:15	Pro Arte String Quartet	Hall for Chamber Music, Mills	Haydn, Carpenter, Ravel
34	24-Jun	3:00	Pro Arte String Quartet	Hall for Chamber Music, Mills	Belgian Jogen, Franck
34	27-Jun	8:15	Pro Arte String Quartet	Hall for Chamber Music, Mills	Mozart, Harris, Dvorak

34	1-Jul	3:00	Pro Arte String Quartet	Hall for Chamber Music, Mills	Italian Vivaldi, Malipiero, Pizzetti, Boccherini
34	4-Jul	8:15	Pro Arte String Quartet	Hall for Chamber Music, Mills	Schubert, Goosens, Smetana
34	8-Jul	3:00	Pro Arte String Quartet	Hall for Chamber Music, Mills	French Vincent d'Indy, Milhaud, Debussy
34	11-Jul	8:15	Pro Arte String Quartet	Hall for Chamber Music, Mills	Schumann, Bax, Beethoven
34	15-Jul	3:00	Pro Arte String Quartet	Hall for Chamber Music, Mills	Russian Prokofieff, Borodin, Stravinsky, Glazounov
34	18-Jul	8:15	Pro Arte String Quartet	Hall for Chamber Music, Mills	Haydn, Cowell, Bartok
34	22-Jul	3:00	Pro Arte String Quartet	Hall for Chamber Music, Mills	Austrian Mozart, Shoenberg, Schubert
34	25-Jul	8:15	Pro Arte String Quartet	Hall for Chamber Music, Mills	Mozart, Grunberg, Beethoven
36	21-Jun	3:00	Pro Arte String Quartet	Hall for Chamber Music, Mills	Opening concert (succeeding W/Sun)
37	Mondays	8:30	Marcel Maas	Hall for Chamber Music, Mills	Piano concerts
37	27-Jun	3:30	Pro Arte String Quartet	Hall for Chamber Music, Mills	Mixed Program Haydn --Quartet Martinu --Second Quartet Debussy --Quartet in G Minor
37	30-Jun	8:30	Pro Arte String Quartet	Hall for Chamber Music, Mills	Mozart Program Quartet in B flat, K. 458 Quartet with piano in G Minor Quintet in C Major (viola), K. 515

37	4-Jul	3:30	Pro Arte String Quartet	Hall for Chamber Music, Mills	Mixed Program Haydn --Quartet Casella --Concerto for Quartet Martinu --Quintet Prokofieff --Overature sur des Themes Juifs
37	7-Jul	8:30	Pro Arte String Quartet	Hall for Chamber Music, Mills	Mozart Program Quartet in G Major, K. 387 Quintet in C Minor (2 violas), K. 406 Quintet in B flat (2 violas), K. 174
37	11-Jul	3:30	Pro Arte String Quartet	Hall for Chamber Music, Mills	Mixed Program Haydn --Quartet Berezowsky --Second Quartet Franck --Quartet
37	14-Jul	8:30	Pro Arte String Quartet	Hall for Chamber Music, Mills	Mozart Program Quartet in E flat K. 428 Quintet in D Major (2 violas), K. 593 Quintet in A Major (clarinet), K. 581
37	18-Jul	3:30	Pro Arte String Quartet	Hall for Chamber Music, Mills	Mixed Program Haydn --Quartet Brescia --Quartet Schmidt --Quintet
37	21-Jul	8:30	Pro Arte String Quartet	Hall for Chamber Music, Mills	Mozart Program Quartet In A Major, K. 464 Quartet in B flat (2 violas), K. 46 Quintet in E flat
37	25-Jul	3:30	Pro Arte String Quartet	Hall for Chamber Music, Mills	Mixed Program Haydn --Quartet Schumann --Third Quartet Ravel --Quartet
37	28-Jul	8:30	Pro Arte String Quartet	Hall for Chamber Music, Mills	Mozart Program Quartet in C Major, K. 465 Quintet in E flat (horn), K. 407 Quintet in E flat (2 violas), K.

					614
37	1-Aug	3:30	Pro Arte String Quartet	Hall for Chamber Music, Mills	Mixed Program Haydn --Quartet Jongen --Two Serenades Honegger --Second Quartet Milhaud --Creation du Monde
37	4-Aug	8:30	Pro Arte String Quartet	Hall for Chamber Music, Mills	Mozart Program Quartet in D Major, K. 575 Quartet in B flat (piano) Quintet in G Minor (2 violas), K. 516
38	2-Jul	8:00	Bonnie Bird		Dance concert
38	23-Jul	8:00	Dance Composition Course	Lisser Hall	Informal presentation of individual work from the Dance Composition Course
38	30-Jul	8:00	Dance Composition Course	Lisser Hall	Informal presentation of individual work from the Dance Composition Course
38	5-Aug	8:15	Dance Workshop	Outdoor Theatre, Music Building	Final Dance Workshop Production
38	TBA	8:15	Marcel Grandjany	Chamber Music Hall	Harp recital
38	Mondays	8:30	Marcel Maas	Hall for Chamber Music, Mills	Piano concerts
38	26-Jun	3:00	Pro Arte String Quartet	Chamber Music Hall	Dittersdorf, Quartet in E flat Major Schubert, Quartet in D Minor Franck, Quintet in F Minor
38	29-Jun	8:15	Pro Arte String Quartet	Chamber Music Hall	Beethoven Quartet in F Major, Op. 18 No. 1 Quartet in G Major, Op. 18 No. 2 Quartet in D Major, Op. 18 No. 3

38	3-Jul	3:00	Pro Arte String Quartet	Chamber Music Hall	John Bull (a) Doric (b) Anonymous Fantasia Milhaud, Quartet No. 9 Ravel, Quartet in F Major (In memorium)
38	6-Jul	8:15	Pro Arte String Quartet	Chamber Music Hall	Beethoven Quartet in C minor, Op. 18 No. 4 Quartet in A Major, Op. 18 No. 5 Quartet in B flat Major, Op. 18 No. 6
38	10-Jul	3:00	Pro Arte String Quartet	Chamber Music Hall	Dalayrac, Quartet No. 3 Walter Piston, Quartet No. 2 Dvorak, Quintet in A Major
38	13-Jul	8:15	Pro Arte String Quartet	Chamber Music Hall	Beethoven Quartet in F Major, Op. 59 No. 1 Quartet in E Minor Op. 59 No.2 Quartet in C Major, Op. 59 No. 3
38	17-Jul	3:00	Pro Arte String Quartet	Chamber Music Hall	Scarlatti, Concerto a quattro Honegger, Quartet No. 3 Franck, Quartet in D Major
38	20-Jul	8:15	Pro Arte String Quartet	Chamber Music Hall	Beethoven Quartet in E flat Major, Op. 74 Quartet in F Minor Op. 95 Quartet in E flat Major, Op. 127
38	24-Jul	3:00	Pro Arte String Quartet	Chamber Music Hall	Vivaldi, Concerto No. 5 Bartok, Quartet No. 5 Schumann, Quintet in E flat
38	27-Jul	8:15	Pro Arte String Quartet	Chamber Music Hall	Beethoven Quartet in B flat Major, Op. 130 Quartet in C sharp Minor Op. 131

38	31-Jul	3:00	Pro Arte String Quartet	Chamber Music Hall	Vachon Gossec Randall Thompson Debussy, Quartet in G Minor
38	3-Aug	8:15	Pro Arte String Quartet	Chamber Music Hall	Beethoven Quartet in A Minor Op. 132 Quartet in F Major, Op. 135 Quartet in B flat Major (Grand Fugue), Op. 133
39	30-Jul	7:30	Albert Hirsch	Ethel Moore	Piano recital
39	27-Jul	8:30	Bennington School of the Dance	Lisser Hall	Bennington School of the Dance percussion concert (open to public)
39	25-Jun	3:00	Budapest String Quartet	Chamber Music Hall	Schubert, Quartet in A minor, Op. 29 Ravel, Quartet in F major Brahms, Piano Quartet in G minor (Maas, piano)
39	28-Jun	8:15	Budapest String Quartet	Chamber Music Hall	Haydn, Quartet in E flat major, Op. 33, No. 2 Mozart, Quartet in G major, K. 387 Beethoven, Quartet in F major, Op. 59, No. 1
39	2-Jul	3:00	Budapest String Quartet	Chamber Music Hall	Beethoven, Quartet in F major, Op. 18, No. 1 Ravel, Introduction and Allegro (w/ Grandjany) Schubert, Quartet in D minor, Op. posth.
39	5-Jul	8:15	Budapest String Quartet	Chamber Music Hall	Haydn, Quartet in D major, Op. 64, No. 5 Mozart, Quartet in D minor, K. 421 Beethoven, Quartet in E minor, Op. 59, No. 2

39	9-Jul	3:00	Budapest String Quartet	Chamber Music Hall	Nabokoff, Sereneta Estiva for String Quartet Reger, Quartet in D minor, Op. posth. Beethoven, Piano Quartet in E flat major, Op. 16
39	12-Jul	8:15	Budapest String Quartet	Chamber Music Hall	Haydn, Quartet in G minor, Op. 74 Mozart, Quartet in B flat major, K. 458 Beethoven, Quartet in C major, Op. 59, No. 3
39	16-Jul	3:00	Budapest String Quartet	Chamber Music Hall	Bartok, Quartet No. 2, Op. 17 Tournier, Prelude and Dance (w/ Grandjany) Brahms, Quartet in A minor, Op. 51, No. 2
39	19-Jul	8:15	Budapest String Quartet	Chamber Music Hall	Haydn, Quartet in G major, Op. 76, No. 1 Mozart, Quartet in B flat major, K. 458 Beethoven, Quartet in E flat major, Op. 127
39	23-Jul	3:00	Budapest String Quartet	Chamber Music Hall	Schubert, Quartet in E flat major, Op. 125, No. 1 Hindemith, No. 3, Op. 22 Brahms, Piano Quartet in C minor
39	26-Jul	8:15	Budapest String Quartet	Chamber Music Hall	Haydn, Quartet in D major, Op. 76, No. 5 Mozart, Quartet in A major, K. 646 Beethoven, Quartet in B flat major, Op. 130 (Grand Fugue)

39	30-Jul	3:00	Budapest String Quartet	Chamber Music Hall	Debussy, Quartet in G minor, Op. 10 Dvorak, Quartet in E flat major, Op. 51 Mozart, Piano Quartet in G minor
39	2-Aug	8:15	Budapest String Quartet	Chamber Music Hall	Haydn, Quartet in G major, Op. 77, No. 1 Mozart, Quartet in C major, K. 465 Beethoven, Quartet in C sharp minor, Op. 131
39	11-Aug	4:00 8:00	Dance students	Gymnasium	Demonstration of work from: Dance Composition, Pre-Classical and Modern Dance Forms, Experimental Production Demonstration of work from: Major Course in Dance under 4 directing artists --Martha Graham, Hanya Holm, Doris Humphrey, Charles Wiedman
39			Edith Ballwebber		Demonstration dance concert
39	4-Aug	8:30	Ethel Butler Louise Kloepper Jose Limon Katherine Manning	Lisser Hall	Modern dance concert
39			Frank Fragale Benny Goodman Irene Schwarcz Jacobi Henry C. Woempner		Music concerts by guest artists
39			Lloyd Shaw		3 American Country Dancing concerts

39	1-Aug	8:15	Malko students	Chamber Music Hall	2 Orchestral concerts by Malko students
39	28-Jul	8:15	Marcel Grandjany	Chamber Music Hall	Harp recital
39	Mondays	8:15	Marcel Maas	Chamber Music Hall	Piano concerts
39					Exhibit of photographs of Modern Dance Moving Picture short "Young America Dances"
40	29-Jul	8:15	Brico students	Chamber Music Hall	3 Orchestral concerts by Malko students
40	30-Jul	8:15	Brico students	Chamber Music Hall	3 Orchestral concerts by Malko students
40	1-Aug	4:00-6:00	Dance students	Gymnasium	Final demonstration of work from Dance and Music classes
40	28-Jul	7:30	John Cage Lou Harrison Esther Williamson Elizabeth Wilton	Ethel Moore Living Room	Informal hour of music and original compositions by the Summer Session staff of Music for the Dance
40	18-Jul	8:30	John Cage, Lou Harrison	Lisser Hall	Percussion concert
40	6-Jul	8:30	Lester Horton Dance Group	Lisser Hall	Dance concert
40	27-Jul	8:30	Louise Kloepper, Marian Van Tuyl, Jose Limon	Lisser Hall	Dance concert
40	2-Aug	8:30	Louise Kloepper, Marian Van Tuyl, Jose Limon	Lisser Hall	Dance concert
40	6-Jul	8:15	Marcel Grandjany	Chamber Music Hall	Harp recital

40	13-Jul	8:30	May O'Donnell	Lisser Hall	Dance concert
40	Unknown		Nathan Firestone Irene Jacobi		Music concerts by guest artists
40	1-Aug	9:00	Pro Arte String Quartet	House on Hill, San Mateo	Concert, benefit for Queen Wilhelmina Fund
40	Sundays	3:00	Pro Arte String Quartet	Hall for Chamber Music, Mills	String quartet concerts
40	Wednesdays	8:15	Pro Arte String Quartet	Hall for Chamber Music, Mills	String quartet concerts
40	29-Jul	8:15	Pro Arte String Quartet Marcel Grandjany	Community Play House, Palo Alto	Concert, benefit Allied War Relief
41	29-Jun	3:00	Budapest String Quartet	Hall for Chamber Music, Mills	Mixed Program Schubert, A minor, Op. 29 Milhaud, No. 2 Brahms, A minor, Op. 51, No. 2
41	2-Jul	8:15	Budapest String Quartet	Hall for Chamber Music, Mills	Beethoven Quartets D major, Op. 18, No. 3 F minor, Op. 95 E flat major, Op. 127
41	6-Jul	3:00	Budapest String Quartet	Hall for Chamber Music, Mills	Mixed Program Mozart, D. minor, K. 421 Milhaud, No. 4 Schubert, D. minor, Op. post.
41	9-Jul	8:15	Budapest String Quartet	Hall for Chamber Music, Mills	Beethoven Quartets F major, Op. 18, No. 1 A minor, Op. 122
41	13-Jul	3:00	Budapest String Quartet	Hall for Chamber Music, Mills	Mixed Program Haydn, B flat major, Op. 76, No. 4 Milhaud, No. 6 Brahms, B flat, Op. 67

41	16-Jul	8:15	Budapest String Quartet	Hall for Chamber Music, Mills	Beethoven Quartets G major, Op. 18, No. 2 E minor, Op. 59, No. 2 F major, Op. 135
41	20-Jul	3:00	Budapest String Quartet	Hall for Chamber Music, Mills	Mixed Program Mozart, D major, K. 499 Milhaud, No. 7 Franck
41	23-Jul	8:15	Budapest String Quartet	Hall for Chamber Music, Mills	Beethoven Quartets C minor, Op. 18, No. 4 B flat major, Op. 130 B flat major (grand fugue), Op. 133
41	27-Jul	3:00	Budapest String Quartet	Hall for Chamber Music, Mills	Mixed Program Haydn, C major, Op. 20 Milhaud, No. 8 Schumann, A major, Op. 41 No. 3
41	30-Jul	8:15	Budapest String Quartet	Hall for Chamber Music, Mills	Beethoven Quartets A major, Op. 18, No. 5 E flat major, Op. 74 C major, Op. 59, No. 3
41	3-Aug	3:00	Budapest String Quartet	Hall for Chamber Music, Mills	Mixed Program Mozart, A major, K. 464 Milhaud, No. 9 Schubert, G major, Op. 161
41	6-Aug	8:15	Budapest String Quartet	Hall for Chamber Music, Mills	Beethoven Quartets B flat major, Op. 18, No. 6 F major, Op. 59, No. 1 C sharp minor, Op. 131
41	26-Jul	8:30	John Cage	Lisser Hall	Percussion concert
41	12-Jul	8:30	Marian Van Tuyl	Lisser Hall	Dance concert
42	Wednesday & Sunday	3:00/8:15	Budapest String Quartet	Hall for Chamber Music, Mills	String quartet concerts
42	Fridays		Casa Pan Americana	Olney Hall	Latin-American music, dance and drama

42	Unknown		Elena Imaz		Dance concert
43	27-Jun	3:00	Budapest String Quartet	Hall for Chamber Music, Mills	String quartet concert
43	29-Jun	8:30	Budapest String Quartet	San Francisco Museum of Art	String quartet concert
43	4-Jul	3:00	Budapest String Quartet	Hall for Chamber Music, Mills	String quartet concert
43	23-Jul	8:00	Casa Pan Americana	Student Union	Pan American Fiesta
43	7-Jul	8:15	Darius Milhaud	Music building	Lecture and Demonstration of Brazilian Music
43	28-Jul	8:15	Darius Milhaud	Music building	Lecture and Demonstration of Latin-American Music
43	21-Jul	8:15	Emilio and Teresita Osta	Music building	Dance concert of Latin-American and Spanish Dances
43	30-Jun	8:15	Virginia Morley and Livingston Gearhart	Hall for Chamber Music, Mills	Duo-pianist concert
43	Tues/Fridays	3:30		Casa Pan Americana Living Room	Latin American Music
44	2-Jul	3:00	Budapest String Quartet	Hall for Chamber Music, Mills	Barber, Op. 11 Debussy, G minor, Op. 10 Brahms, C minor, Op. 51, No. 1
44	4-Jul	8:30	Budapest String Quartet	San Francisco Museum of Art	Beethoven F Major, Op. 18, No. 1 A minor, Op. 132
44	9-Jul	3:00	Budapest String Quartet	Hall for Chamber Music, Mills	Jacobi, No. 2 Ravel, F major Schubert, A minor, Op. 29
44	11-Jul		Budapest String Quartet	San Francisco Museum of Art	
44	16-Jul		Budapest String Quartet	Hall for Chamber Music, Mills	Haydn Hindemith premiere Brahms
44	18-Jul		Budapest String Quartet	San Francisco Museum of Art	

44	23-Jul	3:00	Budapest String Quartet	Hall for Chamber Music, Mills	Mozart, G major, K. 387 Bartok, Op. 7, No. 1 Carpenter
44	25-Jul	8:30	Budapest String Quartet	San Francisco Museum of Art	Beethoven A major, Op. 18, No.5 E flat major, Op. 74 C major, Op. 59, No. 3
44	30-Jul	3:00	Budapest String Quartet	Hall for Chamber Music, Mills	Haydn, D major, Op. 76, No. 5 Milhaud, No. 11 Brahms, B flat major, Op. 67
44	6-Aug	3:00	Budapest String Quartet	Hall for Chamber Music, Mills	Mozart Shostakowich Schubert
44	5-Jul	8:30	Carlos Vasquez	Hall for Chamber Music, Mills	Mexican pianist concert
44	26-Jul	7:30	Dr. Cossio	Casa Pan Americana, living room	Latin American phonograph records
44	9-Jul		E. Robert Schmitz	Ensemble Room	Lecture-recital: Contemporary Russian Composers
44	19-Jul		E. Robert Schmitz	Hall for Chamber Music, Mills	Piano concert
44	5-Jul		Eugene Gash	Hall for Chamber Music, Mills	Piano concert
44	29-Jul		Flying Dragon Orchestra		Chinese classical music concert
44	26-Jul	8:15	Joseph James	Hall for Chamber Music, Mills	Baritone vocal concert
44	12-Jul	8:30	Juanita Carter	Hall for Chamber Music, Mills	American soprano concert
44	22-Jul	7:30	Madeleine Milhaud and faculty	Maison Française living room	Reading of Alfred de Muset's <i>Il ne faut jurer de rien</i>
44	1-Aug		Madeleine Milhaud director		French play, "La main leste"

44	14-Jul		Magda Arce		Informal talk and brief musical program on Chile
44	25-Jul	8:00	Mrs. Batoon	Chung Kuo Yuan	Filipino Folk Dances
44	2-Aug		Music students		Student concert
44	31-Jul		Reginald Goddan	Orchard Meadow Hall	Informal hour of music
44	22-Jul	2:00	Shmitz piano students	Ensemble Room	Student recital
44	29-Jul	2:30	Shmitz piano students	Ensemble Room	Student recital
44	22-Jul	8:00		Casa Pan Americana Rec. Room	Informal folk dancing
45	3-Jul	8:30	Budapest String Quartet	Colonial Ballroom, Hotel St. Francis, San Francisco	Beethoven, F major, Op. 18, No. 1 Quincy Porter, No. 7 (SF premiere) Brahms, C minor, Op. 51, No. 1
45	4-Jul	8:15	Budapest String Quartet	Hall for Chamber Music, Mills	Mozart, C major, K. 465 Schubert, E flat major, Op. 125 Beethoven, F major, Op. 59, No. 1
45	10-Jul	8:30	Budapest String Quartet	Colonial Ballroom, Hotel St. Francis, San Francisco	Mozart, C major, K. 465 (repeat of Mills program) Milhaud, No. 12 (premiere) Smetana, E minor, "From My Life"
45	11-Jul	8:15	Budapest String Quartet	Hall for Chamber Music, Mills	Mozart, E flat major, K. 428 Purcell, Chaconne Schubert, Quartet-movement in C minor, No. 12, Op. Posth. Beethoven, C major, Op. 59, No. 3
45	17-Jul	8:30	Budapest String Quartet	Colonial Ballroom, Hotel St. Francis, San Francisco	Haydn, G minor, Op. 74, No. 3 Bartok, No. 1, Op. 7 Schumann, A major, Op. 41, No. 3

45	18-Jul	8:15	Budapest String Quartet	Hall for Chamber Music, Mills	Mozart, D minor, K. 421 Mendelssohn, E flat major, Op. 12 Beethoven, E flat major, Op. 127
45	24-Jul	8:30	Budapest String Quartet	Colonial Ballroom, Hotel St. Francis, San Francisco	Beethoven, A major, Op. 18, No. 5 Krenek, No. 7 (SF premiere) Brahms, A minor, Op. 51, No. 2
45	25-Jul	8:15	Budapest String Quartet	Hall for Chamber Music, Mills	Mozart, F major, K. 590 Schumann, A minor, Op. 44, No. 1 Beethoven, A minor, Op. 132
45	31-Jul	8:30	Budapest String Quartet	Colonial Ballroom, Hotel St. Francis, San Francisco	Mozart, G major, K. 387 Jacobi, No. 2 Schubert, A minor, Op. 29
45	1-Aug	8:15	Budapest String Quartet	Hall for Chamber Music, Mills	Milhaud, 12th Quartet (dedicated to the memory of Gabriel Faure) Faure, Piano Quartet in C minor, Op. 15 (with Egon Petri) Ravel, F major (dedicated to Faure)
45	3-Aug	8:30	Budapest String Quartet	Colonial Ballroom, Hotel St. Francis, San Francisco	Benefit concert for the Mills College Alumnae Scholarship Fund
45	7-Aug	8:30	Budapest String Quartet	Colonial Ballroom, Hotel St. Francis, San Francisco	Haydn, G major, Op. 76, No. 1 Hindemith, E flat Schubert, D minor (Op. Posth)
45	8-Aug	8:15	Budapest String Quartet	Hall for Chamber Music, Mills	Mozart, D major, K. 499 Dvorak, E flat major, Op. 51 Beethoven, C sharp minor, Op. 131
45	Tuesdays		Budapest String Quartet	St. Francis Hotel, San Francisco	String quartet concert

45	Wednesdays		Budapest String Quartet	Hall for Chamber Music, Mills	String quartet concert
45	1-Aug		Budapest String Quartet Egon Petri		Concert in memory of Gabriel Faure
45	4-Aug		Casa Pan Americana		Fiesta Grande
45	Fridays		Casa Pan Americana		Fiestas
45	27-Jul		dance students	Woodminster Theatre	Dance concert
45	27-Jul		dance students	Woodminster Theatre, Oakland Hills	Dance concert, interpreting some of Mr. Milhaud's work
45	8-Aug		dance students		Demonstration of student dance compositions
45	3-Aug		Elizabeth Smith (autoharp) and Harriet Ihrig (violin)		Demonstration of hospital program
45	7-Aug		Maison Française Direction, Mme. Milhaud Music by Howard Brubeck Choreography, Rosalie Godt	Lisser Hall	Play: La Serenade
45	25-Jul		Miss Diller		Informal talks on the evening concerts
45	8-Aug		Miss Diller		Informal talks on the evening concerts
45	6-Aug		Music students		Student recital
45	3-Aug		Theatre students	Woodminster Theatre	Play: Iphigenia in Tauris
45	9-Aug		Theatre students		Demonstration of Children's Theatre

45	10-Aug		Theatre students	Lisser Hall	Play: The Women Have Their Way
46	29-Jul		Andor Foldes	Concert Hall	Piano recital
46	Tuesdays	8:30	Budapest Quartet	San Francisco Museum of Art	string quartets
46	Wednesdays	8:15	Budapest Quartet	Concert Hall	string quartets
46	10-Aug		Casa Pan Americana		Fiesta Grande
46	22-Jul		Composer's Forum	Concert Hall	Concert of Contemporary music
46	19-Jul		Irene and Frederick Jacobi	Concert Hall	Recital with two pianos
46	14-Jul		Maison Française		Fete Nationale Française
46	12-Aug		Maison Française Madeleine M. Director		Two comedies in French
46	3-Aug		US house		Barn Dance
47	Tuesdays	8:30	Budapest Quartet	San Francisco Museum of Art	String quartets
47	Wednesdays	8:15	Budapest Quartet	Concert Hall	String quartets
47	11-Aug		Dance students		Demonstration of student work in composition, with commentary by Louis Horst
47	10-Aug		Egon Petri Germain Prévost Xenia Boodberg		Music of Darius Milhaud. Farewell reception for Mr. & Mrs. Milhaud
47	14-Jul		Maison Française		Fete Nationale Française
47	14-Aug		Music students		Student recital
47	10-Aug		Robert Goodale		Organ recital

48	6-Aug	8:15	Dept of theatre	Lisser Hall	Play: The Cradle Song and Happy Journey (Wilder)
48	26-Jul		Joseph Schuster	Concert Hall	Cello concert
48	14-Jul	7:30	Maison Française		Fete Nationale Française
48	2-Aug		Monahan Pressler	Concert Hall	Benefit piano concert, in memory of Robert Maas
48	14-Jul	5:00	Music students	Wetmore Lodge	Chapel Choir rehearsal
48	21-Jul	5:00	Music students	Wetmore Lodge	Chapel Choir rehearsal
48	28-Jul	5:00	Music students	Wetmore Lodge	Chapel Choir rehearsal
48	9-Aug	8:15	Music students	Concert Hall	Student Concert (Piano, violin, viola, violoncello, voice; Compositions of Beethoven, Franck, Chopin, Liszt, Haydn, etc.)
48	6-Jul	8:30	Paganini String Quartet	San Francisco Museum of Art	Mozart, K. 458 Brahms, Op. 51, No. 1 Debussy, Op. 10
48	7-Jul	8:15	Paganini String Quartet	Concert Hall	Schubert, Quartettsatz, No. 12 Chevreuille, No. 5 Beethoven, Op. 131
48	13-Jul	8:30	Paganini String Quartet	San Francisco Museum of Art	Haydn, Quartet in B flat major, Op. 64 Ravel Quartet in F major Beethoven Quartet in E minor, Op. 59, No. 2
48	14-Jul	8:30	Paganini String Quartet	Concert Hall	Haydn, Quartet in D major, Op. 64, No. 5 ("The Lark") Jacobi Quartet No. 3 Schubert Quartet in D minor ("Death and the Maiden")
48	20-Jul	8:30	Paganini String Quartet	San Francisco Museum of Art	Beethoven, Quartet in C minor, Op. 18, No. 4 Schumann Quartet in F major, Op. 41, No. 2 Bloch Quintet with Egon Petri (piano)

48	20-Jul	8:30	Paganini String Quartet	Concert Hall	Mozart, Quartet in C major, K. 465 Beethoven Quartet in A major, Op. 18, No. 5 Bartok, Quartet, Op. 7 No. 1
48	27-Jul	8:30	Paganini String Quartet	San Francisco Museum of Art	Paganini Quartet in E major Haydn Quartet in E flat major, Op. 33, No. 2 Milhaud Quintet <i>La Creation du Monde</i> with Egon Petri (piano) Prokofieff Overture on Jewish Themes (Egon Petri, piano, Rudolph Schmitt, clarinet)
48	28-Jul	8:30	Paganini String Quartet	Concert Hall	Haydn, Quartet in G major, Op. 77, No. 1 Beethoven Quartet in D major, Op. 18, No. 3 Ravel Quartet in F major
48	10-Aug	8:30	Paganini String Quartet	San Francisco Museum of Art	Schubert, Quartet in E flat major, Op. 125, No. 1 Brahms Quartet in A minor, Op. 51, No. 2 Beethoven Quartet in C major, Op. 59, No. 3
48	11-Aug	8:30	Paganini String Quartet	Concert Hall	Mozart, Adagio and Fugue Milhaud Quartet No. 4 Brahms Quintet in F minor, Op. 34 (Egon Petri, piano)
48	16-Jul	7:30	Various	Student Union	Wild West Jamboree, included square dancing
49	5-Jul	8:30	Budapest Quartet	San Francisco Museum of Art	Beethoven Op. 18, No. 3 Op. 95 Op. 127
49	6-Jul	8:15	Budapest Quartet	Concert Hall	Haydn, Op. 76, No. 3 Kodaly, Op. 10, No. 2 Schubert, 'Death and the Maiden' Quartet

49	12-Jul	8:30	Budapest Quartet	San Francisco Museum of Art	Beethoven Op. 18, No. 1 Op. 132
49	13-Jul	8:15	Budapest Quartet	Concert Hall	Mozart, K. 387 Bartok, Op. 17, No. 2 Franck, D major
49	19-Jul	8:30	Budapest Quartet	San Francisco Museum of Art	Beethoven Op. 18, No. 2 Op. 59, No. 2 Quartet in F major, Op. 135
49	20-Jul		Budapest Quartet	Concert Hall	Mozart A major, K. 464 Hindemith, Op. 22, No. 3 Brahms, A minor, Op. 51, No. 2
49	26-Jul	8:30	Budapest Quartet	San Francisco Museum of Art	Beethoven Op. 18, No. 4 Op. 130 Op. 133 (grand fugue)
49	27-Jul	8:15	Budapest Quartet	Concert Hall	Haydn D major, Op. 76, No. 5 Piston No. 3 Brahms A minor, Op. 51, No. 2
49	2-Aug	8:30	Budapest Quartet	San Francisco Museum of Art	Beethoven Op. 18, No. 5 Op. 74 Op. 59, No. 3
49	3-Aug	8:15	Budapest Quartet	Concert Hall	Mozart D major, K. 499 Villa Lobos No. 2 Dvorak F major, Op. 96 (American)
49	9-Aug	8:30	Budapest Quartet	San Francisco Museum of Art	Beethoven Op. 18 No. 6 Op. 59, No. 1 Op. 131

49	10-Aug		Budapest Quartet	Concert Hall	Milhaud Quartet No. 14 Milhaud Quartet No. 15 Milhaud Quartet No. 14 and 15 (with Paganini quartet) Mendelssohn Octet
49	14-Jul		Maison Française		Bastille Day Dance
49	8-Aug		Music students	Concert Hall	student concert
49	1-Aug	8:15	Putnam Aldrich	Concert Hall	harpsichord recital
49	5-Aug	8:30	Ruth Ruby and folk dance group		International Ball (200 attended) Included Navajo, Korean, Siamese, French, Portuguese, German, etc. dances and songs
49	5-Aug		Ruth Strassman	Concert Hall	Piano recital
49	25-Jul	8:15	Students of Egon Petri	Concert Hall	piano student concert
49	4-Aug		Theatre students		plays: The Devil and Daniel Webster and He Who Says Yes and He Who Says No
49	9-Aug		Theatre students		Workshop productions
49	11-Aug		Theatre students		Play: Yankee Titan
50	11-Jul	8:30	Budapest Quartet	San Francisco Museum of Art	Haydn D major, Op. 20, No. 4 Prokofieff No. 2, Op. 92 Mozart E flat, K. 428
50	12-Jul	8:15	Budapest Quartet	Concert Hall	Beethoven Op 18., No. 3 Op. 95 Op. 127
50	18-Jul	8:30	Budapest Quartet	San Francisco Museum of Art	Bach, The Art of the Fugue Stravinsky, Concertino Mozart B flat major, K. 458
50	19-Jul	8:15	Budapest Quartet	Concert Hall	Beethoven Op. 18, No. 1 Op. 132

50	25-Jul	8:30	Budapest Quartet	San Francisco Museum of Art	Villa Lobos, No. 2, Op. 56 Rameau, Berger Fidele (James Schwabacher, tenor) Mozart G major, K. 465
50	26-Jul	8:15	Budapest Quartet	Concert Hall	Beethoven Op. 18, No. 2 Op. 59, No. 1 Quartet in F major, Op. 135
50	1-Aug	8:30	Budapest Quartet	San Francisco Museum of Art	Dittersdorf, D major, No. 1 Hindemith, E flat (1943) Mozart, C major, K. 465
50	2-Aug	8:15	Budapest Quartet	Concert Hall	Beethoven Op. 18, No. 4 Op. 130 Op. 133 (grand fugue)
50	8-Aug	8:30	Budapest Quartet	San Francisco Museum of Art	Purcell, Chacony in G minor Schubert Mouvement in C minor, Op. Posth Vaughan Willias On Wenlock Edge (James Schwabacher, tenor) Brahms C minor, Op. 51, No. 2
50	9-Aug	8:15	Budapest Quartet	Concert Hall	Beethoven Op. 18, No. 5 Op. 74 Op. 59, No. 2
50	13-Aug	8:30	Budapest Quartet	San Francisco Museum of Art	Haydn, E flat major, Op. 64, No. 6 Milhaud Quartet No. 12 Schubert D minor (Death and the Maiden)
50	16-Aug	8:15	Budapest Quartet	Concert Hall	Beethoven Op. 18, No. 6 Op. 59 Op. 131
50	10-Jul	8:15	Composer's Forum of Berkeley	Concert Hall	Concert

50	17-Aug	8:30	Dance students	Lisser Hall	Dance production, choreography by Eleanor Lauer
50	28-Jul	4:30	Dorthea Gabel Roy Denham, percussion Doris Dennison, piano accompaniment	Dance Studio	Chinese sword and Theatrical Dances
50	17-Jul		Egon Petri	Concert Hall	Piano recital
50	16-Jul	8:30	Interplayers	Lisser Hall	play: The Well of the Saints
50	30-Jul	8:30	Interplayers	Lisser Hall	play; The Shoemaker's Prodigious Wife
50	14-Jul	8:30	Maison Française	Student Union	Bastille Day Dance
50	Saturdays	7:30	Music faculty		Record concerts of the upcoming quartet concert music
50	7-Aug		Music students	Concert Hall	Lieberman's students concert
50	14-Aug		Music students	Concert Hall	student concert
50	13-Aug	8:30	Theatre students director, Mme Milhaud	Lisser Hall	Scenes from Leonarmand's works
51	12-Jul	8:00	Dance students	Gymnasium	Folk and square dance party for classroom teachers
51	Unknown		Dept. of Recreation	Student Union	Grand Finale and All-Campus Round up
51	Unknown		Egon Petri	Concert Hall	Piano recital
51	Unknown		Golden Hind Troupe	Lisser Hall	Comedy of Errors
51	26-Jun	8:30	Hungarian Quartet	San Francisco Museum of Art	Haydn Op 64, No. 5 Bartok No. 1 Beethoven Op. 127
51	27-Jun	8:15	Hungarian Quartet	Concert Hall	Mozart B flat Milhaud No. 7 Schubert G major, Op. 161

51	3-Jul	8:30	Hungarian Quartet	San Francisco Museum of Art	Haydn Op 74, No. 1 Bartok No. II Beethoven Op. 130
51	4-Jul	8:15	Hungarian Quartet	Concert Hall	J. C. de Arriaga A major Hindemith No. 5 Beethoven Op. 59, No. 2
51	10-Jul	8:30	Hungarian Quartet	San Francisco Museum of Art	Haydn Op 76, No. 2 Bartok No. III Beethoven Op. 131
51	11-Jul	8:15	Hungarian Quartet	Concert Hall	Mozart E flat Piston No. 1 Franck D major
51	17-Jul	8:30	Hungarian Quartet	San Francisco Museum of Art	Haydn Op 76, No. 5 Bartok No. IV Beethoven Op. 132
51	18-Jul	8:15	Hungarian Quartet	Concert Hall	Schubert A minor Kodaly Op. 10, No. 2 Brahms C minor
51	24-Jul	8:30	Hungarian Quartet	San Francisco Museum of Art	Haydn Op 77, No. 1 Bartok No. V Beethoven Op. 135
51	25-Jul	8:15	Hungarian Quartet	Concert Hall	Beethoven Op. 18, No. 6 Diamond No. 3 Smetana No. 1 (From My Life)
51	31-Jul	8:30	Hungarian Quartet	San Francisco Museum of Art	Haydn Op 77 No. 2 Bartok No. VI Beethoven Op. 133 (grand fugue)
51	1-Aug	8:15	Hungarian Quartet	Concert Hall	Mendelssohn D major, Op. 44 Honegger No. 2 Brahms A minor
51	14-Jul	8:30	Maison Française	Student Union	Bastille Day Dance
51	26-Jul	8:15	Maxim Schapiro	Concert Hall	Piano recital, works of Darius Milhaud
51			music students	Concert Hall	student recital

47	9-Jul	8:15	Budapest Quartet	Concert Hall	Haydn, Op. 33, No. 3 Mozart Quintet, K. 406 (with Germain Prévost, viola) Beethoven, Op. 18, No.1
47	16-Jul	8:15	Budapest Quartet	Concert Hall	Haydn, Op. 76, No. 2 Mozart Quintet, K. 515 (with Prévost) Beethoven, Op. 18, No. 4
47	23-Jul	8:15	Budapest Quartet	Concert Hall	Haydn, Op. 76, No. 4 Mozart Quintet, K. 516 (with Prévost) Beethoven, Op. 18, No. 6
47	30-Jul	8:15	Budapest Quartet	Concert Hall	Haydn, Op. 33, No. 1 Mozart Quintet, K. 593 (with Prévost) Beethoven, Op. 59, No. 1
47	6-Aug	8:15	Budapest Quartet	Concert Hall	Haydn, Op. 54, No. 1 Mozart Quintet, K. 614 (with Prévost) Beethoven, Op. 59, No. 2
47	13-Aug	8:15	Budapest Quartet	Concert Hall	Haydn, Op. 76, No. 6 Brahms Quintet, Op. 111 (with Prévost) Beethoven, Op. 59, No. 3
47	Tuesdays	8:15	Budapest Quartet	San Francisco Museum of Art	Brahms (4 with Egon Petri) Contemporary Composition Beethoven late quartet
47	8-Jul	8:15	Budapest Quartet	San Francisco Museum of Art	Beethoven Op. 18, No. 1 Barber, Op. 11 Brahms, Op. 51, No. 1
52	Sundays	3:00	Hungarian Quartet	Concert Hall	
52	Tuesdays	8:30	Hungarian Quartet	San Francisco Museum of Art	
52	[July 16]	8:30	Golden Hind Troupe	Lisser Hall	Beaumont and Fletcher play
53	14-Jul	8:30	Maison Française	Student Union	Bastille Day Dance

53	2-Jul		Budapest Quartet		Quartet performance
53	9-Jul		Budapest Quartet		Quartet performance
53	16-Jul		Egon Petri		Piano concert
53	10-Jul		Students of Liebermann		Piano recital
53	20-Jul		Students of Liebermann		Piano recital
53	23-Jul		Students of Liebermann		Piano recital
53	Weekly	8:30	Budapest Quartet	San Francisco Museum of Art	Quartet performance; college performances not listed
54	15-Jun	8:30	Budapest Quartet	San Francisco Museum of Art	Kodaly No. 2, Op. 10 Mozart, K. 387 Beethoven, Op. 127
54	22-Jun	8:30	Budapest Quartet	San Francisco Museum of Art	Quincy Porter Quartet, No. 8 Mozart, K. 421 Beethoven, Op. 95 Beethoven, Op. 133, Grand Fugue
54	29-Jun	8:30	Budapest Quartet	San Francisco Museum of Art	Bartok, Quartet No. 6 Mozart, K. 428 Beethoven, Op. 130
54	6-Jul	8:30	Budapest Quartet	San Francisco Museum of Art	William Denny Quartet, NO. 2 (1952) Mozart, K. 458 Beethoven, Op. 131
54	13-Jul	8:30	Budapest Quartet	San Francisco Museum of Art	Schoenberg, Op. 7 Mozart, K. 458 Beethoven, Op. 131
54	20-Jul	8:30	Budapest Quartet	San Francisco Museum of Art	Milhaud, No. 14 Mozart, K. 465 Beethoven, Op. 132
54	23-Jun	8:15	Egon Petri	Concert Hall	32 Beethoven piano sonatas
54	30-Jun	8:15	Egon Petri	Concert Hall	32 Beethoven piano sonatas
54	7-Jul	8:15	Egon Petri	Concert Hall	32 Beethoven piano sonatas

54	14-Jul	8:15	Egon Petri	Concert Hall	32 Beethoven piano sonatas
54	21-Jul	8:15	Egon Petri	Concert Hall	32 Beethoven piano sonatas
54	28-Jul	8:15	Egon Petri	Concert Hall	32 Beethoven piano sonatas
54	14-Jul	8:30	Maison Française	Student Union	Bastille Day Dance
55	Unknown		Egon Petri		Piano concert
56	13-Jul	9:00	Maison Française	Student Union	Bastille Day Dance
56	18-Jul	8:30	Edgar Jones music staff and students	Concert Hall	J.S. Bach Ich habe genug (Edgar Jones, baritone) Leland Smith compositions: Sonata Movement for Violin and Piano Two Duets for Clarinet and Bassoon Four Etudes for String Quartet Introduction and Divertimento
56	23-Jul	8:00	Leland Smith	Ensemble Room	Monday evening music: records and lecture
56	25-Jul	8:30	Egon Petri	Concert Hall	in commemoration of death of Robert Schumann Romanze, Op. 28, No. 2 Fantasy, Op. 17 Sonata, Op. 22 Variations on the name ABEGG, Op. 1 Fantasy Pieces, Op. 12 Toccata, Op. 7
56	29-Jul	8:00		Reinhardt House	Play reading: A Phoenix Too Frequent
56	1-Aug	8:30	Music and dance students	Concert Hall	Final concert of the session
56	11-Jul	8:30	Bernhard Abramowitsch	Concert Hall	Schubert, Sonata Op. 53 Mozart, 8 Variations K. 613 Earl Kim, Four Bagatelles Schubert, Sonata, Op. posth

56	16-Jul	8:00	Leland Smith	Ensemble Room	Monday evening music: records and lecture
56	9-Jul	8:00	Leland Smith	Ensemble Room	Monday evening music: records and lecture
56	27-Jun	8:30	Samuel Lipman	Concert Hall	Moussorgsky, Pictures from an Exhibition Brahms, Variations and Fugue on a Theme by Handel Samuel Barber, Sonata
56	2-Jul	8:00	Leland Smith	Ensemble Room	Monday evening music: records and lecture
57	24-Jul	8:30	Egon Petri	Concert Hall	Mozart, Adagio in B minor Liszt-Busoni, Fantasy and Fugue on the chorale "Ad nos, ad salutarum undam" Beethoven, Six Bagatelles, Op. 126 Chopin, Sonata in B minor
57	26-Jul	7:45	Chamber music students	Concert Hall	Student concert
57	29-Jul	8:30	Music and dance students	Concert Hall	Students in composition of music and dance performance
57	30-Jul	8:30	Students of Egon Petri students of Alexander Liebermann	Concert Hall	Student recital: Chopin, Brahms, and Liszt
57	31-Jul	9:15 AM	Children's theatre	Olney Hall	Demonstration of Children's Theatre

57	31-Jul	8:30	Marcel Grandjany	Concert Hall	Xavier Desargus, Fantasiae (Grandjany arr.) Grandjany, Rhapsodie (on a Gregorian Chant) XVI Cent, Siciliana (lute work, free trans. Respighi) A. Francisque, Bransles (lute work, free trans., Grandjany) Hindemith, Sonata for Harp Grandjany, Children's Hour H. Renie, Legende "Les Elfes" Grandjany, Divertissement Debussy, Clair de Lune DeFalla, La Vida Breve
57	21-Jul	8:00	Eleanor Lauer	Reinhardt House	lecture-demonstration on Dance
57	26-Jun	8:30	James Beall	Concert Hall	Italian Keyboard Music
57	10-Jul	8:30	Donna Turner Smith	Concert Hall	Scarlatti, Two Sonatas Beethoven, Sonata, Op. 109 Schumann, Novelette in F sharp minor Debussy, La terrasse des Audiences du clair de lune Debussy, La Puerta del Vino Hindemith, Sonata No. 3
57	12-Jul	8:00	Maison Française	Student Union	Bastille Day Dance

**Appendix C: Departmental Listing of Faculty with
Contemporaneous Biographies and Courses Taught**

Year	Faculty Member		Title	Subject(s) Taught	Dept	Contemporaneous Biography
29	Cassidy	Rosalind	Director of Sports Camp	Various	d	B. S. Mills College, M.A. Columbia Univ., Professor and Chairman, Department of Physical Education, Mills College, formerly Counselor Luther Glick Camps, Lake Sebago, Maine. Co- author of "The New Physical Education."
29	Crowley	Teresa	Instructor in Physical Education Instructor in Dancing and Singing (sports camp)	Rhythmic Dancing	d	B.A., Columbia
29	Bainbridge	Milda Nixon	Instructor in Pianoforte	Pianoforte	m	Pupil of Alma Schmidt Kennedy and Varrette Ter- Stepanoff.
29	Biggerstaff	Frederic M.	Instructor in Pianoforte	Pianoforte	m	Pupil of Louis Lisser, Heinrich Barth of Berlin, Maurice Moszkowski and Jules Gentil of Paris.

29	Brescia	Dominico	Instructor in Counterpoint and Composition	Counterpoint and Composition	m	Graduate (Master composer), Bologna Conservatory of Music; member of the Royal Academies of Bologna and Florence; formerly Directory of Schools of Music in Italy, Chile, and Ecuador; Composer of Ensemble and Symphonic Music.
29	Carruth	Connell Keefer	Instructor in Harmony	Harmony	m	B. Mus., Mills, F.A.G.O.
29	Carruth	William W.	Instructor in Organ	Organ	m	B. Mus., Yale; F.A.G.A. Pupil of William B. King, Harry Benjamin Jepson and Ch. Marie Widor.
29	Frenzel	Herbert	Instructor in Voice	Voice	m	Pupil of Cosgwell, Hubbard, Griffeth, and Blicfelt.
29	Greenwood	Frances	Special Instructor in Public School Music, California State Dept. of Education	Music Appreciation	m	Instructor, Riverside Library School, 1924=28; Member, Educational Dept. of Victor Talking Machine Company

29	Hubbard	George E.	Directory of Music, Bethlehem, Pennsylvania	Pedagogy and Appreciation of Music	m	Graduate, Oberlin Conservatory of Music; associated with School of Music in Morningside College, Sioux City, Iowa; University of Illinois, and Institute of Musical Art (Juilliard Foundation), New York City. Organizer and Conductor of Morningside Symphony, Morningside String Quartet, Bethlehem Little Symphony and String Quartet; Conductor of Choirs.
29	Kennedy	Alma Schmidt	Instructor in Pianoforte	Pianoforte	m	Pupil of Varette Ter-Stepanoff, Leschetizky, Bree, Moszkowski.
29	Marchant	Luther B	Professor of Voice and Dean of School of Music	Voice	m	B.A., California. Pupil of Seagle and Charles Bowes.
29	Mathews	Sarah	Instructor in Music	Pianoforte	m	B.A., Mills

29	Moldovan	Nicholas	Violinist in Pochon Quartet	Viola	m	Graduate, Conservatory of Music, St. Petersburg; began musical studies at age seven with Professor Alexander Fieldelman, formerly member Ensemble Zimro, Lenox Quartet. Mischa Elman Quartet, Flonzaly Quartet; appeared in concerts with Paderewski, Heifetz, Harold Bauer, Dohnanyi; member Beethoven Association.
29	Moore	Benjamin S	Instructor in Pianoforte	Pianoforte	m	No bio given
29	Pochon	Alfred	Violinist, Director and Organizer of Pochon Quartet	Violin	m	Musical career begun at early age; assistant to Cesar Thomson in Royal Conservatory of Brussels; Founder and Director, first school of Chamber Music in Belgium; Co-founder with E. J. de Coppet of Flonzaly String Quartet; composer of music for string quartets, violin and piano, violin and cello, voice, and piano; editor of some fifty published works for

						string quartet; for two violins and 'cello; for violin and piano; for piano, and for voice and piano.
29	Prall	Margaret	Teacher of Violin and Solfege, San Francisco Conservatory of Music	Ear Training	m	B.A., Wellesley Teacher of violin and solfege in private studio, Berkeley, California, and in several local private schools. Pupil of Ernest Block.
29	Schneider	Edward F.	Instructor of Pianoforte	Pianoforte	m	Known throughout America by his compositions for voice, piano, violin, and orchestra. Composer of musical settings for Bohemian Grove plays, "Triumph of Bohemia, "Apollo," and "Nanda"; composer of symphonies "In Autom Time" and "Sargasso."

29	Warburg	Gerald	Violoncellist in Pochon Quartet	Violoncello	m	Studied at Harvard College, Institute of Musical Art and in Vienna: toured Central Europe as member of quartet; first semi-professional public appearance when planning Saint-Saens Concerts with the American Orchestra Society under Chalmers Clifton; soloist in recitals and with orchestras in principal cities of Germany and Austria, and in Prague and Budapest.
29	Wolfensohn	Wolfe	Violinist in Pochon Quartet	Violin	m	Graduate, Royal Academy of Music, London. Member of the Beethoven Association; on the staff of the David Mannes Music School of New York; toured England and South Africa as soloist and quartet player; leader of Royal Academy Quartet in England; formerly first violinist, Lenox Quartet

29	Cubberly	Hazel J.	Director of Sports Camp		o	B. S. Columbia University. Director of Athletics, UCLA. Author of "Field Hockey Analyzed for Instructor and Player." Co-author of "Field Hockey and Soccer for Women." Formerly Director of Camp Saneo, the Physical Education Department Camp of Teachers College, Columbia University, New York City, N.Y.
29	Hume	Samuel J.	Director of Drama		o	Unknown
29	Johonnot	Ralph H.	Director of Art		o	Unknown
29	McDowell	Thelma	Secretary of the Summer School		o	Unknown
29	McKay	Cora Paine	Supervisor of the Teaching of English, University High School, University of California	Educational Dramatics	o	B. Pd., Michigan State Teachers' College and University of Nebraska. Lecturer in Education, Extension Division, University of California and San Francisco State Teachers' College.
29	Reinhardt	Aurelia Henry	President of Mills College		o	
29	Shair	Janet	Camp Singing (sports camp)	Camp Singing	o	B.S.

29	Voorhees	Marietta	Director of Dramatic Department, Roosevelt High School, Oakland	Dramatic Activities	o	B.A., California. Former head of Dramatic Department, Oakland Technical High School; Instructor in Educational Dramatics, Drama Teachers' Summer School, 1927; President of the Drama Teachers' Association of California.
30	Cassidy	Rosalind	Director of Sports Camp		d	B. S. Mills College, M.A. Columbia Univ., Professor and Chairman, Department of Physical Education, Mills College, formerly Counselor Luther Glick Camps, Lake Sebago, Maine. Co-author of "The New Physical Education."
30	Cobb	Louise	Assistant	Clog and Character Dancing	d	B.S.

30	Crowley	Teresa	Instructor in Physical Education (summer school of mus/drama/art) Instructor in Dancing and Singing (sports camp)	Rhythmic Dancing	d	B.A., Columbia
30	Gay	May	Instructor in Dancing, University of Hawaii, Honolulu		d	M.A., Columbia University
30	Brescia	Dominico	Instructor in Counterpoint and Composition	Harmony and Composition	m	Same as previous
30	Cook	Elsie	Lecturer in Music, San Francisco	Matthay Principles of Pianoforte Playing	m	Licentiate, Royal Academy of Music, London; Senior Medallist, Tobias Matthay School; charter member of American Matthay Association.

30	Dehé	Willém	Violoncellist in Parlow String Quartet and San Francisco Symphony Orchestra	Violoncello	m	Graduate, Amsterdam Conservatory; pupil of T. Mossel, Amsterdam, and Julius Klenger, Leipzig; formerly 'cellist in the String Quartet of the Princess Sviatopolk-Czetwertinska and the Berlin Royal Opera; first 'cellist in Riga and Kiev of the Schneevoight Orchestra and in Moscow of the Koussevitzky Orchestra; soloist of the Russian Ballet in Moscow. Player with many of the great composers and conductors -- Debussy, Strauss, Mengelberg, Rachmaninoff, Weingartner, Nikisch.
30	Fenster	Lajos	Violist in Parlow String Quartet and San Francisco Symphony Orchestra	Viola	m	Student at Konigliche Hochschule fur Musik in Berlin with Willy Hess and Henri Marteau. Second Violin, Sinsheimer Quartet, New York; Associate member of San Francisco Chamber Music Society; four years

						solo violist, and four years assistant concertmaster, San Francisco Symphony Orchestra.
30	Greenwood	Frances	Same as previous	Music Appreciation	m	Same as previous
30	Kennedy	Alma Schmidt	Same as previous	Pianoforte	m	Same as previous
30	Marchant	Luther B.	Same as previous	Voice	m	Pupil of Oscar Seagle, Charles Bowes, Francis Walker, and Fredirick Blickfelt.
30	O'Neil	Blanche	Supervisor of Music in the Elementary Schools of Oakland	Pedagogy of Music	m	Diploma, Normal School, Leavenworth, Kansas; Diploma, National Summer School of Music, Chicago; University of Chicago; University of Wisconsin; University of California. Supervisor of Music, Aberdeen; Instructor, extension courses, University of California; summer sessions, State Normal College, Aberdeen, State Teachers' College, San Jose.

30	Parlow	Kathleen	Violinist, Director of the Parlow String Quartet	Violin and Ensemble	m	Student of violin in San Francisco with Henry Holmes and in St. Petersburg, Russia, with Leopold Auer. Recitals throughout France, England, Germany, Scandinavia, Mexico, the Philippine Islands, and the Orient. Soloist with leading orchestras of the United States and Europe. Member, Beethoven Association, New York.
30	Whytal	Ethel	Organist, First Congregational Church, Oakland	Organ	m	B., B. Mus., Mills College. Formerly Organist, Mills College
30	Woods	Glen H.	Director of Music in the Oakland Public Schools	Methods, Choral, and Conducting	m	A.A.G.O., New York University: American and National Schools of Music, Chicago; Gregg Conservatory of Music, Sedalia. Student with Frank P. Fisk, Kansas City; G. Edward Stubbs, New York; James Quarls, St. Louis; Adolf Weidig, Chicago; Max Zach, St. Louis; and Alfred Hertz, San

					<p>Francisco. Assistant Choral Director of the San Francisco Spring Music Festival; instructor of Public School Music at the Chicago National Summer School, University of California, San Jose Teachers' College, Lake Forest University, University of Minnesota, Columbia University, Carnegie Institute of Technology, and Territorial Normal School in Honolulu.</p>
30	Cubberly	Hazel J.	Director of Sports Camp	o	<p>B. S. Columbia University. Director of Athletics, UCLA. Author of "Field Hockey Analyzed for Instructor and Player." Co-author of "Field Hockey and Soccer for Women." Formerly Director of Camp Saneo, the Physical Education Department Camp of Teachers College, Columbia University, New York City, N.Y.</p>

30	Deweese	Mary	Secretary of the Summer School		o	
30	Marchant	Luther B	Dean of the Summer Session		o	Same as previous
30	Reinhardt	Aurelia Henry	President of Mills College		o	
30	Shair	Janet	Assistant	Camp Singing (sports camp)	o	B.S.
31	Cassidy	Rosalind	Director		d	Same as previous
31	Crowley	Teresa	Staff	Natural dancing	d	Same as previous
31	Crowley	Teresa	Assistant	Natural dancing, Clog, Tap and Character Dancing, Tumbling	d	Instructor in Physical Education, Barnard College, Columbia Univ.
31	Cubberly	Hazel J.	Director		o	Same as previous
32	Cassidy	Rosalind	Director	Various	d	Same as previous + President of the Pacific Section Camp Directors' Association.
32	Halleux	Laurent	Violin	Pro Arte Quartet	m	Graduate, Brussels Conservatory of Music
32	Maas	Robert	Cello	Pro Arte Quartet	m	Graduate, Brussels Conservatory of Music
32	Onnou	Alphonse	Violin	Pro Arte Quartet	m	Graduate, Brussels Conservatory of Music
32	Prévost	Germain	Viola	Pro Arte Quartet	m	Graduate, Brussels Conservatory of

						Music
32	Crowley	Teresa	Instructor in Physical Education, Barnard college, Columbia University	Same as previous	o	Same as previous
32	Cubberly	Hazel J.	Director		o	Same as previous
33	Bruckheimer	Mildred Sharp	Staff	Clog and Tap Dancing, Health Education in the Secondary School	d	M.A. Instructor in Physical Education, Ohio Northern Univ.
33	Cassidy	Rosalind	Director	Same as previous	d	Sole director this year
33	Crowley	Teresa	Assistant	Natural dancing, Clog, Tap and Character Dancing, Camp Counselors' Swimming	d	M.A. Instructor in Physical Education, Barnard College, Columbia Univ.
33	de Anguera	Marguerite	Staff	Modern Dance, Lectures in Trends in the Modern Dance	d	A.B. A member of the demonstration group of the New York Wigman School of the Dance
33	Service	Neva	Staff	Rhythmics for Body Balance	d	M.A. Director of Individual Activity Department of

						Physical Education, Central Branch Y.W.C.A, NYC
33	Brescia	Dominico	Professor of Counterpoint and Composition	Counterpoint and Composition	m	Graduate, Bologna Conservatory of Music
33	Diller	Angela	Staff	Piano	m	Director, The Diller-Quaile School of Music, NYC
33	Elkus	Albert	Instructor in Pianoforte and Lecturer in History of Music	Pianoforte, History	m	M.L. Cal
33	Halleux	Laurent	Second Violin, Pro Arte Quartet	Violin	m	Graduate, Brussels Conservatory of Music
33	Harris	Roy	Composer	Composition	m	Twice holder of the Guggenheim Fellowship for study abroad. NB: Cowell replaced Harris in 1933. Harris did not teach due to an unspecified illness.
33	Marchant	Luther Brusie	Chairman of Music	Voice	m	Dean of the School of Music and Professor of Voice, Mills, BA, Cal
33	Mass	Robert	Violoncello, Pro Arte Quartet	Violoncello	m	Graduate, Brussels Conservatory of Music
33	Onnou	Alphonse	First Violin, Pro Arte Quartet	Violin	m	Graduate, Brussels Conservatory of Music

33	Petri	Egon	Concert pianist	Piano	m	Concert pianist and master teacher, Berlin. Pupil of Busoni
33	Prévost	Germain	Viola, Pro Arte Quartet	Viola	m	Graduate, Brussels Conservatory of Music
33	Archipenko	Alexander		Sculpture, Painting, Drawing	o	Founder and Director, L' Ecole d'Art, NYC
33	Reinhardt	Aurelia Henry	President of Mills College		o	
33	Woodroof	Evelyn	Assistant Director		o	Graduate Student, Columbia University. Formerly Instructor of Physical Education, Mills College
34	Cassidy	Rosalind	Chairman of Modern Dance and Sports	Same as previous	d	Same as previous

34	Holm	Hanya	Special Guest for 1934	Modern dance	d	<p>A native of Worms, Germany, began her studies at the Jacques Dalcroze School, Frankfurt-am-main, receiving her diploma in rhythmic gymnastics in Hellerau. After her graduation, Miss Holm taught for two years in Hellerau and in Frankfurt. In 1921, she began her dance studies with Mary Wigman in Dresden, became assistant instructor at the Wigman School, Dresden, in 1922, and chief instructor at the same institute in 1924. From 1923 to 1928, Miss Holm was a member of the Mary Wigam Concert Dance Group which toured Germany and European centers. In the summers of 1928 and 1929, she was in charge of dance instruction for festivals in Ommen, Holland, and in 1929 became director of the <i>Wigman Central Institute</i>, Dresden, Germany. In the</p>
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						<p>year 1930, Miss Holm was assistant director and co-dancer with Mary Wigman in Albert Talhoff's <i>Totenmal</i> in the Munich Festival. Upon the opening of the first American branch of the <i>Wigman Central Institute</i>, Mary Wigman appointed Hanya Holm as Director and Chief Instructor of the <i>New York Wigman School of the Dance</i>. <i>Hanya Holm is the official representative of Mary Wigman in America</i> [original italics].</p>
34	Hunt	Ruth	Accompanist	Modern dance	d	No biography given
34	Kozman	Hilda Clute	Teaching staff	Dance	d	<p>B.A. Mills College. Instructor in Physical Education, Hamilton Jr. High, Oakland, CA. Author of <i>Character Dances for School Programs</i>, and <i>Plays, Pantomimes, and Pageants for School Choral</i></p>

						<i>Classes and Glee Clubs</i>
34	Service	Neva	Teaching staff	Rhythmics for Body Balance	d	Same as 33
34	Brescia	Dominico	Same as 33	Same as 33	m	Same as 33
34	Cowell	Henry	Teaching staff		m	Pianist and lecturer, The New School for Social Research, NYC. President of the New Music Society.
34	Elkus	Albert	Teaching staff	Piano	m	Instructor in pianoforte, Mills College. Lecturer in music, University of California
34	Halleux	Laurent	Teaching staff	Same as 33	m	Same as 33
34	Hart	Frederic P.	Teaching staff	Same as 33	m	Professor of Music, Sarah Lawrence College, NYC; The Diller-Quaile School of Music, NYC
34	Marchant	Luther Brusie	Chairman of Music	Same as 33	m	Same as 33
34	Marchant	Luther Brusie	Teaching staff	Same as 33	m	Same as 33
34	Mass	Robert	Teaching staff	Same as 33	m	Same as 33
34	Onnou	Alphonse	Teaching staff	Same as 33	m	Same as 33
34	Pre'vost	Germain	Teaching staff	Same as 33	m	Same as 33
34	Stojowski	Sigismond	Teaching staff	Piano	m	Polish pianist, pupil of Zelenski and Paderewski. Director of the Sigismond

						Stowjowski Studios, NYC
34	Reinhardt	Aurelia Henry	President of Mills College		o	
35	Cassidy	Rosalind	Chairman of Dance & Sports	Same as previous	d	Same as previous
35	Holm	Hanya	Visiting Instructor in modern dance	Modern dance	d	Same as previous
35	Jewell	Margaret	Visiting Instructor	Dance	d	Same as previous
35	Kozman	Hilda Clute	Visiting Instructor	Dance	d	Same as previous
35	Bauer	Marion	Visiting Lecturer	Contemporary music, aesthetics and philosophy of music	m	Same as previous
35	Brescia	Dominico	Instructor	Theory and composition	m	Same as previous
35	Elkus	Albert	Instructor	Pianoforte	m	Same as previous
35	Halleux	Laurent	Visiting Instructor	Violin	m	Same as previous
35	Harris	Roy	Visiting Lecturer	Melodic idioms	m	Same as previous
35	Hart	Frederic P.	Visiting Instructor	Pedagogy of Music	m	Same as previous
35	Maas	Robert	Visiting Instructor	Violoncello and string ensemble	m	Same as previous
35	Marchant	Luther B.	Chairman of Music	Same as previous	m	Same as previous
35	Marchant	Luther B	Professor	Voice	m	Same as previous

35	Prévost	Germain	Visiting Instructor	Viola	m	Same as previous
36	Cowell	Henry	Composer, Pianist, Lecturer	Same as previous	d	Affiliated with The New School for Social Research, New York City, Stanford University, Extension Division of the University of California, Mills College. President of the New Music Society. [not listed in music faculty]
36	Holm	Hanya	Visiting Instructor	Modern dance	d	Same as previous
36	Kozman	Hilda Clute	Visiting Instructor	Recreation and dancing	d	Same as previous
36	Williamson	Irene	Chairman, dance and sports	Same as previous	d	Same as previous
36	Brescia	Dominico	Professor	Harmony and Composition	m	Resident professor of counterpoint and composition, Mills College
36	Elkus	Albert	Instructor	Pianoforte	m	B.A. Syracuse University; M.A. Harvard University.
36	Grout	Donald J.	Visiting Lecturer	History of music	m	No biography given
36	Halleux	Laurent	Visiting Instructor	Violin	m	Same as previous
36	Kennedy	Alma Schmidt	Instructor	Pianoforte	m	Pupil of Varette Ter-Stepanoff, Leschetizky, Bree, Moszkowski. Instructor in Pianoforte, Mills College.

36	Maas	Marcel	Visiting Pianist	Pianoforte	m	Same as previous
36	Maas	Robert	Visiting Instructor	Violoncello and string ensemble	m	Same as previous
36	Marchant	Luther B	Chairman, music	Voice	m	Same as previous
36	Onnou	Alphonse	Visiting Instructor	Violin and string ensemble	m	Same as previous
36	Prévost	Germain	Visiting Instructor	Viola	m	Same as previous
37	Flade	Tina	Staff	Dance	d	A native of Dresden, Germany, began her studies with Mary Wigman. Making phenomenal progress she joined Wigman's group of touring dancers and for two years accompanied them on their tour of Italy, Austria, Switzerland, and Germany. Miss Flade had a year's experimental work at an extremely modern theatre in western Germany. Her first New York recital was given at the Civic Reperatoire Theatre in 1932. She stayed in New York the following two years teaching. Since

						then she has taught at Bennington College and has given many concerts in Los Angeles, Chicago, Boston, New York, San Francisco and the Northwest. Since 1934 she has been the dance instructor at Mills College.
37	Sabsay	Rubin	Staff	Dance	d	B.A., University of California
37	Williamson	Irene	Chairman, dance and sports	Dance	d	Same as previous
37	Brescia	Dominico	Staff	Counterpoint and Composition	m	Same as previous
37	de Segurola	Andres	Staff	Teacher of voice	m	For twenty-four years leading Singer-Actor in the principal opera houses of Europe and America, including twelve consecutive seasons with the Metropolitan Opera Company of New York.
37	Elkus	Albert	Staff	Pianoforte	m	Same as previous

37	Garrison	Sylvia	Staff		m	University of Chicago and Des Moines Musical College. Instructor in Technical High School, Oakland California
37	Halleux	Laurent	Staff	Violin	m	Same as previous
37	Kennedy	Alma	Staff	Pianoforte	m	Same as previous
37	Maas	Marcel	Staff	pianoforte	m	Same as previous
37	Maas	Robert	Staff	violoncello	m	Same as previous
37	Marchant	Luther B	Dean of the school of music and Professor of Voice	Voice	m	Same as previous
37	Onnou	Alphonse	Staff	Violin	m	Same as previous
37	Prévost	Germain	Staff	Viola	m	Same as previous
38	Bird	Bonnie	Staff	Dance	d	Cornish School, Seattle, Washington. Authorized teacher of Martha Graham's technique.
38	Cassidy	Rosalind	Co-chairman, dance and sports	Dance	d	Same as previous
38	Flade	Tina	Staff	Dance	d	Same as previous
38	Harrison	Lou	Staff	dance	d	Composer, San Francisco. (The New Music Society published in 1938 his "Prelude," "Sarabande," and "Ritual.") Dance accompanist, Mills College.

38	Horton	Lester	Staff	Dance	d	<p>Horton Dance Group, Los Angeles. Out of a varied experience of ethnological studies, theatre experiments, and intensive training in conventional dance techniques, Mr. Horton has integrated a modern dance method. In 1928 he came to California to direct dance pageants, and two seasons later became a member of the Dance Repertoire Group. by 1932 he had twice won the Drama Tournament prizes for one act plays. In the same year, he organized the nucleus of his present group and entered upon a phase of rapid development and refinement of theatrical materials. The Olympic Festival of the Dance saw the first performance of the group. In 1934 the Group produced a series of major performances in Los Angeles' Shrine Auditorium, including "Haitian</p>
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						<p>Ceremonial," "American Landscapes," and a percussion suite. 1935 brought to light "Mound-Builders," a suite of Aztec and Mexican abstractions, "Impasse," "Lysistrata," "Growth of Action," and the satire, "Flight from Reality." In 1936 the Group gave a premier performance of the first part of its first composition in an extended theatrical form "Chronicle." The 1937-38 season, opening with "movement for actors" classes at the Pasadena Community Playhouse, saw "Le Sacre du Printemps" produced at the Hollywood Bowl and a series of premier performances of new short dances in southern California.</p>
38	Kozman	Hilda Clute	Staff	Dance	d	Same as previous

38	Newport	Margaret Fitch	Co-chairman, dance and sports	Dance	d	B.A. Baylor College and Ed.M. Mills College. Instructor in Physical Education, Mills College. Formerly instructor in Physical Education at Baylor College, Belton, Texas; Tennis assistant at University of California, Berkeley; Instructor of Physical Education, Technical High School and Castlemont High School, Oakland; Instructor in Hygiene and Physical Education, Wellesley College.
38	Olafson	Muriel	Staff	Dance	d	B. A. University of California. Assistant Accompanist for Dance.
38	Boyden	David D.	Staff	Unknown	m	B.A. M.A. Harvard University; Columbia University; Hart School of Music, Hartford, Connecticut
38	Brescia	Dominico	Staff	Counterpoint and Composition	m	Same as previous

38	Grandjany	Marcel	Staff	Harp	m	Paris Conservatoire. Head of Harp Department Fontainebleau School of Music for American Students
38	Halleux	Laurent	Staff	Violin	m	Same as previous
38	Kennedy	Alma Schmidt	Staff	Pianoforte	m	Same as previous
38	Maas	Marcel	Staff	Pianoforte	m	Same as previous
38	Maas	Robert	Staff	Violoncello	m	Same as previous
38	Marchant	Luther	Dean of the school of music and Professor of Voice	Voice	m	Same as previous
38	Onnou	Alphonse	Staff	Violin	m	Same as previous
38	Prévost	Germain	Staff	Viola	m	Same as previous
38	Reinhardt	Aurelia Henry	President of Mills College		o	
39	Graham	Martha	Staff, Bennington School of the Dance	Dance	d	Not given
39	Hill	Martha	Director, Bennington School of the Dance	Dance	d	Not given
39	Holm	Hanya	Staff, Bennington School of the Dance	Dance	d	Not given
39	Horst	Louis	Staff, Bennington School of the Dance	Dance	d	Not given

39	Humphrey	Doris	Staff, Bennington School of the Dance	Dance	d	Not given
39	Lauterer	Arch	Staff, Bennington School of the Dance	Dance	d	Not given
39	Lloyd	Norman	Staff, Bennington School of the Dance	Dance	d	Not given
39	Shelly	Mary Josephine	Administrative Director, Bennington School of the Dance	Dance	d	Not given
39	Shonberg	Bessie	Staff, Bennington School of the Dance	Dance	d	Not given
39	Weidman	Charles	Staff, Bennington School of the Dance	Dance	d	Not given
39	Boyden	David D.	Staff	Same as previous	m	Same as previous
39	Brescia	Dominico	Staff	Same as previous	m	Same as previous
39	Elkus	Albert	Staff	Same as previous	m	Same as previous
39	Garrison	Sylvia	Staff	Same as previous	m	Same as previous
39	Grandjany	Marcel	Staff	Same as previous	m	Same as previous
39	Kennedy	Alma Schmidt	Staff	Same as previous	m	Same as previous
39	Kroyt	Boris	Staff	viola	m	Laureate, Berlin Conservatory of

						Music. Viola, Budapest String Quartet.
39	Maas	Marcel	Staff	piano	m	Same as previous
39	Malko	Nikolai	Staff	Conducting	m	Conductor. Graduate of University of St. Petersburg and Conservatory of Music, St. Petersburg, Pupil of Felix Mottl. Formerly Professor of Mozarteum Summer Academy of Music, Salzburg, Austria.
39	Marchant	Luther	Chairman, music	Same as previous	m	Same as previous
39	Roismann	Josef	Staff	Violin	m	Laureate, Odessa Conservatory; Berlin Conservatory. First Violin, Budapest String Quartet.
39	Schneider	Alexander	Staff	Violin	m	Conservatory of Music, Frankfurt- am-Main. Second Violin, Budapest String Quartet
39	Schneider	Mischa	Staff	Violoncello	m	Laureate, Leipzig Conservatory. Violoncello, Budapest String Quartet.
40	Cage	John	Visiting staff	Dance accompaniment, etc.	d	Musician and composer. Musical Director, American Dance Theatre, Seattle. Director of his own group of

						percussion players.
40	Carrell	Lois	Resident administrative chairman	Dance	d	Instructor in Physical education, Mills
40	Harrison	Lou	Visiting staff	Dance accompaniment, etc.	d	Musician and composer. Accompanist for dance at Mills College
40	Kloepper	Louise	Visiting staff	Dance	d	Teaching assistant to Hanya Holm and a member of Miss Holm's professional company
40	Lauer	Eleanor	Staff	Dance	d	Teaching assistant to Marian Van Tuyl. A member of Miss Van Tuyl's professional company.
40	Limon	Jose	Visiting staff	Dance	d	Teaching assistant to Charles Weidman, and a member of the Humphrey-Weidman professional company. Mr. Limon was a Fellow of the Bennington School of the Dance in 1938
40	Murray	Ruth	Visiting staff	Dance	d	Dance in Education. Supervising instructor of Health Education, Detroit public schools, Instructor in Dance,

						Wayne University, author of "Dance for Boys and Girls: A Program for Elementary Schools." (in preparation)
40	Van Tuyl	Marian	Chairman of program (dance)	Dance	d	Assistant Professor in Physical Education, Mills College. Teacher of dance at Mills college. Leader of her own professional dance group. Miss Van Tuyl was a Fellow of the Bennington School of the Dance in 1938.
40	Williamson	Esther	Staff	Dance	d	Musician and composer. Graduate in music from Bennington College, 1937. A Fellow in music at Mills College, 1937-39. Composed music for the Bennington festival of 1938.
40	Wilton	Elizabeth	Staff	Dance	d	Accompanist. Pianist and student at Mills College.
40	Brico	Antonia	Visiting staff	Music	m	B.A. M.A. University of California; Mus D. Mills College. Conductor and lecturer, New York.
40	Elkus	Albert	Staff	Piano	m	Professor of music, UC, teacher of pianoforte, Mills

40	Frankenstein	Alfred	Visiting staff	Music	m	Ph.D. University of Chicago. Music critic, San Francisco Chronicle, lecturer, Stanford Univ.
40	Grandjany	Marcel	Visiting staff	Harp	m	Same as previous
40	Halleux	Larurent	Visiting staff	Same as previous	m	Same as previous
40	Jacobi	Irene	Pianist	Music	m	replaces Marcel Maas as pianist with the Pro Arte Quartet
40	Kennedy	Alma Schmidt	Staff	Same as previous	m	Same as previous
40	Klein	Walter	visiting staff	Music	m	Mus.D. University of Vienna. Formerly lecturer, American Summer School at Mondsee; Austria-American Institute and State Academy of Music, Vienna; Hellerau School of Eurythmics of Laxenburg [sic]
40	Maas	Robert	visiting staff	Same as previous	m	Same as previous
40	Marchant	Luther	Chairman, music	Voice	m	Same as previous
40	Onnou	Alphonse	visiting staff	Same as previous	m	Same as previous
40	Prévost	Germain	visiting staff	Same as previous	m	Same as previous
40	Moholy-Nagy	László	Visiting staff	Art	o	
40	Wolff	Robert Jay	Visiting staff	Art	o	
41	Cage	John	Staff	Same as previous	d	Musical Director, Van Tuyl Concert

						Group; Musician and Composer
41	Lauer	Eleanor	Staff	Same as previous	d	Same as previous
41	Van Tuyl	Marian	Chairman, Dance	Same as previous	d	Same as previous
41	Frankenstein	Alfred	Lecturer in the history of music	Music History	m	Same as previous
41	Jones	Charles	Same as previous	Harmony	m	Graduate of the Institute of Musical Art and Julliard Graduate School of Music, New York. Instructor in Music, Mills College.
41	Kennedy	Alma Schmidt	Staff	Piano	m	Same as previous
41	Kroyt	Boris	Same as previous	Same as previous	m	Same as previous
41	Marchant	Luther	Chairman, music	Voice	m	Same as previous
41	Milhaud	Darius	Staff	Composition, Orchestration, Counterpoint	m	Baccalaureate "Etudes Classiques," Lycee of Aix en Provance, graduate conservatory of Music, Paris. Chevalier of the Legion of Honor, 1933, member of the Superior Council of French State Radio, member of the Consultative Committee of Paris Opera Comique, member of the Superior Council of the Paris

						Conservatory of Music.
41	Roismann	Josef	Staff	Same as previous	m	Same as previous
41	Schneider	Alexander	Staff	Same as previous	m	Same as previous
41	Schneider	Mischa	Staff	Same as previous	m	Same as previous
41	Whiteside	Abby	Staff	Piano class	m	Teacher of Pianoforte, NYC
41	Leger	Fernand	Visiting staff	Painting	o	
41	Mauroise	Andre'	Visiting staff	Maison Française	o	French novelist

41	Milhaud	Madeleine	Associate in French Dramatics	Maison Française	o actrice, librettiste, professeur a la Schola Cantorum, Paris (formerly with the Dullin, Jouvet and Pitoeff Theatre Companies), Phonetique et Diction. Interpretations dramatiques. Theatre de l'Atelier (Dullin); Compagnie Pitoeff; Theatre de l'Athenee (Jouvet); Theatre des Champs Elysees, Paris. A interprete les petes et romanciers contemporains: Francis Jammes, Paul Valery, Mauriac, Colette, Durtain, Vacaresco, etc. au cours des conferences qu'ils ont faite au Theatre des Champs Elysees, a l'Universite des Annales et a la Societe de Poesie, Paris. A participe comme recitante a de nombreux concerts dans les oeuvres de Darius Milhaud, Reynaldo Hahn, Roland- Manuel, etc. Chargee de la
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						rubrique d'Actualite Poetique a la Radio Française. Auteur de sketches radiophoniques destines aux emissions de la Radio scolaire. A ecrit le livret de Medee, opera de Darius Milhaud.
42	Imaz Iparraguirre	Elena	Casa Panamericana consultant/lecturer	Dance	d	Member of Buenos Aires Opera; ballet dancer; talks and demonstrations of "Classical Spanish Dances in Argentina"
42	Lopez de Herwig	Isabela	Casa Panamericana consultant/lecturer	Dance	d	Mexican
42	Saunders	Blanca	Casa Panamericana consultant/lecturer	Dance	d	Chilean

42	Kroyt	Boris	Same as previous	Same as previous	m	Same as previous
42	Milhaud	Darius	Music Casa Panamericana consultant/lecturer	Same as previous	m	Lectures on "The Music of Brazil"
42	Roismann	Josef	Same as previous	Same as previous	m	Same as previous
42	Schneider	Alexander	Same as previous	Same as previous	m	Same as previous
42	Schneider	Mischa	Same as previous	Same as previous	m	Same as previous
43	Campanella	Anthony	Assistant Instructor in Latin-American music	Music	m	M.A. New York Univ.; Instructor in Instrumental Music Central High School, Washington D.C.
43	Craza	Senorita Mercedes	Guest at Casa Pan Americana		m	En route to Chicago Opera from Mexico City
43	Milhaud	Darius	Lecturer on Latin-American Music as well as music staff	Same as previous	m	Same as previous
43	Osta	Emilion	Concert pianist	Latin American music	m	Casa pan Americana special lecturer/consultant
43	Schmitz	E. Robert	Consultant on music of Argentina	Latin American music	m	Casa pan Americana special lecturer/consultant

43	Furbay	Dr. John Harvey	Director of Summer Session, Chairman, Dept. of Education		o	Dean of Faculty, Mills, formerly President of College of West Africa
43	Marquis de Casa-Fuerte	Illan	Casa Panamericana	Criticism	o	M. Andre Maurois... was called into military service in North Africa. Distinguished French lecturers will replace his work. Among these is Le Marquis Illan de Casa-Fuerte, French scientist and literary critic.
43	Reinhardt	Aurelia Henry	President Emeritus of Mills College		o	
43	Schevill	Senora Isabel Magana	Visiting staff	Instructor in Spanish	o	Born in Mexico City; M.S. Univ. of CA; pianist, instructor in Spanish at Sara Dix Hamlin School
43	White	Lynn T., jr.	President of Mills College		o	
44	Allen	Arden W.	Visiting music faculty	Band	m	Instructor in band and orchestra, Fremont HS, Oakland
44	Bainbridge	Milda Nixon	Resident music faculty	Same as previous	m	Same as previous

44	Diller	Angela	Visiting music faculty	Piano	m	Director of the Diller-Quaile School of Music NY, NY, formerly Director of Theory Department, Music School Settlement, New York; Pupil of Goetschius, MacDowell, Shreyer
44	Innes	Mary	Staff	Harmony	m	Student in composition under Carol Rathaus and Darius Milhaud
44	Jones	Charles	Withdrawn	Harmony	m	Replaced by Mary Innes
44	Kennedy	Alma Schmidt	Resident music faculty	Same as previous	m	Same as previous
44	Kroyt	Boris	Visiting music faculty	Same as previous	m	Same as previous
44	Marchant	Luther	Chairman, Music	Same as previous	m	Same as previous
44	Milhaud	Darius	Resident music faculty	Same as previous	m	Same as previous
44	Ortenberg	Edgar	Visiting music faculty	Violin	m	Second violin, Budapest Quartet, pupil of Stoliarsky, Naoum Blinder, and Hess, first violin Berlin String Quartet, 1926-33, Ortenberg String Quartet, Paris, 1933-1941
44	Roismann	Josef	Visiting music faculty	Same as Previous	m	Same as Previous

44	Schmitz	Robert E.	Visiting music faculty	Piano	m	concert pianist and pedagogue. Soloist with leading orchestras of America and Europe; winner of First Prize, Paris Conservatory; director of Music 'Institute of Pedagogy,' University of Montreal
44	Schmitz	Germain	Visiting music faculty	Piano Musicology	m	Authorized assistant, e. Robert Schmitz Piano Pedagogy. Musicologist. Founder and Editor of the <i>Pro Musica Quarterly</i> ; American correspondent to the weekly French newspaper <i>Chantecler</i> , lecturer on music
44	Schneider	Mischa	Visiting music faculty	Same as previous	m	Same as Previous
44	Chan	Fook Tim	Chairman, Chung Kuo Yuan	Chinese	o	
44	Hedley	George E.	Director, summer session		o	

45	Dennison	Doris Adele	Resident staff, theatre and dance	Same as Previous	d	Accompanist, Department of Dance, Mills College. Certificates from the Cornish School of Music, Seattle, and London School of Dalcroze Eurhythmics; Teacher and Director of Music for Repertory Playhouse Associates, New York, 1934-1936, and Pittsburgh Playhouse, 1936- 1938; teacher at Cornish School, 1938-1940.
45	Lauer	Eleanor	Resident staff, theatre and dance	Same as previous	d	Instructor in Dance, Mills College

45	Lauterer	Arch	Visiting staff, theatre and dance	Same as Previous	d Director of Theatre Arts Department, Sarah Lawrence College. Art Director of Cleveland Playhouse, 1926- 1932; Teacher of Design and Direction, Bennington College, 1933- 1942; Production Director, Bennington School of the Dance, 1938- 39, and Bennington School of the Arts, 1940-1941; Visiting Professor and Director of Drama, Colorado College, 1942-43. Dance productions: American Document, Letter to the World, Deaths and Entrances, Punch and the Judy, Salem Shore. Designer for Theatre Dance productions for Hanya Holm, Doris Humphrey, Merce Cunningham. Exhibits of stage designs and theatre plans, Architectural League of New York, International Dance Exhibition, MOMA, NY and Brooklyn Museum.
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45	Stebbins	Marian Long	Chairman, theatre and dance	Same as Previous	d	Same as Previous
45	Bainbridge	Milda Nixon	Resident staff, music	Same as Previous	m	Same as Previous
45	Brubeck	Howard	Resident staff	Harmony	m	M.A. Instructor in Music, Mills College
45	Diller	Angela	Resident staff	Same as Previous	m	Same as Previous
45	Kennedy	Alma Schmidt	Resident staff	Same as Previous	m	Same as Previous
45	Kroyt	Boris	Visiting staff, music	Same as Previous	m	Same as Previous
45	Marchant	Luther B.	Chairman, music	Same as Previous	m	Same as Previous
45	Milhaud	Darius	Resident staff, music	Same as Previous	m	Professor of Music, Mills College
45	Ortenberg	Edgar	Visiting staff, music	Same as Previous	m	Same as Previous
45	Petri	Egon	Visiting staff, music	Same as Previous	m	Pianist in residence and Professor of Music, Cornell University. Pupil of Busoni, Berlin
45	Roismann	Josef	Visiting staff, music	Same as Previous	m	Same as Previous
45	Schevill	Isabel Magana	Visiting Casa pan Americana staff, musician?	Same as Previous	m	Same as Previous
45	Schneider	Mischa	Visiting staff, music	Same as Previous	m	Same as Previous
45	Hedley	George E.	Director, summer session		o	

45	White	Lynn T., jr.	President, Mills College		o	
46	Dennison	Doris Adele	Resident staff, theatre and dance	Same as previous	d	Same as previous
46	Horst	Louis	Visiting staff, theatre and dance	Same as previous	d	Musical director for Martha Graham; Lecturer on Composition in Dance Form at Neighborhood Playhouse Studio, Barnard College, Sarah Lawrence College, and Bennington College School of the Dance. Musical director for the Denishawn company, 1915-25; studied composition in Vienna, 1925-26; musical director for Martha Graham 1926 - . Composer of music for many dance and theatrical productions, including the suites <i>Horizons</i> , <i>Perspectives</i> , and <i>Primitive Mysteries</i> , and Obey's <i>Noah</i> .
46	Jennings	Edith	Visiting staff, theatre and dance		d	No biography given

46	Lauterer	Arch	Resident staff, theatre and dance	Same as previous	d	Professor-designate of Speech and Drama, Mills College
46	Stebbins	Marian Long	Chairman, theatre and dance	Same as previous	d	Same as previous
46	Weiner	Edith	Resident staff, theatre and dance	Same as previous	d	B.A. Instructor in Dance, Mills College
46	Diller	Angela	Visiting staff, music	Same as previous	m	Same as previous
46	Foldes	Andor	Visiting staff, music	Piano	m	Concert pianist and teacher. Graduate of the Budapest Academy, 1931; pupil of Dohnanyi and Leo Weiner; Franz Liszt Prize in the International Competition for piano virtuosi; toured Europe 1933-1939; soloist with leading orchestras, Amsterdam, London, Paris, Milan, etc.
46	Goodale	Robert L.	Visiting staff, music	Organ	m	B.A. B.Mus., Yale University; Instructor in Music, and College Organist, Hollins College, Virginia 1937-1942; Lieutenant, U.S. Navy, 1942-45. Studied under Koussevitsky, Hindemith, Hugh Ross, Melvis

						Christiansen.
46	Kennedy	Alma Schmidt	Resident staff, music	Same as previous	m	Same as previous
46	Kroyt	Boris	Visiting staff, music	Same as previous	m	Same as previous
46	Marchant	Luther B	Chairman, music	Same as previous	m	Same as previous
46	Milhaud	Darius	Resident staff, music	Same as previous	m	Same as previous
46	Ortenberg	Edgar	Visiting staff, music	Same as previous	m	Same as previous
46	Roismann	Josef	Visiting staff, music	Same as previous	m	Same as previous
46	Schneider	Mischa	Visiting staff, music	Same as previous	m	Same as previous
46	Hedley	George E.	Director, summer session		o	
46	White	Lynn T., jr.	President, Mills College		o	
47	Dennison	Doris Adele	mills staff, dance		d	
47	Horst	Louis	visiting staff, dance	Same as previous	d	Musical director for Martha Graham. Lecturer on Composition in Dance Form at Neighborhood Playhouse Studio, Barnard College, Sarah Lawrence College, and

						Bennington College School of the Dance. Musical director for the Denishawn company, 1915- 1925; studied composition in Vienna, 1925-26; musical director for Martha Graham, 1926- .
47	Lauer	Eleanor	Chairman, Dance	Same as previous	d	Same as previous
47	Lauterer	Arch	mills staff, dance	Same as previous	d	Professor of Speech and Drama, Mills College
47	Goodale	Robert L.	Acting Chairman, music (visiting as well)	Same as previous	m	Same as previous
47	Kennedy	Alma Schmidt	Mills staff, music	Same as previous	m	Same as previous
47	Kroyt	Boris	Visiting staff, music	Same as previous	m	Same as previous
47	Marchant	Luther B	Chairman, music ON LEAVE	Same as previous	m	Same as previous
47	Milhaud	Darius	Mills staff, music	Same as previous	m	Same as previous
47	Ortenberg	Edgar	Visiting staff, music	Same as previous	m	Same as previous
47	Prévost	Germain	Assisting artist, music	Same as previous	m	Same as previous
47	Roismann	Josef	Visiting staff, music	Same as previous	m	Same as previous
47	Schneider	Mischa	Visiting staff, music	Same as previous	m	Same as previous

47	Upshur	Claire Harsha	Mills staff, music	Voice	m	Instructor in voice, mills. Pupil of Lawrence Strauss, Alfred Hurtgen, A Drashoff, and Arturuo Casiglia. Assistant Director, Pacific Opera Company, 1938-40.
47	Hedley	George E.	Director, summer session		o	
47	White	Lynn T., jr.	President, Mills College		o	
48	Stebbins	Marian	Chairman, theatre	Same as previous	d	Professor emeritus of speech and drama
48	Courte	Robert	visiting staff, music	Viola	m	Viola, Paganini string quartet. Graduate of the Conservatory of Mons, and the Royal Conservatory of Brussels. Soloist with orchestras in Belgium, France, Holland, Switzerland, England, and Italy. Teacher in the Royal Conservatory of Brussels.
48	Errol	Luise	Mills staff, music		m	M.A. Instructor in Music, Mills College. Pupil of Schonberg and Milhaud.
48	Gottlieb	Victor	Replacement for Robert Maas	Cello	m	No biography given

48	Jacobi	Frederick L.	Visiting staff, music	Composition	m	Teacher of composition, Julliard Graduate School, New York. Pupil of Gallico, Joseffy, Goldmark, Block and Paul Juon. Assistant Conductor of the Metropolitan Opera House, 1913-37. Composer of <i>Ode for Orchestra; The Prodigal Son (opera), Indian Dances (suite for orchestra); three string quartets, etc., etc.</i>
48	Kennedy	Alma Schmidt	Mills staff, music	Same as previous	m	Same as previous
48	Liberman	Alexander	Visiting staff, music	Same as previous	m	Pupil of Beklemishev, Blumenfeld, and Egon Petri. Graduate of the Kiev Conservatory. Secretary of the Artistic Council and Assistant Professor of the Kiev Conservatory. Assistant to Egon Petri at the <i>Hochschule fur Musik, Berlin.</i>
48	Maas	Robert	Visiting staff, music	Same as previous	m	violoncello, Paganini quartet. Graduate, Brussels Conservatory of Music. Violoncello, Pro Arte String Quartet of Brussels.

						Died July 7, 1948
48	Marchant	Luther	Chairman, music	Same as previous	m	Same as previous
48	Petri	Egon	Pianist in residence, mills	Same as previous	m	Pianist in residence, Mills College. Pupil of Busoni, Berlin.
48	Rejto	Gabor	Replacement for Robert Maas	Cello	m	No biography given
48	Rosseels	Gustave	Visiting staff, music	Violin	m	Second violin, Paganini string quartet. Graduate of the Academie de Music at Malines, and the Royal Conervatory of Brussels. Pupil of Emile Chaumont and Jacques Gaillard. Founder of the Pro Nova String Quartet. Concert Master of the Royal Opera of Brussels, and teacher of Chamber Music at the Royal Conservatory.

48	Temianka	Henry	Visiting staff, music	Violin	m	First violin, Paganini string quartet. Student of the Staatliche Hochschule, Berlin. Pupil of Willy Hess. Graduate of the Curtis Institute of Music, Philadelphia. Pupil of Carl Flesch and Louis Bailly. Traveled in Europe as soloist with Barbirolli, Sir Adrian Boult, Klemperer, Mitropoulos, Monteaux, Reiner, Szell, and Sir Henry Wood. Founder of the Temianka Concert Orchestra, London.
48	Hedley	George E.	Director, summer session		o	
48	Sears	Lawrence	Chairman, US House		o	
48	White	Lynn T., jr.	President, Mills College		o	
49	George	Patricia	Mills staff, theatre and dance		d	B.A. Instructor of Dance, Mills College. Instructor, Lenox School, 1944; Assistant in the Drama Department, Univ. of Texas, 1946; Instructor, Oklahoma College

						for Women, 1946-48
49	Glass	Henry	Visiting staff, theatre and dance	Dance	d	Not listed in report as dropped or present. B.A. Instructor of Folk Dance, Univ. of CA Extension Division, Oakland Public Schools. Four years, member of Research Committee of Folk Dance Federation of California. Studied folk dance with Katherine Dunham, Sergie Temoff, Lloyd Shaw and May Goddi. Studied modern dance with Lois Ellfeldt, Jose Limon, and May O'Donnell.
49	Lauterer	Arch	Chairman, theatre and dance	Same as previous	d	Same as previous
49	Aldrich	Putnam	Mills staff, music	Same as previous	m	PhD, Acting Associate Professor of Music, Mills College. Assistant Professor of Music, Univ. of Texas, 1942-45; Associate Professor Western Reserve University, 1946-48. Author of <i>Ornamentation in</i>

						<i>Bach's Organ Works</i> , Inchoirer, 1939; and articles on ornamentation in <i>Harvard Dictionary of Music</i> 1944.
49	Evans	Leone	Mills staff, music	Music Education	m	M.A. Director of Music Training School, Mills College
49	Gorodetzky	Jac	Visiting staff, music	Violin	m	Second violin, Budapest String Quartet Pupil of Zetlin, Tourret. First Prize, Conservatoire National, Paris. Member, Guilet Quartet, 1945-48.
49	Kroyt	Boris	Visiting staff, music	Same as previous	m	Same as previous
49	Liberman	Alexander	Mills staff, music	Same as previous	m	Same as previous
49	Marchant	Luther B	Chairman, music	Same as previous	m	Same as previous
49	Milhaud	Darius	Mills staff, music	Same as previous	m	Same as previous
49	Petri	Egon	Mills staff, music	Same as previous	m	D.mus. Pianist in Residence, Mills College. D. Mus. Hon. Caus., Manchester Univ. 1938. Professor of Piano, Roay College of Music....
49	Roismann	Josef	Visiting staff, music	Same as previous	m	Same as previous

49	Schneider	Mischa	Visiting staff, music	Same as previous	m	Same as previous
49	Strait	Joan	Mills staff, music		m	M.A. Instructor of Music, Mills College
49	Hedley	George E.	Director, summer session		o	
49	White	Lynn T., jr.	President, Mills College		o	
50	Choate	Deborah	Mills staff, dance	Dance	d	No biography given
50	Choate	Deborah	Visiting staff, dance	Dance	d	M.A. Instructor in Dance, Univ. of CA, Los Angeles
50	Dennison	Doris Adele	Accompanist, dance	Same as previous	d	Same as previous
50	Dennison	Doris Adele	Mills staff, dance	Same as previous	d	Same as previous
50	Lauer	Eleanor	Chairman, dance (visiting)	Same as previous	d	Same as previous
50	Evans	Leone	Mills staff, music	Same as previous	m	Same as previous
50	Gorodetzky	Jac	Visiting staff, music	Same as previous	m	Same as previous
50	Kroyt	Boris	Visiting staff, music	Same as previous	m	Same as previous
50	Liberman	Alexander	Visiting staff, music	Same as previous	m	Same as previous
50	Marchant	Luther B.	Chairman, music	Same as previous	m	Same as previous
50	Milhaud	Darius	Mills staff, music	Same as previous	m	Same as previous

50	Petri	Egon	Mills staff, music	Same as previous	m	D.mus. Pianist in Residence, Mills College. D. Mus. Hon. Caus., Manchester Univ. 1938. Professor of Piano, Roay College of Music....
50	Roismann	Josef	Visiting staff, music	Same as previous	m	Same as previous
50	Schneider	Mischa	visiting staff, music	Same as previous	m	Same as previous
50	Hedley	George E.	Director, summer session	Same as previous	o	Same as previous
50	White	Lynn T., jr.	President, Mills College	Same as previous	o	Same as previous
51	Castner	William	Visiting staff, dance	Dance	d	Professional teacher of social dancing, program secretary YMCA and USO
51	Choate Hoffman	Deborah	Visiting staff, dance	Same as previous	d	B.A. Sarah Lawrence College, 1949. M.A. Mills College, 1950. Assistant to Jose Limon at Sarah Lawrence, 1948-49. Studied with Martha Graham-- June course--1947 and 48. Studied at Connecticut College, New York University Summer School of the Dance, 1948. Studied at Colorado College--Hanya

						Holm School of the Dance, Summer, 1949. Instructor of Modern Dance UCLA.
51	Cooper	Pat	Visiting staff, dance	Same as previous	d	Same as previous
51	Glass	Henry Buzz	Chairman, dance	Same as previous	d	Oakland Public Schools, U.C. Extension Division
51	Greene	Madelynne	Visiting staff, dance	Folkdance	d	Concert dancer, teacher of folk dancing, director of Festival Workshop group
51	Weed	Irene Marie	Visiting staff, dance	Modern dance	d	Instructor in modern dance, UCLA
51	Evans	Leona	Mills staff, music	Same as previous	m	Same as previous
51	Forrell	Gene	Listed in bulletin, but not report, for music		m	Assistant Professor of Music, Mills College. Graduate of Dalcroze School of Music, 1937; Barbara Mettler School of Dance, 1937-49.; Union Settlement House, 1945-46; New School for Social Research, Film and Television Institute, 1948-49; Dramatic Workshop and Technical Institute,

						1949-50; Musical Director of Cape Cod Music Center, 1950, Musical Director of International Film Foundation, 1949=50.
51	Karomzay	Denes	Visiting staff, music	Violist	m	Violist, Hungarian String Quartet. Graduate of the Academy of Music in Budapest with the Master degree in violin under Hubay and composition with Zoltan Kodaly. Concertmaster of the Concergebouw Orchestra under the direction of Mengelberg.
51	Liberman	Alexander	Mills staff, music	Same as previous	m	Same as previous
51	Marchant	Luther	Chairman, music	Same as previous	m	Same as previous
51	Milhaud	Darius	Mills staff, music	Same as previous	m	Same as previous
51	Moskowsky	Alexander	Visiting staff, music	Violin	m	Second Violinist, Hungarian String Quartet. Graduate of the Academy of Music, Petrograd (Leningrad) with the Master degree. Member of the Auer School. Professor at the

						Conservatory of Amsterdam.
51	Palotai	Vilmos	Visiting staff, music	Cello	m	Violoncellist, Hungarian String Quartet. Graduate of the Academy of Music in Budapest with the Master degree. Studied with Hugo Becker in Berlin. Professor of Music in the Conservatory of Prague.
51	Petri	Egon	Mills staff, music	Same as previous	m	Same as previous
51	Simon	Edwin	Listed in bulletin, but not report, for music		m	Instructor in Music, Mills College. A.B. Stanford University, 1929. M.A. Mills College, 1949.
51	Szekely	Zoltan	Visiting staff, music	Violin	m	First Violinist, Hungarian String Quartet. Graduate of the Virtuoso Class in violin with the Master degree under Professor Hubay. Studied composition with Zoltan Kodaly in Budapest. After an extended career as soloist with various orchestras in Europe, he became concertmaster of

						the Concergebouw Orchestra and Professor of Music in the Conservatory of Amsterdam.
51	Nordberg	H. Orville	Director, summer session		o	
51	White	Lynn T., jr.	President, Mills College		o	
52	Boehm	Leah Marie	visiting staff, dance	Dance	d	B.A Teacher of Physical Education and Dance, Lowell High School, San Francisco. Studied folk dances of Latin America during a thirteen-month trip through Central and South America under auspices of the U.S. State Department.
52	Glass	Henry Buzz	Chairman, dance	Same as previous	d	Oakland Public Schools, U.C. Extension Division
52	Quitow	Oeoel	Visiting staff, dance	Dance	d	B.A. Instructor of Modern Dance, Alameda High School. Attended Connecticut College of the Dance, 1951 for study of technique, repertory, and choreography with

						Jose Limon, Charles Wiedman, Martha Graham, and Doris Humphrey. Teacher of California Folk Dance Federation Club, 1949-51. Performer in numerous dance productions.
52	Weed	Irene Marie	Visiting staff, dance	Same as previous	d	Instructor in modern dance, UCLA
52	Evans	Leona	Mills staff, music	Same as previous	m	Same as previous
52	Forshaw	Unknown	Music staff listed only in supplement	Organ	m	Organist? Listed in supplement as teaching organ
52	Karomzay	Denes	Visiting staff, music	Viola	m	Violist, Hungarian String Quartet. Graduate of the Academy of Music in Budapest with the Master degree in violin under Hubay and composition with Zoltan Kodaly. Concertmaster of the Concergebouw Orchestra under the direction of Mengelberg.
52	Liberman	Alexander	Mills staff, music	Same as previous	m	Same as previous
52	Marchant	Luther	Chairman, music	Same as previous	m	Same as previous
52	Milhaud	Darius	Mills staff, music	Same as previous	m	Same as previous

52	Moskowsky	Alexander	Visiting staff, music	Violin	m	Second Violinist, Hungarian String Quartet. Graduate of the Academy of Music, Petrograd (Leningrad) with the Master degree. Member of the Auer School. Professor at the Conservatory of Amsterdam.
52	Mulky	Katherine	Visiting staff, music		m	B.A., Mills College. Faculty member, Dept. of Music, University of Kansas
52	Palotai	Vilmos	Visiting staff, music	Same as previous	m	Same as previous
52	Petri	Egon	Mills staff, music	Same as previous	m	Same as previous
52	Szekely	Zoltan	Visiting staff, music	Same as previous	m	First Violinist, Hungarian String Quartet. Graduate of the Virtuoso Class in violin with the Master degree under Professor Hubay. Studied composition with Zoltan Kodaly in Budapest. After an extended career as soloist with various orchestras in Europe, he became concertmaster of the Concertgebouw Orchestra and Professor of Music in the Conservatory of Amsterdam.

52	Bradbury	Ray	Visiting staff, writers conference		o	
52	Milhaud	Madeleine	Chairman, Maison Française	Same as previous	o	Same as previous
52	Nordberg	H. Orville	Director, summer session		o	
52	White	Lynn T., jr.	President, Mills College		o	
53	Quitow	Oeloel	Sole staff for dance dept	Same as previous	d	Same as previous
53	Evans	Leone	Mills staff, music	Same as previous	m	Same as previous
53	Kroyt	Boris	Visiting staff, music	Same as previous	m	Same as previous
53	Liebermann	Alexander	Mills staff, music	Same as previous	m	Same as previous
53	Milhaud	Darius	Mills staff, music	Same as previous	m	Same as previous
53	Ortenberg	Edgar	Visiting staff, music	Same as previous	m	Same as previous
53	Petri	Egon	Mills staff, music	Same as previous	m	pianist in residence
53	Roismann	Josef	Visiting staff, music	Same as previous	m	Same as previous
53	Schneider	Mischa	Visiting staff, music	Same as previous	m	Same as previous
53	Smith	Leland C.	Visiting staff, music	Composition	m	M.A. Dept. of Music, Univ. of Chicago
53	Milhaud	Madeleine	Chairman, Maison Française	Same as previous	o	Same as previous

53	Nordberg	H. Orville	Director, summer session		o	
53	White	Lynn T., jr.	President, Mills College		o	
54	Campbell	Francean	Visiting staff, dance	Dance	d	M.A. Composer, pianist, teacher. Former student of Darius Milhaud. Composer of Choreographic music for Bay Area Dance groups
54	Lauer	Eleanor	Chairman, dance	Same as previous	d	Assistant professor of dance, chairman of the department of dance, Mills College
54	Evans	Leone	Mills staff, music	Same as previous	m	Same as previous
54	Gordon Parmentier	Francis	Visiting staff, music	Same as previous	m	B.A. Certificate Conservatoire National de Musique, Paris. Pupil of Henri Busser
54	Gorodetzky	Jac	Visiting staff, music	Same as previous	m	second violin, Budapest
54	Groves	James	Mills staff, music	Same as previous	m	B. Mus, American Conservatory of Music; Instructor in pianoforte, Mills College
54	Kroyt	Boris	Visiting staff, music	Same as previous	m	Same as previous
54	Liebermann	Alexander	Visiting staff, music	Same as previous	m	Same as previous
54	Marchant	Luther	Chairman, music	Same as previous	m	Same as previous

54	Petri	Egon	pianist in residence, mills	Same as previous	m	Same as previous
54	Roismann	Joseph	visiting staff, music	Same as previous	m	Same as previous
54	Schneider	Mischa	visiting staff, music	Same as previous	m	Same as previous
54	Swanson	Jean	mills staff, music	Same as previous	m	M. Mus. Instructor in Music, Mills College
54	Upshur	Claire Harsha	organist, summer session	Organ	m	Associated with chapel, not music dept
54	Worth	Donald	Visiting staff, music		m	M. Mus. Studied at Julliard School of Music. Pupil of Carl Friedberg, Harold Lewis, Francis Hall and Victorio Gianinni
54	White	Lynn T., jr.	President, Mills College		o	
54	Wright	Evaline Uhl	Director, summer session		o	
55	Fuller	Rebecca	Mills staff, dance	Dance	d	M.A. Instructor, Department of Dance, Mills College; studied at the Connecticut College School of the Dance.
55	Lauer	Eleanor	Chairman, dance	Same as previous	d	Assistant professor of dance, chairman of the department of dance, Mills College
55	Abraham	Unknown	Mills staff, music	Same as previous	m	seems to have substituted for

						Margaret Lyon (Assistant Professor of Music, Mills)
55	Burke	John	Mills staff, music	Same as previous	m	M.M. Instructor in Music and Voice, mills college
55	Evans	Leone	Mills staff, music	Same as previous	m	Same as previous
55	Gorodetzky	Jac	Visiting staff, music	Same as previous	m	Same as previous
55	Groves	James	Mills staff, music	Piano	m	B. Mus, American Conservatory of Music; Instructor in pianoforte, Mills College
55	Kroyt	Boris	Visiting staff, music	Same as previous	m	Same as previous
55	Liebermann	Alexander	Visiting staff, music	Same as previous	m	Same as previous
55	Petri	Egon	Pianist in residence, mills	Same as previous	m	Same as previous
55	Prall	Margaret	Chairman, music	Leone Evans took over – Margaret when et died	m	M.A. Associate professor of music, Chairman of the Department, Mills College
55	Roismann	Joseph	Visiting staff, music	Same as previous	m	Same as previous
55	Schneider	Mischa	Visiting staff, music	Same as previous	m	Same as previous
55	Milhaud	Madeleine	Chairman, Maison Française	Same as previous	o	Same as previous
55	White	Lynn T., jr.	President, Mills College		o	
55	Wright	Evaline Uhl	Director, summer session		o	

56	Fuller	Rebecca	Mills staff, dance	Same as previous	d	M.A. Instructor, Department of Dance, Mills College; studied at the Connecticut College School of the Dance.
56	Lauer	Eleanor	Chairman, dance	Same as previous	d	Assistant professor of dance, Covenor, School of Fine Arts, Mills College
56	Evans	Leone La Duke	Chairman, music	Same as previous	m	Same as previous
56	Groves	James	Mills staff, music	Same as previous	m	B. Mus, American Conservatory of Music; Instructor in pianoforte, Mills College
56	Jones	Edgar	Visiting staff, music	Same as previous	m	Singer and teacher
56	Liebermann	Alexander	Mills staff, music	Same as previous	m	Instructor in piano, Mills College and Stanford University
56	Meacham	Charles	Visiting staff, music	Same as previous	m	M.A. Member of the San Francisco Symphony. Private teacher of violin.
56	Petri	Egon	mills staff, music	Same as previous	m	Same as previous
56	Rowell	Margaret	Mills staff, music	Cello	m	A.B. Instructor in Cello, Mills College. Instructor, Univ. of CA extension. Private teacher of cello.

56	Smith	Leland	Visiting staff, music	Composition	m	Assistant professor, Univ. of Chicago. Studied at Conservatoire National, Paris; studied composition with Darius Milhaud and Roger Sessions. Works performed in Oakland, San Francisco, New York, Paris, Brussels
56	White	Lynn T., jr.	President, Mills College		o	
56	Wright	Evaline Uhl	Director, summer session		o	
56					o	
57	Benson	Vaunda	Visiting staff, dance	Dance	d	studied at Mills College and Connecticut College School of the Dance
57	Lauer	Eleanor	Chairman, dance	Same as previous	d	Assistant professor of dance, Covenor, School of Fine Arts, Mills College
57	Evans	Leona	Chairman, music	Same as previous	m	Same as previous
57	Groves	James	Mills staff, music	Same as previous	m	B. Mus, American Conservatory of Music; Instructor in pianoforte, Mills College
57	Jones	Edgar	Visiting staff, music	Same as previous	m	Singer and teacher
57	Liebermann	Alexander	Mills staff, music	Same as previous	m	Same as previous

57	Petri	Egon	Mills staff, music	Same as previous	m	Same as previous
57	Rowell	Margaret	Mills staff, music	Same as previous	m	A.B. Instructor in Cello, Mills College. Instructor, Univ. of CA extension. Private teacher of cello.
57	Smith	Leland	Visiting staff, music	Same as previous	m	Assistant professor, Univ. of Chicago. Studied at Conservatoire National, Paris; studied composition with Darius Milhaud and Roger Sessions. Works performed in Oakland, San Francisco, New York, Paris, Brussels
57	White	Lynn T., jr.	President, Mills College		o	
57	Wright	Evaline Uhl	Director, summer session		o	

Appendix D: Chronological Listing of Lectures Given

Year	Date	Time	Speaker	Location	Title/Topic
30	14-Jul		Roi Partridge	Art Gallery	Exhibit--Etchings by Roi Partridge
33	29-Jun	3:00 PM	Albert Elkus		Beethoven Quartets, Op. 59: Nos 7,8 and 9, continuing his analysis and discussion. These three quartets, dedicated to Count Rasoumovsky, belong to the second period of Beethoven's development, in which the listener finds himself confronted with a new music. The purpose of this lecture is to familiarize the unacquainted with the "monuments of art" and to reveal the genius of the later Beethoven
33	29-Jun	1:00	M. Andre Ferrier	Salon of Maison Française	M. Andre Ferrier of Le Theatre d'Art, San Francisco, will read <i>Christine</i> by Paul Gerdely, in the salon of the Maison Française, following luncheon.
33	30-Jun	3:00 PM	Henry Cowell	Ensemble Room, Mills College	The Folk Music of Ireland

33	1-Jul	1:00	M. Andre Ferrier	Salon of Maison Française	[M. Ferrier] will read <i>Mademoiselle</i> by Jaques Deval. M. Ferrier is visiting instructor in French dramatics in L'Ecole Française. The readings are in French.
33	July 1 (M/W/F)	10:00-12:00	Egon Petri	Music building	Mr. Egon Petri will accept a limited number of auditors for each session of his class, S1 [The Art of Pianoforte Playing], on Monday, Wednesday, and Friday mornings from 10 to 12. Tickets may be obtained at the Music Office or at the Office of Summer Session....
35	26-Jun	4:00	Charles Caldwell Dobie	Student Union	The Short Story Playwright, Novelist, short-story writer
35	3-Jul	4:00	Ruth Comfort Mitchell	Student Union	Regional Fiction (Mrs. Sanborn Young) Poet, playwright, novelist, short-story writer
35	10-Jul	4:00	Dane Coolidge	Student Union	The Adventure Story Novelist, naturalist, short-story writer
35	17-Jul	4:00	Maren Elwood	Student Union	Modern Article Writing Critic, literary advisor, and lecturer
35	24-Jul	4:00	Idella Purnell	Student Union	Contemporary Verse (Mrs. Remington Stone) Author; poet, founder and editor <i>Palms</i> (1923-30)

35	31-Jul	4:00	Gertrude Atherton	Student Union	Aspects of the Novel Historian and novelist
36	23-Jun	7:30	Ruth Comfort Mitchell		The Magic Carpet
36	30-Jun	7:30	Hildegarde Hawthorne Oskison		Writing for Young People
36	7-Jul	7:30	Lionel Stevenson		The Biographer as Detective
36	14-Jul	7:30	Lloyd Eric Reeve		The Dynamics of Fiction
36	14-Jul	7:30	Alice Means Reeve		Leader of Discussion
36	21-Jul	7:30	Richard L. Melville		The One-Act Play
36	28-Jul	7:30	Dane Coolidge		The Western Novel
36	28-Jul	7:30	Mary Roberts Coolidge		Human Research Writing: <i>The Navajo Indians</i>
36	June 23-july3				Institute of International Relations
36	June 29-july1				National Music Honor Society, Mu Phi Epsilon, Convention
37	29-Jun	7:30	Richard L. Melville		Don'ts in Writing the One-Act Play
37	6-Jul	7:30	Lloyd Eric Reeve		Writing for the Pulp (with Alice Means Reeve)
37	8-Jul	8:15	William Rose Benet		
37	13-Jul	7:30	Dane Coolidge		Western Epics and Sagas (with Mary Roberts Coolidge)
37	15-Jul	8:15	William Rose Benet		
37	18-Jul	Afternoon	Dr. Alfred Neumeyer	Mills Art Gallery	Lyonel Feininger's Art (Feininger was member of the "Blue Four")

37	20-Jul	7:30	Robin Lampson		The Author and the Editor
37	22-Jul	8:15	William Rose Benet		
37	27-Jul	7:30	Hildegard Hawthorne Oskison		Biography for Young Readers
37	29-Jul	8:15	William Rose Benet		
37	3-Aug	7:30	Carl Purington Rollins		The Influence of Printing on Literary Production
37	Fridays	8:15			Drama programs
37	June 22-july2				Institute of International Relations
37	Tuesdays	4:00	Dr. Stevenson Smith and Dr. Ernest Hilgard		Lectures on Effective Management of Children
38	30-Jun	8:00	Lester Horton	Chamber Music Hall	Modern Dance
38	2-Jul	8:00	Bonnie Bird	Chamber Music Hall	Dance concert
38	7-Jul	8:00	Bonnie Bird	Chamber Music Hall	Martha Graham's Approach to Dance
38	14-Jul	8:00	Tina Flade, Lester Horton, Gustav Breuer	Chamber Music Hall	Symposium: Theatre Arts in Relation to Dance
38	21-Jul	8:00	Lou Harrison	Chamber Music Hall	Modern Music for Modern Dance
38	23-Jul				Informal presentation of individual work from the Dance Composition Course
38	28-Jul	8:00	Jerome Bayer	Chamber Music Hall	Dance Criticism

38	30-Jul				Informal presentation of individual work from the Dance Composition Course
38	5-Aug				Final Dance Workshop Production
38	Fridays	2:00-5:00		Art Gallery	Art Gallery open
38	June 21-july1				Institute of International Relations
38	June 29-aug9				Progressive Education Association's Workshop
38	Mondays	4:30		Warren Olney Hall	Round table discussion for teachers of French
38	Tuesdays	4:00	Dr. Mary Woods Bennett		Lectures on Practical Aspects of Child Management June 28: The making and breaking of habits July 5: The obstinate age July 12: Dispositions: Their nature and nurture July 19: Parent-Child friendships July 26: The child's share in the work and income of the family Aug. 2: The case for and against religious education
39	26-Jun	4:00	Mary Woods Bennett	Toyon Lodge	The world our children live in
39	26-Jun	4:00	Mary Woods Bennett	Toyon Lodge	Family solidarity
39	26-Jun	4:00	Mary Woods Bennett	Toyon Lodge	Planning for play

39	26-Jun	4:00	Mary Woods Bennett	Toyon Lodge	Parents and children: privilege and responsibility
39	26-Jun	4:00	Mary Woods Bennett	Toyon Lodge	The family and the community: service rendered
39	26-Jun	4:00	Mary Woods Bennett	Toyon Lodge	The family and the community: value received
39	3-Jul	12:30	Dr. Douglas Gordon Campbell	Women's Athletic Club, SF	N.E.A. Deans Session
39	3-Jul	2:30	Dr. Arthur Steinhaus	Women's Athletic Club, SF	N.E.A. Session in Health, Physical Education and Recreation
39	4-Jul	12:30	Dr. Sherwood Shankland	Women's Athletic Club, SF	N.E.A. Session in Health, Physical Education and Recreation
39	5-Jul	12:30		OM hall	Informal luncheon and discussion group for College Deans and College Directors of Physical Education and Recreation
39	5-Jul	12:30	Dr. T. K. Cureton	Women's Athletic Club, SF	N.E.A. Session in Health, Physical Education and Recreation
39	6-Jul	12:30	Dr. Lillian Gilbreth	OM hall	N.E.A. Deans Session
39	6-Jul	12:30	Dr. Agnes Samuelson	Women's Athletic Club, SF	N.E.A. Session in Health, Physical Education and Recreation
39	11-Jul			Stanford	Conference of National Association of Directors of Physical Education for College Women

39	11-Jul	6:30		Tao Yuen restaurant, 823 Clay Street, SF	Education workshop dinner
39	13-Jul	8:00	Dr. Alfred Neumeyer	SF Museum of Art	"Art of the Exposition"
39	18-Jul	7:30	Saul Babbitz	Science Hall, Room 10	Bennington School of the Dance lecture on Dance notation
39	20-Jul	7:30	Edit Ballwebber of the Univ. of Chicago	Gymnasium	Demonstration of Methods of Teaching Social Dance
39	20-Jul	8:00	Dr. Alfred Neumeyer	SF Museum of Art	Lecture on the Art of the Exposition, "The Art of the Baroque"
39	22-Jul		Dr. Marion Brown	Chinatown, SF	A tour of Chinatown and other places of interest in San Francisco
39	3-Aug	8:00	Dr. Alfred Neumeyer	SF Museum of Art	Modern Art of the Exposition
39	July 14-15			Chinatown, SF	Education workshop trip to Chinatown
39	June 12- june 20				Alumnae College ("A Working Program for Democracy")
39	June 20 - 30			Lisser Hall	Institute of International Relations (28 lectures and 8 round tables)
39	Tuesdays	7:30			Education workshop discussion meetings
39	Wednesdays		Maison Française		Lectures on literature and poetry
39	Wednesdays			OM hall	Concert dinners hosted by faculty chairpersons, Martha Graham, Hanya Holm, Doris Humphrey, etc.

39					Secretarial Studies
39			Dr. Reinhardt		Trends of Women's Education in the United States
39			Mary Josephine Shelly		The Arts in Education
39			Dr. Gundlach		The Learning Process and Techniques of Creative Leadership
39			Dr. Lindquist		Some Needed Changes in the Secondary School Curriculum
39					Radio program over KLX "discussion of modern education at Bennington, Sarah Lawrence and Mills Colleges by Mary Josephine Shelly, Miss Constance Warren, and President Reinhardt."
40	23-Jun	7:45	Vera Micheles Dean	Lisser Hall	Institute lecture: Europe in Retreat
40	24-Jun	7:45	John B. Condliffe and Carl Landauer	Lisser Hall	Institute lecture: The Future of International Trade
40	25-Jun	7:45	T. Z. Koo and W. L. Holland	Lisser Hall	Institute lecture: Foundations for Peace in the Orient
40	26-Jun	3:30	Alfred Frankenstein	Music building	Bach and his Background: the Vocal Forms
40	27-Jun	7:45	A. E. Sokol, V.M. Dean, P. Buck	Lisser Hall	Institute lecture: War Aims of the Belligerents
40	28-Jun	3:30	Alfred Frankenstein	Music building	Bach and his Background: the Instrumental Form

40	28-Jun	7:45	H. J. Cadbury, Dean Rusk	Lisser Hall	Institute lecture: When is War Justified
40	28-Jun	8:00	L. Moholy-Nagy	Music building	Bauhaus Illustrated Lecture: The Aims of Bauhaus Education
40	29-Jun	7:45	E. F. Carlson, W. Mullin, W.L. Montgomery	Lisser Hall	Institute lecture: Western Hemisphere Cooperation and Security
40	30-Jun	7:45	Gerald Heard	Lisser Hall	Institute lecture: Opportunism versus Absolute Ethical Standards
40	1-Jul	7:45	Carl Landauer, M. C. Kreuger, B. Gerig	Lisser Hall	Institute lecture: American Policy in Relation to the European War
40	2-Jul	7:45	M. C. Kreuger, Max Radin	Lisser Hall	Institute lecture: The Coming Elections and American Foreign Policy
40	2-Jul	8:15	Dr. Douglas Gordon Campbell	Music building	General Semantics
40	3-Jul	3:30	Alfred Frankenstein	Music building	The "Classic" Era: Haydn and Mozart
40	5-Jul	3:30	Alfred Frankenstein	Music building	The "Classic" Era in Transition: Beethoven
40	5-Jul	8:15	Robert Jay Wolff	Music building	Bauhaus Illustrated Lecture: The Familiar World and Unfamiliar Art
40	10-Jul	5:00	Dance students	Lisser Hall	Demonstration of work in progress in Dance Composition Classes

40	10-Jul	3:30	Alfred Frankenstein	Music building	The "Classic" Era in Transition: Beethoven; July 10--The "Romantic" Era: Schubert, Schumann, Chopin, Berlioz; July 12--Romanticism and Nationalism: Wagner; July 17--Patterns of Opera, Italian and French; July 19--The Return to the "Classics": Brahms and Franck; July 24--The Nationalist Apogee: Moussorgsky; July 26--Debussy; July 31--Stravinsky; August 2--Some Contemporary Trends
40	12-Jul	3:30	Alfred Frankenstein	Music building	Romanticism and Nationalism: Wagner
40	12-Jul	8:15	Bauhaus	Lisser Hall	Bauhaus films
40	13-Jul	8:00	Neva Boyd	Student Union	Presentation of recreational activities readily available and applicable to practical work: Singing, Group games, Folk Dancing
40	15-Jul	8:00	Frederick L. Redefer	Lecture Room, Art Building	A Proposal for the Mobilization of Education--with Compulsory Conscription for All
40	16-Jul		Dr. William Lloyd Warner	Hall for Chamber Music, Music building	The Social Anthropology of Totalitarian States
40	17-Jul	3:30	Alfred Frankenstein	Music building	Patterns of Opera, Italian and French

40	19-Jul	3:30	Alfred Frankenstein	Music building	The Return to the "Classics": Brahms and Franck
40	20-Jul		Neva Boyd, Charlotte Chorpenning		conference: general aims, methods, organization and administration of group work
40	22-Jul	8:00	Dr. Lydia Giberson	Hall for Chamber Music, Music building	A New Frontier in Medicine
40	24-Jul	3:30	Alfred Frankenstein	Music building	The Nationalist Apogee: Moussorgsky
40	26-Jul	3:30	Alfred Frankenstein	Music building	Debussy
40	31-Jul	3:30	Alfred Frankenstein	Music building	Stravinsky
40	2-Aug	3:30	Alfred Frankenstein	Music building	Some Contemporary Trends
40	July 1- Aug 3				Group Work: Intensive program for Group Work and Recreation Leaders
40	July 13 & 14		Neva Boyd, Charlotte Chorpenning		conference: methods and techniques of group leadership
40	June 14- june 22			Warren Olney Hall	Alumnae College ("A Working Program for Democracy")
40	June 23- july3			Mills Hall	Institute of International Relations
40	Wednesdays		Maison Française		Round table discussion for teachers of French
40	15-Jul	2:30	Remington Rand, Inc.	Room 14, Administration Bldg	Demonstration of Speed Techniques in Typing

40	25-Jul	3:00	Professor Rene Escande de Messieres	Fairmont Hotel, San Francisco	Auspices: Le Salon Française: Le role de la musique dans l'ouvre de Marcel Proust
40	30-Jul	3:00	Professor Rene Escande de Messieres	414 Mason Street, San Francisco	Auspices:L'Alliance Française: L'Electre de Jean Giraudoux, commentaries et lectures
41	June 22 to July 2				Institute of International Relations
41	June 22 to Aug 1				Workshop in Far Eastern Studies
41	June 22 to Aug 1				Hispanic-American Culture, Language, and International Problems
41	June 22 to July 14				Adult Education Workshop
41	June 21/22				Group-Work Leaders Conference
41			Agustin Caballero		Columbian
41			Nicanor Caceres		Peruvian
41			William Fischer		Pan-American Society, SF
41			Paul Hanna		School of education, Stanford
41			Juan B. Lamarche		Dominican Republic
41			William Montgomery		Director of Business Development Tour in Latin-America
41			Grace McCann Morley		SF museum of Art

41	11-Jul	8:15	Darius Milhaud, Madeleine Milhaud	Hall for Chamber Music, Music building	Lecture-recital in French on La Poesie et les Musiciens. Texts interpreted by Madame Madeleine Milhaud
41	7-Jul	4:30	Maison Française		Round table discussion for teachers of French
41	25-Jul	8:15	Fernand Leger	Hall for Chamber Music, Music building	Lecture in French on Modern French Painting
41	5-Aug	4:30	Maison Française		French play directed by Mme Milhaud
41	7-Aug	8:15	Andre Maurois	Ensemble Room, Mills College	Formal reception in honor of M. and Mme Andre Maurois, M. and Mme Darius Milhaud, M. Fernand Leger and M. Rene Belle
41	3-Jul	8:15	Andre Maurois	Hall for Chamber Music, Music building	France and England between the two Wars 1919-1939
41	10-Jul	8:15	Andre Maurois	Hall for Chamber Music, Music building	France and England during the War 1939-1940
41	17-Jul	8:15	Andre Maurois	Hall for Chamber Music, Music building	Democracy in France

41	24-Jul	8:15	Andre Maurois	Hall for Chamber Music, Music building	Democracy in England
41	31-Jul	8:15	Andre Maurois	Hall for Chamber Music, Music building	Lessons from the War
41	7-Aug	8:15	Andre Maurois	Hall for Chamber Music, Music building	The Art of Biography
41	June 23-July 3	10:00	John Brown Mason		Adult Education and the Lessons of History
41	June 23-July 3	11:00	Harry A. Overstreet		Adult Education in Time of Crisis
41	30-Jun	3:00	Dr. Teagarden	Science Hall, Room 10	Child Psychology and Today's Problems (first of a series of regular lectures)
41	30-Jun	7:45	Andre Maurois	Lisser Hall	IR lecture (first of a regular series)
41	1-Jul	3:00	Alfred Frankenstein	Music 4	Lecture on Mozart
41	8-Jul	3:00	Alfred Frankenstein	Music 4	Lecture on Mozart
41	10-Jul	3:00	Alfred Frankenstein	Music 4	Lecture on Mozart
41	15-Jul	3:00	Alfred Frankenstein	Music 4	Lecture on Mozart
41	17-Jul	3:00	Alfred Frankenstein	Music 4	Lecture on Mozart
41	22-Jul	3:00	Alfred Frankenstein	Music 4	Lecture on Mozart
41	24-Jul	3:00	Alfred Frankenstein	Music 4	Lecture on Mozart
41	26-Jul	8:30	John Cage	Lisser Hall	Percussion concert

41	29-Jul	8:15	Dr. Agnes Fay Morgan	Science Hall, Room 10	The Vitamins
41	29-Jul	3:00	Alfred Frankenstein	Music 4	Lecture on Mozart
41	31-Jul	3:00	Alfred Frankenstein	Music 4	Lecture on Mozart
41	5-Aug	3:00	Alfred Frankenstein	Music 4	Lecture on Mozart
41	7-Aug	3:00	Alfred Frankenstein	Music 4	Lecture on Mozart
41	M/W/F	3:00	Dr. Florence M. Teagarden	Science Hall, Room 10	Lectures on Child Psychology as a Basis for Solution of Today's Crucial Problems
41	M/W	3:00	Andre Maurois	Drama A	Lecture in French
41	Tuesdays	8:00		Science Hall, Room 10	Lectures on Home Economics
41	Thursdays	8:15	Andre Maurois	Music building	Lectures in English
43	27-Jun	7:45	Peter Drucker	Lisser Hall	Institute of International Relations: Realism versus Idealism in Post-War Planning
43	28-Jun	7:45	Mssrs. Mazumdar, McDermot and Galen Fisher	Lisser Hall	Institute of International Relations: What should be done with a defeated Japan?
43	29-Jun	8:00	Haridas Mazumdar	Frederick Burk Auditorium, San Francisco	Institute of International Relations: The Far East and Modern Imperialism
43	29-Jun	7:45	Mssrs. Motherwell, Hall & Drucker	Lisser Hall	Institute of International Relations: A Plan for Post-War Germany

43	30-Jun	3:15	Marquis Illan de Casa-Fuerte	Drama A	Lecture in French: Gabriel d'Annunzio et la France
43	30-Jun	8:00	Hiram Motherwell	International House, Berkeley	Institute of International Relations: Are We Prepared for Peace
43	1-Jul	7:45	Mrs. Harry Kingman and Mrs. Robert Fouke	Lisser Hall	Institute of International Relations: What Future for the Japanese Americans?
43	1-Jul	8:00	Peter Drucker	Frederick Burk Auditorium, San Francisco	Institute of International Relations: The Future of Europe
43	2-Jul	7:45	Motherwell, Drucker, Fisher	Lisser Hall	Institute of International Relations: Can the United Nations Be the Nucleus of a World Organization?
43	2-Jul	8:00	Mr. Mazumdar and Mrs. Lattimore	International House, Berkeley	Institute of International Relations: Methods of Lessening Race Tension
43	3-Jul	7:45	Mssrs. Muste, Gallagher, and Thurman	Lisser Hall	Institute of International Relations: Paradox of the Love Ethic
43	4-Jul	7:45	Howard Thurman	Lisser Hall	Institute of International Relations: The Far East and Modern Imperialism
43	4-Jul	8:00	Buell Gallagher	International House, Berkeley	Institute of International Relations: Color on the World Scene

43	7-Jul	8:15	Darius Milhaud	Music building	Lecture and Demonstration of Brazilian Music
43	16-Jul	3:15	Marquis Illan de Casa-Fuerte	Ensemble Room, Mills College	Lecture in Spanish: The Life of Don Juan de acuna y Benjarano, viceroy of Mexico
43	28-Jul	8:15	Darius Milhaud	Music building	Lecture and Demonstration of Latin-American Music
43	25-Jul	5:00	Casa Pan Americana faculty	Radio Broadcast on KSFO	"The Future of the Good Neighbor Policy"
43	July 13 & 14		Casa Pan Americana faculty	San Francisco Bay Area Institute on Inter-American Affairs	Lectures and round table sessions
43			Dr. Alfred Coester		Stanford University: The Literary Expression of Argentine Nationalism
43			William Fischer		Importer, San Francisco: Economic Relations with Latin-American Countries
43			Florence Hall		Coordinator of Inter-American Affairs: Work of the coordinator's Office; Materials for American Teachers
43			Mrs. Manuel Hinojes-Flores		Ed. Spanish Ed. Rotary International: Problems and Possibilities of Hemispheric Solidarity

43			Mrs. Concha Romero James		Chief, Div. Of Intellectual Cooperation, Pan American Union, Washington D.C.: The Work of the Pan-American Union
43			Dr. Marjorie Johnston		U.S. Office of Education: Opportunities for U.S. Teachers in South America; Materials for American Teachers
43			Dr. Rudolph Schevill		University. Of CA: Cervantes; Hispanic Foundations of Latin-American Literature
43			Dr. Stuart Graham		Stanford University: Diplomatic Relations of the United States and Latin America; Post-War International Organization in the Western Hemisphere
43			Darius Milhaud		Music of Brazil; The Opera "Bolivar"
43	23-Jul		Emilio Osta		Outstanding Aspects of Latin-American Music
44	7-Jul	4:00	Mabel Spizzey Anderson	Living room of Casa pan Americana	Lecture on Mexican Folk Music
44	July 14	4:00	Mabel Spizzey Anderson	Music building	Lecture on Mexican Folk Music
44	21-Jul	4:00	Mabel Spizzey Anderson	Music building	Lecture on Mexican Folk Music
44	28-Jul	4:00	Mabel Spizzey Anderson	Music building	Lecture on Mexican Folk Music

44	3-Jul	8:00	Dr. Grace McCann Morley	Science Hall, Room 10	Lecture on Latin-American art exhibit showing at the SF Museum of Art, preliminary to the visit to the exhibit scheduled for July 4
44	5-Jul	8:15	Julian Green	Hall for Chamber Music, Music building	Lecture in English (vs. French)
44	23-Jul	5:00	Dr. Neumeyer	Art Gallery	Gallery talk on "Exposition of French Drawings from the Renaissance to the Present Day
44	24-Jul	7:30	Carrera Andrade	Casa Pan Americana, living room	Reading of Latin-American poetry
44	24-Jul	8:00	Mr. Coindreau	Maison Française	French lecture "Quelques rapports littéraires franco-américains"
44	25-Jul	5:00	Dr. Grace McCann Morley	Art Building, Room D	Nineteenth Century Development in Popular Arts and Folk Art as Sources of Contemporary Art in the South American Countries
44	25-Jul	7:30	Eng. Lang Institute staff	Drama A	Readings from American literature
44	25-Jul	8:00	Charles de Lessart, Consul General of France	Maison Française	"Quatre mille Kilometres a travers le Maroc"

44	27-Jul	8:15	Julian Green	Hall for Chamber Music, Music building	On keeping a diary
44	28-Jul	8:00	M. Jean Dufrenoy, professor at Univ. of Bordeaux	Maison Française	"Pasteur et la Tradition Française
44	11-Jul		Jorge Carrera Andrado		reading of Latin-American poetry
44	14-Jul		Magda Arce		informal talk and brief musical program on Chile
45	17-Jul		Gordon Brown		Spanish Poets and Poetry
45	18-Jul		Leon Chang		Chinese poetry and calligraphy
45	31-Jul		Dr. Tung-Chi Lin		The Outlook in Asia
45	13-Jul		Alfred Neumeyer		The National and International Spirit in Western Art
45	22-Jul		Alfred Neumeyer	Consular reception	Lecture on Latin-American exhibit
45	Sunday		Maison Française		informal program
46	9-Aug		Lili Foldes		informal talk: books I have liked
46	12-Jul		Dr. Mary Layman		A Trip to Mexico
46	20-Jul		Arturo Torres-Rioseco		Poetry reading
46	18-Jul		Claude Roy		French: La Republique du Silence
46	1-Aug		Claude Roy		English: Existentialism and Literature

46	8-Aug		Claude Roy	San Francisco Museum of Art	English: Existentialism and the Arts
46	9-Aug		Claude Roy		English: Paris: War and Poetry
46	25-Jul		Harold Underwood Faulkner		Will the Twenties Return?
46	27-Jul		John Gould Fletcher		Poetry reading
46	4-Aug		US House		Trip to Coast League baseball game, Oakland vs. San Francisco
46	8-Aug		Harold Underwood Faulkner		The Economic Twenties
46	13-Aug		Harold Underwood Faulkner		The American Mind in the Twenties
47	22-Jul		Claudia Lars		Lecture on Central American Poetry
47	29-Jul		Claudia Lars		reading by Miss Lars of her own poems
47	July 14-15		Maison Française		Fete National Française
47	24-Jul		Henri Troyat		"La Tentation du Theatre chez le Romancier"
47	3-Aug		Theatre, Mme. Milhaud, directing		Play, Le Pelerin
47	4-Aug		Nicole Cartier-Bresson		Renaissance de la poesie epique en France pendant la guerre
47	11-Aug		Jeanne Cazamian		L'enseignement en France
48	11-Jul	7:30	Maison		French lecture

			Française		
48	18-Jul	7:30	Maison Française		French lecture
48	19-Jul	7:30	Denis W. Brogan		Eye-witness Report of Democratic Convention in Philadelphia
48	22-Jul	8:00	William Fischer		Spanish lecture: Lecture on Haiti
48	29-Jul	8:00	William Fischer		Spanish lecture: Lecture on Guatemala
48	25-Jul	7:30	Maison Française		French lecture
48	5-Aug	7:30	Vera Micheles Dean	US House	Problems of Russo-American Relations
48	12-Aug	8:00	William Fischer		Trade with Latin America
48	12-Aug	8:00	Children's theatre	Gymnasium	Creative dramatics by Summer Session Children's Theatre
49	15-Aug		English language institute	San Francisco	Dinner celebrating the first anniversary of the Republic of Korea
49	21-Jul		Mr. Beguin		Lectures in French
49	28-Jul		Mr. Beguin		Lectures in French
49	4-Aug		Mr. Beguin		Lectures in French
49	11-Aug		Mr. Beguin		Lectures in French
49	18-Jul		Mrs. Dean		The Next Phase in Europe
50	27-Jul	8:00	Henri Rene Lenormand	Ensemble Room, Mills College	English lecture: Mes Personnages, II
50	3-Aug	8:00	Henri Rene Lenormand	Ensemble Room, Mills College	English lecture: Maeterlinck
50	20-Jul	8:00	Henri Rene Lenormand	Ensemble Room, Mills College	English lecture: Mes Personnages

50	23-Jul	3:00	Alfred Neumeyer	Classroom D, Art building	The work of Max Beckmann
50	10-Aug	8:00	Henri Rene Lenormand	Ensemble Room, Mills College	English lecture: Claudel
50	13-Jul		Alfred Neumeyer	Gallery	Gallery talk on Max Beckmann
50	6-Aug		Paul Wingert		Art Forms of the Pacific Islands
50	15-Aug		Rev. Dr. Howard Thurman		The Role of Religion in American Life
51	5-Jul	8:30	M. de Messieres, Chief Cultural Attache of the French Govt. to US	Ensemble Room, Mills College	lecture on Andre Gide
56	5-Jul	8:30	M. Romany Gary	Reinhardt House	The Contemporary French Novel
56	12-Jul	8:30	M Michel Mohrt	Reinhardt House	Le dessin d'Andre Maraux
56	19-Jul	8:30	M Michel Mohrt	Reinhardt House	Trois ecrivains catholiques
56	26-Jul	8:30	M Michel Mohrt	Reinhardt House	La pennee d'Albert Camus
56	22-Jul	8:00	Antonio Prieto	Reinhardt House	lecture-demonstration on ceramics
56	15-Jul	8:00	Lynn T. White	Reinhardt House	The Changing Canons of Our Culture
56	8-Jul	8:00	Robert Dhamemers	Reinhardt House	Lecture-demonstration on jewelry
56	10-Jul	8:00	Antonio Prieto	Reinhardt House	Slides on Mr. Prieto's recent trip to Spain
56	1-Jul	8:00	Robert L. Johnston	Reinhardt House	Peaceful Coesistence without Peace

57	25-Jul	8:00	M. Jean Renoir	Concert Hall	The French Cinema (with showing of Renoir's Un Partie de Campagne)
57	28-Jul	8:00	Lynn T. White	Reinhardt House	How to Challenge an Axiom
57	18-Jul	8:00	Francis Carmody	Reinhardt House	French: The Theatre of Jean Giraudoux
57	22-Jul	8:00	Leland Smith	Ensemble Room	The Three Musicians: The Composer
57	30-Jun	8:00	Antonio Prieto	Reinhardt House	Lecture-demonstration on ceramics
57	7-Jul	8:00	Allan Wendt	Reinhardt House	Mathematics and music or who killed grammar
57	8-Jul	8:00	Leland Smith	Ensemble Room	The Three Musicians: The Listener
57	14-Jul	8:00	Robert Dhamemers	Reinhardt House	Lecture-demonstration on jewelry
57	15-Jul	8:00	Leland Smith	Ensemble Room	The Three Musicians: The Performer

Appendix E: Chronological Listing of Courses Offered

Year	Course Number	Course	Teacher	Offered Under	Course Description
29	S93	Advanced Harmony	Brescia	theory of music	Problems of modern harmony will be discussed and opportunity will be given for the study of practical counterpoint applied to composition. Five hours a week---M. Tu. W. Th. F. at 8:00 a.m.
29	S65	Appreciation of Music	Hubbard	theory of music	A study of the character, form and meaning of music based on the analysis of selected compositions. The course is aimed to develop the habit of active listening to music. A study of the weekly programs of the Pochon Quartet, resident on campus during the session, will be made in order to stimulate more intelligent listening during these performances. Five hours a week---M. Tu. W. Th. F. at 10:45 a.m.
29	S15	Choral	Hubbard	technique of music	Arrangement of voices, organization and administration of choral work with the preparation of a selected cantata or oratorio for public appearance at the end of the session. Time to be arranged
29	S21	Elementary Ear Training	Prall	theory of music	Five hours a week---M. Tu. W. Th. F. at 8:55 a.m.

29	S23	Elementary Harmony	Carruth	theory of music	Five hours a week---M. Tu. W. Th. F. at 8:00 a.m.
29	S17	Ensemble Playing	Pochon	technique of music	A course designed and planned for musicians prepared technically to perform in a string trio or quartet. The text used will be "A Progressive Method of String Quartet Playing," by Alfred Pochon. One lesson and 15 hours of practice weekly. Time to be arranged for individual lessons.
29	S95	Free Composition	Brescia	theory of music	Cyclical forms, vocal, sacred and secular forms as regards polyphonic music. Five hours a week---M. Tu. W. Th. F. at 8:55 a.m.
29	S97	Methods of Teaching Music	Hubbard	theory of music	This course is especially designed to meet the need of teachers who wish to acquaint themselves with the latest scientific and psychological principles underlying the teaching of music in the elementary and secondary schools. It will include an outline of the best literature of music available for use in the various grades and the careful consideration of how to present this material. Five hours a week---M. Tu. W. Th. F. at 9:50 a.m.

29	S84	Natural Dancing	Crowley	sports camp	Fundamental technic [sic] and practice in natural dancing. M. Tu. W. Th. F. S. at 1:45 - 3:00 Gymnasium
29	S5	Organ	Carruth	technique of music	The course is intended for those students who wish practical experience in church and recital, with drill in transposition, modulation, sight reading and accompanying. One lesson and 15 hours of practice weekly. Time to be arranged for individual lessons.
29	S1	Pianoforte	Bainbridge	technique of music	A course intended especially for teachers, who have had previous experience and training, and who wish to devote the time to new repertoire or to methods of teaching the instrument. However, the course is open to all students who desire further study of the instrument. One lesson and 15 hours of practice weekly. Time to be arranged for individual lessons.
29	S1	Pianoforte	Biggerstaff	technique of music	
29	S1	Pianoforte	Kennedy	technique of music	
29	S1	Pianoforte	Mathews	technique of music	
29	S1	Pianoforte	Moore	technique of music	

29	S1	Pianoforte	Schneider	technique of music	
29	S49	Recreational Programs, Games and Song Leading	Cubberly	sports camp	This course includes games, song leading and community music suitable for recreational programs for camps, college parties, W. A.A. rallies and church socials. T. Th. S. 7:45 - 8:45 p.m. Alumnae Hall (Games) M. W. F. 7:45 - 8:45 p.m. Alumnae Hall (Song leading)
29	S49	Recreational Programs, Games and Song Leading	Shair	sports camp	
29	S32	Rhythmic Dancing	Crowley	drama	The expression of music through body movement. An introductory course in the technique of dancing. Five hours a week---M. Tu. W. Th. F. at 11:40 a.m.
29	S205	Teaching of Music Appreciation (Elementary)	Greenwood	theory of music	Methods in presenting rhythmic activities, single instruments and those of a small ensemble, sensing meters, simple themes, and recognition of form. Five hours a week---M. Tu. W. Th. F. at 11:40 a.m.

29	S207	Teaching of Music Appreciation (Secondary)	Greenwood	theory of music	<p>A. Junior High School Study of folk, art and descriptive music. Characteristic dance forms, contrasting types, period music. Discrimination of mood, style, personality, recognition of all voices and instruments.</p> <p>B. Senior High School Study of music literature from standpoint of appreciation, creative and interpretive features. Understanding and comparison of song and instrumental forms, pure and program music. Development of national forms, and history of music. Five hours a week---M. Tu. W. Th. F. at 2:00 p.m.</p>
29	S11	Viola	Moldovan	technique of music	<p>A study of the instrument and its relation to the string quartet, and opportunities offered for ensemble with a string quartet. One lesson and 15 hours of practice weekly. Time to be arranged for individual lessons.</p>
29	S3	Violin	Pochon	technique of music	<p>Special attention will be given to ensemble, using the sonatas for violin and pianoforte. One lesson and 15 hours of practice weekly. Time to be arranged for individual lessons.</p>

29	S3	Violin	Wolfensohn	technique of music	
29	S9	Violoncello	Warburg	technique of music	A study of the instrument with special attention given to its use as a part of a string quartet and opportunities offered for ensemble with quartet and trio. One lesson and 15 hours of practice weekly. Time to be arranged for individual lessons.
29	S7	Voice	Frenzel	technique of music	A course designed to meet the need of singers who wish to add to their repertoire. It suggests to teachers corrective exercises for voices which, through strain and overuse in the class room, need the proper control of the breath and a special emphasis on diction. Two lessons a week and prescribed practice. Time to be arranged for individual lessons.
29	S7	Voice	Marchant	technique of music	
29			McKay		
29			Voorhees		
30	S93	Advanced Harmony	Brescia	theory of music	Problems of modern harmony will be discussed and opportunity will be given for the study of practical counterpoint applied to composition. Five hours a week---M. Tu. W. Th. F. at 9:00 a.m.

30	S15	Choral	Woods	technique of music	same as 29 T. Th. From 12:00 to 12:30 p.m. Non-registered students--\$12.50
30	S83	Clog and Character Dancing	Cobb	sports camp	Fundamental technic [sic] and practice in clogging and character dancing. M. W. F. 8:00 -9:00 Alumnae Hall
30	S67	Conducting	Woods	technique of music	Songs suitable for study and concert purposes with a presentation of practical problems in conducting in which the students will participate. Much time will be devoted to singing in preparation for a public performance at the close of the Summer Session. Five hours a week--M. Tu. W. Th. F at 11:00 a.m.
30	S47	Curriculum and Methods in the First, Second, and Third Grades	O'Neil	theory of music	The study of song material and song interpretation; song work as related to appreciation of music and correlated with other subjects; treatment of low voices and study of children's voices; elementary music reading. Five hours a week--M. Tu. W. Th. F at 10:00 a.m.

30	S49	Curriculum and Methods in the Fourth, Fifth, and Sixth Grades	O'Neil	theory of music	The study of song material and song interpretation; appreciation of music closely related to song material and correlated with other subjects; music reading--one, two, or three parts; study of voices and voice placement for sixth grade pupils. Five hours a week--M. Tu. W. Th. F at 9:00 a.m.
30	S23	Elementary Harmony	Brescia	theory of music	Five hours a week--M. Tu. W. Th. F. at 8:00 a.m.
30	S17	Ensemble Playing	Parlow	technique of music	same as 29 One lesson and 15 hours of practice weekly. --\$25 Time to be arranged with instructor.
30	S57	Methods in Junior and Senior High School	Woods	technique of music	Choral singing and glee clubs; part singing of three and four parts; testing and assigning of voices, especially of the adolescent boy voice; music reading and ear training; interpretation of songs; and study of song material. Methods of class instruction and problems of music instruction in voice and piano; courses of study outlined for Junior and Senior High Schools. Five hours a week--M. Tu. W. Th. F at 10:00 a.m.

30	S33	Natural Dancing	Gay	drama	The expression of music through body movement. An introductory course in the technique of dancing. M. Tu. W. Th. F. at 4:00 p.m.
30	S84	Natural Dancing	Gay	sports camp	Fundamental technic [sic] and practice in natural dancing. M. Tu. W. Th. F. S. at 1:30 - 2:45 Gymnasium
30	S5	Organ	Whytal	technique of music	The course is intended for those students who wish practical experience in church and recital, with drill in transposition, modulation, sight reading and accompanying. One lesson and 15 hours of practice weekly. --\$50 Time to be arranged for individual lessons.
30	S1	Pianoforte	Kennedy	technique of music	same as 29
30	S19	Principles of Pianoforte Playing	Cook	technique of music	A course of ten lectures in the principles of pianoforte playing as taught and exemplified by the celebrated English teacher, Tobias Matthay; using and explaining his textbooks. Time to be arranged with instructor-\$30 per student

30	S85	Teaching of Music Appreciation (Elementary)	Greenwood	theory of music	<p>A practical course in the appreciation of music for elementary grades; presentation of methods and materials for teachers in rhythmic activities; dramatization; recognition of form, instruments, and folk, art and orchestral music.</p> <p>Five hours a week--M. Tu. W. Th. F at 11:00 a.m.</p>
30	S85	Teaching of Music Appreciation (Secondary)	Greenwood	theory of music	<p>Complete outlines of lessons for each student. Reference material and teaching methods. All lessons illustrated by Victor records and charts. A course useful for teachers whether working in schools under close supervision or in independent classes.</p> <p>A. Junior High School Pure and program music; characteristic rhythms and forms; moods, melodies, national expression.</p> <p>A. Senior High School Study of musical literature from appreciative standpoint; creative and interpretive features; comparison of song and instrumental forms; development of classical, romantic, and modern periods.</p> <p>Five hours a week--M. Tu. W. Th. F at 2:00 p.m.</p>

30	S11	Viola	Fenster	technique of music	same as 29 One lesson and 15 hours of practice weekly. --\$50 Time to be arranged for individual lessons.
30	S3	Violin	Parlow	technique of music	In the elementary instruction much emphasis is laid upon purity of intonation, a clear tone, and the formation of a musical style in playing. With the advanced pupils special attention is given to ensemble in which use is made of the sonatas for piano and violin. One lesson and 15 hours of practice weekly. --\$75 Time to be arranged for individual lessons.
30	S9	Violoncello	Dehé	technique of music	same as 29 One lesson and 15 hours of practice weekly. --\$50 Time to be arranged for individual lessons.
30	S7	Voice	Marchant	technique of music	same as 29 One lesson and 15 hours of practice weekly. --\$50 Time to be arranged for individual lessons.
31	S83	Clog, Tap and Character Dancing	Crowley	sports camp	Fundamental technique and practice in clogging, tap, and character dancing. M. T. W. Th. F. 8:00 - 9:00 p.m. Gymnasium

31	S84	Natural Dancing	Crowley	sports camp	Fundamental technique and practice in the dance. M. T. W. Th. F. 8:00 - 9:00 p.m. Gymnasium
32	S83	Clog, Tap and Character Dancing	Crowley	sports camp	Fundamental technique and practice in clogging, tap, and character dancing. M. T. W. Th. F. 8:00 - 9:00 p.m. Gymnasium
32	S84	Natural Dancing	Crowley	sports camp	Fundamental technique and practice in the dance. M. T. W. Th. F. 8:00 - 9:00 p.m. Gymnasium
33	S33	A Class in Repertoire for the Pianoforte	Elkus	technique of music	A class for performers and auditors. A program to be performed by members of the class will be arranged for each session and both the composition presented and the performance will be discussed from a critical point of view. Tuesdays and Thursdays at 1:00 - 3:00 P.M. Twelve lectures and demonstration--\$50 Auditor's fee, single meeting \$5
33	S93	Advanced Modern Harmony and Elementary Composition	Brescia	theory of music	Practical counterpoint applied to compositions. Form in music according to the period, and its adaptation to dance and song. \$12.50/unit or \$50 for any six units Auditor's fee, single meeting--\$1 Five hours a week for six weeks M. T. W. Th. F. at 9:00 A.M.

33	S65	Analysis of String Quartets	Elkus	theory of music	Discussion and analysis of programs offered by the Pro Arte Quartet in their bi-weekly concerts. A series of twelve lectures designed for the layman and students who wish to listen with intelligence to the concerts. Every T. and Th. For six weeks at 3:00 P.M. Auditor's fee, single meeting--\$1.50
33	S83	Clog, Tap and Character Dancing	Bruckheimer	sports camp	Fundamental technique and practice in clogging, tap and character dancing. Practice in creating new dances. M.W.F. 8:00-9:00 p.m. Gymnasium
33	S43	Harmony	Brescia	theory of music	The study of triads and the dominant sevenths with their inversions; chords of the ninth and their derivatives; chromatically altered chords and extraneous modulation. Elementary composition in the small forms for piano, voice, and strings. \$12.50/unit or \$50 for any six units Auditor's fee, single meeting--\$1 Five hours a week for six weeks M. T. W. Th. F. at 8:00 A.M.
33	S86	Lectures on Trends in the Modern Dance	de Anguera	sports camp	T. Th. 8:00-9:00 Residence Hall--Fireside Meeting

33	S67	Melodic Construction	Harris	theory of music	<p>A course of eighteen lectures on Melodic Idioms, giving an insight into the nature of Occidental melodic structure as it has evolved from the Gregorian chant to the present day. The series is planned for the student in music appreciation, for the composer, and for the instrumentalist.</p> <p>Three lectures a week M. W. F. at 3:00 P.M.</p> <p>Auditor's fee, single meeting--\$.75</p>
33	S84	Modern Dance	de Anguera	sports camp	<p>Theory and practice in the dance.</p> <p>M. T. W. Th. F. S 2:50-4:05</p>
33	S61	Musical Form & Analysis	Diller	theory of music	<p>The approach is through ear-training. The course will begin with a discussion of the principles of rhythm, melody, and harmony. The principles of phrasing will be studied. Songs and compositions for the pianoforte and orchestra will be analyzed.</p> <p>\$12.50/unit or \$50 for any six units Auditor's fee, single meeting--\$1</p> <p>Five hours a week for six weeks M. T. W. Th. F. at 1:00 P.M.</p>

33	S97	Pedagogy of Music	Diller	theory of music	Each session will be devoted to lectures and demonstration. At the end of every week, the students will prepare written papers on a topic selected from those discussed during the week. In the last half of the course, students will be asked to give a demonstration of teaching some of the subjects which have been studied. The subjects to be included for study and discussion will be: 1. Ear Training 2. Bodily rhythm 3. Teaching procedure 4. Problems 5. Teaching material \$12.50/unit or \$50 for any six units Auditor's fee, single meeting--\$1 Five hours a week for six weeks M. T. W. Th. F. at 2:00 P.M.
33	S2	Pianoforte	Petri	technique of music	Private Instruction for advanced students who wish to prepare concertos and sonatas or to add to their repertoire for recitals, concerts, etc. One lesson and fifteen hours practice weekly for six weeks. Hours for individual lessons to be arranged 2 units---\$100 Auditor's fee, single meeting--\$18
33	n/a	Pipe Organ in Lisser Hall	n/a	music practice	1 hour daily for six weeks--\$5 2 hours daily for six

					weeks--\$10
33	n/a	Practice Room	n/a	music practice	1 hour daily for six weeks--\$5 2 hours daily for six weeks--\$8
33	n/a	Practice Room	n/a	music practice	1 hour daily for six weeks--\$5 2 hours daily for six weeks--\$8
33	S19	String Ensemble	Halleux	technique of music	Ensemble classes will be divided among the different members of the quartet for study of their various parts. One lesson and prescribed rehearsals for six weeks. For trio or quartet--\$25 each Auditor's fee, single meeting--\$5 For duo--\$50 each Auditor's fee, single meeting--\$10
33	S19	String Ensemble	Mass	technique of music	Ensemble classes will be divided among the different members of the quartet for study of their various parts. One lesson and prescribed rehearsals for six weeks. For trio or quartet--\$25 each Auditor's fee, single meeting--\$5 For duo--\$50 each Auditor's fee, single meeting--\$10

33	S19	String Ensemble	Onnou	technique of music	<p>Ensemble classes will be divided among the different members of the quartet for study of their various parts.</p> <p>One lesson and prescribed rehearsals for six weeks.</p> <p>For trio or quartet--\$25 each</p> <p>Auditor's fee, single meeting--\$5</p> <p>For duo--\$50 each</p> <p>Auditor's fee, single meeting--\$10</p>
33	S19	String Ensemble	Prévost	technique of music	<p>Ensemble classes will be divided among the different members of the quartet for study of their various parts.</p> <p>One lesson and prescribed rehearsals for six weeks.</p> <p>For trio or quartet--\$25 each</p> <p>Auditor's fee, single meeting--\$5</p> <p>For duo--\$50 each</p> <p>Auditor's fee, single meeting--\$10</p>

33	S1	The Art of Pianoforte Playing	Petri	technique of music	<p>A course for teachers, performers, and auditors who have had previous experience and training. Those who expect to enroll as performers will submit, in the general interest of the class, to a preliminary examination of their qualifications. Eighteen lectures and demonstrations of two-hours' length, meeting Monday, Wednesday and Friday from 10 to 12 for six weeks.</p> <p>The class will be limited to thirty pupils.</p> <p>2 units---\$100 Auditor's fee, single meeting--\$6</p>
33	S11	Viola	Prévost	technique of music	<p>The study of the instrument and its use as a part of a string quartet with opportunities for ensemble work in three and four voices. One lesson and fifteen hours practice weekly for six weeks.</p> <p>Hours for individual lessons to be arranged 2 units---\$50 Auditor's fee, single meeting--\$10</p>

33	S3	Violin	Halleux	technique of music	Six one hour periods of performance with criticism by the instructor and discussion of repertoire and method. Preparation of sonatas and concertos. One lesson and fifteen hours practice weekly for six weeks. Hours for individual lessons to be arranged 2 units---\$50 Auditor's fee, single meeting--\$10
33	S3	Violin	Onnou	technique of music	Six one hour periods of performance with criticism by the instructor and discussion of repertoire and method. Preparation of sonatas and concertos. One lesson and fifteen hours practice weekly for six weeks. Hours for individual lessons to be arranged 2 units---\$50 Auditor's fee, single meeting--\$10
33	S9	Violoncello	Maas	technique of music	The study of the instrument with interpretation of sonatas, concertos, and the general standard repertoire. One lesson and fifteen hours practice weekly for six weeks. Hours for individual lessons to be arranged 2 units---\$50 Auditor's fee, single meeting--\$10
33	S7	Voice	Marchant	technique of music	same as previous 1 unit--\$50 Auditor's fee, single meeting--\$5

34	S25x	A Class in Repertoire for the Pianoforte	Elkus	dance	same as previous 1 unit--\$50 Auditor's fee, single meeting--\$5
34	S35	Advanced Modern Harmony and Elementary Composition	Brescia	theory of music	same as previous \$12.50/unit or \$50 for any 6 units
34	S129	Advanced Study	staff	theory of music	Investigation of a problem selected according to the students' interest and previous preparation in a special field
34	S65	Analysis of String Quartets	Elkus	theory of music	same as previous \$12.50/unit or \$50 for any 6 units
34	S85	Class for Amateurs	Holm	dance	"The aim of the amateur classes is to develop the body as a vital and efficient medium for living, and to bring the individual into closer harmony with life." M T W Th F (50 minutes) dance studio 3 wks nc 6 wks 1
34	S86	Class in Percussion (Music in relation to the dance)	Holm	theory of music	"From mere body to instrument" says Mary Wigam Twice a week, T & Th at 11:00 dance studio 3 wks nc
34	S86	Development and Appreciation of Contemporary Music	Cowell	theory of music	Lectures and illustrations to show the trend and meaning of modern music. Three hours a week for six weeks. M W F 3 pm (.75 auditor's fee)

34	S82	Dramatic Productions for Choral Classes and Glee Clubs	Kozman	dance	This course will cover the study of dramatic forms suitable for the use of choral groups, present existing usable material, and give practice in creating new material satisfactory for production. M W F 11:00 Gymnasium library
34	S11	Harmony	Brescia	theory of music	same as previous \$12.50/unit or \$50 for any 6 units
34	S25a	Instruction in Pianoforte	Stojowski	technique of music	This course is offered for those who wish to work individually in preparation fro recitals, concerts, and performance with orchestras, or to gain a better understanding of that part of a composition which the interpreter must adjust to in his personal experience. 6 lessons \$100/\$20 lesson

34	S81	Methods of Teaching Rhythmics for Body Balance	Service	dance	<p>Methods of adapting the exercises given in S80 to different age groups, especially emphasizing the approach to the high school girl. This new approach to corrective physical education is extremely valuable to the teacher of gymnastics, dance and posture correction. Lectures will be presented on: 1. Body Balance 2. The Approach in Rhythmics for Body Balance 3. Other Approaches to Body Rebalancing (Dr. Mensendieck) 4. Other Approaches to Body Rebalancing (Miss Todd) This course is offered only to those taking S80. Three meetings a week to be scheduled</p>
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34	S61	Musical Form & Musicianship	Hart	theory of music	<p>Through an understanding of the fundamentals of music, by analysis and their application to interpretation, the course unites the problems of composer, performer, and listener. Beginning with the elements of music: rhythm, melody, and harmony, followed by the study of phrasing, pattern, and tonality, the course will be amply illustrated by folk songs; songs of Schubert, Brahms, and Faure'; and the works of Bach for pianoforte, concluding with the detailed analysis of a Mozart and a Beethoven Symphony.</p> <p>Five hours a week for six weeks. M T W Th F 1:00 pm (auditor fee \$1)</p>
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34	S97	Pedagogy of Music	Hart	theory of music	The course is designed for teachers and for those students who expect to teach. It will present material to be taught and the method of presentation covering certain aspects of class and individual work such as bodily rhythm, ear training, written dictation, rote teaching, elementary improvisation and transposition, keyboard harmony, and melodic idioms as a basis for sight reading. The problems of monotonous habits of study and discipline will be discussed and correctives suggested. 5 hours a week for 6 weeks. M T W Th F 2:00 pm (\$1 audit)
34	n/a	Pipe Organ in Lisser Hall	n/a	music practice	1 hour daily for six weeks--\$5 2 hours daily for six weeks--\$10
34	n/a	Pipe Organ in Lisser Hall	n/a	music practice	1 hour daily for six weeks--\$5 2 hours daily for six weeks--\$10
34	n/a	Practice Room	n/a	music practice	1 hour daily for six weeks--\$5 2 hours daily for six weeks--\$8

34	n/a	Private Lessons	Holm		<p>Private lessons with Miss Holm may be arranged. Half hour: \$5; full hour \$8.</p> <p>Note: Concerning the use of the Wigman Name. Because the name of Mary Wigman represents a cherished educational and artistic ideal, its use as a reference is allowable only after the completion of a three years' course of study and the receipt of the diploma of the Wigman Central Institute, Dresden. This regulation applies to students in all general classes in gymnastics, dance and percussion, as well as to those in the professional courses.</p>
34	S87	Professional Course for Dancers and Teachers -- Advanced	Holm	dance	<p>M T W Th F (50 minutes)</p> <p>3:00 dance studio</p> <p>\$40 3 wks nc /\$50</p>
34	S87	Professional Course for Dancers and Teachers -- Beginning	Holm	dance	<p>M T W Th F (50 minutes)</p> <p>2:00 dance studio</p> <p>\$40 3 wks nc /\$50</p>

34	S80	Rhythmics for Body Balance	Service	dance	<p>Rhythmics for Body Balance is a new type of physical activity using certain gymnastic movements and dance fundamentals in combined and modified rhythmic forms. The work offers a new approach to the problem of rebalancing the body posturally, and is an aid in the acquiring of better body proportioning. Various types of movements will be analyzed and control of movement sought through varying responses. This course will be given to the group according to their own individual needs. The class is limited to twenty members; it will not be offered for fewer than eight members.</p> <p>M. T. W. Th. F. 3:00</p>
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34	S85	Rhythmics for Body Balance	Service	sports camp	<p>Rhythmics for Body Balance is a new type of physical activity using certain gymnastic movements and dance fundamentals in combined and modified rhythmic forms. The work offers a new approach to the problem of rebalancing the body posturally, and is an aid in the acquiring of better body proportioning. Various types of movements will be analyzed and control of movement sought through varying responses. This course will be given to camp group according to their own individual needs with suggestions for adapting the material to different age groups especially emphasizing the approach for high school girls. Four lectures will be presented on: 1. Body Balance 2. The Approach in Rhythmics for Body Balance 3. Other Approaches to Body Rebalancing (Dr. Mensendieck) 4. Other Approaches to Body Rebalancing (Miss Todd) M. T. W. Th. F. S. 1:30 - 2:45</p>
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34	S25x	String Ensemble	Halleux	technique of music	<p>Ensemble classes will be divided among the different members of the quartet for study of their various parts.</p> <p>One lesson and prescribed rehearsals for six weeks.</p> <p>For trio or quartet--\$25 each</p> <p>Auditor's fee, single meeting--\$5</p> <p>For duo--\$50 each</p> <p>Auditor's fee, single meeting--\$10</p>
34	S25x	String Ensemble	Mass	technique of music	<p>Ensemble classes will be divided among the different members of the quartet for study of their various parts.</p> <p>One lesson and prescribed rehearsals for six weeks.</p> <p>For trio or quartet--\$25 each</p> <p>Auditor's fee, single meeting--\$5</p> <p>For duo--\$50 each</p> <p>Auditor's fee, single meeting--\$10</p>
34	S25x	String Ensemble	Onnou	technique of music	<p>Ensemble classes will be divided among the different members of the quartet for study of their various parts.</p> <p>One lesson and prescribed rehearsals for six weeks.</p> <p>For trio or quartet--\$25 each</p> <p>Auditor's fee, single meeting--\$5</p> <p>For duo--\$50 each</p> <p>Auditor's fee, single meeting--\$10</p>

34	S25x	String Ensemble	Prévost	technique of music	<p>Ensemble classes will be divided among the different members of the quartet for study of their various parts.</p> <p>One lesson and prescribed rehearsals for six weeks.</p> <p>For trio or quartet--\$25 each</p> <p>Auditor's fee, single meeting--\$5</p> <p>For duo--\$50 each</p> <p>Auditor's fee, single meeting--\$10</p>
34	S83	Tap & Character Dancing	Kozman	dance	<p>The fundamentals of tap and character dancing; twenty-four interesting new dances. Practice in creating dances.</p> <p>M T W Th F 10:00 am gymnasium</p>
34	S25x	The Art of Pianoforte Playing	Stojowski	technique of music	<p>Through expert criticism and the reiteration of pure ideals of musical interpretation, the course aims to become an incentive to more artistic work for performers and to widen the musical outlook for auditors.</p> <p>Those who expect to enroll as performers will submit, in the general interest of the class, to a preliminary examination of their qualifications.</p> <p>Fifteen lectures and demonstrations, M/W/F 10-12. limited to 30 pupils. \$90/\$7 audit (\$80 for piano students)</p>

34	S25a	Viola	Prévost	technique of music	The study of the instrument and its use as part of a string quartet with opportunities for ensemble work in three and four voices. 1 lesson and 15 hours practice \$50/\$10 audit
34	S25a	Violin	Halleux	technique of music	Six one hour periods of performance with criticism by the instructor and discussion of repertoire and method. One lesson and fifteen hours practice weekly for six weeks. Hours for individual lessons to be arranged \$50/\$10 audit
34	S25a	Violin	Onnou	technique of music	Six one hour periods of performance with criticism by the instructor and discussion of repertoire and method. One lesson and fifteen hours practice weekly for six weeks. Hours for individual lessons to be arranged \$50/\$10 audit
34	S25a	Violoncello	Mass	technique of music	A study of the instrument with interpretation of sonatas, concertos, and the general study of repertoire. 2 lessons weekly and the prescribed practice for the six weeks. \$50/\$10 audit
34	S25a	Voice	Marchant	technique of music	same as previous 1 unit--\$50 Auditor's fee, single meeting--\$5

35	S85	Class for Amateurs	Holm	dance	same as 34
35	S86	Class in Percussion (Music in relation to the dance)	Holm	dance	same as 34
35	S289	Methods and Materials in High School Dance	Kozman	dance	<p>This course will present the necessary approach in dance and rhythmic activities for the high school girl. Different types of movement will be analyzed and typical progressions worked out. An attempt will be made to unify the various kinds of rhythmic movement now being presented as different phases of the dance and to relate them satisfactorily to each other and to the secondary school program. Modern trends in dance will be given as they relate to the place of the dance in high school. Particular attention will be paid to the difficult transition from technique to composition.</p> <p>M T W T F 2:00 dance studio</p>
35	n/a	Private Lessons	Holm	dance	same as 34
35	S88	Professional Course for Dancers and Teachers -- Advanced	Holm	dance	same as 34

35	S87	Professional Course for Dancers and Teachers -- Beginning	Holm	dance	same as 34
35	n/a	Specially organized night class for professionals	Holm	dance	Monday and Thursday nights--7:45-9:45 (open only to those who take a three- or six-week course) 1 1/2 hours dance, 1/2 hour percussion
35	S83	Tap & Character Dancing	Kozman		same as 34
35	S89	Technique and Theory Class	Holm	dance	<p>This exercise class should be combined with either the beginning or advanced class registration, as it gives the opportunity for an intensive period of practice.</p> <p>Students who with advanced work for a shorter period than the entire six weeks should enroll in this period, as S87 and S88 are open only to six-week enrollment.</p> <p>Note: This is the only professional class in which single periods of instruction may be taken.</p>

35	S281	The Dance and Individual Activities Program	Jewell	dance	<p>Possibilities in the use of dance for postural development and correction will be presented. Particular emphasis will be laid upon this approach to high school work. Methods and materials will be grouped for use in two situations: (1) dance classes in which one wishes to obtain the maximum benefit for each individual and (2) individual activity classes in which one may use dance movement as a means of securing and holding student interest. Careful analysis of dance and corrective exercises will be made.</p> <p>M T W T F 8:00 am dance studio</p>
36	S35	Advanced and Modern Harmony and Elementary Composition	Brescia	theory	same as 35
36	S85	Class for Amateurs	Holm	dance	same as 35
36	S86	Class in Percussion (Music in relation to the dance)	Holm	dance	same as 35
36	S11	Harmony	Brescia	theory	same as 35

36	S13	History of Choral Music	Grout	theory	<p>A historical survey of the evolution of choral music from the earliest Christian centuries to modern times. Beginning with a comparative study of the folksongs of various western nations, the course continues through the period of Plainsong, the medieval polyphonic forms, the golden era of the great sixteenth century choral schools, the age of Bach and Handel, and the contributions of the nineteenth century, concluding with a brief survey of contemporary choral composers. The aim of the course is to give the student a personal sense of choral style in the various periods of music history, and emphasis is laid on individual study of the scores, supplemented by the use of phonographic recordings. About one-fourth of the time will be devoted to singing in class the music which is being studied.</p> <p>Five hours a week for six weeks. M-F 1:15 pm</p>
36	S129	Independent Study for Graduates	Brescia	theory	<p>Investigation of a problem selected according to the students' interest and previous preparation in a special field</p>

36	S58	Independent Study for Undergraduates	Brescia	theory	Investigation of a problem selected according to the students' interest and previous preparation in a special field
36	S25b	Instruction in Pianoforte	Kennedy	private instruction	Individual lessons in the technique of the pianoforte and the study of the literature for the instrument.
36	n/a	Private Lessons	Holm	dance	same as 35
36	S88	Professional Course for Dancers and Teachers -- Advanced	Holm	dance	same as 35
36	S87	Professional Course for Dancers and Teachers -- Beginning	Holm	dance	same as 35
36	n/a	Specially organized night class for professionals	Holm	dance	same as 35
36	S25x	String Ensemble	Onnou	class instruction	Groups of players will be organized into string quartets, and trios and selected works of Haydn, Mozart, and Beethoven will be played and studied according to the proficiency of each group.

36	S25x	String Ensemble	Maas	class instruction	Groups of players will be organized into string quartets, and trios and selected works of Haydn, Mozart, and Beethoven will be played and studied according to the proficiency of each group.
36	S51	Survey of Instrumental Music	Grout	theory	<p>The aims of this course are: (1) to give a knowledge of the structural principles of music, beginning with the simplest forms and proceeding to the more complex, studying each form from actual examples of the music itself; (2) to familiarize the student with a number of the outstanding instrumental compositions from the time of Bach to the present day; and (3) to give practical, intensive training in the art of listening to music, supplying the student with such a foundation of knowledge and listening habits that he may be able to continue his own musical education and constantly increase his powers of understanding and enjoyment.</p> <p>Throughout the course students will be encouraged to avail themselves of the exceptionally fine library of phonograph recordings, and will be guided in the selection of records</p>

					illustrating the points covered in class lectures. 5 hrs/6 wks M-F 2:10 pm
36	S83	Tap & Character Dancing	Kozman	dance	same as 35
36	S89	Technique and Theory Class	Holm	dance	same as 35
36	S25a	The Art of Pianoforte Playing	Maas	private instruction	same as 35

36	S25x	The Study of the Pianoforte--its Technique and Literature	Elkus	class instruction	<p>A course for performers, teachers, and auditors. At each session a program will be presented by members of the class. The compositions presented and the performance will be discussed from a critical point of view. Those who expect to enroll will submit, in the general interests of the class, to a preliminary examination of their qualifications.</p> <p>The course of lectures and demonstrations covers 36 hours of work.</p> <p>M W F 10-12</p>
36	S91	Theory and Practice of Rhythm	Cowell	dance	<p>Classification of rhythmic form used in music and the dance, practice of these rhythms on percussion instruments, instruction in percussion ensemble, with improvisation and composition.</p> <p>Open to all students; designed especially for those of music and dancing.</p> <p>M T W T F 4:00 pm</p> <p>dance studio</p>
36	S25a	Viola	Prévost	private instruction	same as 35
36	S25a	Violin	Onnou	private instruction	same as 35
36	S25a	Violin	Halleux	private instruction	same as 35
36	S25a	Violoncello	Maas	private instruction	same as 35

36	S25a	Voice	Marchant	private instruction	same as 35
37	S35	Advanced and Modern Harmony and Elementary Composition	Brescia	theory	same as 36
37	S1	Class for Amateurs (body training and dance appreciation)	Flade	dance	same as 36
37	S17	Class for Amateurs (men only)	Flade	dance	General body training and dance appreciation
37	S6	Class in Percussion (Music in relation to the dance)	Flade	dance	same as 36
37	S11	Harmony	Brescia	theory	same as 36
37	S129	Independent Study for Graduates	Brescia	theory	same as 36
37	S58	Independent Study for Undergraduates	Brescia	theory	same as 36
37	S25b	Instruction in Pianoforte	Elkus	technique of music private instruction	same as 36
37	S25b	Instruction in Pianoforte	Kennedy	technique of music private instruction	same as 36

37	S207	Methods of Teaching Music in the High School	Garrison	theory	(a) The Chorus, or Choral Class: Testing and classification of voices, voice production, sight-reading, part-singing, appreciation and song materials (b) Special groups: Glee Clubs, A Capella Choir and small vocal ensembles. Organization, rehearsals, voice production, interpretation, conducting, song materials and public performance. (c) The Voice Culture Class: Materials and methods for class training in fundamentals of artistic tone production, leading to choral singing and the study of various songs and their interpretation.
37	n/a	Pipe Organ in Lisser Hall	n/a	music practice	same as 36
37	n/a	Practice Room	n/a	music practice	same as 36
37	S14	Professional Course for Dancers and Teachers -- Advanced	Flade	dance	same as 36
37	S13	Professional Course for Dancers and Teachers -- Beginning	Flade	dance	same as 36
37	S12	Social Dancing	Sabsay	dance	The fundamental steps and patterns of modern social dancing

37	n/a	Specially organized night class for professionals	Flade	dance	same as 36
37	S25x	String Ensemble	Onnou	technique of music class instruction	same as 36
37	S25x	String Ensemble	Maas	technique of music class instruction	same as 36
37	S15	Technique and Theory Class	Flade	dance	same as 36
37	S25a	The Art of Pianoforte Playing	Maas	technique of music private instruction	A course for advanced students who wish individual help in preparation for recitals, concerts, and performance with the orchestra, including six private lessons and six informal meetings for consultation and demonstration by Professor Maas.
37	S25x	The Study of the Pianoforte--its Technique and Literature	Elkus	technique of music class instruction	same as 36
37	S25a	Violin	Onnou	technique of music private instruction	same as 36

37	S25a	Violin	Halleux	technique of music private instruction	same as 36
37	S25a	Violoncello	Maas	technique of music private instruction	same as 36
37	S25a	Voice	de Segurola	technique of music private instruction	Private lessons in the Art of Singing. Special problems will be met according to the singer's needs.
37	S25b	Voice	Marchant	technique of music private instruction	same as 36
37	S25x	Voice, Singing, and Interpretation	de Segurola	technique of music class instruction	A course of six lectures and conferences on voice, singing, and interpretation; for teachers, singers, and amateurs. The course will be scheduled as follows: Tues, June 29 --lecture 11:00 Wed, June 30 --conference for women, 11:00 Thurs, July 1--lecture 11:00 Friday, July 2 --conference for men, 11:00 Monday, July 5 --lecture 11:00 Tues, July 6 --conference for women, 11:00 Wed, July 7--lecture 11:00 Thurs, July 8 --conference for men, 11:00

38	S35	Advanced and Modern Harmony and Elementary Composition	Brescia	theory	same as 37
38	S15	Advanced Technique of Modern Dance for Professional Dancers and Teachers	Bird	dance	Miss Bird (first two weeks); Mr. Horton (remaining four weeks) This class should be combined with either S16 or S265, thereby giving the opportunity for an intensive period of technique related to composition. Miss Bird will give intensive daily work in the fundamental dance technique developed by Martha Graham. Mr. Horton, during his four-weeks period, will present basic technique and technique in compositional form, dance dynamics, movement qualities and characteristic motor rhythm. As the Workshop progresses, sections of movement from the production may be presented in this class for analysis.

38	S15	Advanced Technique of Modern Dance for Professional Dancers and Teachers	Horton	dance	Miss Bird (first two weeks); Mr. Horton (remaining four weeks) This class should be combined with either S16 or S265, thereby giving the opportunity for an intensive period of technique related to composition. Miss Bird will give intensive daily work in the fundamental dance technique developed by Martha Graham. Mr. Horton, during his four-weeks period, will present basic technique and technique in compositional form, dance dynamics, movement qualities and characteristic motor rhythm. As the Workshop progresses, sections of movement from the production may be presented in this class for analysis.
38	S83	Character, Tap and Social Dancing	Kozman	methods and materials for the HS program	This course is planned to run parallel to course S283 presenting interesting new material in each field.

38	S16	Dance Composition	Bird	dance	Miss Flade approaches the problems of composition from an analysis of movement. Relations of gesture and movement, of pantomime and dance. Mr. Harrison will offer material in the classic forms of the 16th and 17th centuries in relation to modern music and dance.
38	S16	Dance Composition	Harrison	dance	Miss Flade approaches the problems of composition from an analysis of movement. Relations of gesture and movement, of pantomime and dance. Mr. Harrison will offer material in the classic forms of the 16th and 17th centuries in relation to modern music and dance.
38	S11	Harmony	Brescia	theory	same as 37
38	S25a	Harp	Grandjany	technique of music private instruction	Individual lessons in the technique of the harp. Advanced students will be afforded an opportunity to add to the repertoire for the instrument. Preparation for concert and orchestra.
38	S 49	History of Chamber Music	Boyden	theory	A short survey of chamber music from the 17th century trio sonata up to and including the string quartet of Beethoven.
38	S58	Independent Study for Graduates	Brescia	theory	same as 37

38	S58	Independent Study for Undergraduates	Brescia	theory	same as 37
38	S25b	Instruction in Pianoforte	Kennedy	technique of music private instruction	same as 37
38	S13	Introductory Course for Dancers and Teachers	Flade	dance	In this course, Miss Flade gives an elementary introduction into the modern dance. Basic technical, rhythmical and spatial problems will be treated with particular emphasis on the pedagogical aspect.
38	S283	Methods and Materials for a Creative Rhythmic Program in Junior and Senior High School Physical Education Classes	Kozman	methods and materials for the HS program	Folk and character dancing (3 weeks). Progressive program of fundamentals, survey of available material, methods for using fundamentals and material creatively. Tap and Clog Dancing (2 weeks). Progression in techniques, survey of material, methods for using creatively. Social Dancing (1 week). Progressive lesson plans and methods for use with pupil teachers
38	S207	Methods of Teaching Music in the Secondary Schools	Boyden	theory	The course will include selection of material with reference to forming musical taste; the sources of song material; teaching problems and discussion groups on special problems.

38	S260	Orchestra for Workshop	Harrison	dance	This course presents advanced problems for percussion composition. The results will be used in the production of the Workshop group.
38	S 60	Percussion (music in relation to the dance)	Harrison	dance	Elementary instruction in the technique of percussion accompaniment with a distinctly modern rhythmical conception.
38	n/a	Pipe Organ in Lisser Hall	n/a	music practice	same as 37
38	n/a	Practice Room	n/a	music practice	same as 37
38	S1	Recreational Class in Modern Dance for the Layman	Stone	dance	(Body training and dance appreciation) The aim of this class is "to develop the body as a vital and efficient medium for living and to bring the individual into closer harmony with life."
38	S25x	String Ensemble	Maas	technique of music private instruction	same as 37
38	S25x	String Ensemble	Onnou	technique of music class instruction	same as 37
38	S25a	The Art of Pianoforte Playing	Maas	technique of music private instruction	same as 37
38	S25a	Viola	Prévost	technique of music private instruction	same as 37

38	S25a	Violin	Halleux	technique of music private instruction	same as 37
38	S25a	Violin	Onnou	technique of music private instruction	same as 37
38	S25a	Violoncello	Maas	technique of music private instruction	same as 37
38	S25b	Voice	Marchant	technique of music private instruction	same as 37
38	S265	Workshop for Production	Horton	dance	Horton and Staff The work of this group will be directed toward a production to be given during the final week of the Session. Students wishing to be accepted as members of the 1938 Workshop should make application as soon as possible since the group is limited. Address your request, stating qualifications, to Mr. Lester Horton, Summer Session Dance Workshop, Mills College, Oakland, California
39	S35	Advanced and Modern Harmony and Elementary Composition	Brescia	theory	same as previous

39	S47	Conducting	Malko	technique of music class instruction	<p>The course aims to give practice in orchestral conducting and will include: (1) Eurythmics (2) Time Beating (3) Technique of the baton (4) Elements of conducting techniques (5) Mastership in conducting (6) Practice in conducting</p> <p>The following works will be used as examples: Handel, Concerto Grosso, Op. 6, No. 23; Bach, Suite No. 3 in D Major; Mozart, Symphony in G minor, K. 550, Haffner Symphony in D major, Overture to "Don Juan"; Beethoven, Symphony No. 1, Overture to Coriolanus, Egmont Overture; Schubert, Symphony No. 4 in E minor; Brahms, Symphony No. 4 in E minor; Mendelssohn, Overture to "Fingal's Cave;" Rossini, Overture to "The Barber of Seville;" Tschaikovsky, Serenade for Strings, Op. 48; Sibelius, Rakastava "The Loving," for strings and timpani, Op. 14; Debussy, Nuage (Clouds) Nocturne No. 1</p> <p>In addition to the above, a few concertos for solo and orchestra and airs or opera excerpts for singing and the orchestra will be studied. All works will be studied theoretically and practically and will begin</p>
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					with a quintet for piano and strings and conclude with the orchestra. The class will be limited to 15 students. For the success of the class a knowledge of the pianoforte and of the orchestral instruments is required as well as a definite knowledge in the theory of music. All students registered in the class must take Music S37, Score reading.
39	S11	Harmony	Brescia	theory	same as prev
39	S25a	Harp	Grandjany	technique of music private instruction	Individual lessons in the technique of the harp. Advanced students will be afforded an opportunity to add to the repertoire for the instrument. Preparation for concert and orchestra.
39	S 49	History of Chamber Music	Boyden	theory	A critical study and comparison of the string quartets of Haydn, Mozart, and Beethoven.

39	S58	Independent Study for Graduates	Brescia	theory	same as prev
39	S58	Independent Study for Undergraduates	Brescia	theory	same as prev
39	S207	Methods of Teaching Music in the High School	Garrison	music in education	same as 37
39	S25a	Pianoforte	Maas		same as prev
39	S25b	Pianoforte	Kennedy		Individual lessons in the technique of the pianoforte and the study of the literature for the instrument.
39	n/a	Pipe Organ in Lisser Hall	n/a	music practice	same as prev
39	n/a	Practice Room	n/a	music practice	same as prev
39	n/a	Recreational Class in Modern Dance	Schoenberg	dance	
39	S37	Score Reading	Boyden	theory	Practice in reading orchestral scores, transposition for the various instruments and use of clefs
39	S25x	String Ensemble	Roismann	technique of music private instruction	same as prev
39	S25x	String Ensemble	Schneider	technique of music class instruction	same as prev

39	S25x	String Ensemble	Schneider	technique of music class instruction	same as prev
39	S25x	String Ensemble	Kroyt	technique of music class instruction	same as prev
39	S25x	The Study of the Pianoforte--its Technique and Literature	Elkus	technique of music class instruction	same as prev
39	S25a	Viola	Kroyt	technique of music private instruction	The study of the instrument and its use as a part of a string quartet with opportunities for ensemble work in three and four voices.
39	S25a	Violin	Roismann	technique of music private instruction	Six one-hour periods of performance, with criticism by the instructor and discussion of repertoire and method. Preparation of sonatas and concertos.
39	S25a	Violin	Schneider	technique of music private instruction	Six one-hour periods of performance, with criticism by the instructor and discussion of repertoire and method. Preparation of sonatas and concertos.
39	S25a	Violin	Kroyt	technique of music private instruction	Six one-hour periods of performance, with criticism by the instructor and discussion of repertoire and method. Preparation of sonatas and concertos.

39	S25a	Violoncello	Schneider	technique of music private instruction	The study of the instrument. Interpretation of sonatas, concertos, and general standard repertoire.
39	S25a	Voice	Marchant	technique of music private instruction	same as prev
40	n/a	Accompaniment	Williamson	music for the dance	The theory and practice of keyboard improvisation; selection and use of music for class accompaniment. M-F 2:40-3:40 Mary Morse A
40	n/a	Apprentice Groups	Kloepper	dance	A limited number of students will be accepted by tryout as apprentices to each of the three artists. These groups will participate in the Major Course in Dance and will work intensively toward production, thus having the opportunity to study the choreographic method of the composer. M-F 8:00-10:00 pm
40	n/a	Apprentice Groups	Limon	dance	A limited number of students will be accepted by tryout as apprentices to each of the three artists. These groups will participate in the Major Course in Dance and will work intensively toward production, thus having the opportunity to study the choreographic method of the composer. M-F 8:00-10:00 pm

40	n/a	Apprentice Groups	Van Tuyl	dance	<p>A limited number of students will be accepted by tryout as apprentices to each of the three artists. These groups will participate in the Major Course in Dance and will work intensively toward production, thus having the opportunity to study the choreographic method of the composer.</p> <p>M-F 8:00-10:00 pm</p>
40	S41	Composition	Klen	theory and history of music	<p>Creative studies in developing motives, periods, three part forms. Song writing. Principles of variations. Canon. Fugue. Suite. Sonata form. Practical advice and help will be given to those students who wish to present their compositions and have them performed.</p>

40	n/a	Composition in Pre-classic and Modern Forms	Van Tuyl	dance	<p>Problems in dance composition based upon musical forms. Each problem will be analyzed in terms of its authentic historical background and characteristic structure. Dances based upon each problem will be presented for criticism.</p> <p>Pre-classic Forms--open to all students [taught by Lauer] M-F 1:30-2:30, Gymnasium B</p> <p>Modern Forms--open only to students who have satisfactorily completed Pre-classic Forms or the equivalent. M-F 11:00-12:00 Gymnasium B [taught by Van Tuyl, assisted by Lauer]</p>
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40	n/a	Composition in Pre-classic and Modern Forms	Lauer	dance	<p>Problems in dance composition based upon musical forms. Each problem will be analyzed in terms of its authentic historical background and characteristic structure. Dances based upon each problem will be presented for criticism.</p> <p>Pre-classic Forms--open to all students [taught by Lauer] M-F 1:30-2:30, Gymnasium B</p> <p>Modern Forms--open only to students who have satisfactorily completed Pre-classic Forms or the equivalent. M-F 11:00-12:00 Gymnasium B [taught by Van Tuyl, assisted by Lauer]</p>
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40	S47	Conducting	Brico	technique of music class instruction	The material comprising this course is designed to acquaint the student with the fundamental techniques necessary to the conductor. It will include ear training, score reading, baton technique; as well as the study of selected symphonies from the Classical and Romantic periods, several standard overtures and concerti, and study of scenes from the opera Don Giovanni. The problems of each student are considered individually, and opportunity for practice and criticism are secured by the use of a demonstration orchestra. M-F 10-12, 1-3 (twenty hours per week)
40	n/a	Dance for the Layman	Lauer	dance	A recreational course in modern dance for the amateur. M/W/F 5:00-6:00 Gymnasium B
40	n/a	Elements of Composition	Lauer	dance	A study of dance composition through analysis of form and the principles of dance structure. M-F 2:40-3:40 Gymnasium A

40	S3	Harmony	Klein	theory and history of music	For students interested in composing, conducting, playing instruments, singing. General survey of the universe of chords, including classic, romantic, and present styles. Connecting of chords. Modulation. Harmonizing. Invention of themes. Improvising. Practical use of the above on an instrument. Analysis of master works. Structural principles of contemporary writers, as Debussy, Stravinsky, Schoenberg. M-F 9:00-10:00
40	S25a	Harp	Grandjany	technique of music private instruction	same as prev
40	S58	Independent Study for Graduates	Klein	theory	same as prev
40	S58	Independent Study for Undergraduates	Klein	theory	same as prev

40	n/a	Major Course in Dance	Kloepper	dance	<p>There will be three sections of this course, one under each of the three artists. Students select one section and work throughout the six weeks in an intensive study of the techniques of the artist.</p> <p>The maximum enrollment for each section is one-third of the total number of students electing this course. Upon admission, students will be asked to indicate their choices and sections will be filled in the order in which requests are received. If the section of his first choice is already filled, a student will be placed on a waiting list, and meanwhile assigned, if he wishes, to the section of his second choice.</p> <p>M-F 8:30-10:50 Mary Morse B--Kloepper, Gymnasium--Limon, Student Union--Van Tuyl</p>
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40	n/a	Major Course in Dance	Limon	dance	<p>There will be three sections of this course, one under each of the three artists. Students select one section and work throughout the six weeks in an intensive study of the techniques of the artist.</p> <p>The maximum enrollment for each section is one-third of the total number of students electing this course. Upon admission, students will be asked to indicate their choices and sections will be filled in the order in which requests are received. If the section of his first choice is already filled, a student will be placed on a waiting list, and meanwhile assigned, if he wishes, to the section of his second choice.</p> <p>M-F 8:30-10:50 Mary Morse B--Kloepper, Gymnasium--Limon, Student Union--Van Tuyl</p>
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40	n/a	Major Course in Dance	Van Tuyl	dance	<p>There will be three sections of this course, one under each of the three artists. Students select one section and work throughout the six weeks in an intensive study of the techniques of the artist.</p> <p>The maximum enrollment for each section is one-third of the total number of students electing this course. Upon admission, students will be asked to indicate their choices and sections will be filled in the order in which requests are received. If the section of his first choice is already filled, a student will be placed on a waiting list, and meanwhile assigned, if he wishes, to the section of his second choice.</p> <p>M-F 8:30-10:50 am Mary Morse B--Kloepper, Gymnasium--Limon, Student Union--Van Tuyl</p>
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40	S49	Music in the Modern World	Frankenstein	theory and history of music	<p>A course for students and laymen of twelve lectures dealing with movements and personalities in the music most commonly played and sung at the present time, and their significance in the contemporary world. Much emphasis will be placed upon analysis of the social forces and personal points of view underlying historic changes in the music of the past 250 years. Each lecture will be profusely illustrated with the music under discussion.</p> <p>Although offered as a course to Mills College students and others, each lecture will be a complete unit in itself. The schedule of topics is as follows:</p> <p>June 26--Bach and his Background: the Vocal Forms; June 28--Bach and his Background: the Instrumental Forms; July 3--The "Classic" Era: Haydn and Mozart; July 5--The "Classic" Era in Transition: Beethoven; July 10--The "Romantic" Era: Schubert, Schumann, Chopin, Berlioz; July 12--Romanticism and Nationalism: Wagner; July 17--Patterns of Opera, Italian and French; July 19--The Return to the "Classics": Brahms and Franck; July 24--The</p>
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					Nationalist Apogee: Moussorgsky; July 26-- Debussy; July 31-- Stravinsky; August 2-- Some Contemporary Trends W/F 3:30-5:00
40	n/a	Musical Composition for the Dance	Harrison	dance	The theory and practice of composition for dance. Ample opportunity will be provided for the student to solve actual problems in conjunction with the classes in dance accompaniment. M-F 3:50-5:00 Mary Morse A

40	n/a	Percussion	Cage	dance	A study of types of sounds, use of instruments, percussive scoring of rhythmic patterns, and elementary percussion composition. Section 1--Mr. Cage M-F 11:00-12:00 Ethel Moore A Section 2 --Mr. Harrison M-F 2:30-3:40 Ethel Moore A
40	n/a	Percussion	Harrison	dance	A study of types of sounds, use of instruments, percussive scoring of rhythmic patterns, and elementary percussion composition. Section 1--Mr. Cage M-F 11:00-12:00 Ethel Moore A Section 2 --Mr. Harrison M-F 2:30-3:40 Ethel Moore A
40	n/a	Percussion for Accompanists	Cage	dance	Students in program in music for dance may enter the regular percussion classes. In addition, opportunity will be provided for more advanced work in analysis of rhythm, study of percussive scoring, and percussion composition. M-F 1:30-2:30 Ethel Moore A

40	n/a	Percussion for Accompanists	Harrison	dance	Students in program in music for dance may enter the regular percussion classes. In addition, opportunity will be provided for more advanced work in analysis of rhythm, study of percussive scoring, and percussion composition.
40	S25a	Pianoforte	Elkus		Individual lessons in the technique of the pianoforte and the study of the literature for the instrument.
40	S25b	Pianoforte	Kennedy		Individual lessons in the technique of the pianoforte and the study of the literature for the instrument.
40	n/a	Pipe Organ in Lisser Hall	n/a	music practice	same as prev
40	n/a	Practice Room	n/a	music practice	same as prev
40	n/a	Rhythmic Basis of Dance	Murray	dance	A study of time structure of dance movement, through guided activities designed to improve rhythmic performance and to provide a knowledge of musical notation, terminology, and form as these relate to dance. Open to all students and recommended for musicians. M-F 11:00-12:00 Student Union

40	n/a	Seminar for Teachers of Dance--The Dance in Education	Murray	dance	<p>This course will survey the field of dance in education, indicating bases for the integration of the dance program, in its various phases of dance activity, in its development from elementary school through college, and in its relationship to other art fields and to physical education. Teaching problems will be considered, especially those relating to modern dance in high school and college, and encompassing such subjects as organization of program, methods, dance clubs, productions, accompaniment.</p> <p>M-F 1:30-2:30 Ethel Moore Library</p>
40	S25x	String Ensemble	Onnou	technique of music private instruction	same as prev
40	S25x	String Ensemble	Maas	technique of music class instruction	same as prev

40	n/a	Survey Course in Dance	Kloepper	dance	<p>In addition to the Major Course in Dance, a survey course will be presented. The work of each artist will be given for two weeks. Students already taking a major course in dance will not work with that same artist in the Survey Course, but may work with the other two artists presenting this course. The Survey Course will be an introduction to the work of each artist, covering the fundamental principles of the artist's technical methods. Open to all students.</p> <p>M-F 3:30-5:00 Gymnasium A</p>
40	n/a	Survey Course in Dance	Limon	dance	<p>In addition to the Major Course in Dance, a survey course will be presented. The work of each artist will be given for two weeks. Students already taking a major course in dance will not work with that same artist in the Survey Course, but may work with the other two artists presenting this course. The Survey Course will be an introduction to the work of each artist, covering the fundamental principles of the artist's technical methods. Open to all students.</p> <p>M-F 3:30-5:00 Gymnasium A</p>

40	n/a	Survey Course in Dance	Van Tuyl	dance	In addition to the Major Course in Dance, a survey course will be presented. The work of each artist will be given for two weeks. Students already taking a major course in dance will not work with that same artist in the Survey Course, but may work with the other two artists presenting this course. The Survey Course will be an introduction to the work of each artist, covering the fundamental principles of the artist's technical methods. Open to all students. M-F 3:30-5:00 Gymnasium A
40	n/a	Techniques of Dance Movement	Lauer	dance	Analysis of movement for the dance based upon a study of the constituent elements in all movement, with application of the material to the modern dance. Open to students in other departments of the Summer Session with a fee of \$15.
40	\$25x	The Study of the Pianoforte-- its Technique and Literature	Elkus	technique of music class instruction	same as prev

40	S25x	The Study of the Pianoforte--its Technique and Literature	Elkus	technique of music class instruction	same as prev
40	S34	Traditional Group Games and Folk Dances in Group Education and Recreation	Boyd	group work	<p>This course is planned to equip students specializing in group work and recreation and in recreational therapy with a working knowledge of traditional group games, including European folk games, accompanied by songs, and Play Party games of rural America; traditional popular folk dances selected from the following national groups: Danish, Swedish, Norwegian, German, Czechoslovakian, Polish, Lithuanian, Russian, Italian, Scotch, English Country, and American Square Dances.</p> <p>The course provides active participation in a laboratory demonstration as a basis for theoretical analysis, and in addition equips the student with a working knowledge of recreational activities for use in the leadership of groups.</p> <p>M/T/Th 8:00-10:00 pm Student Union</p>

40	S25a	Viola	Prévost	technique of music private instruction	same as prev
40	S25a	Violin	Onnou	technique of music private instruction	same as prev
40	S25a	Violin	Halleux	technique of music private instruction	same as prev
40	S25a	Violoncello	Maas	technique of music private instruction	The study of the instrument with interpretation of sonatas, concerti, and the general standard repertoire.
40	S25a	Voice	Marchant	technique of music private instruction	same as prev
41	3	Advanced Composition	Lauer	composition	Choreography in relation to a study of contemporary trends in the arts, as evidenced in musical and dance styles of the modern period; 3 practice and 2 laboratory periods, alternating weeks.
41	n/a	Advanced Technique	Van Tuyl	technique	
41	S103	Composition	Milhaud	theory and history of music	Construction of melodic lines. Free and advanced composition. Open to advanced and graduate students only.

41	S45	Counterpoint	Milhaud	theory and history of music	Strict counterpoint in two, three, and four parts
41	n/a	Dance for Recreational Groups	Lauer	dance	Techniques of presenting modern dance to large groups. This course is planned particularly for those who are interested in teaching dance to people of limited or varied experience in dance.
41	n/a	Elementary Technique	Lauer	technique	
41	1	Elements of Composition	Lauer	composition	A study of dance composition through analysis of form and the principles of dance structure.
41	S11	Harmony	Jones	theory and history of music	The construction of chords and their use in both diatonic and chromatic harmony. Examples to be studied from the works of Johann Sebastian Bach and subsequent composers. M-F 9:00
41	4	Independent Choreography	Van Tuyl	composition	Prerequisites to this advanced course are 1, 2 and 3 above, or their equivalent.
41	2	Intermediate Composition	Lauer	composition	An approach to composition through a consideration of historical forms in music and dance; 3 practice and 2 laboratory periods, alternating weeks.

41	S49	Mozart	Frankenstein	theory and history of music	A general survey of Mozart's contribution to the literature of music in the light of his life and times.
41	S31	Orchestration	Milhaud	theory and history of music	Study of the instruments and their passivity's. Exercises in orchestration as exemplified in classical and contemporary works. Particular attention will be given to the arrangement of music for the orchestra as having to do with moving pictures.
41	n/a	Percussion	Cage	dance	Systemic examination and organization of new sound materials. Composition and performance. Particular emphasis on sound in relation to modern dance.
41	S25a	Pianoforte	Kennedy	private instruction	same as prev
41	S25b	Pianoforte	Whiteside	private instruction	Individual lessons in the factors involved in learning the skill of beautiful playing.

41	S25x	Pianoforte Playing	Malko	class instruction	<p>An exposition and demonstration of the factors involved in learning the skill of beautiful playing and the factors involved in the teaching of that skill. It is a clear analysis of the demands necessary for performance: the use of the ear for memorizing as well as for critical listening; the use of a fundamental rhythm as the coordinating factor both for the musical idea and the technical problem. Each member of the class will be taught individually every day with the group listening in. Two hours daily preparation is required.</p> <p>The class will be limited to twenty students. Former students of Miss Whiteside may enroll for as short a time as one week, but new students must take a minimum of two weeks. No college credit will be allowed for less than 3 weeks. M-F 9:00-12:00 Ensemble room</p>
41	n/a	Pipe Organ in Lisser Hall	n/a	music practice	same as prev
41	n/a	Practice Room	n/a	music practice	same as prev

41	n/a	Rhythmic Resources for the Choreographer	Van Tuyl	dance	Analysis of rhythm with reference to its nature as a rich potential source of formal development in dance composition.
41	n/a	Social Dancing	n/a	leadership in recreation	Instructors from the Arthur Murray Dance Studio in San Francisco will offer a course in the technique and practice of teaching social dancing. Scheduled in the evening on night each week for the six weeks of Summer Session. Anyone interested is eligible to enroll. The fee will depend upon the size of the class. The course will be designed to suit the abilities and needs of the group.
41	S25x	String Ensemble	Roismann	class instruction	same as prev
41	S25x	String Ensemble	Schneider	class instruction	same as prev
41	S25x	String Ensemble	Schneider	class instruction	same as prev
41	S25x	String Ensemble	Kroyt	class instruction	same as prev
41	n/a	Techniques of Dance Movement	Lauer	dance	same as prev
41	S25a	Viola	Kroyt	private instruction	The study of the instrument and its use as a part of a string quartet with opportunities for ensemble work in three and four voices.

41	S25a	Violin	Roismann	private instruction	Six one-hour periods of performance, with criticism by the instructor and discussion of repertoire and method. Preparation of sonatas and concertos.
41	S25a	Violin	Schneider	private instruction	Six one-hour periods of performance, with criticism by the instructor and discussion of repertoire and method. Preparation of sonatas and concertos.
41	S25a	Violin	Kroyt	private instruction	Six one-hour periods of performance, with criticism by the instructor and discussion of repertoire and method. Preparation of sonatas and concertos.
41	S25a	Violoncello	Schneider	private instruction	The study of the instrument. Interpretation of sonatas, concertos, and general standard repertoire.
41	S25a	Voice	Marchant	private instruction	same as prev
43	S 49	Background for Listening to Music		x	Room 4, music building
43	S25y	Band Instruments		x	Daily, Hall for Chamber Music
43	S 47	Folk Music	Elsmith	x	NOT OFFERED due to illness

43		Recreational Dance	Lauer	dance	<p>This course is designed for any person interested in dance, no matter what his background or dance experience may happen to be. For the beginner this course provides an introduction to the fundamentals of movement, aims to make him better coordinated, more rhythmic, and to have a greater understanding of dance as an art as well as to give him a recreational activity for relaxation and contrast with his daily schedule. The person who has had some dance experience will find here a new approach to movement, as the attempt will be made to apply the principles of dance movement to the kinesthetic problems of everyday life.</p> <p>M-H, F 4:00 Gymnasium dance studio</p>
44	S25y	Band Instruments	Allen	technique of music: class instruction	<p>A course designed for those who wish to familiarize themselves with the use and techniques of the brasses and woodwinds. Practice I the tone-producing functions and fingering of each instrument. M-F 2:00</p>
44	S103	Composition	Milhaud	theory and history of music	same as prev

44	S45	Counterpoint	Milhaud	theory and history of music	same as prev
44	S11	Harmony	Innes	theory and history of music	same as prev
44	S32	Interpretation	Milhaud	technique of music: private instruction	Individual conferences in the interpretation of the compositions of Mr. Milhaud. Five lessons.
44	S25W	Interpretation at the Pianoforte	Schmitz	technique of music: class instruction	The course stresses the instrumental treatment of the various styles and periods of music. Students are accepted either as performers or as listeners. Criticism of performances and examples of correct interpretations are given by the teacher. Performers may play music of any grade. W/F 9:00-11:50 (thirty hours)
44	S29	Keyboard Harmony	Diller	music in education	Training in how to hear and understand music, through the use of the keyboard, including a constantly enlarging vocabulary of idiomatic material in composing melodies; improvisation, modulation and accompaniment, and the study of literature to illustrate each point under consideration. M/W/F 2:00-3:50

44	S37	Methods of Teaching Pianoforte	Diller	music in education	Discussions of methods and materials for the pianoforte. The course is primarily for teachers, and will include a practical demonstration with a group of young children between the ages of ten and twelve and without previous training. T/Th 2:00-3:30
44	S49	Music of Latin America		theory and history of music	Withdrawn due to withdrawal of Dr. Isabel Pope and replaced by 4 informal lectures on Mexican Folk Music by Mabel Spizzey Anderson, M.A. teacher of music in the Oakland public schools
44	S31	Orchestration	Milhaud	theory and history of music	same as prev
44	s25	Pianoforte	Bainbridge	technique of music: private instruction	Five lessons.
44	S25	Pianoforte	Kennedy	technique of music: private instruction	Five lessons.
44	S25	Pianoforte	Schmitz	technique of music: private instruction	Five lessons.
44	S25	Pianoforte	Schmitz	technique of music: private instruction	Five lessons.

44	S25z	Pianoforte Technique and Pedagogy	Schmitz	technique of music: class instruction	A rational course on fundamentals and their development, starting at the early grades and reaching to the essentials of concert playing; based on scientific laws of physiology, mechanics, physics, and psychology, and their contribution to the practical and applied aspect of artistic performance. This class is conducted in two sections. Each morning the first section is devoted to the simple presentation for early grades; then the second section deals with applied demonstration and integration of pedagogy at all grades. Students admitted only for the series of ten class periods. T/Th 9:00-11:50 (thirty hours)
44	n/a	Pipe Organ in Lisser Hall	n/a	music practice	same as prev
44	n/a	Practice Room	n/a	music practice	same as prev
44	S25X	String Ensemble	Roismann	technique of music: class instruction	same as previous
44	S25X	String Ensemble	Kroyt	technique of music: class instruction	same as previous

44	S25X	String Ensemble	Ortenberg	technique of music: class instruction	same as previous
44	S25X	String Ensemble	Schneider	technique of music: class instruction	same as previous
44	S25	Viola	Kroyt	technique of music: private instruction	Five lessons.
44	S25	Violin	Roismann	technique of music: private instruction	Five lessons.
44	S25	Violin	Ortenberg	technique of music: private instruction	Five lessons.
44	S25	Violoncello	Schneider	technique of music: private instruction	Five lessons.
44	S25	Voice	Marchant	technique of music: private instruction	Five lessons.
45	S25f	Band Instruments	Brubeck	technique of music: class instruction	same as previous
45	S103	Composition	Milhaud	theory and history of music	same as previous

45	S 45	Counterpoint	Milhaud	theory and history of music	same as previous
45	S36	Dance Composition and Theory	Lauer	dance and theatre	Choreography in relation to specific problems of dance as a theatrical art; consideration of unification of dance and dramatic elements in production; classroom criticism of compositions.
45	S35	Dance Technique	Lauer	dance and theatre	Daily practice in techniques of movement, analysis of movement materials for use in teaching and in the theatre.
45	S11	Harmony	Brubeck	theory and history of music	same as previous
45	S32	Interpretation	Milhaud	private instruction	same as prev
45	S29	Keyboard Harmony	Diller	music in education	same as previous
45	S37	Methods of Teaching Pianoforte	Diller	music in education	same as previous
45	S31	Orchestration	Milhaud	theory and history of music	same as previous
45	S25	Pianoforte	Bainbridge	private instruction	Six lessons.
45	S25	Pianoforte	Kennedy	private instruction	Six lessons.
45	S25	Pianoforte	Petri	private instruction	Six lessons.

45	n/a	Pipe Organ in Lisser Hall	n/a	music practice	small price increase
45	n/a	Practice Room	n/a	music practice	small price increase
45	S22	Rhythmic Analysis	Dennison	dance and theatre	Theory of rhythmic structure, Dalcroze Eurhythmics, practice in use of percussion instruments, application of principles of rhythmic organization to movement.
45	S25e	String Ensemble	Roismann	technique of music: class instruction	same as previous
45	S25e	String Ensemble	Kroyt	technique of music: class instruction	same as previous
45	S25e	String Ensemble	Ortenberg	technique of music: class instruction	same as previous
45	S25e	String Ensemble	Schneider	technique of music: class instruction	same as previous
45	S25d	The Art of Pianoforte Playing	Petri	music in education	A course for teachers, performers, and auditors who have had previous experience and training. Those who expect to enroll as performers will submit, in the general interest of the class, to a preliminary examination of their qualifications.
45	S25	Viola	Kroyt	private instruction	Six lessons.

45	S25	Violin	Roismann	private instruction	Six lessons.
45	S25	Violin	Ortenberg	private instruction	Six lessons.
45	S25	Violoncello	Schneider	private instruction	Six lessons.
45	S25	Voice	Marchant	private instruction	Six lessons.
46	S49	American music	Goodale	theory and history of music	A general survey of the background and history of American music; analysis of the works representative American composers. Special emphasis is placed on compositions of the twentieth century
46	S103	Composition	Milhaud	theory and history of music	same as previous. Has a special fee of \$50.
46	S 45	Counterpoint	Milhaud	theory and history of music	same as previous
46	S36	Dance Composition and Theory	Horst, Weiner		same as prev, but divided into two sections: S 36 pre-classic forms and choreography in relation to specific problems of dance as a theatrical art and S37 modern forms
46	S35	Dance Technique	Weiner		same as prev
46	S25	Dances of Spain and Latin America	de la Casa		

46	S11	Harmony	Goodale	theory and history of music	The fundamentals of composition in four voices, with emphasis on the melodic as well as the harmonic aspects. Composition of examples of harmony in small forms.
46	S32	Interpretation	Milhaud	technique of music: private instruction	same as previous
46	S29	Keyboard Harmony and Analysis	Diller	music in education	A carefully graded course in chord playing, modulation, accompanying, and harmonizing melodies. The structure and function of ten chords in common use are studied in detail (four kinds of triads and six kinds of sevenths chords). Each point studied is illustrated with examples from great musical literature. The class is divided into two sections: Section 1 for beginners who have limited pianism; Section II for those more proficient in piano playing. The sections meet simultaneously, each group reciting for half the period.

46	S37	Methods of Teaching Pianoforte	Diller	music in education	This course derails with the teaching of the language of music. While piano music is used as illustrative material, the course is sufficiently broad to be of practical value to any music teacher, dealing as it does with such fundamental matters as ear training, sight reading, memorizing, creative work, practicing, and lesson-planning. Special emphasis is placed on 'How to Study.' Piano music of all grades is discussed.
46	S40	Music Composition for Dance	Horst		Hours to be arranged [no further details given]
46	S31	Orchestration	Milhaud	theory and history of music	same as previous
46	S25	Pianoforte	Foldes	technique of music: private instruction	Six lessons.
46	S25	Pianoforte	Kennedy	technique of music: private instruction	Six lessons.
46	S25	Pianoforte	Petri	technique of music: private instruction	Six lessons.
46	n/a	Pipe Organ in Lisser Hall	n/a	music practice	small price increase

46	n/a	Practice Room	n/a	music practice	small price increase
46	S25e	String Ensemble	Roismann	technique of music: class instruction	same as previous
46	S25e	String Ensemble	Kroyt	technique of music: class instruction	same as previous
46	S25e	String Ensemble	Ortenberg	technique of music: class instruction	same as previous
46	S25e	String Ensemble	Schneider	technique of music: class instruction	same as previous
46	S25d	The Art of Pianoforte Playing	Foldes	technique of music: class instruction	same as previous
46	S25	Viola	Kroyt	technique of music: private instruction	Six lessons.
46	S25	Violin	Roismann	technique of music: private instruction	Six lessons.
46	S25	Violin	Ortenberg	technique of music: private instruction	Six lessons.

46	S25	Violoncello	Schneider	technique of music: private instruction	Six lessons.
46	S25	Voice	Marchant	technique of music: private instruction	twelve lessons
47	S49	Analysis of Chamber Music	Goodale	theory and history of music	Development of Chamber Music from the early classic period to the present day. Special attention will be given to compositions played in concert during the session by the Budapest String Quartet
47	S27	Analysis of Rhythm	Dennison		Basic principles of rhythmic organization and their application to the movement medium, consideration of percussion accompaniment and its relation to dance
47	S103	Composition	Milhaud	theory and history of music	same as previous (faculty home)
47	S 45	Counterpoint	Milhaud	theory and history of music	same as previous (faculty home)
47	S44	Dance Composition-- Modern Forms	Horst		Study of the contemporary styles in the various arts, their relation to dance of the present day

47	S34	Dance Composition-- Pre-Classic Forms	Horst		Study of the music and dance of the Pre-Classic period as a basis for composition in the modern idiom.
47	S33	Dance Technique (Advanced)	Lauer		Daily practice in techniques of movement, analysis of movement materials for use in teaching and in the theatre.
47	S23	Dance Technique (Elementary)	Lauer		Daily practice in techniques of movement, no previous dance experience required.
47	S11	Elementary Harmony	Goodale	theory and history of music	The fundamentals of composition in four voices, with emphasis on the melodic as well as the harmonic aspect. Composition of examples of harmony in small forms.
47	S103	Individual Problem	Horst & Lauer		Instruction and guidance in any individually- selected problem in dance or accompaniment and music composition for dance.
47	S32	Interpretation	Milhaud	technique of music: private instruction	same as previous

47	S37	Methods of Teaching Pianoforte	Diller	music in education	This course deals with the teaching of the language of music. While piano music is used as illustrative material, the course is sufficiently broad to be of practical value to any music teacher, dealing as it does with such fundamental matters as ear training, sight reading, memorizing, creative work, practicing, and lesson-planning. Special emphasis is placed on 'How to Study.' Piano music of all grades is discussed.
47	S31	Orchestration	Milhaud	theory and history of music	same as previous
47	S25	Pianoforte	Kennedy	technique of music: private instruction	Six lessons.
47	n/a	Pipe Organ in Lisser Hall	n/a	music practice	small price increase
47	n/a	Practice Room	n/a	music practice	small price increase
47	S47	Production Problems	Lauer		Lecture, demonstration, and discussion of costuming and staging of dance performances.
47	S25e	String Ensemble	Roismann	technique of music: class instruction	same as previous

47	S25e	String Ensemble	Kroyt	technique of music: class instruction	same as previous
47	S25e	String Ensemble	Ortenberg	technique of music: class instruction	same as previous
47	S25e	String Ensemble	Schneider	technique of music: class instruction	same as previous
47	S25d	The Art of Pianoforte Playing	Petri	technique of music: class instruction	A course for teachers, performers, and auditors who have had previous experience and training. Those who expect to enroll as performers will submit, in the general interest of the class, to a preliminary examination of their qualifications.
47	S25	Viola	Kroyt	technique of music: private instruction	Six lessons.
47	S25	Violin	Roismann	technique of music: private instruction	Six lessons.
47	S25	Violin	Ortenberg	technique of music: private instruction	Six lessons.
47	S25	Violoncello	Schneider	technique of music: private instruction	Six lessons.

47	S25	Voice	Upshur	technique of music: private instruction	twelve lessons
48	S155	Analysis of Chamber Music	Errol	music in education	A critical study of the styles and techniques of representative chamber music, with emphasis on the classic string quartet. Individual projects will be assigned according to the musical experience of the student.
48	S203	Composition	Jacobi	theory and history of music	same as previous. No special fee
48	S101	Counterpoint	Jacobi	theory and history of music	same as previous
48	S11	Elementary Harmony	Errol	theory and history of music	same as previous
48	S131	Orchestration	Jacobi		Study of the instruments and their possibilities. Exercises in orchestration as exemplified in classical and contemporary works.
48	S7	Pianoforte	Liebermann	technique of music: private instruction	Six lessons.
48	S7	Pianoforte	Kennedy	technique of music: private instruction	Six lessons.

48	S7	Pianoforte	Petri	technique of music: private instruction	Six lessons.
48	n/a	Pipe Organ in Lisser Hall	n/a	music practice	small price increase
48	n/a	Practice Room	n/a	music practice	small price increase
48	S7e	String Ensemble	Maas	technique of music: class instruction	same as previous
48	S7e	String Ensemble	Temianka	technique of music: class instruction	same as previous
48	S7e	String Ensemble	Rosseels	technique of music: class instruction	same as previous
48	S7e	String Ensemble	Courte	technique of music: class instruction	same as previous
48	S7d	The Art of Pianoforte Playing	Petri	technique of music: class instruction	same as previous
48	S7	Viola	Courte	technique of music: private instruction	Six lessons.
48	S7	Violin	Temianka	technique of music: private instruction	Six lessons.

48	S7	Violin	Rosseels	technique of music: private instruction	Six lessons.
48	S7	Violoncello	Maas	technique of music: private instruction	Six lessons.
48	S7	Voice	Marchant	technique of music: private instruction	twelve lessons
49	S203	Composition	Milhaud	theory and literature of music	same as previous. Taught at "faculty home"
49	S101	Counterpoint	Milhaud	theory and literature of music	same as previous
49	S134	Dance Drama Scenario	George	dance	Practical experience in the creating of scenarios utilizing the elements of dramatic form, speech, music, stage design and lighting in the planning of theatre-dance compositions.
49	S124	Dance Technique	George	dance	Emphasis on keeping in tone for performance, and exploration of movement for those not acquainted with dance, with the end of dance, dance-drama productions in view. Two sections will be arranged: one for experienced dancers, and one for those with little or no previous dance training.

49	S152	Dramatic Form	Lauterer	dance	Study of elements of dramatic form in classical and modern drama. Emphasis on movement as a mode of dramatic action.
49	S11	Elementary Harmony	Strait	theory and literature of music	same as previous
49	S155	Interpretation of 17th and 18th Century Music	Aldrich	theory and literature of music	A course designed to aid pianists, instrumentalists and singers in the performance of early music according to its original style. Problems of rhythm, phrasing, tempo and ornamentation will be discussed in connection with selected pieces ranging from the period of Frescobaldi to that of Mozart. Students taking this course for credit will be expected to perform in class.
49	S1	Musical Activities	Evans	children's classes	A class for children between eight and fourteen to cultivate the power to listen to music through rhythm, melody and harmony. Exercises in sight singing and ear training.
49	S131	Orchestration	Jacobi	theory and literature of music	same as previous

49	S137	Pedagogy of Pianoforte Playing	Liebermann	technique of music: class instruction	A course designed for teachers and those preparing to become teachers in the methods of musical instruction and education. Lectures and demonstrations, explaining the psychological approach in instrumental technique, with emphasis on the piano technique. special fee \$30
49	S2	Pianoforte	Strait and staff	children's classes	A limited number of students of all grades will be accepted for private lessons in pianoforte playing.
49	S7	Pianoforte	Liebermann	technique of music: private instruction	Six lessons.
49	n/a	Pipe Organ in Lisser Hall	n/a	music practice	small price increase
49	n/a	Practice Room	n/a	music practice	small price increase
49	S7e	String Ensemble	Kroyt	technique of music: class instruction	Groups of players will be organized into string quartets, and trios and selected works of Haydn, Mozart, and Beethoven will be played and studied according to the proficiency of each group.
49	S7e	String Ensemble	Schneider	technique of music: class instruction	Groups of players will be organized into string quartets, and trios and selected works of Haydn, Mozart, and Beethoven will be played and studied according to the proficiency of each group.

49	S7e	String Ensemble	Roismann	technique of music: class instruction	Groups of players will be organized into string quartets, and trios and selected works of Haydn, Mozart, and Beethoven will be played and studied according to the proficiency of each group.
49	S7e	String Ensemble	Gorodetzky	technique of music: class instruction	Groups of players will be organized into string quartets, and trios and selected works of Haydn, Mozart, and Beethoven will be played and studied according to the proficiency of each group.
49	S7d	The Art of Pianoforte Playing	Petri	technique of music: class instruction	same as previous with \$125 fee
49	S7	Viola	Kroyt	technique of music: private instruction	Six lessons.
49	S7	Violin	Roismann	technique of music: private instruction	Six lessons.
49	S7	Violin	Gorodetzky	technique of music: private instruction	Six lessons.
49	S7	Violoncello	Schneider	technique of music: private instruction	Six lessons.
49	S7	Voice	Marchant	technique of music: private instruction	twelve lessons

50	S134	Advanced Composition	Lauer and Choate		A study of style in dance with special emphasis on dance in relation to music and the other arts, practice in choreography for solo and group compositions and special individual problems in choreography. Prerequisite: Elements of Composition or previous experience in choreography
50	S203	Composition	Milhaud	theory and literature of music	same as previous. Taught at "faculty home"
50	S101	Counterpoint	Milhaud	theory and literature of music	same as previous
50	S124	Dance Technique (Advanced)	Lauer	dance	Daily practice in techniques involving more complex coordination and rhythmic organization; dance technique as it is related to movement as an artistic medium. Pre-requisite: Elementary Dance Technique or equivalent.
50	S24	Dance Technique (Elementary)	Lauer and Choate	dance	Basic fundamentals of dance movement; special attention to individual movement or posture problems of particular interest to students of music, art, or the theatre. No previous experience in dance required.

50	S11	Elementary Harmony	Evans	theory and literature of music	same as previous
50	S34	Elements of Composition	Lauer and Choate		Fundamentals of dance composition with reference to the space-time-intensity aspects of movement, principles of form as applied to movement as an artistic medium. No previous experience in dance required.
50	S187	Modern Dance in Education	Lauer		A consideration of the organization and use of dance material for different age and ability levels, including the elementary school, the secondary school, the college.
50	S1	Musical Activities	Evans	children's classes	A class for children between eight and fourteen to cultivate the power to listen to music through rhythm, melody and harmony. Exercises in sight singing and ear training.
50	S131	Orchestration	Jacobi	theory and literature of music	same as previous
50	S2	Pianoforte	Evans and staff	children's classes	A limited number of students of all grades will be accepted for private lessons in pianoforte playing.

50	S7	Pianoforte	Liebermann	technique of music: private instruction	Six lessons.
50	n/a	Pipe Organ in Lisser Hall	n/a	music practice	small price increase
50	n/a	Practice Room	n/a	music practice	small price increase
50	S103	Production Problems	Lauer		Discussion and practice of the various phases of dance production--costume, lighting, staging, etc.--essential in making dance an effective medium of communication.
50	S57	Rhythmic Analysis	Dennison		A study of the basic principles of rhythmic organization, notation, and rhythmic structure in music and dance of special interest to students of music as well as dance.
50	S203	Selected Problem	Lauer		Individual research into some aspects of dance (history, theory, teaching or other). Subject selected by student with the consent of the instructor, regular conferences with instructor, written report of conclusions to be submitted at end of term
50	S7e	String Ensemble	Kroyt	technique of music: class instruction	same as previous
50	S7e	String Ensemble	Schneider	technique of music: class instruction	same as previous

50	S7e	String Ensemble	Roismann	technique of music: class instruction	same as previous
50	S7e	String Ensemble	Gorodetzky	technique of music: class instruction	same as previous
50	S7d	The Art of Pianoforte Playing	Petri	technique of music: class instruction	same as previous with \$125 fee A limited number of advanced students will be accepted as private students after consultation with Mr. Petri and his approval.
50	S137	The Technique of Pianoforte Playing	Liebermann	technique of music: class instruction	The psychological, physiological, and mechanical aspects of pianoforte technique and the methods of teaching the instrument. A course designed for performers and teachers and those preparing to become teachers and performers. Lectures and demonstrations.
50	S7	Viola	Kroyt	technique of music: private instruction	Six lessons.
50	S7	Violin	Roismann	technique of music: private instruction	Six lessons.
50	S7	Violin	Gorodetzky	technique of music: private instruction	Six lessons.

50	S7	Violoncello	Schneider	technique of music: private instruction	Six lessons.
50	S7	Voice	Marchant	technique of music: private instruction	twelve lessons
51	S13	Advanced American Square and Round Dances for Teenagers	Castner	dance	Including advanced calls and patterns of the American square Dance. The program will also emphasize popular round dances included in the American Square Dance program. Emphasis will be placed on proper styling, execution. Material for exhibitions and demonstrations will be offered. Prerequisite: Previous experience in square dancing.
51	S113	Advanced American Square, Longways, and Round Dances for Adults	Castner	dance	Planned for the dance enthusiast, teacher or recreation leader who wishes to gain a knowledge of the more complex figures, calls and patterns of the American square dance. Special attention to be given to the advanced patterns now popular in square dance groups. Also including American round dances and American longways dances. Prerequisite: Previous experience in American square dancing.

51	S110	Advanced Folk Dancing for Adults	Greene	dance	Intermediate and advanced folk dances selected from the repertoire of international folk dances, including dances of the Ukraine, Russia, Germany, Czechoslovakia, England, France, Hungary, Poland and others. Designed for the dance enthusiast, teacher, or recreation leader who wishes to gain a knowledge and skill of more advanced dances. Emphasis on proper styling and national characteristics.
51	S11	Advanced Folk Dancing for Teenagers	Greene	dance	Advanced folk dances representing the American, European and Latin American cultures. Emphasis placed on advanced techniques, styling and interpretation. This will include dances popular in the folk dance movement. Designed for the person with a knowledge of the fundamentals of folk dancing.
51	S112	Advanced Modern Dance	Hoffman	dance	Activity in dance techniques involving more complex coordination and rhythmic organization. Individual and group work in exploring dance creatively. Prerequisite: Elementary Modern Dance or equivalent.

51	S121	Advanced Social Dancing for Adults	Weed	dance	For the recreation leader, dance enthusiast, or secondary teacher who desires to gain experience in the latest developments in social dancing. Advanced work in popular social dance forms including fox trot, waltz, tango, rhumba, samba, Mambo, Charleston, and swing. Prerequisite: Experience in social dancing forms.
51	S16	Advanced Social Dancing for Teenagers	Weed	dance	Designed for the teenager who desires to gain a knowledge of more complex forms and patterns of the social dance. Emphasis on styling and proper form. Including advanced work in fox trot, swing, Charleston, rhumba, samba, and tango.
51	S14	Beginning American Square and Round Dances for Teenagers	Castner	dance	Designed for the boy and girl of the secondary school level who wishes to learn the fundamental patterns, figures, and calls of the American square dance. To include some of the simpler American Round Dances popular in the square dance movement.
51	S10	Beginning Folk Dancing for Teenagers	Greene	dance	Folk dancing for the teenager, including a foundation in the basic forms as schottische, waltz, polka, mazurka. To include folk dances representing America,

					Europe, and Latin America.
51	S203	Composition	Milhaud	theory and literature of music	same as previous. Taught at "faculty home"
51	S101	Counterpoint	Milhaud	theory and literature of music	same as previous. Taught at "faculty home"
51	S1	Creative Dance for Children	Greene	dance	An introduction to dance for children from the creative approach. Emphasis to be placed on creative dance activities from child-centered experiences.
51	S101	Elementary Folk and Square Dancing for Adults	Glass	dance	Elementary Folk and Square Dancing for the person who wishes to learn the fundamentals of folk and square dancing. This course is planned for the person who wishes to enjoy the recreational activity of folk dancing and has had no previous experience. The emphasis will be on fun and recreation.
51	S11	Elementary Harmony	Forrell	theory and literature of music	same as previous

51	S111	Elementary Modern Dance	Hoffman	dance	An introduction to the fundamentals and techniques of dance movement. Designed for the person who wishes to gain a knowledge and experience in an approach to modern dance. No previous experience in dance required.
51	S12	Elementary Modern Dance for the Teenager	Hoffman	dance	Designed for the teenager on the secondary school level who wishes to learn the fundamental forms and techniques associated with Modern Dance. No previous experience necessary.
51	S137	Elementary School Music	Forrell	music in education	Study of musical problems in the Elementary School classroom; survey of teaching material, curriculum planning, ear and rhythmic training, elementary improvisation at the piano.
51	S120	Elementary Social Dancing for Adults	Glass	dance	An introduction to social dancing including activity in the popular forms of social dancing. To include experience in the fox trot, waltz, tango, samba, rhumba, swing, and Charleston. Planned for the person who wishes to learn social dancing or the recreation leader or teacher. No previous experience required.

51	S15	Elementary Social Dancing for the Teenager	Weed	dance	An introduction to social dancing planned for the teenager who wishes to learn social dancing. Attention given to posture, leading, following, and skills involved in social dancing. Included will be the fox trot, waltz, swing, Charleston, rhumba and samba. No previous experience is necessary.
51	S132	Folk Dances for the Elementary School	Glass	dance	Folk dances of the American, European, and Latin American cultures suitable for elementary schools, grades 4-8. Dances involving schottische, polka, waltz, and mazurka. To include also American square and longways dances. Specially planned for elementary school teacher and recreation leader.
51	S130	Methods and Techniques in Teaching Dance	Glass	dance	To include methods and techniques of teaching folk, social and square dancing. Planned for the teacher, recreation leader, or prospective teacher who wishes to gain a knowledge of building a dance program, evolving techniques and skills and analyzing basic dance patterns. A consideration of the various factors involved in teaching folk, social, and square dancing to various age groups.

51	S1	Musical Activities	Evans	children's classes	A class for children between eight and fourteen to cultivate the power to listen to music through rhythm, melody and harmony. Exercises in sight singing and ear training.
51	S131	Orchestration	Jacobi	theory and literature of music	same as previous. Taught at "faculty home"
51	S2	Pianoforte	Evans and staff	children's classes	A limited number of students of all grades will be accepted for private lessons in pianoforte playing.
51	S7	Pianoforte	Liebermann	technique of music: private instruction	Six lessons.
51	n/a	Pipe Organ in Lisser Hall	n/a	music practice	small price increase
51	n/a	Practice Room	n/a	music practice	small price increase
51	S7e	String Ensemble	Szekely	technique of music: class instruction	same as previous
51	S7e	String Ensemble	Moskowsky	technique of music: class instruction	same as previous
51	S7e	String Ensemble	Palotai	technique of music: class instruction	same as previous

51	S7e	String Ensemble	Koromzay	technique of music: class instruction	same as previous
51	S131	Techniques of Calling American Square and Longways	Castner	dance	Direction and experience to be provided for the person wishing to learn the techniques of calling American square and longways dances. Planned for the dance teacher, recreation leader or dance enthusiast who wishes to learn to call square dancing.
51	S7d	The Art of Pianoforte Playing	Petri	technique of music: class instruction	same as previous with \$125 fee A limited number of advanced students will be accepted as private students after consultation with Mr. Petri and his approval.
51	S137c	The Technique of Pianoforte Playing	Liebermann	technique of music: class instruction	The psychological, physiological, and mechanical aspects of pianoforte technique and the methods of teaching the instrument. A course designed for performers and teachers and those preparing to become teachers and performers. Lectures and demonstrations.
51	S7	Viola	Koromzay	technique of music: private instruction	Six lessons.

51	S7	Violin	Szekely	technique of music: private instruction	Six lessons.
51	S7	Violin	Moskowsky	technique of music: private instruction	Six lessons.
51	S7	Violoncello	Palotai	technique of music: private instruction	Six lessons.
51	S9	Voice	Marchant	technique of music: private instruction	twelve lessons
52	S106	Advanced Modern Dance for Adults	Quitow	dance	same as previous (Advanced Modern Dance)
52	S203	Composition	Milhaud	theory and literature of music	same as previous. Taught at "faculty home"
52	S101	Counterpoint	Milhaud	theory and literature of music	same as previous. Taught at "faculty home"
52	S109	Dance Activities for Women	Quitow		To include fundamental dance movement of modern, folk, and social. A presentation of limbering activities and opportunity for enjoyable physical exercise. Relaxation and fun to be emphasized.

52	S11	Elementary Harmony	Forrell	theory and literature of music	same as previous
52	S105	Elementary Modern Dance	Quitow	dance	same as previous
52	S137	Elementary School Music	Forrell	music in education	Study of musical problems in the Elementary School classroom; survey of teaching material, curriculum planning, ear and rhythmic training, elementary improvisation at the piano.
52	S103	Folk and Square Dancing	Castner	dance	Dance material that will enable the individual to participate with various folk dance organizations and learn dances suitable for various school groups. The dances will represent the dance culture of many nations; while the major portion of the class will deal with folk dancing, square and round dancing will be included. Diversified material of both simple and a more complex nature will be offered.

52	S101	Methods and Techniques in Teaching Dance	Glass	dance	To include methods and techniques of teaching folk, social and square dancing. For the teacher, recreation leader, or prospective teacher who wishes to gain a knowledge of building a dance program, evolving techniques and skills and analyzing basic dance patterns. Actual experience in developing and learning the techniques of teaching various types of dancing.
52	S15	Modern Dance for Teenager	Quitow	dance	For the teenager who wishes to gain further experience in the forms and techniques associated with Modern Dance. Those without previous experience consult instructor.
52	S1	Musical Activities	Evans	children's classes	A class for children between eight and fourteen to cultivate the power to listen to music through rhythm, melody and harmony. Exercises in sight singing and ear training.
52	S131	Orchestration	Jacobi	theory and literature of music	same as previous. Taught at "faculty home"
52	S10	Organ	Forshaw	technique of music: private instruction	no info available; added in pen in one of two copies of the supplement

52	S2	Pianoforte	Evans and staff	children's classes	A limited number of students of all grades will be accepted for private lessons in pianoforte playing.
52	S7	Pianoforte	Liebermann	technique of music: private instruction	Six lessons.
52	n/a	Pipe Organ in Lisser Hall	n/a	music practice	small price increase
52	n/a	Practice Room	n/a	music practice	small price increase
52	S107	Recreational Dance	Glass		To include folk, round dances, and square dances for the person without previous experience who wishes and evening of relaxation and fun. Fundamental techniques to be included when presenting dances. Everybody welcome. No partners needed.
52	S104	Regional Dances of Latin America	Boehm		A presentation of Latin American dancing including dances from Costa Rica, Columbia, Ecuador, Peru, Bolivia, Chile, Argentina, Brazil, Uruguay. Authentic dances of the Americas with an instructor who made a special study of these dances under the auspices of the U.S. State Department. A special institute planned as a two week session.

52	S102	Social Dancing for Adults	Glass	dance	Experience in the various forms of social dancing. To include experience in the fox trot, waltz, tango, samba, rhumba, and swing. Of particular interest to the person teaching social dancing to school groups. Also the course appeals to those who wish to acquire a knowledge of social dance techniques. No previous experience required.
52	S108	Social Dancing for Adults	Weed	dance	To include fundamental, intermediate, and advanced dance movements as used in the fox trot, waltz, tango, mambo, rhumba, and swing. Those interested should consult with the instructor.
52	S203	Social Dancing for Teenager	Weed	dance	Social dancing including the beginning and intermediate patterns of various social dance forms such as the swing, Charleston, fox trot, waltz, rhumba, tango, mambo. Open to any teenager without previous experience.

52	S10	Social Dancing for the Teenager	Quitow	dance	Social dancing for the teenager who wishes to learn fundamental and intermediate social dance techniques. Attention given to posture, leading, following, and skills involved in social dancing. Included will be the fox trot, waltz, swing, rhumba and samba. No previous experience is necessary.
52	S7e	String Ensemble	Szekely	technique of music: class instruction	scratched out in one of two copies of the supplement
52	S7e	String Ensemble	Moskowsky	technique of music: class instruction	scratched out in one of two copies of the supplement
52	S7e	String Ensemble	Schneider	technique of music: class instruction	scratched out in one of two copies of the supplement
52	S7e	String Ensemble	Koromzay	technique of music: class instruction	scratched out in one of two copies of the supplement
52	S7d	The Art of Pianoforte Playing	Petri	technique of music: class instruction	scratched out in one of two copies of the supplement

52	S137c	The Technique of Pianoforte Playing	Liebermann	technique of music: class instruction	The psychological, physiological, and mechanical aspects of pianoforte technique and the methods of teaching the instrument. A course designed for performers and teachers and those preparing to become teachers and performers. Lectures and demonstrations.
52	S7	Viola	Koromzay	technique of music: private instruction	Six lessons.
52	S7	Violin	Szekely	technique of music: private instruction	Six lessons.
52	S7	Violin	Moskowsky	technique of music: private instruction	Six lessons.
52	S7	Violoncello	Schneider	technique of music: private instruction	Palotai scratched out and replaced with Schneider in one of two copies of the supplement
52	S9	Voice	Marchant	technique of music: private instruction	twelve lessons
53	S203	Composition	Milhaud	theory and literature of music	same as prev

53	S101	Counterpoint	Milhaud	theory and literature of music	same as prev
53	S11	Elementary Harmony	Smith	theory and literature of music	same as prev
53	S103	Folk and Square Dancing	Quitow		same as previous
53	S105	Modern Dance	Quitow		Fundamentals and techniques of dance movement for the person who wishes to gain a knowledge and an experience in modern dance. Advanced students will be given full opportunities to improve skills.
53	S1	Musical Activities	Evans	children's classes	same as prev
53	S131	Orchestration	Milhaud	theory and literature of music	same as prev
53	S10	Organ	Forshaw	technique of music: private instruction	twelve lessons
53	S7	Pianoforte	Liebermann	technique of music: private instruction	same as previous
53	n/a	Pipe Organ in Lisser Hall	n/a	music practice	small price increase
53	n/a	Practice Room	n/a	music practice	small price increase

53	S2	Private Instruction: Pianoforte	Evens	children's classes	same as prev
53	S102	Social Dancing for Adults	Quitow		same as previous
53	S7e	String Ensemble	Kroyt	technique of music: class instruction	same as previous
53	S7e	String Ensemble	Roismann	technique of music: class instruction	same as previous
53	S7e	String Ensemble	Schneider	technique of music: class instruction	same as previous
53	S7e	String Ensemble	Ortenberg	technique of music: class instruction	same as previous
53	S7d	The Art of Pianoforte Playing	Petri	technique of music: class instruction	A course for teachers, performers, and auditors who have had previous experience and training.
53	S137c	The Technique of Pianoforte Playing	Liebermann	technique of music: class instruction	same as prev
53	S7	Viola	Kroyt	technique of music: private instruction	same as previous

53	S7	Violin	Roismann	technique of music: private instruction	same as previous
53	S7	Violin	Ortenberg	technique of music: private instruction	same as previous
53	S7	Violoncello	Schneider	technique of music: private instruction	same as previous
53	S9	Voice	Marchant	technique of music: private instruction	same as previous
54	S203	Composition	Parmentier		same as prev
54	S101	Counterpoint	Worth		same as prev
54	S1	Dance	Lauer, Campbell		children' class. Fundamental technique of dance movement; rhythmic training; improvisation and composition.
54	S127	Dance in Education	Lauer, Campbell		A consideration of the organization and use of dance material for different age and ability levels, opportunity for observation and assistance in children's dance classes.
54	S11	Elementary Harmony	Worth		same as prev
54	S203	Independent Study in Dance	Lauer		Individual research problem; conference hours to be arranged.

54	S105	Modern Dance Technique	Lauer		Daily practice in fundamental techniques of dance movement. No prerequisite.
54	S1	Musical Activities	Evans	children's classes	same as prev
54	S131	Orchestration	Parmentier		same as prev
54	S10	Organ	Swanson		same as prev
54	S7	Pianoforte	Liebermann		same as prev
54	S7	Pianoforte	Groves		same as prev
54	n/a	Pipe Organ in Lisser Hall	n/a	music practice	same as prev
54	n/a	Practice Room	n/a	music practice	same as prev
54	S2	Private Instruction: Pianoforte	Evans	children's classes	same as prev
54	S107	Rhythmic Analysis and Dance Composition	Lauer, Campbell		Principles of rhythmic organization as applicable to music and dance. Fundamentals of dance composition. Projects adapted to interests of students.
54	S7e	String Ensemble	Kroyt		same as prev
54	S7e	String Ensemble	Roismann		same as prev
54	S7e	String Ensemble	Gorodetzky		same as prev
54	S7e	String Ensemble	Schneider		same as prev
54	S7d	The Art of Pianoforte Playing	Petri		same as prev

54	S137c	The Technique of Pianoforte Playing	Liebermann		same as prev
54	S7	Viola	Kroyt		same as prev
54	S7	Violin	Roismann		same as prev
54	S7	Violin	Gorodetzky		same as prev
54	S7	Violoncello	Schneider		same as prev
54	S9	Voice	Marchant		same as prev
55	S195	Composition	Milhaud		same as S203, but Undergraduate
55	S203	Composition	Milhaud		same as prev
55	S101	Counterpoint	Milhaud		same as prev
55	S1	Dance	Fuller		same as previous
55	S127	Dance in Education	Lauer, Fuller		same as previous
55	S107	Dance Theory and Composition	Lauer		Fundamentals of dance composition, dance structured as related to music. Lectures on dance history and theory. Composition projects adapted to interests and experience of students.
55	S11	Elementary Harmony	Abraham		same as prev
55	S203	Independent Study in Dance	Lauer		same as previous
55	S157	Modern Dance Technique (Advanced)	Lauer		Daily practice in advanced dance techniques, principles of rhythmic organization as applied to dance. Prerequisite: a minimum of one year's study of dance technique.

55	S105	Modern Dance Technique (Elementary)	Lauer, Fuller		Daily practice in fundamental techniques of dance movement. No previous experience in dance required.
55	S1	Musical Activities	Evans	children's classes	same as prev
55	S131	Orchestration	Milhaud		same as prev
55	S10	Organ	Burke		same as prev
55	S7a	Pianoforte	Liebermann		same as prev
55	S7b	Pianoforte	Groves		same as prev
55	n/a	Pipe Organ in Lisser Hall	n/a	music practice	same as prev
55	n/a	Practice Room	n/a	music practice	same as prev
55	S2	Private Instruction: Pianoforte	Evans	children's classes	same as prev
55	S7d	The Art of Pianoforte Playing	Petri		same as prev
55	S137c	The Technique of Pianoforte Playing	Liebermann		same as prev
55	S9	Voice	Burke		same as prev
55	S157	Workshop in School Music	Evans		
56	S10	Cello	Rowell	technique of music: individual instruction	same as prev
56	S195	Composition	Smith	theory of music	same as S203, but Undergraduate

56	S203	Composition	Smith	theory of music	same as prev
56	S101	Counterpoint	Smith		same as prev
56	S1	Dance	Benson		same as previous
56	S127	Dance in Education	Fuller		A consideration of the organization and use of dance materials for different age and ability levels; observation and assistance with children's dance class.
56	S121	Harmonic Analysis	Smith	theory of music	Analysis of the harmonic procedures of music in the eighteenth and nineteenth centuries. Study of the relationship of harmonic details to the large harmonic design.
56	S203	Independent Study	Lauer		same as previous
56	S145	Individual Problems	Lauer and Fuller		Individual problems in dance.
56	S55	Introduction to Chamber Music	Rowell	technique of music: class instruction	Coaching in ensemble groups for string players and pianists. Trio will be used as unit; groups formed according to proficiency. Open to students between the ages of 15 and eighteen.
56	S157	Modern Dance Technique (Advanced)	Lauer		same as prev
56	S105	Modern Dance Technique (Elementary)	Lauer		same as prev
56	S1	Musical Activities	Evans	children's classes	same as prev

56	S131	Orchestration	Smith	theory of music	same as prev
56	S2	Piano	Evans	children's classes	same as prev
56	S7a	Piano	Liebermann	technique of music: individual instruction	same as prev
56	S7b	Piano	Groves	technique of music: individual instruction	same as prev
56	S7c	Piano	Groves	technique of music: individual instruction	Mr. Petri will accept a limited number of advanced students, selected according to their musical attainments after consultation with him.
56	n/a	Pipe Organ in Lisser Hall	n/a	music practice	same as prev
56	n/a	Practice Room	n/a	music practice	same as prev
56	S3	Strings	Rowell	children's classes	Introduction to Chamber Music. Coaching in ensemble groups for string players and pianists; training in the elements necessary to the making of a good musician. Trio will be used as the beginning unit. Open to students between the ages of eight and fifteen years.
56	S7d	The Art of Pianoforte Playing	Petri	technique of music: class instruction	same as prev

56	S137c	The Technique of Pianoforte Playing	Liebermann	technique of music: class instruction	same as prev
56	S107	Theory and Practice of Modern Dance	Lauer		Lectures on dance history and theory; fundamentals of dance composition; practice in dance techniques.
56	S8	Violin	Meacham	technique of music: individual instruction	Six lessons.
56	S9	Voice	Jones	technique of music: individual instruction	same as prev
56	S157	Workshop in School Music	Evans	music in education	
56	S159	Workshop in Strings	Rowell	music in education	Designed for public and private teachers of strings to children and adults with chamber music as the goal. Attention given to the important elements involved in starting the student; analysis of schools of cello playing; discussion of group vs. individual lessons. Observation of beginners
57	S10	Cello	Rowell	technique of music: individual instruction	same as prev

57	S3	Chamber Music	Rowell	children's classes	Coaching in ensemble groups for string players and pianists; training in the elements necessary to the making of a good musician. Trio will be used as the beginning unit. Open to students between the ages of eight and fifteen. Students should consult with Mrs. Margaret Rowell, Mills College, prior to registration so that groups may be formed according to the proficiency of the students.
57	S195	Composition	Smith	theory of music	same as S203, but Undergraduate
57	S203	Composition	Smith	theory of music	same as prev
57	S1	Dance	Benson		same as previous
57	S127	Dance in Education	Lauer, Benson		A consideration of the organization and use of dance materials in the elementary school; coordination of dance with the school program; observation and assistance with children's dance class.
57	S121	Harmonic Analysis	Smith	theory of music	Analysis of the harmonic procedures of music in the eighteenth and nineteenth centuries. Study of the relationship of harmonic details to the large harmonic design.
57	S203	Independent Study in Dance	Lauer		same as previous

57	S145	Individual Problems	Lauer		Individual problems in dance.
57	S55	Introduction to Chamber Music	Rowell	technique of music: class instruction	Coaching en ensemble groups for string players and pianists. Trio will be used as unit; groups formed according to proficiency. Open to students over 15 years of age.
57	S157	Modern Dance Technique (Advanced)	Lauer		same as prev
57	S105	Modern Dance Technique (Elementary)	Lauer, Benson		same as prev
57	S1	Musical Activities	Evans	children's classes	same as prev
57	S131	Orchestration	Smith	theory of music	same as prev
57	S2	Piano	Evans	children's classes	same as prev
57	S7a	Pianoforte	Liebermann	technique of music: individual instruction	same as prev
57	S7b	Pianoforte	Groves	technique of music: individual instruction	same as prev
57	S7c	Pianoforte	Groves	technique of music: individual instruction	Mr. Petri will accept a limited number of advanced students, selected according to their musical attainments after consultation with him.

57	S7e	Pianoforte	Evans	technique of music: individual instruction	same as prev
57	n/a	Pipe Organ in Lisser Hall	n/a	music practice	same as prev
57	n/a	Practice Room	n/a	music practice	same as prev
57	S245	Seminar for Teachers of Dance in High School and College	Lauer		2 hours per week to be arranged
57	S7d	The Art of Pianoforte Playing	Petri	technique of music: class instruction	same as prev
57	S137c	The Technique of Pianoforte Playing	Liebermann	technique of music: class instruction	same as prev
57	S107	Theory and Practice of Modern Dance	Lauer		Lectures on dance history and theory; practice in dance techniques; dance composition according to individual experience; no pre-requisite
57	S9	Voice	Jones	technique of music: individual instruction	same as prev
57	S157	Workshop in School Music	Evans	music in education	
57	S111	Workshop in Theory of Music	Smith and staff	theory of music	Designed to meet needs of the individual student. Open to beginning and second year students in music theory.

Appendix F: Complete Text of Barbara Cook Barnes Letter

My contact with the Summer school began early, as I started my education at the Mills Nursery School, Toyon Hall, which operated during the Summer Session. When I was 5 I was able to join my 10-year-old brother in various arts and drama classes they had for children. My brother had some wonderful children's art and ceramics classes and made a wonderful horse from clay, which he still displays in his living room. He and I also took children's drama for several years under the direction of Miss Louise Stevens where we put on A Midsummer's Night Dream and Ruskin's "King of the Golden River". In the art classes we explored pottery, drawing and weaving.

Most of our classes were held in the "temporary" buildings that used to be along Leona Creek between Mills and Lissner Halls. The exceptions were the typing classes, which were held in the old Nathaniel Gray Science Building that stands about where Stern Hall stands now. It had to be torn down about 1958 because of seismic damage after a big Quake in the spring of 57. The children's drama classes were held in the Old Maybeck gym, which used to form the opposite side of the courtyard that surrounded the Hellman pool.

Swim classes were another very important activity too. I and my brother learned to swim in the Hellman pool, and I suppose I had classes from the time I was about 8 until I was 13. I used to attend with my neighborhood friends. Classes were held at 11 am in the morning, after the arts and crafts classes, which started about 9 were finished. Frequently it would be cold and foggy, and not at all nice for swimming. Mrs. "Val", a nice gray haired lady handed out towels and tank suits at the entrance to the pool. You could not wear your own suit for classes. Saggy sage green cotton tank suits are not fun to wear.

After class was over we would take long hot showers to warm up. Some days we would go to the College Tea Shop for sandwiches, salads and Green Rivers and cherry sodas. In the afternoon, if it was warm, I could come back and swim on my own, wearing my own suit, along with faculty and students.

When I was 10 I began my association with the Maison Française, a program for French immersion, with, I believe, a section of Orchard Meadow Hall set aside for the adult students. I began a children's French language program, under the direction of young woman from France, whose name I forget. I continued for several summers, always with young native speakers. At the same time, I was permitted to go to Friday evening parties put on by the Maison Française, which always included singing and dancing. French folk songs, and naturally, the Marseillaise. My Mother would go with me, as I was too young to be walking through the campus alone at night. We always walked to all campus events, as my home was just outside Wetmore Gate. I remember a Doris Henreid, who always seemed to be there; I am not sure now in what capacity, but she was a cousin of the actor Paul Henreid. M. & Mme Milhaud would frequently be there, if they were not in Aspen. They would alternate summers between Mills and Aspen Co. Most of the French faculty would be there; Mlle Reault, Martha Putter, the Milhauds, others I do not remember. These parties were always held in the Student

Union. All ages were invited from little kids to senior citizens. There were always members of the French community from San Francisco there, as well as the French consul, or an attaché from the French Consul.

As I continued my interest in French in high school, I was permitted because I was a faculty child to enroll in the college level French classes when I was 15. I had formal beginning French in Summer School, followed the next summer by an intermediate course, and a French diction class taught by Madeleine Milhaud. I took a more advanced class the following summer, composition & grammar, and a survey of French culture, I think. By that time I was about to graduate from high school, and the French I had at Mills, backed up by high school classes gave me advanced standing in French when I actually entered Mills in February of 1957. As I was a mid-term Freshman, I wanted to catch up to the class of 1960, so I attended the last summer school in June 1957, where I took yet more French, this being the only time I had taken Summer Session classes for college credit. I forgot to mention that as a teenager, I also took Modern Dance classes with Eleanor Lauer and Becky Fuller, all of which were held in the old gym in the dance studio, which had an interesting padded floor, designed especially for dance and fencing. Also was taught by Oeloel Quitzow, one of the notorious Boynton family of the Temple of the Winds in Berkeley. I understand that during the 1930's they had some of the really famous modern dancers to teach on campus, including Martha Graham, I think.

Music was one of the biggest draws on campus, especially in the years when Milhaud was around in the summer. I was never personally involved in classes in the Music Dept., but frequently attended concerts in the Concert Hall. For some of the years of Summer School, I was obviously too young to attend formal concerts. Sometimes my parents went; in the early 40's they would wear evening clothes to attend. By the time I was 9 or 10 I was old enough to go, and attended occasionally with my family. When I was a little older, I attended quite regularly with my mother. The Budapest String Quartet was in residence every summer, and played a concert most weeks, I believe. They used to lounge around the Hellman pool of an afternoon, Boris Kroyt, Alexander Lieberman, and the two others, whose names slip my mind.

I will have to admit that string quartets were a little over the head of a teenager. However, one summer, probably between 1955 and 1957, the noted Dutch pianist, Egon Petri, who was also a summer faculty member, gave an incredible series of six concerts, which covered the entire series of Beethoven's piano sonatas. As I played the piano, this interested me and Mother and I went religiously. The house was packed, and many of the attendees were young pianists and students who would bring the sonata scores with them and follow along with the music, making notes in their scores referring to the nuances Petri was creating in that particular passage. I remember my mother and I were amused to observe an enthusiastic young man writing "faster than hell" in reference to a particularly furious passage. I am sure that Mother must have saved the programs from the Petri series.

I was sad when they stopped the Summer School. It was so pleasant there in the summer, with the dry brown grass, the pine and eucalyptus scents, dust, and lantanas, and the fountains playing. So many interesting people of all ages both boarding on campus

and commuting as well. There were several families when I was a child who would come every year as their vacation and stay on campus for the whole six weeks. There was something for everyone.

Homesick for Mills in Indiana,
Barbara Cook Barnes

Appendix G: Text of Articles Accompanying Photographs

Figure 1: Local press covers first Mills' summer session, June 29, 1926

Going to the "School of Sports" at the Mills college summer session has begun in earnest for 40 physical education teachers and camp directors. Students are "advised to bring" camp clothes, riding boots, hiking shoes, musical instruments, cameras, archery tackle, tennis racquets, golf clubs, hockey sticks and cooking kits. It sounds like one glorious good time, but it's work too. Here is the daily schedule: 7:15-7:45—Breakfast. 8:00-9:15—Hockey. 9:20-10:35—Beginning swimming. 10:35-11:50—Life saving, American ideals, Horseback Riding. 12:00 Luncheon. 12:30-1:30—Rest hour. 1:30-2:45—Camp leadership course, golf, tennis. 4:00-6:00—Camp craft laboratory period. Tennis, bonarro, free swimming, horseback riding. 6:30—Dinner. 7:30-8:30—Evening lectures. Country dancing, etc. 8:30-9:30—Camp fire program. 10:00—Lights out. A special trip is planned over the Fourth of July week-end to include sight-seeing about the bay region. A launch trip about the bay will be taken on Sunday. The following week the group will take horses and ride Saturday night to a camp site in the hills, where they will stay overnight, continuing the ride on Sunday. Leaders of the special course are Miss Rosalind Cassidy and Miss Irene Williamson of Mills and Miss Hazel Cubberly of the University of California southern branch.

Oakland Tribune (June 29, 1926, S-8)

Figure 3: Front Page of the July 9, 1929 *Oakland Tribune* showing Mills summer session dance students and 1860's Mills scene.

Sixty years ago this month a group of earnest young college women, garbed in the flounced crinolines of their era, gathered on the greensward of Mills College, then at Benicia, to decide the croquet championship. To the vast delight of a few dozen friends they fought out the thrilling game of croquet to the bitter end. History has neglected to record the name of the champion but history does mention that a good time was had by all. Today, at Mills College, now in Oakland, and one of the world's famous schools for women, dozens of students are registering for the summer sports camp and field hockey school; which opened Saturday. From all over the west they came, clad in knickers, blouses and sweaters, to study under the direction of the various instructors. The present is the fourth annual sports camp and, in addition to instruction in the various sports, the students will be taught camp leadership. Miss Rosalind Cassidy is chairman of the department of physical education and Miss Hazel J. Cubberly is aiding in the direction of the camp. Included in the subjects stressed are natural dancing, swimming, field hockey and kindred activities. "The germ of the present-day interest in sports," said one of the camp leaders today, "was evidently laid in that obscure croquet game, held so many years ago when Mills was at Benicia." Since that game, held in July 1869, Mills had added dozens of sports studies to its curriculum, these culminating in the present camp meeting.

Oakland Tribune, (July 9, 1929, Front page)

**Text from Figure 4: Pro Arte String Quartet "relaxing" with Music Chairman
Luther Marchant**

What! The Pro Arte quartet men, Marcel Maas and Mills College's dean of music indulging in such horse play? Yet, it's true. Someone happened by Mills College archery course, conceived the idea of a 'William Tell' sequence and procured two apples. That was all—all except for the camera's deadly click. Left to right are Marcel Maas, violinist Alphonse Onnou, Dean Luther Bruise Marchant, violist Germain Prévost and 'cellist Robert Maas.

Oakland Tribune, (July 26, 1936, B-6)

Appendix H: Listing of Contents of Mills College Summer Sessions Archive As of April 2003.

1929

Mills College Bulletin: Summer School of Music, Drama, and Art July 1 to August 9, 1929. Oakland: Mills College, February, 1929. Series 19, No. 2.

Mills College Bulletin: Field Hockey and Sports Camp June 29 to July 28, 1929. Oakland: Mills College, February, 1929. Series 19, No. 1.

"A Summer Vacation Course at Mills College, California: Music, Drama & Art,"

flyer. Oakland: Mills College, 1929.

1930

Mills College Bulletin: Summer School of Music, Drama, and Art June 30 to August 9, 1929. Oakland: Mills College, March, 1930. Series 20, No. 3.

Mills College Bulletin: Field Hockey and Sports Camp June 28 to July 27, 1929. Oakland: Mills College, March, 1930. Series 19, No. 1.

Leaves from the College Catalog: Summer School of Music, Drama, and Art Mills College California: Preliminary Announcement of the Second Annual Session of the Summer School of Music, Drama, and Art, June 30 to August 9, 1930 (Co-Educational). Series 19, No. 7. Oakland: Mills College, Nov. 1930.

1931

Mills College Bulletin: Field Hockey and Sports Camp June 27 to July 26, 1931. Oakland: Mills College, March, 1931. Series 21, No. 1.

1932

Mills College Bulletin: Field Hockey and Sports Camp June 25 to July 23, 1932. Oakland: Mills College, March, 1932. Series 22, No. 1.

"Summer School of Music: Mills College, California June 20, to July 30, 1932

Pro Arte String Quartet of Brussels" Flyer. No other info given.

1933

Mills College Bulletin: Summer Session of Art, French and Music June 19 to July 29, 1933. Oakland: Mills College, March, 1933. Series 23, No. 2.

Mills College Bulletin: Field Hockey and Sports Camp June 24 to July 22, 1933. Oakland: Mills College, March, 1933. Series 23, No. 1.

- "Summer Session of Art, French and Music: Mills College, California June 19, to July 29, 1933 Pro Arte String Quartet of Brussels" Flyer. No other info given.
- "Special Announcement of ART: Summer Session of Art, French and Music Mills College, California" Alexander Archipenko. Flyer. Consolidated Printers, Oakland. No other info given.
- "Fifth Season, Summer Concerts of Chamber Music: The Pro Arte Quartet." Program for Wednesday, June 28, 1933.

1934

- Mills College Bulletin: Summer Sessions for Men and Women June 18 to July 28, 1934.* Oakland: Mills College, March, 1934. Series 24, No. 2.
- "Mills College, California Announces Co-Educational Summer Sessions in Art- French- Music- Modern Dance- Sports- Creative Writing June 18, to July 28" Flyer. No other info given.

1935

- Mills College Bulletin: Modern Dance and Sports June 24 to August 3, 1935.* Oakland: Summer Session Department of Physical Education Mills College, February, 1935. Series 25, No. 1.
- Art: Summer Session for Men and Women June 24 to August 3, 1935.* Oakland: Mills College, May, 1935. Series 25, No. 3.
- Creative Writing: Summer Session for Men and Women June 24 to August 3, 1935.* Oakland: Mills College, April, 1935. Series 25, No. 3.
- Child Development: Summer Session June 24 to August 3, 1935.* Oakland: Mills College, May, 1935. [Series 25, No. 4?].
- Summer Sessions for Men and Women June 24 to August 3, 1935.* Oakland: Mills College, January, 1935. Series 5, No. 8.
- La Maison Française: Summer Session for Men and Women June 24 to August 3, 1935.* Oakland: Mills College, February, 1935. Series 25, No. 1.
- Livret Des Etudiants De La Maison Française.* Oakland: Mills College, 1935.
- Henry Cowell: A record of his activities.* San Francisco: Olive Thompson Cowell, June 1934.

1936

- Bulletin of Mills College: Creative Arts Summer Session [A Residential Summer School for Men and Women June 22 to August 1, 1936].* Oakland: Mills College, February, 1936. Series 26, No. 1.
- Leaves from the College Calendar: Summer Session of Creative Arts Summer Session: A Residential Summer School for Men and Women June 22 to August 1, 1936.* Oakland: Mills College, 1936. Series 6, No. 7.
- Mills College Department of Child Development: Summer Session June 22 to August 1, 1936.* Oakland: Mills College, 1936.

Allen, Ernest A. Text and correspondence related to radio presentations concerning or presenting Mills Summer Sessions programs, faculty and students. Oakland, Mills College, 1936.

1937

Bulletin of Mills College: Summer Session for Men and Women [June 27 to August 7, 1937]. Oakland: Mills College, March, 1937. Series 27, No. 1.

Keep, Rosalind, ed. "Press Release" text of a Summer Session lecture by Dr. Alfred Neumeyer, Directory of Mills College Art Gallery, concerning visiting lecturer Lionel Feininger. Oakland, Mills College, Office of Publication, 1936.

"Concert Programs Including Mozart Festival, Pro Arte Quartet of Brussels." Oakland: Mills College, 1937.

1938

Bulletin of Mills College: Summer Session for Men and Women [June 26 to August 6, 1938]. Oakland: Mills College, February, 1938. Series 28, No. 1.

La Maison Française: 26 Juin- 6 Aout, 1938. Oakland: Mills College, 1938.

Mills College Department of Child Development: Summer Session June 26 to August 6, 1938. Oakland: Mills College, May, 1938.

1939

1939 Summer Session: for Men and Women June 25 to August 5, 1939. Oakland: Mills College, February, 1939. Series 29, No. 1.

Brandt, Nat. "Con Brio: Four Russians Called the Budapest String Quartet." New York: Oxford University Press, 1993. [excerpt from a book referencing Budapest Quartet at Mills in 1939.]

Cassidy, Rosalind. "Fourteenth Annual Report of the Summer Session at Mills College: Summer of 1939." Oakland: Mills College, 1939.

1940

Summer Session 1940: for Men and Women June 23 to August 3, 1940. Oakland: Mills College, February, 1939. Series 30, No. 1.

"Bulletin of Information for Students: Summer Session 1940." Oakland: Mills College, 1940.

"Mills College Summer Session Program: Week of June 23-July 1, 1940." Oakland: Mills College, 1940.

Cassidy, Rosalind. "Fourteenth Annual Report of the Summer Session at Mills College: Summer of 1940." Oakland: Mills College, August, 1939.

1941

Bulletin of Mills College: Summer Session 1941 for Men and Women [June 30 to August 8, 1941]. Oakland: Mills College, December, 1940. Series 30, No. 5.

Leaves from the College Calendar: Summer Session Mills College 1941. Oakland: Mills College, January, 1941, Series 11, Number 9.

Mills College Department of Child Development: Summer Session June 30 to August 8, 1941. Oakland: Mills College, 1941.

Mills College Department of Child Development: June 30 to August 8, 1941. Oakland: Mills College, 1941.

"Workshop in Hispanic-American Problems: June 22-August 2, 1941." Oakland: Mills College, 1941.

"Bulletin on Use of Mills College Courts and Pool: Summer Session, 1941." Oakland: Mills College, 1941.

1942

"Casa Pan-Americana: Mills College, Oakland, California, June 29- August 8, 1942." [Business Reply Card] Oakland: Mills College, 1942.

"Casa Pan-Americana: Mills College, Oakland, California, June 29- August 8, 1942." [Program] Oakland: Mills College, 1942.

Reinhardt, Aurelia Henry and John Harvey Furbay. "Report of the Casa Pan-Americana of Mills College." Oakland: Mills College, August, 1942.

Reinhardt, Aurelia Henry and staff. "Casa Pan-Americana: Report of the Committee on the Teaching of the English Language to Spanish and Portuguese Speaking Americans." Oakland: Mills College, August, 1942.

Furbay, John Harvey. "The Casa Pan-Americana of Mills College: An Experiment in Inter-American Understanding" in *San Francisco Teachers Journal*, 1942.

Burke, Helen. "Summer at Casa Pan-Americana" in *Washington Education Journal*, November, 1942.

Ramirez, Jorge. "Address by Mr. Jorge Ramirez, Consul General of El Salvador Delivered at La Casa Pan Americana of Mills College Wednesday, July 22, 1942. [typescript].

1943

"Mills College Summer Session Calendar: Week of June 27-July 4, 1943." Oakland: Mills College, 1943.

"1943 Casa Pan Americana Program: June 28-August 7." Oakland: Mills College, 1943.

"En Casa: Publicado por Casa Pan Americana - Mills College, Oakland, California, Jueves, Julio 15, 1943." Oakland: Mills College, 1943.

"Mills College Summer Session 1943 Residence Rules." Oakland: Mills College, 1943.

"Mills College Summer Session 1943: Bulletin of General Information for Students." Oakland: Mills College, 1943.

"Changes in 1943 Summer Session Program." Oakland: Mills College, 1943.

Furbay, John Harvey. "The Program of Latin American Studies at the Casa Pan-Americana of Mills College: June 28 - August 7, 1943." Oakland: Mills College, September, 1943.

1944

Bulletin of Mills College: Summer Session 1944—for Men and Women. Oakland: Mills College, February, 1944. Series 34, No. 1.

"Supplement to the Bulletin: Mills College Summer Session 1944." Oakland: Mills College, June 30, 1944.

"Press Release: Mills College Summer Session to Open Friday." Oakland: Mills College, June 26, 1944.

"Press Release: Mills College Summer Session Stresses Foreign Studies, Music and Art." Oakland: Mills College, May 4, 1944.

"Mills College Summer Session Calendar: Week of July 22-30, 1944." Oakland: Mills College, 1944.

"Mills College Office of the Summer Session: June 29, 1944." [Correspondence to Staff from Director Hedley] Oakland: Mills College, 1944.

[Hedley, George]. "Report of Summer Session of 1944: Summary of Factual Data."

Oakland: Mills College, August 11, 1944.

[Hedley, George]. "Report of Summer Session of 1944: Recommendations and Questions." Oakland: Mills College, August 11, 1944.

The Rotarian Magazine. October, 1944. Chicago: W.F. Hall Printing Co., 1944. vol.

LXV, No. 4.[Includes Roger, Juan M. "Mills Makes It Still Easier," p. 48.]

1945

Bulletin of Mills College: Summer Session 1945—for Men and Women. Oakland: Mills College, February, 1945. Series 35, No. 1.

"Supplement to the Bulletin: Mills College Summer Session 1945." Oakland: Mills College, June 28, 1945.

Hedley, George. "Report of Summer Session of 1945." Oakland: Mills College, August 13, 1945.

Flores, M. Hinojosa. "En Pos de un Verdadero Panamericanismo" in *Revista Rotaria*, no other information given, 1945.

Arce, Magda. "La Casa Pan-Americana de Mills College, Oakland, California. O un Bello Ejemplo de Inter-Americanismo." in *Educación: Revista Para El Magisterio*, April/May, 1945. No. 36, 26-29.

French, David. "Transcript of remarks by David M. French, Associate Professor of History and Government, at the Summer Session picnic on 4 July, 1945. Oakland: Mills College, 1945. [typescript].

Hedley, George. "Summer Session Budget: 2 April, 1945." Oakland, Mills College, 1945.

Various interdepartmental reports, summer session budgets, minutes, and individual correspondence between faculty and administration regarding contracts, salaries, and other financial matters. 1945.

1946

Bulletin of Mills College: Summer Session 1946—for Men and Women. Oakland: Mills College, February, 1946. Series 36, No. 1.

"Supplement to the Bulletin: Mills College Summer Session 1946." Oakland: Mills College, July 5, 1946.

Hedley, George. "Report of Summer Session of 1946." Oakland: Mills College, August 21, 1946.

"Casa Panamericana Important Supplementary Announcement." Oakland: Mills College, 1946.

"Recreational Opportunities: Summer Session, 1946." Oakland: Mills College, 1946.

"Mills College Summer Session in Theatre and Dance Presents *The Winter's Tale*." [program] Oakland: Mills College, 1946.

1947

Bulletin of Mills College: Summer Session 1947—for Men and Women. Oakland: Mills College, February, 1947. Series 37, No. 1.

"Supplement to the Bulletin: Mills College Summer Session 1947." Oakland: Mills College, July 3, 1947.

Hedley, George. "Report of Summer Session of 1947." Oakland: Mills College, August 19, 1947.

Ferguson, Anne, et. al. "Mills College English Language Institute: Summer 1947 Report on the Workshop." Oakland: Mills College, August 19, 1946.

"Mills College Summer Session: The Junior Statesmen Foundation." Oakland, Mills College, [1947].

"States and Cities, Resident Students, Summer 1947." Oakland, Mills College, 1947.

1948

Bulletin of Mills College: Summer Session 1948—for Men and Women. Oakland: Mills College, April, 1948. Series 38, No. 3.

"Supplement to the Bulletin: Mills College Summer Session 1948." Oakland: Mills College, July 2, 1948.

Hedley, George. "Report of Summer Session of 1948." Oakland: Mills College, August 18, 1948.

Van Vleet, Phyllis. "Report of the Department of Recreation: Mills College Summer Session 1948." Oakland: Mills College, 1948.

"States and Cities, Resident Students, Summer 1948." Oakland, Mills College, 1948.

"Mills College Summer Session 1948: Calendar of Events 8 to 14 July." Oakland: Mills College, 1948.

"Mills College Summer Session 1948: Calendar of Events 15 to 21 July." Oakland: Mills College, 1948.

"Mills College Summer Session 1948: Calendar of Events 22 to 28 July." Oakland: Mills College, 1948.

- "Mills College Summer Session 1948: Calendar of Events 5 to 14 August." Oakland: Mills College, 1948.
- "Summer Session Newsletter." Oakland: Mills College, March 15, 1948.
- "Summer Session Newsletter." Oakland: Mills College, April 13, 1948.
- "Summer Session Children's Theatre." [program announcement] Oakland: Mills College, April 13, 1948.

1949

- Bulletin of Mills College: Summer Session 1949—for Men and Women.* Oakland: Mills College, April, 1949. Series 39, No. 3.
- "Supplement to the Bulletin: Mills College Summer Session 1949." Oakland: Mills College, July 5, 1949.
- Hedley, George. "Report of Summer Session of 1949." Oakland: Mills College, August 17, 1949.
- Quail, Seymour. "Report of the Recreation Committee." Oakland: Mills College, August 11, 1949.
- Van Fleet, Phyllis. "Report of the Department of Recreation: Mills College Summer Session, 1949." Oakland: Mills College, 1949.
- "Mills College Theatre and Dance: Summer Session, 5 July to 13 August 1949." Oakland: Mills College, 1949.
- "Mills College Theatre and Dance: Summer Session, 5 July to 13 August 1949." Oakland: Mills College, 1949.
- "Mills College Child Development: Summer Session, 5 July to 13 August 1949." Oakland: Mills College, 1949.
- "Mills College Creative Art Workshop: Summer Session, 5 July to 13 August 1949." Oakland: Mills College, 1949.
- "Mills College Workshop in Counseling and Guidance: Summer Session, 5 July to 13 August 1949." Oakland: Mills College, 1949.
- "Mills College The United States House: Summer Session, 5 July to 13 August 1949." Oakland: Mills College, 1949.
- "Mills College Summer Session for Men and Women: Summer Program for Teachers." Oakland: Mills College, 1949.
- "Mills College Riding Tennis Swimming Badminton: Summer Session 1949." Oakland: Mills College, 1949.
- "Mills College Summer Session 1949: Swimming Pool Privileges for Faculty and Staff." Oakland: Mills College, 1949.

1950

- Bulletin of Mills College: Summer Session 1950—for Men and Women.* Oakland: Mills College, April, 1950. Series 40, No. 3.

"Supplement to the Bulletin: Mills College Summer Session 1950." Oakland: Mills College, July 7, 1950.

Hedley, George. "Report of Summer Session of 1949." Oakland: Mills College, August 23, 1950.

"Mills College Riding Tennis Swimming Badminton: Summer Session 1950." Oakland: Mills College, 1950.

"Calendar." Oakland: Mills College, 1950.

"Mills College Summer Session 1950: Calendar of Events 3 to 10 August." Oakland: Mills College, 1950.

"Mills College Summer Session 1950: Calendar of Events 20 to 27 July." Oakland: Mills College, 1950.

"Mills College Summer Session 1950: Calendar of Events 27 July to 3 August." Oakland: Mills College, 1950.

Ad copy for *Art News*. Oakland: Mills College, March 13, 1950.

News copy concerning artist Max Beckmann. Oakland: Mills College, March 13, 1950.

News copy concerning dance concert by Drothea Gabel. Oakland: Mills College, March 13, 1950.

Small amount of various correspondence between faculty and administration regarding contracts, events, and other misc. matters. 1950.

1951

Bulletin of Mills College: Summer Session 1951—for Men and Women. Oakland: Mills College, April, 1951. Series 41, No. 3.

"Supplement to the Bulletin: Mills College Summer Session 1951." Oakland: Mills College, June 25, 1951.

Nordberg, H. Orville. "Report of Summer Session of 1951." Oakland: Mills College, August 10, 1951.

[Van Fleet, Phyllis]. "Report of the Department of Recreation: Mills College Summer Session, 1949." Oakland: Mills College, 1949.

"Mills College Riding Tennis Swimming Badminton: Summer Session 1951." Oakland: Mills College, 1951.

"Mills College Summer Session Dance Workshop for Teen-Agers." Oakland: Mills College, 1951.

"Summer Session Poster." Oakland: Mills College, 1951.

"Mills College Summer Session 1951: Calendar of Events 9 to 15 July." Oakland: Mills College, 1951.

Small amount of various correspondence between faculty, community and administration regarding contracts, events, and other misc. matters. 1951.

1952

Bulletin of Mills College: Summer Session 1952—for Men and Women. Oakland: Mills College, April, 1952. Series 42, No. 4.

"Supplement to the Bulletin: Mills College Summer Session 1952." Oakland: Mills College, June 23, 1952.

Nordberg, H. Orville. "Report of Summer Session of 1952." Oakland: Mills College, August 8, 1952.

Nordberg, H. Orville. "Mills College Summer Session in Education, 1952." Oakland: Mills College, 1952.

"Mills College Summer Session in Dance." Oakland: Mills College, 1952.

"Mills College Summer Session Dance Workshop for Teen-Agers." Oakland: Mills College, 1952.

Nordberg, H. Orville. "First Annual Mills College Writers Conference." Oakland: Mills College, 1952.

Correspondence between Mills College and *Newsweek* magazine regarding a summer course on cancer, 1952.

1953

Bulletin of Mills College: Summer Session 1953. Oakland: Mills College, April, 1953. Series 43, No. 2.

"Supplement to the Bulletin: Mills College Summer Session 1953." Oakland: Mills College, June 22, 1953.

Nordberg, H. Orville. "Report of Summer Session of June 22 – July 31, 1953." Oakland: Mills College, August 7, 1953.

"This Summer Learn to Dance." Oakland: Mills College, 1952.

"Announcing A New Program of Genuine Interest: A China Workshop." Oakland: Mills College, 1953.

"Mills College Summer Session Presents Its Second Annual Writers Conference." Oakland: Mills College, 1953.

"Mills College 1953 Co-Educational Summer Session Offers New Opportunities for Teachers." Oakland: Mills College, 1953.

"Summer Session Poster." Oakland: Mills College, 1953.

Small amount of various correspondence between faculty, community and administration regarding contracts, events, and other misc. matters. 1953.

1954

Bulletin of Mills College: Summer Session 1954: For Men and Women Graduate and Undergraduate Work. Oakland: Mills College, February, 1954. Series 44, No. 2.

"Supplement to the Bulletin: Mills College Summer Session 1954." Oakland: Mills College, June 21, 1954.

Nordberg, H. Orville. "Report of Summer Session of June 21 – July 33, 1954." Oakland: Mills College, August 14, 1954.

Castellanos, Jane. "Report of Mills College Special Summer Session for Parents and Teachers of Retarded Children." Oakland: Mills College, 1954.

"Mills College Department of Child Development Presents a Demonstration Program on The Severely Mentally Retarded Child." Oakland: Mills College, 1954.

"Use of Pool by the Okinawa Group after Summer Session Classes." Oakland: Mills College, 1954.

1955

Bulletin of Mills College: Summer Session 1955: For Men and Women. Oakland: Mills College, February, 1955. Series 45, No. 2.

"Supplement to the Bulletin: Mills College Summer Session 1955." Oakland: Mills College, June 27, 1955.

Nordberg, H. Orville. "Report of Summer Session of June 27 – Aug 5, 1954." Oakland: Mills College, August 19, 1955.

"Summer Workshop in Problems of Communication." Oakland: Mills College, 1955.

1956

Bulletin of Mills College: Summer Session 1956: For Men and Women Graduate and Undergraduate Work. Oakland: Mills College, February, 1956. Series 46, No. 1.

"Mills College Summer Session 1956: Calendar of Events 22 June to 28 June." Oakland: Mills College, 1956.

"Mills College Summer Session 1956: Calendar of Events 27 June to 6 July." Oakland: Mills College, 1956.

"Mills College Summer Session 1956: Calendar of Events 4 July to 11 July." Oakland: Mills College, 1956.

"Mills College Summer Session 1956: Calendar of Events 11 July to 18 July." Oakland: Mills College, 1956.

"Mills College Summer Session 1956: Calendar of Events 18 July to 25 July." Oakland: Mills College, 1956.

"Mills College Summer Session 1956 [special activities of Maison Française]." Oakland: Mills College, 1956.

1957

Bulletin of Mills College: Summer Session June 24 to August 2 1957. Oakland: Mills College, February, 1957. Series 47, No. 2.

"Mills College Summer Session 1956: Calendar of Events 26 June to 4 July." Oakland: Mills College, 1957.

"Mills College Summer Session 1956: Calendar of Events 4 July to 10 July." Oakland: Mills College, 1957.

"Mills College Summer Session 1956: Calendar of Events 10 July to 17 July." Oakland: Mills College, 1957.

"Mills College Summer Session 1956: Calendar of Events 17 July to 24 July." Oakland: Mills College, 1957.

"Mills College Summer Session 1956: Calendar of Events 24 June to 3 August." Oakland: Mills College, 1956.

Interdepartmental note concerning recreational matters. 1957.

Appendix I: Programs from 1939

MILLS COLLEGE
ANNOUNCES ITS
14TH RESIDENTIAL

SUMMER SESSION FOR MEN AND WOMEN DIFFERING BOTH GRADUATE & UNDERGRADUATE CREDIT

Program for 1939...

June 12-30	Seminar in Residence
June 20-30	Institute of International Relations
June 25-Aug. 5	Mills Summer Conference for Men and Women Development, Education, and Research "La Maestra" Program Workshop in Literature Topic: "Creative Leadership" a workshop conference in Education, Drama, Counseling
July 1-Aug. 11	The Berkeley Summer Session at Mills College

The Bulletin and other information will be sent to you on request. Write to the Director, Mills College, Oakland, California.

LEAVES FROM THE COLLEGE CALENDAR MILLS COLLEGE, OAKLAND - CALIFORNIA

MILLS COLLEGE DAY ON TREASURE ISLAND

SATURDAY, JUNE 10, 1939

Headquarters: Mills Room - Homes and Gardens and International Exhibition Building

10:00 a.m. - Sixteenth Annual Alumni Meeting
Reports and Election of Officers, Helen Mowsey Bergman '39, president, presiding
South Auditorium - Homes and Gardens Building

1:00 p.m. - Illustrated Lecture, *California Ceanothus in Home Gardens*, by Edward McMillan, Professor of Botany
North Auditorium - Homes and Gardens Building

11:30 p.m. - MGRs Mothers' Club Luncheon. Private Dining Room, Chinese Village
53.00. Seniors and their parents special guests of honor Mrs. Therese D. Walter, president presiding

12:40 p.m. - Faculty-Alumni Luncheon - Vesta Burns Club 13:30
President Keith will preside of honor
Special entertainers - classes of 1939, '39, '34, and '33. Other classes join the traditional songs

2:10 p.m. - Trojan Women - Euripides - The Federal Theatre

4:00 p.m. - Dance Concert by Marian Van Tapp and Group - Federal Theatre

8:00 p.m. - Old Master Paintings of the Golden Gate International Exposition
Illustrated - Alfred Neumann, Ph.D., Associate Professor of Art and Director of the Mills Art Gallery - Auditorium, Fine Arts Building

TROJAN WOMEN of *Esquimaux*

FOURth REPERTORY OF TROJAN

PRESENTED BY

THE DRAMA ASSOCIATION AND THE SCHOOL OF FINE ARTS

IN THE AMPHITHEATRE OF THE MUSEUM BUILDING,

VILLAS COLLEGE, CALIFORNIA

FRIDAY EVENING, JUNE 9 8:15 O'CLOCK

SATURDAY AFTERNOON, JUNE 10 2:30, AT THE

FEDERAL THEATRE ON TREASURY ISLAND

CAST OF CHARACTERS

Hecuba, Queen of Troy, wife of Priam,

mother of Hector and Paris,

Cassandra, daughter of Hecuba, a Prophetess

Andromache, wife of Hector, Prince of Troy

Helen, wife of Menelaus, King of Sparta; carried off by Paris,

Princess of Troy

Troilus, son of Priam and Hecuba

Menelaus, King of Sparta, and, together with his brother,

Agamemnon, General of the Greeks

Chorus of Captive Trojan Women, young and old, maiden and matron

Paris, Prince of Troy

Andromache, wife of Hector, Prince of Troy

Helen, wife of Menelaus, King of Sparta

Troilus, son of Priam and Hecuba

Agamemnon, General of the Greeks

Menelaus, King of Sparta

Cassandra, daughter of Hecuba, a Prophetess

Andromache, wife of Hector, Prince of Troy

Helen, wife of Menelaus, King of Sparta

Troilus, son of Priam and Hecuba

Agamemnon, General of the Greeks

Menelaus, King of Sparta

Cassandra, daughter of Hecuba, a Prophetess

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Menelaus, King of Sparta

Cassandra, daughter of Hecuba, a Prophetess

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Helen, wife of Menelaus, King of Sparta

MARIAN VAN TUYL AND GROUP

IN

DANCE CONCERT

SATURDAY, JUNE 10, 1939

FEDERAL THEATRE . . . 8:00 O'CLOCK

PROGRAM

OPENING DANCE

Marian Van Tuyl and Group

Two Archaic Dances

Marian Van Tuyl

Triumphant Figure

Marian Van Tuyl

Epilogue to Victory

Marian Van Tuyl, Ruth Anne Hefsey, Eleanor Lauer

Apprehension—1939

Group

In the Clearing . . . Variations on a Theme

Marian Van Tuyl, Ruth Anne Hefsey, Eleanor Lauer

Unsettled Rapture

Marian Van Tuyl

Out of One Happening

Marian Van Tuyl

To some it was a matter of fact, to some it was a matter of art, to some it was a matter of life, to some it was a matter of death.

But in the end they were all together.

Marian Van Tuyl and Group

Members of Group: Betty Bunker, Mildred Ebel, Elizabeth Goodie, Ruth Ann Hefsey, Frances Lauer, Eleanor Lauer, Susan Lovell, Margaret McGinnis, Nancy Newburn, Polly Arne Schwartz

Piano: Esther Williamson, Lou Harrison

Placards: Lou Harrison

Light: Dorothy Oakes

Choreography and Costumes: Marian Van Tuyl

All three especially composed

WITH ANN HANCOCK, ELEANOR LAMER, AND LOU HARRISON

Beth Anne Helsey

VARIATIONS ON AN AMERICAN THEME Louis Horst

ALONE AND SINGING Lou Harrison

Beth Anne Helsey, Mildred Sperle,
Elizabeth Seaton

ROMANTIC ROMANCE Lou Harrison

TWO DANCES OF COMMUNION Lou Harrison

Beth Anne Helsey, Jane Seaton, Mildred
Sperle, Elizabeth Seaton, Susan Losh,
Maxine Taylor

III

Lou Harrison

WOMAN SINGING Lou Harrison

REEL
RANGE SONG
JIG

EXULTATION Henry Cowell

IV

Eleanor Lamer

CHANGING Gershwin

DANCE OF UNFULFILLMENT Harkness

Eleanor Lamer, Susan Losh

ESCAPE INTO THE PAST Lou Harrison

TWO LITTLE SOCIAL SATIRES Lou Harrison

Virginia Crane, Frances Lacey, Susan
Losh, Margaret MacIntyre

SOULFUL MEETING Lou Harrison

Eleanor Lamer, Betty Bunker, Virginia
Crane, Frances Lacey, Margaret MacIntyre,
Henry Harkness

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Title: Head, Dept. of Special Collections

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