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# WILLARD KIMBALL: MUSIC EDUCATOR ON THE GREAT PLAINS

MARILYN HAMMOND AND RAYMOND HAGGH

Histories of American music are largely histories of that part of the United States that lies east of the Mississippi, especially of the eastern seaboard. H. Wiley Hitchcock in his *Music in the United States* tends to dismiss the area to the west of such cities as Chicago, Kansas City, and St. Louis as of little importance for American music history, but because almost no research has been done on the music of that area, he has nothing on which to base his assumptions. For the researcher who troubles to look for it, there is ample evidence in the periodicals of the late nineteenth and early twentieth centuries that what Hitchcock calls a "cultivated tradition" in music existed and was pursued with

remarkable vigor in the towns and cities of the Great Plains.<sup>1</sup>

A reader browsing through the first few volumes of *The Etude*, a music periodical established in 1883, will find notices of positions available in western, southern, and southwestern states through the *Etude's* employment bureau as well as regular advertisements of small colleges and conservatories such as the Fort Scott School of Music in Fort Scott, Kansas. The Eureka School of Music in Eureka, Illinois ("forty-five miles travel from Peoria"), also a regular advertiser, announced in its advertisement that its teachers are trained in the "renowned schools" of "Leipsic," Brussels, Paris, and "elsewhere."<sup>2</sup>

Musicians across the United States typically established "schools" or conservatories, usually self-supporting and often associated with colleges or universities, in which various instructors gave vocal and instrumental music lessons and which sometimes included classes in the theory and history of music. The success of such schools, of course, depended heavily on the administrative talent and business acumen of their proprietors. Many musicians also established studios for private instruction in vocal and instrumental music.

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[GPQ 11 (Fall 1991): 249-261]

Affiliation of a "musical department" with a college or university was common by the end of the nineteenth century, even in the plains states. In 1898 George Barlow Penny, Dean of Music and Fine Arts at the University of Kansas, described his own school and noted the existence of those at the Universities of Oklahoma and Colorado. Of Nebraska he wrote that the university, "although not yet having established a school of fine arts, is doing splendid preparatory work to that end along advanced lines." According to the *Nebraska State Journal* of 18 January 1873, music was by then part of

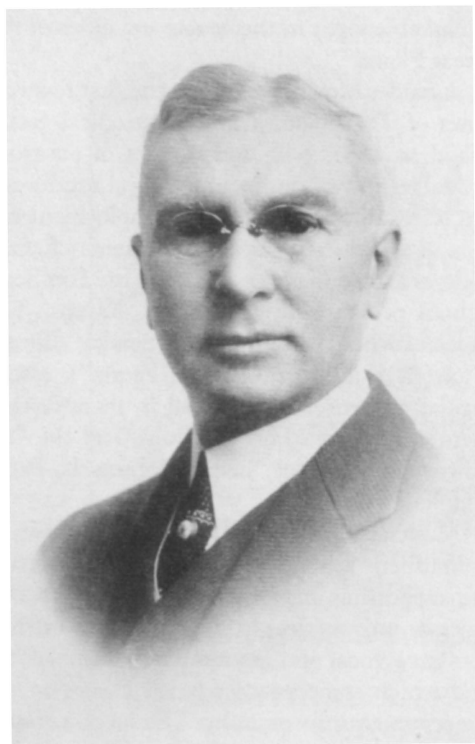


FIG. 1. Willard Kimball, from *Passing Tones*, 1914, yearbook of University School of Music. Reproduced courtesy of Kimball Archive.

the instructional program of the university, although that institution was only six years old.<sup>3</sup>

Certainly Lincoln, itself a brand new city, had a remarkably active musical life in the first few decades after its founding. In 1889 a Mr. and Mrs. O.B. Howell started a Nebraska Conservatory in a building erected for the purpose. Among its faculty were the then prominent Lincoln musicians Gustav Menzendorf, an emigré from Leipzig, and August Hagenow, a violinist and conductor. In 1895 the Howells left the conservatory, and its faculty and patrons took it over. The Lincoln College of Music was founded in 1892 and, according to newspaper listings, furnished concerts for four years. It apparently failed at this point, for no subsequent notice of it appears in any of the local newspapers. In the early 1890s two normal schools offered instruction in music until default in payment for pianos at one and a fire at the second put an end to these programs. Nebraska Wesleyan University, founded in 1888, had a moderate-sized music department, and Christian University (later Cotner College) had a "musical department," but both these universities were located in what were then suburbs of Lincoln, and their activities are not well documented in the Lincoln papers. Union College, another sectarian suburban institution, began its music program in the 1890s.<sup>4</sup>

#### ENTER WILLARD KIMBALL

August Hagenow founded his own Hagenow School of Music in 1894 but sold it six months later to Willard Kimball, who had come to Lincoln to establish a "University Conservatory of Music." Kimball left a lasting impact on the University of Nebraska and the city of Lincoln. In this paper we have explored his career in some detail, for not only is he of interest in his own right, but he also serves as an example of how the leadership and influence of one man could focus and define the art of music in a mid-sized city scarcely a quarter of a century old. Kimball himself pursued a remarkably successful career, one that gained him national attention,

in a city far removed from any acknowledged cultural center. Kimball's only rival in the region was George Barlow Penny of Kansas, who later moved to Rochester, New York, to join the institution that became the Eastman School of Music.<sup>5</sup>

Willard Kimball's first American ancestor, Richard Kimball, came to America from Suffolk, England, in 1634.<sup>6</sup> Like many New Englanders, some of the Kimballs came west in the nineteenth century, and Willard was born in Columbus, Ohio, 10 August 1854. His family soon moved to Oberlin, Ohio, to provide a better education for their children. At age seventeen, Willard Kimball went to Boston for two years of study before returning to Oberlin to graduate with highest honors in the Oberlin Conservatory's second class in 1873.<sup>7</sup> Kimball went to Leipzig, Germany, for his graduate studies with two internationally known musicians of the time, Oskar Paul, a music theorist and philologist, and Carl Reinecke, a composer and pianist.

#### KIMBALL IN IOWA

When Kimball returned to the United States in 1875, he taught for a few months at the Oberlin Conservatory but left in September for Iowa (now Grinnell) College, where he "created" a conservatory at the fourteen-year-old school. His tasks included finding appropriate space and securing equipment for music instruction, establishing a curriculum and a faculty, and initiating a regular series of concerts by faculty and students. After a tornado "completely destroyed" the college in 1882, it was rebuilt with subscriptions from wealthy eastern donors. By 1886 there were eight buildings on campus, and the conservatory occupied one of the larger ones.<sup>8</sup>

Kimball's career in Iowa lasted for almost nineteen years, and the clippings in his scrapbook describe his activities as administrator, performer, participant in state organizations, lecturer, church musician, and community father. Kimball was apparently popular both with

the public and with other music teachers. According to the *Des Moines Register*:

The influence for good, which a school of music in connection with a regular collegiate institution, has upon the entire attendance, is something impossible to estimate. It can never be anything but refining and elevating, and the friends of this college have reason to be grateful to Prof. Willard Heinball [sic!], under whose efficient directorship this department, during the last nine years, has grown from nothing to a pupilage for the last year of over one hundred.<sup>9</sup>

Kimball was elected secretary of the Iowa Music Teachers Association 22 December 1885 and reelected in June 1886. Both the association's newsletter and clippings from Kimball's scrapbook show that he was writing articles and giving lectures on music history during this period of his life. Like many musicians of his time, Kimball was quite uninformed about music of the first half of the eighteenth century, and in an article about Mendelssohn in the association's newsletter, comparing earlier music with that of Mendelssohn's time, he stated: "One hundred years ago the fugue was about the only form of music written; everything was dry and contrapuntal." According to an unidentified clipping, however, during a lecture on the "progress of musical composition," Kimball "played several preludes and fugues from the 'Well-Tempered Clavier'" and told his audience "that next to the bible [sic] he revered the 'Well-Tempered Clavier.'" <sup>10</sup>

In 1891 Kimball was elected president of the Music Teachers Association. His presidential address proclaimed the superiority of German music and culture and ascribed it to the fact that the German government had "fostered and stimulated musical composition," giving Germans examples of the "most meritorious" music. Kimball called upon Americans to do the same and predicted that "a distinctive type of American music will be the rapid outgrowth." Kimball was also a performer, primarily an organist

and pianist. His interest in new instruments is demonstrated by his playing the Vocalion, a reed organ invented in 1885. It was a complex instrument with several manuals and pedals, but its proponents claimed that in actual production of sound it was modeled after the human larynx. Kimball was fascinated by electricity, as well as by music, and in 1887 wrote a long and technically knowledgeable article on it for the *Grinnell Herald*.<sup>11</sup>

Kimball's scrapbook does not specify the music curriculum he developed at the Iowa Conservatory, but it seems likely that the music performed at conservatory programs and recitals was largely the work of nineteenth-century European composers with a smattering of Haydn, Mozart, and Beethoven. Much of the standard repertory of the time was ephemeral and has since disappeared. Concert programs were a miscellany of short works including single movements excerpted from longer pieces. To a large degree such programming reflected the taste and short attention span of much of the concert-going American public and of those individuals who studied piano or voice and performed in school concerts, churches, and other local venues. Not until Kimball staffed his University School of Music in Lincoln with able teachers and musicians could he program more musically demanding fare. Nevertheless, at a small, new college in the middle of Iowa, Kimball had been able to offer instruction not only in keyboard and voice but to marshal instrumental teachers and mount an orchestra, a chorus, and a band.

#### KIMBALL IN NEBRASKA

Not surprisingly, then, Iowans regretted Kimball's move to Nebraska in 1894, but he evidently foresaw an opportunity for advancement in a larger city where he could associate himself with the state university. The offer that the University of Nebraska regents had made to Kimball was certainly an attractive one. They stipulated that he would be "the only person authorized to furnish instruction in music to the students of the University" so long as his con-

tract remained in force. The university catalogue would list the names of the music instructors, and the university would also furnish its students with such other information, including fees, as they needed to enroll in Kimball's school. The university would provide a room, with utilities, as an office or teaching and practice room, while the chorus and orchestra would meet in the university chapel. In order to turn this modest beginning into a conservatory of music, Kimball was "to erect or rent suitable rooms" for his purposes. The university would pay Kimball a salary of \$1000 per year and grant him permission "to charge and collect the usual and reasonable tuition fees." Either party could terminate the agreement with six months notice. Kimball accepted all the conditions except this last, explaining that since he "contemplated the erection of a commodious structure . . . involving large expense" over a period of five years he would need longer notice were his contract to be terminated. Apparently the regents agreed verbally to this request but did not leave a written record of the change.<sup>12</sup>

Kimball first tried to purchase a building for his conservatory. He thought that he had secured a brownstone at auction for a little less than \$10,000, but the deal fell through, and Kimball purchased a lot at 11th and R streets, across the street from the university, and began construction on what would be a \$30,000 structure. The Great Plains were in the midst of a severe economic depression in 1894, so this major project attracted considerable attention. Kimball later recalled watching his construction workers one day when a passerby remarked,

"What fool is putting up that building?" "I hesitated for a moment," relates Mr. Kimball, "and then reluctantly replied—You are looking at that fool right now.[']" The man looked back at me for a moment and then said, "I have said it and I won't take it back!"

Despite the hard times and the skeptics, the building was completed and opened its doors to seven faculty members and fifty-seven students



FIG. 2. Willard Kimball at his desk. Reproduced courtesy of Kimball Archive.

in September of 1896. It had electricity and steam heat and was equipped with “the best instruments for practice including a two-manual pedal organ and a half dozen claviers.”<sup>13</sup>

The University School of Music became at once the leading institution of music education in the state. Kimball intended to offer instruction equal to that anywhere else in the country and aimed to have the best music school between Chicago and San Francisco. Although conservatory students were not required to take academic courses in any fields other than the theory and history of music, many of those who

eventually pursued degrees in music registered for other university courses as well. According to transcripts in the university archives, 1912 was the first year the University School of Music awarded the Bachelor of Music degree, although the school was no longer officially affiliated with the university by then. In 1913 the school’s board of directors permitted students who had previously graduated with diplomas to petition for degrees, final determination to be made by Willard Kimball.<sup>14</sup>

According to Kimball’s 1898 report to the university board of regents, his faculty included



five piano instructors, four instructors of "voice culture," a clarinet instructor, a leader of the cadet band, a teacher of mandolin and guitar, and a librarian. August Hagenow was the violin instructor and Mrs. P.V.M. Raymond, a highly regarded Lincoln musician, taught the chorus classes. There were 270 students, an increase of 12 percent over the previous year, and 6 were to graduate that year. The cadet band numbered 39, and 138 students were in the chorus classes. The faculty and students had presented five monthly public recitals with six graduate recitals yet to come. Kimball made special mention of his newly appointed head of the piano department, Henry Eames, "of scholarly attainment and gentlemanly bearing," who had studied with Clara Schumann and other noted European teachers. Eames would stay at the school

for ten years before leaving it for a successful concert and teaching career. A letter he wrote to Kimball's children after Kimball's death shows Eames's continuing affection and respect for his mentor.<sup>15</sup>

Kimball sought out the most talented musicians he could find to become faculty members at his school, including those who had studied with such artists as Paderewski, Joseffy, Leschetizky, and Ysayë. Such artists as Eames and Sidney Silber played prominent roles as both teachers and performers in developing the school, but not all of Kimball's internationally prominent appointments proved to be as satisfactory.

Pianist Martinus Sieveking was the most eccentric of the faculty members, and his activities attracted the bemused attention of the local



FIG. 3. Postcard photograph of University School of Music, from scrapbook. Reproduced courtesy of Kimball Archive.

press. Kimball had inherited the temperamental musician from the Hagenow School of Music when he bought it to serve as the nucleus of the university school. Sieveking gave five recitals, then left, having ruined most of the furniture and plastering in the house he had rented by having used it as a gymnasium. According to an undated newspaper clipping:

Martinus Sieveking, pianist, bicyclist, and Sandow pupil, the gentleman who jumped a contract with Mr. Kimball, who whacked a kid over the head with his cane and then departed to Boston to set the maidens wild with his many accomplishments, has again been acting the eccentric. Without canceling his many engagements in the east, he embarked for Europe. When he reached the old country he telegraphed his friends a Happy New Year.<sup>16</sup>

Sieveking's departure rendered the University School of Music less colorful but had no practical effect. Kimball's enrollments and offerings continued to expand. In 1899 Kimball addressed a handwritten letter to the university board of regents soliciting approval for a plan to add a third floor to his building. The regents, however, apparently did not give their consent to the addition for ten years—by which time Kimball's estimate of the cost had risen from \$4500 to \$10,000. In June 1910 Kimball reported that the addition of thirty rooms, each with its own piano, was complete and was already being used "almost to capacity."<sup>17</sup>

In April 1910 the *Musical Courier* carried an article about the University School of Music, illustrated with pictures of the newly completed building and of Kimball himself, and highly laudatory of the institution. The article writer identified both the "moral support" of the university and its acceptance of credit from the School of Music as being important to the school's success. The article also pointed out that, though the school was "isolated from all the great art centers of the United States," it had attracted six hundred pupils in addition to

orchestra members and had a faculty of forty—though only twenty-five are listed in Kimball's 1910 report to the regents. Furthermore faculty members were "with few exceptions . . . paid higher salaries than teachers in like positions anywhere else in the country." The orchestra received high praise from the article writer, praise repeated many years later by Herbert Schmidt, one of Kimball's faculty members, who remembered that the orchestra had accompanied him competently when he performed Beethoven's Fourth Piano Concerto and Rubenstein's D Minor Concerto.<sup>18</sup>

#### POLITICS AND MANAGEMENT

The relationship of Kimball and his school to the university was always a matter of negotiation. In 1901 a regents' committee suggested taking over the school, but Kimball replied that "so long as my funds are invested therein I can manage the affairs of the school to better advantage as owner rather than custodian." In 1902 the regents again considered a merger and concluded that if an arrangement could not be reached with Kimball, he could "continue to conduct the school as a private enterprise under such name as he chooses." J.S. Dales, the secretary to the board of regents, recommended that the board secure from the legislature \$20,000 to pay off the debt on the school, add a third story to the building, and serve as a first installment on a purchase price, promising to pay Kimball over a period of five or six years the remaining \$25,000 he had invested in the school. Kimball was not opposed to such a plan, but the legislation was never enacted. In 1903 the affiliation was set to expire in March, but as the result of a special committee recommendation the school's contract was renewed until 1 July 1904. On 4 September 1903, the regents approved a new contract of affiliation with the qualification that the contract could be terminated on 30 June of any year. Kimball's subsequent reports to the regents do show steady growth in the receipts of the school. For 1899 the school's income was \$17,612.20 and slightly



exceeded its outgo. Two years later receipts had grown to \$19,920.43. By 1904 the income was \$26,196.63 with a balanced budget. In 1907 the budget balanced at \$40,322.03 and in 1910 at \$62,264.50. Given the school's steady success, it is ironic that the regents chose to sever the connection rather than to buy the school.<sup>19</sup>

The pressure to do so may have been exerted on the legislature by a competing conservatory, the Lincoln Musical College, whose director was a former and apparently disgruntled employee of the university school, R.T. Rhine. A newspaper account, probably from 1913, states that the legislature ordered the regents to discontinue the affiliation in 1907, although no documentation of this exists in legislative records or the minutes of regents' meetings from that date. In the board of regents' meeting in April 1908 the secretary of the board was ordered to notify Kimball that "as soon as the same may be legally done, the contract of affiliation of the school of music with the university will be modified or revoked." Kimball requested reasons for possible dissatisfaction and a meeting with the board or a "committee therefrom." A committee was formed but nothing further appears in the minutes until an executive order issued by Chancellor Avery, dated 28 February 1911—but only entered as a matter of record in 22 August 1916—ended the affiliation of the school of music as of 30 June 1911. Kimball's 1910 report to the regents was his last, and following the executive order the school no longer advertised a connection to the university.<sup>20</sup>

Once the University School of Music was dissociated from the University of Nebraska, the university was without a music program and had to transfer credits from the university school just as it transferred credits from any other institution. Nevertheless, Kimball's astute management and the school's proximity to the university campus meant that it continued to flourish while the rival Lincoln Musical College never did succeed. In 1913 another bill was introduced into the legislature, again through the influence of the rival Lincoln Musical College, this time to

deny any private institution the right to use the word university in its name. The bill was so ineptly written that it would have made it impossible for even the university to call itself by that name; another bill designed to frustrate the passage of the former bill forbade use of the name of a religious group as the trade name of a product, for example, "Quaker" for a cereal. Both bills were passed initially but after much outcry by special interests and much legislative wrangling, both bills were defeated, and the University School of Music continued to operate under the name by which it had been incorporated in 1900.<sup>21</sup>

#### KIMBALL'S CAREER

Kimball's role in Lincoln's musical life extended far beyond the University School of Music. The fact that he was able to found the school on a large scale during the midst of a severe depression gave a boost to all area musicians. According to Herbert Schmidt, Kimball "had a broad vision . . . fortitude and perseverance." His strong personality and his persuasive rather than dictatorial style made him an effective leader.

Early in Kimball's Nebraska career he was appointed music director of the Trans-Mississippi Exposition held in Omaha from June to October of 1898. Kimball's tenure as music director was marked by a good deal of squabbling, however, for some Omaha musicians, particularly baritone Homer Moore, the *Omaha Bee* music critic, resented the appointment of someone from Lincoln. With a budget of \$50,000, Kimball set out to furnish exposition-goers with an ambitious series of musical programs and was successful in bringing both the Marine Band, shaped but no longer directed by John Philip Sousa, and a contingent of Theodore Thomas's Chicago orchestra. Continuing dissension brought about Kimball's resignation, but not before he had realized a substantial part of the programming he wished to bring to Omaha. Kimball also managed to bring home to the University School of Music the exposition pipe



FIG. 4. *Hallway and practice pianos, from Passing Tones, 1914.* Reproduced courtesy of Kimball Archive.

organ, for which he had drawn up the specifications. School of Music alumni purchased the organ and the university constructed an annex to the chapel in which to house it. Clarence Eddy, a renowned American organ virtuoso, played the dedicatory recital in late February 1900. The organ remained in use well into the twentieth century but was declared irreparable and dismantled in 1960.<sup>22</sup>

One of Kimball's important roles in the musical life of Lincoln was to bring internationally known musicians to the city. Among those whose stops he arranged were Lillian Nordica, Nellie Melba, Ignaz Jan Paderewski, Teresa Carreño, Harold Bauer, Fanny Bloomfield-Zeisler, Ernestine Schumann-Heink, Josef Hofmann,

Leopold Godowsky, Moritz Rosenthal, Albert Spaulding, Eugene Ysayë, the Flonzaley and Kneisel string quartets, and many others. He also brought the Minneapolis Symphony Orchestra to Lincoln for annual two-day residencies.<sup>23</sup>

The climax of Kimball's career as an impresario, as a Lincoln paper put it, came in 1900 with his sponsorship of the Maurice Grau Grand Opera Company—the name for the touring company of the Metropolitan Opera Company—for a performance of Gounod's *Faust* in the afternoon and Donizetti's *Lucia di Lammermoor* the following evening. The performances were held at the new Lincoln auditorium, and although the afternoon performance was spoiled

by confusion over baggage and scenery and "belated arrangements of various kinds," the difficulties had been ironed out by the evening performance, and the great Australian soprano Nellie Melba thrilled the audience in the role of Lucia. Kimball lost money on this venture and swore he would no longer serve as a manager, but he continued to share sponsorship of visiting artists throughout his tenure as director of the School of Music and perhaps even afterward.<sup>24</sup>

#### CONCLUSION

At the end of the 1916-17 school year, Willard Kimball chose to retire as the director of the University School of Music and sold the enterprise for what the newspaper estimated as about \$125,000 to the Standard Chautauqua system, a local organization. The University School of Music continued to exist as a private

institution with varying degrees of success until 1930 when it was purchased by the University Board of Regents for \$100,000 with payment of only \$10,000 in cash, anticipating that the earnings of the school would cover the balance as payments on the obligation became due. The depression, however, produced a decline in enrollments and salary cuts for the faculty, but the school endured these exigencies and was permitted to continue in the hope that it would produce revenue. A plan of reorganization was devised in 1937 and Arthur Westbrook was appointed in 1938 as director of the School of Fine Arts and as chairman of the Department of Music. Kimball agreed to stay on "in an advisory capacity," and as late as 1924 the *Lincoln Star* announced that he would manage the "Artist Course," but he told reporters that he wished to concentrate on a "business enterprise in Colorado." The business, according to the *Lincoln* city directory, turned out to be a lumberyard in



FIG. 5. Kimball Recital Hall, University of Nebraska-Lincoln, constructed in 1969 and named in honor of Willard Kimball. Drawing by John Benson, Hazen & Robinson, Architects, photograph courtesy of the University of Nebraska-Lincoln School of Music.

Colorado Springs. Kimball had apparently pursued some business interests even while he was director of the school, because an undated brochure of the Union Fire Insurance Company of Lincoln includes his picture and the title Director and Vice-President. According to the city directories, Kimball retained a residence in Lincoln until 1933, when he was apparently absent, then in 1934 moved in with his daughter Katherine, a pianist and faculty member in music at the University of Nebraska, where he stayed until he died on 7 March 1939.<sup>25</sup>

Richard Crawford, a leading American musicologist, has pointed out that local music history is often not only tedious and frustrating in itself, but it "precludes dealing closely with music, which is no doubt one reason why local music history studies have not flourished widely here." Nevertheless, such studies are necessary because music-making is a cooperative venture and one seeking to understand the music of a period must understand it in the context of "human communities that include both well-known musicians and those falling below the threshold of biographical recognition."<sup>26</sup>

Willard Kimball is not the sort of figure music historians customarily study. He is not notable as a performer, a composer, a conductor, an impresario, or even a teacher. Nonetheless he was the central figure of musical life in a mid-sized Great Plains university city at a time when that city was evolving from a frontier settlement to a permanent metropolis. Kimball was enormously influential in defining both the training of local musicians and the fare of internationally known performers that would be available to the community as a whole. During his lifetime he was nationally recognized, and at a time when America's cultural mores were still drawn predominantly from Europe, he helped develop American taste and, if not an American idiom, at least an American familiarity with the established idioms of what we called at the beginning of this article the "cultivated tradition." It is best to close with Kimball's own appraisal of his "dominating personal

characteristics" on the information form that he filled out for the National Cyclopaedia: "Optimism. Venturesome. Belief that good will finally come out of all experiences."<sup>27</sup> One must conclude from the evidence of his life's work that these were the essential qualities for his success as a music administrator in the Great Plains.

## NOTES

The writers are indebted to the Kimball family, who turned over the scrapbooks, letters, musical programs, and pictures, on which most of this study is based, to the present School of Music of the University of Nebraska-Lincoln. We are grateful to the staff of Love Library's Special Collections (University of Nebraska-Lincoln) for assistance in finding documents, to the Music Library for its cooperation in the use of archival materials and for obtaining microfilms, and for the use of the archives of the Nebraska State Historical Society and the Bennett Martin Public Library, Lincoln. We also wish to thank Pamela Starr for her careful reading of the first draft of this paper and for useful and appropriate suggestion.

1. Wiley Hitchcock, *Music in the United States*, 3rd ed. (Englewood Cliffs, New Jersey: Prentice Hall, 1988), pp. 55-56. Charles Hamm's excellent and very useful bibliography in his *Music in the New World* (New York: W.W. Norton & Co., 1983) has only eleven books on musical activities in the U.S. west of the Mississippi, eight of which are on folk song and Indian music. The periodical *American Music* contains some articles on music in the western half of the U.S.; Harold Swan's *Music in the Southwest 1825-1950* (San Marino, California: The Huntington Library, 1952) is a pioneering study. More recent are Sanford Abel Linscome's "A History of Musical Development in Denver, Colorado, 1858-1908," Doctor of Musical Arts diss., University of Texas at Austin, 1970, a detailed study of music in an American nineteenth-century frontier city; and J. Bunker Clark, *Music at KU: A History of the University of Kansas Music Department* (Lawrence: Department of Music and Dance, the University of Kansas, 1989).

2. *Etude* 1 (1883) no. 1, p. 8; *Etude* 2 (1884) no. 4, p. 56, no. 5, p. 58; passim.

3. George Barlow Penny, "The State of Musical Culture in the West" *Musical Courier* 37 (no. 4, 27 July 1898), pp. 23-24. Margaret R. Seymour's "The University of Nebraska School of Music, 1876-1894," *Nebraska History* 54 (Fall 1973): 399-419, is a highly informative study of this university's early history.

The *Journal* citation appears on p. 399.

4. Margaret Seymour, "Music in Lincoln, Nebraska: the Musical Culture of a Frontier Society," M.Mus. thesis, University of Nebraska, 1968), pp. 233-50. This study provided much important information for the present article. Karen Dyer's "Music on the Nebraska Plains," M.Mus. thesis, University of Nebraska-Lincoln, 1979, and "Musical Expression on the Great Plains: Nebraska, 1854-1904," *American Music* 3 (Summer 1985): 143-51 are further examples of the work that must be done to bring western music history to light. Bernice Slote's *Kingdom of Art* (Lincoln: University of Nebraska Press, 1966), a study of Willa Cather's critical writings, including music criticism, during the years she was a student at the University of Nebraska (1893-96) further documents cultural life on the western frontier.

5. A search through issues of the *Musical Courier* (1880-1910) and *The Etude* (1883-1910) has turned up no other such "pioneers." See Clark, *Music at KU* (note 1 above), pp. 16-17.

6. Biographical information on Willard Kimball comes from a clipping in the Kimball Archive with the penciled dated of August 1886 from *Keynote, A Weekly Review Devoted to Music and the Drama*, New York (1883/4-1896/7). Information forms for the *National Cyclopaedia of American Biography* (New York: James T. White & Co.) completed by Willard Kimball and his daughter Katherine provide detailed information, but a search of this publication to 1937 shows that a biography was never published. Several Kimballs who name the same ancestor, Richard, are found in the *National Cyclopaedia of American Biography*: George Washington Kimball, vol. 2 (1900): 187-88 (an "agriculturist" and merchant); Eugene S. Kimball, vol. 20 (1928): 182 (a realty operator); Benjamin Ames Kimball, same edition, pp. 198-99 (a railroad official); Charles Dean Kimball, same edition, p. 289 (merchant); and Richard Burleigh Kimball (1816-92), who constructed the first railroad in Texas and founded the town of Kimball, Texas. Except for Richard, these other Kimballs confined their activities to the eastern U.S. A brief biography of Willard Kimball is found in Albert Watkins, *History of Nebraska*, 1st ed. (Lincoln: Western Publishing and Engraving Co., 1913), vol. 3: 597.

7. Kimball's graduation honors are noted in an unidentified newspaper clipping in one of his scrapbooks; the clipping also contains an announcement of the death of his mother on 12 December 1889, Kimball Scrapbook, Kimball Archive, University of Nebraska School of Music Library, Lincoln.

8. The material on Kimball's Iowa career is derived primarily from the newspaper scrapbooks he kept from 1882 until his departure in 1894.

9. *Des Moines Register*, 21 June 1885, Kimball Scrapbook, Kimball Archive.

10. Iowa Music Teachers Association newsletter, 1887; unidentified clipping, both Kimball Scrapbook, Kimball Archive.

11. Presidential address excerpted in *Sioux City Journal*, December 1891; clipping, *Des Moines Register*, dated only 1888; clipping, *Grinnell Herald*, dated May 1887; all Kimball Scrapbook, Kimball Archive.

12. Board of Regents, University of Nebraska, undated; Kimball reply on same document dated 9 April 1894, Box 12, Folder 90, and other documents, Number R-6 1/1/1, University of Nebraska Archives (UNA), Lincoln.

13. The "First Announcement" of the Conservatory of Music, dated 1894, contains a brief biography of Willard Kimball, a paragraph on his qualifications, a description of plans for the building and its equipment, and a page on the curriculum and the corps of instructors (Files 13/8/6, Box 1, UNA). Kimball's description of the construction of the building is in the Kimball Archive but was published in an article by Hazel Kinsella on the school's twenty-fifth anniversary, *Sunday [Lincoln] State Journal*, 6 July 1919. Description of building and instruments from University School of Music Catalogue, 1895-96.

14. Interview, Emma Van Wie Loder (former student) by the authors, Waverly, Nebraska, 19 June 1987; Interview, Herbert Schmidt (former faculty member) by the authors, Lincoln, Nebraska, 29 May 1987. (Tape of interviews available in Kimball Archive.) Transcript cards, Files 27/4/5, UNA.

15. Willard Kimball, Report of School of Music to Regents, 13 August 1898, Number R-6 1/1/1, Box 13, Folder 103, UNA. "Henry Eames," *Baker's Biographical Dictionary of Musicians*, 7th ed. (New York: Schirmer Books, 1984), p. 637; Henry Eames to Kimball family, 31 August 1939, Kimball Archive.

16. Seymour, "Music in Lincoln" (note 4 above), p. 243; unidentified newspaper clippings, Kimball Scrapbook, Kimball Archive.

17. Willard Kimball to University Board of Regents, 1899, Number R-6 1/1/1, Box 14, Folder 110, UNA; Kimball to Regents, 18 June 1910, Box 22, Folder 169, UNA. The activities of the school, attendance, curriculum, and faculty appointments and leaves are covered on the first page of this report. The second page consists of a financial statement dated 20 June 1910.

18. Oscar Hatch Hawley, "A Powerful Influence for Music in the West," *Musical Courier* 60 (13 April 1910): 40-41; Kimball to Regents, 1910 (note 7 above); Schmidt interview (note 14 above).

19. Newspaper clippings, Kimball Scrapbook, Kimball Archive: *Nebraskan*, 5 March 1913; *Lincoln Star*, 7 March 1913; and unidentified clipping. J.S. Dales, 7 April 1902, Box 16, Folder 123, UNA; Memorandum Agreement, 26 March 1903, Box 16,

Folder 128, UNA; Minutes, Board of Regents Meeting, 13 May 1903 and 14 September 1930, 1/1/2, Roll 2 (film), UNA; Willard Kimball, Reports of School of Music to Regents, 1 June 1901, Box 15, Folder 121; 1 October 1902, Box 16, Folder 126; 28 June 1904, Box 17, Folder 135; 24 June 1905, Box 18, Folder 143; 22 June 1906, Box 19, Folder 146; 26 June 1907, Box 20, Folder 153; 20 June 1908, Box 21, Folder 158; 19 June 1909, Box 22, Folder 165, UNA. (The Lincoln Musical College was not related to the defunct Lincoln College of Music.)

20. Undated clipping (probably March 1913), Kimball Scrapbook, Kimball Archive; Minutes, Board of Regents Meeting, 24 April 1908, 1/1/2, Roll 2 (film), UNA; Willard Kimball to Board of Regents, 8 June 1908, Box 21, Folder 157, UNA; Willard Kimball, Report of School of Music to Regents, 20 June 1910, Box 22, Folder 169, UNA.

21. Newspaper clippings, Kimball Scrapbook, Kimball Archive: *Nebraskan*, 5 March 1913; *Lincoln Star*, 7 March 1913; and undated clipping, see note 20. *Lincoln Nebraska Journal*, 5, 7 March 1913; Notices of Incorporation, Nebraska State Corporation

records, Office of Secretary of State, filed under "The University of Nebraska School of Music."

22. Seymour, *Music in Lincoln* (note 4 above), pp. 247-50.

23. Many newspaper clippings and programs and some reviews from 1898 to 1917 in Kimball Scrapbook, Kimball Archive.

24. Unidentified clipping, 13 December 1900, and *Lincoln Star*, 27 April 1924, Kimball Scrapbook, Kimball Archive.

25. Unidentified clipping, and *Lincoln Star*, 27 April 1924, Kimball Scrapbook, Kimball Archive; *Polk's Lincoln City Directory* (Lincoln: Polk-McAvoy Directory Co.), volumes for 1917-39; undated brochure, Union Fire Insurance Company, Kimball Scrapbook, Kimball Archive.

26. Richard Crawford, *Studying American Music*, I.S.A.M. Special Publication No. 3 (Brooklyn: Institute for Study in American Music, Conservatory of Music, Brooklyn College of the City University of New York, 1985), p. 5.

27. Information forms, *National Cyclopedia of American Biography* (note 6 above).