

ANDREW CARNEGIE'S SCHOOL OF MUSIC

by **ROBERT FALLON**, *Assistant Professor of Musicology*

When Andrew Carnegie founded the Carnegie Technical Schools in 1900, he envisaged training all levels of workers for the steel mills of Pittsburgh. Architects would design walls raised by master masons. Engineers would fashion equipment created by machinists and operated by foremen. Painters and sculptors, whose purpose was “to apply art and design to industries,” would finish the buildings, and clothiers would create and care for the workers’ uniforms.¹ All of these craftspeople, executives, and staff—men and women alike—would emerge from Carnegie Tech educated for a life of productive employment and civic participation in the burgeoning country. Founding such a school, he wrote in his essay “The Best Fields for Philanthropy,” was the best application of his philosophy of giving, where “the man who dies thus rich dies disgraced.”²

Music was a core focus from the university's beginning, as it was for Carnegie himself, who donated 7,689 organs to churches and municipalities, served as president of the New York Philharmonic Society, and helped to establish the Pittsburgh Symphony.



First a railroad worker, then a steel industrialist, an ingenious investor, and the richest man in the world when he sold Carnegie Steel to J. P. Morgan to create U.S. Steel in 1901, Carnegie was in the end the premier cultural philanthropist of his age. With his millions, he created museums, institutes, foundations, prizes, endowments and libraries. His canny mind and thrifty values ensured his investments were sound—but they were not always intended for short-term yields, however practical the curriculum at the Carnegie Technical Schools. Despite his life in steel, the most difficult to manufacture yet most useful of all modern materials, Carnegie valued even more the matters of the spirit.

A MUSICAL LIFE

Andrew Carnegie was born in Dunfermline, Scotland, in 1835 to poor parents who immigrated to Pittsburgh when he was 12 years old, whereupon he quickly found his first job. Like millions of other poor immigrants, he expected a better life in America than had been available to his family in the Old World. The emerging rags-to-riches narrative of American history embraced education as the key to a better life. Carnegie thus treasured so greatly his own early opportunities to read in a private library that he built more than 2,500 public libraries worldwide to enable others to learn as he had.³ Yet Carnegie did not attend school after age 13 and seems to have felt disadvantaged throughout his life as he associated with educated scientists, businessmen, and heads of state. An inner sense of his background as a poor, uncultured Scottish child seems to have motivated him to work hard, read widely, and acquire a broad knowledge of the fine arts.

Throughout the 19th century, art—and music above all—was widely held to exemplify humanity's highest aspirations and noblest qualities, and even to open onto the transcendental properties of Beauty, Truth and Goodness. Music lifted one's thoughts to a higher plane, far above the base materiality of this world. Knowledge of music was thus regarded as a sign of refinement and good character. By extension, cultural critics Matthew Arnold and Charles Eliot Norton preached the social utility of beauty, for what was good for the individual was good for society.

Carnegie revealed his vision for elevating Pittsburgh through art in an 1897 letter to the President and Trustees of the Carnegie Institute:

Not only our own country, but the civilized world, will take note of the fact that our Dear Old Smoky Pittsburgh, no longer content to be celebrated only as one of the chief manufacturing centers, has entered upon the path to higher things, and is before long, as we thoroughly believe, also to be noted for her preeminence in the arts and sciences.⁴

As art historian Kenneth Neal wrote, "According to the wisdom of the age, art was ennobling, uplifting, at once an agent and an index of social progress."⁵

Despite these aspirations, backed by gifts of organs and concert halls, Carnegie's commitment to music has come into question. His friend Walter Damrosch, conductor of the New York Symphony, wrote that Carnegie's "admiration for music in its simpler forms never crystallized into as great a conviction regarding its importance in life as that he had regarding the importance of science or literature."⁶ He never, for example, pursued music lessons. Though he frequently led guests in song, he acknowledged that he was "denied much of a voice."⁷

Music was, however, at the heart of his extraordinary life and philanthropic work, as it is now at the heart of the School of Music that bears his name. Among Carnegie's most cherished childhood memories in Scotland were his father's rich-voiced singing of ballads and his mother's intoning the "gems of Scottish minstrelsy."⁸ "Folksongs," he wrote, "are the best possible foundation for sure progress to the heights of Beethoven and Wagner." He was "awakened" to music while singing in a choir, where he discovered selections from Handel oratorios in the back of the hymnbook. "The beginning of my musical education," he said, "dates from the small choir of the Swedenborgian Society of Pittsburgh." Later he was astounded by Wagner: "The overture to *Lohengrin* thrilled me as a new revelation. Here was a genius, indeed, differing from all before, a new ladder upon which to climb upward."⁹

He loved not only folksongs, choral music, and opera, but was also fascinated with instrumental timbres:

If I have one weakness more than another, it is for the harmony of sweet sounds... I met my fate in the famous Temple of Hoonan, in which is the most celebrated 'gong' in China. I struck it, and listened. For more than one full minute, I believe, that bowl was a quivering mass of delicious sound. I thought it would never cease to vibrate. In Japan I had counted one that sounded fifty seconds, and its music rang in my ears for days.¹⁰

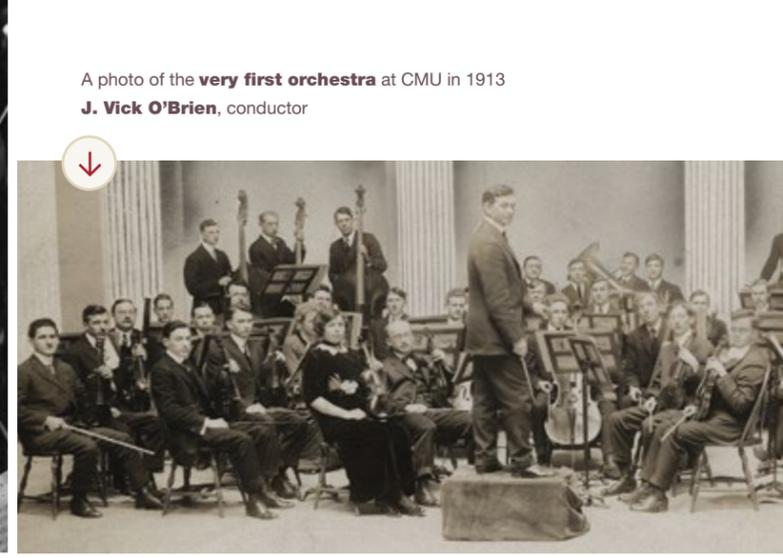




and counting.



Alum **Chancey Kelley (A'35)** conducts a performance of the **CMU Symphony Orchestra**



A photo of the **very first orchestra** at CMU in 1913
J. Vick O'Brien, conductor



School of Music **faculty listings** as of June 1, 1917

FACULTY OF THE DEPARTMENT OF MUSIC
J. VICK O'BRIEN, Head of Department
(Harmony and Counterpoint)

<p>CHARLES HEINROTH (<i>Pedal-Organ</i>) JOSEPH C. DERRIN (<i>Violoncello</i>) SELMAN JANDON (<i>Piano</i>) GLENNING KEEBLE (<i>History & Aesthetics</i>) PAUL P. KOCH (<i>Organ</i>) E. A. MALCHERK (<i>Violin</i>) OSORE RENTE (<i>Viola</i>) W. SCHMIDT (<i>Piano</i>)</p>	<p>HARRY ARCHER (<i>Night Singing</i>) JULIUS BIELI (<i>Bass-Viol</i>) DOMENICA CAPUTO (<i>Clarinet</i>) WILLIAM EABHART (<i>Lecturer</i>) OTTAVIO FERRARA (<i>Trombone & Tuba</i>) WILLIAM HENNING (<i>French Horn</i>) S. MONOSUO (<i>Piano</i>) CARL NUSSEK (<i>Bassoon</i>) LOUIS PAKELLA (<i>Trumpet</i>) JOSEPH SABAHO (<i>Drums</i>) VIKTOR SAUDEK (<i>Flute</i>) JOSEPH E. SCHUCKER (<i>Harp</i>) WILLIAM O. SCHULTZ (<i>Oboe</i>)</p>
--	--

The Department of Music occupies the mezzanine floor of the School of Applied Design, with six large class rooms, a library, a large rehearsal hall for the ensemble classes and for the Student Symphony Orchestra of seventy pieces, and twenty-three practice rooms.

The rooms are equipped with grand and upright pianos, a harp, pedal pianos, reed practice organs and grand organs. In addition, the Department owns a complete set of orchestral instruments.

The Library contains an excellent collection of music, with over two thousand of the standard works for orchestra and ensemble, piano, stringed and wind instruments.

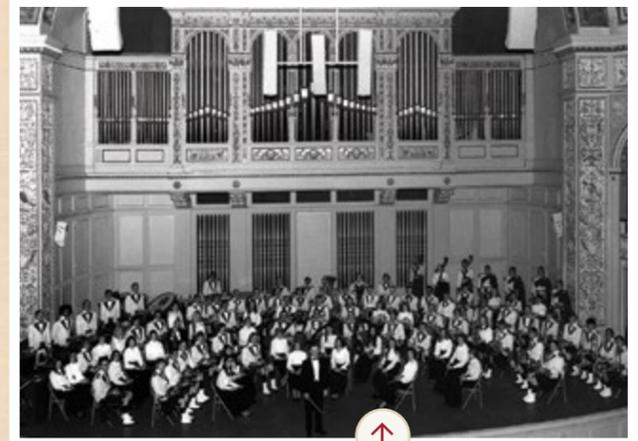
The Courses of study in the Department of Music, open to both men and women, are arranged to develop the student from a solid foundation to proficiency in all directions of musical activity. These include preparation for solo or ensemble performance on the piano, the organ, the strings and all other instruments of the orchestra.

The number of students being limited to 120, entrance depends on a competitive test on the instruments chosen, in addition to other requirements. Candidates are, therefore, requested to present themselves for this test as early after the first of September as possible. Special appointments can be made on application to the Secretary of the School of Applied Design.

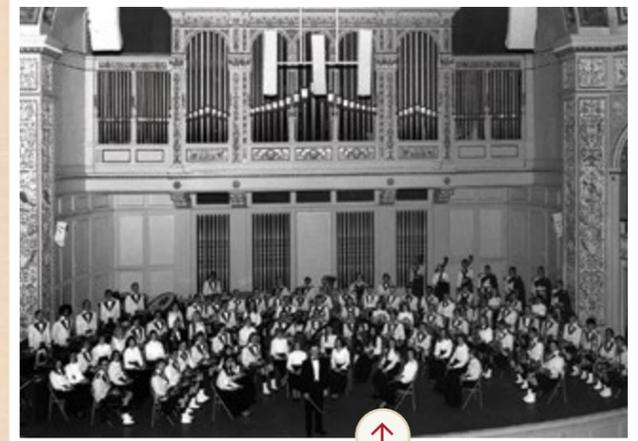
First Semester begins on September 20th for Day students and on October 8th for Night Students.

Interviews for Admission—Day Students, September 13-14.
 Interviews for Admission—Night Students, October 2-3.
 Registration and payment of fees, September 18-19 for Day Students.
 Registration and payment of fees, October 4-5, for Night Students.

Fees: Day Courses for residents of Pittsburgh	\$8.00
Day Courses for all others	\$8.00
Night Courses for Residents of Pittsburgh	16.00
Night Courses for all others	18.00



A group photo of the **Kiltie Band**
Richard Strange, conductor



A group photo of the **Cameron Choir** in front of the dean's office entrance
Max Peterson, conductor

“If I have one weakness more than another,
it is for the harmony of sweet sounds.”

- ANDREW CARNEGIE

Similarly, he wrote two poignant pages on the abbey bells of Dunfermline, saying: “The world has not within its power to devise, much less to bestow upon us, such reward as that which the Abbey bell gave when it tolled in our honor.”¹¹ When his wife, Louise Whitfield, requested that they wake to the sound of Highland pipes when they were in Scotland, he happily obliged.¹² Their piper, Agnus Macpherson, would walk around the perimeter of Skibo Castle to rise them every morning, a ritual they enjoyed so much that they brought Macpherson with them when they stayed in New York. He also installed an organ in Skibo that piped him chorales and selections of oratorios for breakfast, and a Bechstein piano for the standard hymns and solemn Wagner that he requested in the evening.¹³ His sensitivity to sounds may even account for his early career advancement, having been promoted for his remarkable ability to decipher telegraph wires not by transcription but by sound alone.¹⁴ In short, music defines Carnegie intimately. “With him,” wrote one biographer, “music was almost a form of religion.”¹⁵

As music was integral to his personal life, so it stood at the center of Carnegie’s philanthropic work. He paid about seven million dollars for 7,689 church organs for various denominations, 1,351 of them in Pennsylvania and about 500 in the Pittsburgh area. “You can’t always trust what the pulpit says,” he wrote, “but you can always depend upon what the organ says.”¹⁶ He sat on the boards of several musical societies, underwriting symphonies and gifting his good friend Walter Damrosch, conductor of the New York Symphony, an annual stipend of \$5,000.¹⁷ Serving as president of the New York Philharmonic Society in 1909, he may even be credited with helping to hire Gustav Mahler as Music Director. Today Carnegie may be most widely recognized through Carnegie Hall, a name synonymous with musical prestige and pristine acoustics. (Simply called the New York Music Hall when it hosted its first concert in 1891, the management renamed it for its greatest benefactor in 1893.) At the hall’s inaugural concert, the Carnegies invited Tchaikovsky, who was conducting, to their home for dinner. There the tycoon imitated the maestro, waiving his hands “so solemnly,” Tchaikovsky wrote, “so well and so like me that I myself was delighted.”¹⁸ Carnegie’s musical philanthropy carried on after his death in 1919 when, for example, the Carnegie Corporation donated over \$750,000 of phonographs and classical recordings to institutions of secondary and higher education.¹⁹

Carnegie invested in music education because he was convinced of the transformative moral and aesthetic power of music. He subscribed to the philosophy of education articulated by his friend

John Stuart Mill, whose address at the University of St. Andrews argues that art “trains us never to be completely satisfied with imperfection in what we ourselves do and are: to idealize, as much as possible, every work we do, and most of all, our own characters and lives.”²⁰ Mills insists that art is “needful to the completeness of the human being” because it is “the education of the feelings, and the cultivation of the beautiful” and he posits three branches of education: the moral, the intellectual, and the aesthetic.²¹ Carnegie repeated these co-equal categories in a later speech:

Our mills and factories are numerous, large and prosperous, but things material, including money itself, should only be the foundation upon which we build things spiritual. . . . Not until the dollars are transmuted into service for others, in one of the many forms best calculated to appeal to and develop the higher things of the moral, intellectual and esthetic life, has wealth completely justified its existence.²²

Again referring to Mill’s essay in his *Autobiography*, Carnegie states that “The prominence he assigns to music as an aid to high living and pure refined enjoyment is notable. Such is my own experience.”²³

CARNEGIE’S INSTITUTES

The story of how Carnegie’s personal, philanthropic, and philosophical advocacy of music was realized in the Carnegie Mellon University School of Music begins with the founding of the Carnegie Institute. Carnegie opened his “palace of culture”—a library, painting gallery, museum of natural history, and music hall—in 1895 at the entrance to Pittsburgh’s Schenley Park as his ultimate gift to the city that had given him opportunity and phenomenal wealth.

Though the Carnegie Technical Schools were not part of his original plan for the Carnegie Institute (now Carnegie Museums and Library), the Institute expressed his esteem for education and the elevating powers of art. The personifications of these values sit along Forbes Avenue, one block from Carnegie Mellon, in the Noble Quartet of sculptures by John Massey Rhind that greet visitors to the Carnegie Institute: Galileo for the Museum of Natural History, Michelangelo for the Painting Gallery (now the Art Museum), Shakespeare for the Library, and Bach for the Music Hall, each one exemplifying the greatness that the cultural treasures inside might inspire in the public.

Such riches of the human spirit, Carnegie insisted, were

not the exclusive creations of European monarchies, but could emerge, too, from the denizens of democracy. As James Van Trump wrote in *An American Palace of Culture* (1970), “The Foyer [to the Music Hall] is a monument, not to the pomp of princes and the circumstances of kings but to the majesty and affluence of merchants and manufacturers—that class which had risen to power during the nineteenth century and now wished to show forth its strength in a tangible way.”²⁴

After Carnegie completed an enormous expansion of his Institute in 1907, he orchestrated a three-day rededication celebration, much of it taking place in the Music Hall. Among the invitees were composers Jules Massenet, Camille Saint-Saëns, Edvard Grieg, and Richard Strauss. Henry E. Krehbiel, music critic of the *New York Tribune*, attended the event, as did Edward Elgar, who conducted the Pittsburgh Orchestra in his *Enigma Variations*. Elgar and his wife may have been photographed at the banquet held the day after he conducted. At this event, Carnegie emphasized the edifying and moral function of his music hall: “That this Hall can be and will be so managed as to prove a most potent means for refined entertainments, and instruction for the people and the development of musical taste of Pittsburgh, I entertain not the slightest doubt, and Goethe’s saying should be recalled, that ‘Straight roads lead from music to everything good’.”²⁵ In his capstone speech, with students of the Carnegie Technical Schools in attendance, he extolled the Pittsburgh Symphony as one of only three full-time orchestras in the United States (along with those in Boston and Chicago), declared it in good hands under the leadership of Emil Paur, and elaborated on the civic work of music:

Many are the youths of Pittsburgh, who through these will have their finer natures touched and attuned, the results being lifelong. I attach so much importance to music. I believe with [Confucius] who wrote: “Oh! music, sacred tongue of God, I hear thee calling, and I come.” Cherish your orchestra and develop your musical facilities here. Believe me, music is the highest expression which the human race has yet attained.²⁶

Like John White Alexander’s mural, “The Crowning of Labor,” which spirals up the main stairwell of the Carnegie Institute, depicting the people of Pittsburgh rising toward the spiritual rewards of their labor, Carnegie’s cosmology of culture set music to work as an essential refiner of humanity. To him, music is both the reward of labor and, like labor, the conduit toward improvement of self and society.

In 1910, just three years after the expansion of the Carnegie Institute, the Pittsburgh Orchestra fell silent. Conductor Emil Paur’s policies had long rankled its musicians and funding had trickled down to unsustainable levels. Although the city found itself without a symphony, it had recently acquired a new fifth branch of the Institute, the Carnegie Technical Schools.

On November 15, 1900, Carnegie publicly read a letter

addressed to Pittsburgh Mayor William Diehl, offering \$1 million to found the school. Carnegie Tech was in all respects a part of the Carnegie Institute, as Carnegie himself said: “These are part of the Institute, and no mean part. . . . Based upon science and more refined methods, [Carnegie Tech] must create finer tastes. All the Technical students have free access to Library, Department of Fine Arts, Music Hall, and Museum.”²⁷ The 36-member Board of Trustees, which held legal control of both the Institute and Tech, appointed the 16 members of the Trustees’ Committee on the Institute of Technology.²⁸ Only in 1959 were Tech’s ties severed from the Carnegie Institute.²⁹

After some years of planning and building, classes at Carnegie Tech opened on October 16, 1905. Music had played a role in the selection of its first president—Arthur Hammerschlag was commended to Carnegie by Robert Fulton Cutting, president both of Cooper Union and the Metropolitan Opera Company³⁰—and music was part of campus life years before the School of Music opened in 1912. Less than a day after the first class arrived, students met on October 17, 1905 to choose the school colors and create a school cheer; within a month a Glee Club and an orchestra were meeting in Industries Hall (now Porter Hall).³¹ The Glee Club performed in Carnegie Music Hall in spring 1906³² and the Kiltie Band, replete with tartans, first rallied in 1908. By 1910, the Carnegie Tech Band and the Carnegie Tech Orchestra each had 18 members, the Glee and Mandolin Club (which included a string quartet)



Planist **Nelson Whitaker** would write all over students’ music.

Frederic Dorian, an original member of Arnold Schoenberg’s Society of Private Performances, helped to establish its successor group, the International Society for Contemporary Music (ISCM), at CMU. The ISCM presented concerts at CMU between 1946 and 1958. Its activities were partly replaced in 1962, when Nikolai Lopatnikoff began the Composers Forum series that continues today. Among the musicians that the ISCM presented were composers such as Aaron Copland, Paul Hindemith, and Francis Poulenc. Performers included Isaac Stern, Rudolf Kolisch, Pierre Bernac, Maria Malpi, the Julliard Quartet, and Edward Steuermann.

Frederic Dorian’s book **Commitment to Culture** (1964) traces the history of arts patronage in Europe. It was read by US Senator from Minnesota Hubert Humphrey (later Vice-President in the Johnson Administration), who used its ideas to convince Congress to establish national subsidies for the arts. In 1965, President Lyndon Johnson signed the Arts and Humanities legislation that created the National Endowment for the Arts (NEA). Dorian was invited to the White House’s Rose Garden ceremony for the signing of the legislation.

MATTER OF FACT:

Women members of the **Kiltie Band** were not allowed to wear kilts until the 1970s. They wore concert black instead.

On Sunday evening December 7, 1941, **Earl Wild** gave a concert at Carnegie Music Hall. Florence Lawton, longtime secretary of the department, who assigned every student every class, met everyone at the door and told them *not* to mention Pearl Harbor that night because Earl Wild had a brother stationed at Pearl Harbor; it was the last time he played in Pittsburgh until he returned to teach at CMU in 1987.

The organ at **Carnegie Music Hall** could not perform with the orchestra because it was tuned to A-435, not A-440.

In 1921, **University of Pittsburgh Chancellor John G. Bowman** reorganized the university in order to balance the budget, avoid duplication with the courses at CIT, and in response to inquiries from the Carnegie Corporation and the Carnegie Foundation for the Advancement of Teaching. Six departments in Pitt's School of Education were closed, including music. Susan Canfield moved her classes from Pitt to CMU and began the renowned Eurhythmics program here.

Cecile Kitcat, an English woman who taught Eurhythmics, would regularly show up to class late and begin by shouting "Come here, you dirty bastards!"

"Not funny enough to be American, not musical enough to be Italian!" – **Frederic Dorian** chastising the brass section of the Student Symphony when they stood during a rehearsal of a passage with a brass chorale.

The Kiltie Band played in the 1939 Sugar Bowl, where Carnegie Tech played Texas Christian University in New Orleans.

(The Tartans lost, 15-7.)



ANDREW CARNEGIE'S SCHOOL OF MUSIC

had 56 members, and the Women's Glee Club had 34 members.³³

With the laying of the cornerstone on April 25, 1912, the School of Applied Design (later the College of Fine Arts) at last had a home. Two years had passed since the Pittsburgh Orchestra had performed and the newly opened School of Music took up the task of providing music to the people of Pittsburgh, with the explicit goal that its graduates would soon populate a revived professional symphony. As a reporter wrote in 1913, "The new movement can in a way be said to be rising from the ashes of the old orchestra: for two of the members of the Tech musical faculty—Mr. Malcherek and Mr. Derdeyn—were members of the Pittsburgh Symphony. They carry with them into their work an adequate conception of the principle of orchestra construction and a zeal for the return of an orchestra such as will make and maintain a definite and high place for Pittsburgh in the estimation of the musical world."³⁴ A further fourteen years would pass between the opening of the School of Music and the resurrection of the renamed Pittsburgh Symphony Orchestra in 1926.

As with the Carnegie Institute, the Fine Arts Building's sculptures and paintings appear to reflect Carnegie's perspective that art improves character and culture. Architect Henry Hornbostel and James Monroe Hewlett, painter of the interior fresco of the Great Hall, which was completed on March 8, 1917, may have modeled parts of the building after passages in *Triumphant Democracy* (1886), the book that earned Carnegie the reputation of an intellectual on top of his accolades as an industrialist. Carnegie discusses the five arts (Painting, Sculpture, Architecture, Music and Drama) in the same order as the five engraved stones above the niches on the façade. Framing the windows on the wings are portraits of DaVinci, [Michelangelo] Buonarrotti, Shakespeare and Beethoven, each of them mentioned in *Triumphant Democracy*. As the book lauds the French Renaissance, so the building is modeled after a French Renaissance chateau. As it refers to St. Peter's Basilica and the Taj Mahal in the same sentence, so the fresco presents them as neighbors. As it extols New York's short-lived National Conservatory of Music as an important institution for democracy, so the art emphasizes democratic service. Both painted passages of music celebrate freedom: the folk-like "America" with its phrase "let freedom ring" is shown beside the Capitol Building in Washington, and the opening of Beethoven's Fifth Symphony resonates with ideas of personal, political, and aesthetic liberation. The fresco's Pittsburgh color scheme of black and gold underscores the civic theme.

Civic responsibility and service to democracy is also written into the original seal of Carnegie Tech (reproduced in the fresco), which includes four ribbons labeled Science, Art, Character and Service. The art of music—art is "techne" in Greek—belongs in the technical institute because it was understood to build character and serve society. Accordingly, the school served the community by giving regular public concerts and performing at special events such as Carnegie Day.

MUSIC AT CARNEGIE TECH

The School of Applied Design took shape upon moving into the newly built Fine Arts Building in 1912. Its name changed to the Division of the Arts in 1918 and finally the College of Fine Arts in 1921;³⁵ its initial purpose was to instruct students how "to apply art and design to industries."³⁶ In preparation for the opening of the school, Acting Dean Henry McGoodwin suggested including a Department of Music, as he wrote to the Director of Technical Schools on April 1, 1911:

We believe that a Department of Music connected with the School [of Applied Design] would be in every way appropriate, if it offered courses leading to a high degree of technical proficiency; that the best place for such a department is in a school devoted to practical instruction in all the important fine arts. The musician is certainly as much a subject of technical training and as surely preparing for a technical vocation as is any other student of our school. There does not seem to us to be any very pertinent reason why music should be excluded from cooperation with the other arts in such a school.³⁷

On April 1, 1912, however, McGoodwin expressed his despair over being unable to open the courses in music: "As deeply as I regret to abandon the hope of projecting a department of music in the near future there seems to be no hope for it, as there is no possible accommodation for it in our new building."³⁸ Immediately after opening the new building that fall, President Arthur Hammerschlag himself acknowledged that the School was unable to accommodate any growth: "The Department of Architecture has already reached its capacity. Growth during the next year must be restricted to improving the standards of admission as very few additional students can be provided for."³⁹ The shortage of space was not addressed until 1916, when the north and south wings to the Fine Arts Building were added (whereupon the building was again immediately found to be at capacity).

Despite the lack of space, the creation of the Department of Music was announced in the newspapers over the winter holidays of 1912–13. "This was immediately followed by the application of 75 men and women, which number has now grown to approximately 125," wrote C. Russell Hewlett, Dean of the School of Applied Design on March 8, 1913. "Of these 22 have been admitted to the day and 29 to the night classes, with results much in advance of what could have been hoped for by the most optimistic."⁴⁰

When the Department of Music opened its doors to student performers and music educators in 1912, J. Vick O'Brien (1876–1953), an accomplished composer from the Pittsburgh area who had studied in Germany with Englebert Humperdinck, served as head, a position he held until June 1944. Beloved by students, staff, and faculty, O'Brien not only led the department and conducted the Student Symphony but also taught Harmony, Sight Reading, Counterpoint, and Composition. Early instrumental

“Let no one underrate the influence of entertainments of an elevating or even of an amusing character, for these do much to make the lives of the people happier and their natures better.”



MATTER OF
FACT:

Thomas Stockham Baker, who served as Carnegie Tech's second president from 1922 to 1935, worked for a decade as a music critic for *The Baltimore Sun*.

Bagpipes first accompanied the university commencement ceremony on June 27, 1948, at the request of the faculty marshal and with the approval of the president and the executive board.

John Nash, CMU alumnus and Nobel laureate, had a signature habit of whistling Bach's "Little" Fugue in G Minor.



Earl Wild (CIT'37) on his piano studies with Selmar Janson at Carnegie Tech: "My relationship with Mr. Janson lasted about ten years. Janson was a dedicated teacher—I learned a great deal from him. He was also a relentless taskmaster—capable of putting his students through all sorts of experiences. If a pupil didn't play well, he would often reach over, grab the music off the piano and tear it up!"

On September 8, 1990, violin faculty **Andrés Cárdenes**, concertmaster of the Pittsburgh Symphony Orchestra, played all ten Beethoven sonatas in twelve hours (a "Beethoven Triathlon" of three concerts) to benefit the Music Department's Merit Scholarship Fund. In 1996 he bequeathed a 1717 Stradivarius to CMU in memory of his teacher Josef Gingold. He called the curvaceous violin "Marilyn" after Marilyn Monroe.

In 2009, **Sheela Ramesh**, a voice and psychology major, became CMU's first Marshall Scholar.

Referring to a "**Summer Night 'Pop' Concert**" on the Hotel Schenley Lawn, give on July 18, 1933 by the Little Symphony Orchestra conducted by J. Vick O'Brien, a newspaper recorded the following event: "They're still talking about how nicely J. Vick O'Brien, head of the Tech music department, solved a difficult situation Tuesday night when rain drove the conductor, his musicians and the audience into the Hotel Schenley during the 'pop' concert. Having no platform on which to stand while conducting, he seized and nonchalantly mounted—an empty beer case!"

At age 88, **Pablo Casals** had a two-week residency on campus in April 1965, when he received an honorary doctoral degree, gave master classes and conducted his own music as well as all six of Bach's Brandenburg Concertos.

The number of concerts given in 1920–21 was 23. In 1985 the number was 152 and in 2011 it was more than 250.



ANDREW CARNEGIE'S SCHOOL OF MUSIC

faculty included violinist Karl Malcherek, formerly of the Chicago Symphony and the defunct Pittsburgh Orchestra; cellist Joseph Derdeyn, also of the former Pittsburgh Orchestra; and pianist Selmar Janson. Charles Heinroth, organist of Carnegie Music Hall, taught organ and music history, soon followed by Arthur Burgoyne, Harold Geoghegan and Glendinning Keeble. Later, Caspar Koch and H. K. Schmidt joined the piano faculty, Theodor Rentz was hired to teach violin, Will Earhart offered classes on the Teaching of Music and a librarian and "custodian" (manager) of the department rounded out the full-time faculty. Part-time instructors were soon hired to teach flute, oboe, clarinet, bassoon, horn, trumpet, trombone/tuba, double bass, percussion, harp and sight-singing.

O'Brien's 1914 annual report cites enrollment at 26 day and 41 night students. A forty-piece orchestra began rehearsals in January 1914. First-year coursework included Harmony, Obligatory Piano, Sight Singing, Aesthetics, History of Music, English Literature, History of Art and French. In addition to private lessons, other courses included Acoustics, Counterpoint—Single and Double, Ensemble Work, Public Performance, Concert Attendance, Appreciation of the Drama, German, Italian and Physical Training. His 1915 report alludes to the department's good spirit and, pressing the administration for help, its awkward conditions: "The attitude of the students toward their work has been excellent and they have shown a willingness to adapt themselves to a rather irregular method of scheduling teaching hours and other conditions which are so difficult to meet in the crowded condition of our building."

At the same time that Carnegie Tech graduated its first student in music (Hazel Inez Smail Benecke, 1917), the United States was entering the First World War. Uniquely in the country, Carnegie Tech's music program was transformed into a training ground for military bands and bandmasters, while many of its students were sent to fight overseas. Francis Fowler Hogan, a freshman Drama student in 1916–17 who was killed in action at Chateau-Thierry, wrote a poem, titled "Fulfilled," whose first lines use music as the vehicle for his life's purpose:

Though my hands have not learned to model
The dreams of a groping mind,
Though my lips have not spoken their music
And are leaving no songs behind,
Think not that my life has been futile,
Nor grieve for an unsaid word,
For all that my lips might never sing
My singing heart has heard.¹⁴

Such were the gifts of music to the soldiers, providing discipline and solidarity to their training, courage to their fighting, and solace to their dying.

Andrew Carnegie lived to see the growth of his Carnegie Technical Schools into a degree-granting institution in 1912, when the name changed to the Carnegie Institute of Technology.

Though he lived in Scotland and New York, he visited campus five times between 1907 and 1914. In April 1911, the Glee Club and Mandolin Club performed for him and 2,200 undergraduates greeted him in the Music Hall by singing the song "Hail Carnegie."⁴² In 1914 the orchestra performed five times: on Carnegie Day, for Carnegie's visit, for a lecture by Jane Addams, for the Convention of the Music Supervisors, and on a special Orchestral Concert. These were among the first of countless concerts the School of Music would offer the music-loving public over the next century.

On his final visit, on October 29, 1914, he attended the unveiling of the statue of Robert Burns that now stands between the Phipps Conservatory and Panther Hollow Bridge near campus. Bagpipers in full plaid and kilts accompanied the occasion with Scottish airs. The day before he left Pittsburgh, the 60-member Student Symphony of the new Department of Music played a concert for him in what is now Kresge Theatre, returning the service to him that he had done for them.⁴³ He also met with students in an informal gathering, with one representative of a student group after another spontaneously thanking him for the opportunities opened by as Carnegie Tech's education. Together, Carnegie and the students sang songs accompanied by the organ. Then he left the campus for the last time, declaring the meeting "an outstanding example of triumphant democracy."⁴⁴

1 Glen Uriel Cleeton, *The Doherty Administration, 1936–1950* (Pittsburgh: Carnegie Press, 1965), 133.
2 See Andrew Carnegie, "The Best Fields for Philanthropy," *The North American Review* 149, no. 397 (December 1889): 682–98, 687; and Andrew Carnegie, "The Gospel of Wealth," in *The Autobiography of Andrew Carnegie and The Gospel of Wealth* (New York: Signet Classics, 2006), 336.
3 David Nasaw, *Andrew Carnegie* (New York: Penguin, 2006), 607.
4 Joseph Frazier Wall, *Andrew Carnegie* (Pittsburgh: University of Pittsburgh Press), 817.
5 Kenneth Neal, *A Wise Extravagance: The Founding of the Carnegie International Exhibitions, 1895–1901* (Pittsburgh: University of Pittsburgh Press, 1996), 5.
6 Nasaw, *Andrew Carnegie*, 357, quoting Walter Damosch, *My Musical Life* (New York: Scribner's Sons, 1926), 94–95.
7 Carnegie, *Autobiography*, 49.
8 Carnegie, *Autobiography*, 32.
9 Carnegie, *Autobiography*, 48.
10 Carnegie, *Round the World* (New York: Cosimo, 2005), 110–11.
11 Carnegie, *Autobiography*, 28.
12 Alvin F. Harlow, *Andrew Carnegie* (New York: Julian Messner, 1953), 119–21.
13 Joseph Frazier Wall, ed., *The Andrew Carnegie Reader*, 204, quoting the Carnegie Papers in the Library of Congress, vol. 29.
14 Carnegie, *Autobiography*, 55.
15 John K. Winkler, *Incredible Carnegie* (New York: Hesprides Press, 2006), 9.
16 Barton Jesse Hendrick, *The Life of Andrew Carnegie*, 2 vols. (New York: Doubleday, Doran & Co., 1932), 2: 261.
17 Richard Crawford, "Carnegie, Andrew," in *Grove Music Online*. Oxford Music Online, <http://www.oxfordmusiconline.com/subscribe/article/grove/music/A2087269> (accessed September 16, 2012).
18 Alvin F. Harlow, *Andrew Carnegie*, 123.
19 Crawford, "Carnegie."
20 John Stuart Mill, "Inaugural Address Delivered to the University of St. Andrews, 1867," in *The Collected Works of John Stuart Mill*, vol. 21: *Essays on Equality, Law, and Education*, ed. John M. Robson, Introduction by Stefan Collini (Toronto: University of Toronto Press, London: Routledge and Kegan Paul, 1984), 215–57.
21 In his autobiography, Carnegie states that he wholly agrees with John Stuart Mill's 1867 Inaugural Address delivered to the University of St. Andrews.
22 *Memorial of the Celebration of the Carnegie Institute at Pittsburgh, PA., April 11, 12, 13, 1907* (The Board of Trustees of the Carnegie Institute, 1907), 66.
23 Carnegie, *Autobiography*, 235.
24 James Van Trump, *An American Palace of Culture: The Carnegie Institute and Carnegie Library of Pittsburgh* (Pittsburgh: Carnegie Institute and Pittsburgh History and Landmarks Foundation, 1970), 24.
25 *Memorial of the Celebration of the Carnegie Institute*, 5–6.
26 *Memorial of the Celebration of the Carnegie Institute*, 58–59.
27 *Memorial of the Celebration of the Carnegie Institute*, 61.
28 Cleeton, *The Doherty Administration*, 316.
29 Robert J. Gangewere, *Palace of Culture: Andrew Carnegie's Museums and Library in Pittsburgh* (Pittsburgh: University of Pittsburgh Press, 2011), 75.
30 Arthur Wilson Tarbell, *The Story of Carnegie Tech, 1900–1935* (Pittsburgh: Carnegie Institute of Technology), 29.
31 Tarbell, *The Story of Carnegie Tech*, 169.
32 Tarbell, *The Story of Carnegie Tech*, 170.
33 Carnegie Institute Eighth Annual Report of the Director of Technical Schools, for the year ending 1909–10, 10.
34 John Goldstrom, "Making Pittsburgh Musical," *The Index* (2 August 1913): 9.
35 Cleeton, *The Doherty Administration*, 133.
36 Cleeton, *The Doherty Administration*, 133.
37 Carnegie Institute Eighth Annual Report of the Director of Technical Schools, 49.
38 Carnegie Institute Ninth Annual Report of the Director of Technical Schools, 59.
39 Executive Committee Minutes of Carnegie Institute of Technology, October 30, 1912.
40 Carnegie Institute Tenth Annual Report of the Director of Technical Schools, 40.
41 Tarbell, *The Story of Carnegie Tech*, 234.
42 Tarbell, *The Story of Carnegie Tech*, 40–41.
43 Tarbell, *The Story of Carnegie Tech*, 44–45.
44 Tarbell, *The Story of Carnegie Tech*, 44.