

\$7,500 and this amount will be doubled each year, if matched.

One of the outstanding features of this program is that supervised home projects must be carried on by high school students in George-Reed schools. This gives home economics teachers new opportunities, and places new responsibilities on teacher-training institutions and on the vocational home economics program. The state supervisor of home economics has expanded the vocational program of the state by putting home economics teachers in George-Reed schools on a twelve months' basis as a means of directing home projects in the summer months; by working out a plan for county co-ordination and supervision of home economics; by increasing the number of vocational home economics departments; by offering more evening school classes; by providing for increased state supervision and itinerant teacher-training.

The Home Economics department at Harrisonburg has realized its responsibility in meeting the increasing demands of the state and has endeavored to better prepare its graduates for work in this field.

It is impossible to think of the development of home economics in terms of numerical values. Home Economics education is a growing subject and a changing subject. It is no longer regarded as dealing with the mere acquisition of skills and the development of techniques in cooking and sewing. It has become a part of the curriculum in response to life demands. More and more work has gone out of the home into industry, thereby changing the status of the family from producer to consumer. Many social and economic conditions have brought about changes within the family which have modified the content and shifted the emphasis in the home economics curriculum. With these changes, new courses have been developed—Social and Family Relationships, Foods and Nutrition in Relation to Health, Household Economics, Home Management, and Child Care and Development.

There is an increasing demand for courses in Parent Education. Teachers must be trained to present the newer phases of homemaking in order to improve standards and develop a sense of values and appreciation of the responsibilities which are essential to successful living. What to teach has been studied through home-making jobs, thereby giving students in training the experience of adapting the program to the needs of the community. Units of work are organized around life situations, thus making home economics function for the girls not only in the remote future but in their lives today.

PEARL POWERS MOODY

## MUSIC AT THE COLLEGE

THE earliest record of a musical event at the Harrisonburg State Teachers College—then the Normal School—is dated October 21, 1909, a serenade by the Daily News Band. This serenade, it would seem, established a precedent which has been followed throughout the years by musical friends in the community, who never fail to add their part to the music of the college.

There is abundant evidence that music has been a strong factor in establishing many happy traditions of the college. After all

"It's the songs ye sing and the smiles ye wear  
That's a-making the sunshine everywhere."

The school hymn, "Praise to God, Immortal Praise," the commencement recessional, "On Our Way Rejoicing," the blessing sung in the dining hall, the music of our chapel services as we pause in the midst of our busy days for a brief period of worship, carols around our campus Christmas tree—all voice a spirit of reverence, one of the ideals of this college from its beginning.

Such songs as "Old Virginia," "Blue Stone Hill," "Purple and Gold," class songs, the songs before the athletic games, and many more are so interwoven with sentiment that they will live always.



In making a brief survey of the regular class work in music, it will be interesting to note the changes which have been made to meet the increasing student needs.

In 1915 a maximum of four credits in music could be made by the general college student, while no credit was allowed for applied music. In 1931 a minor of eighteen credits in music is allowed, while it is possible for a student to make a maximum of nine credits in applied music. Five times as many music courses are offered now as were first offered. The number of instructors has increased from one to six, while there are at least ten times as many hours devoted to instruction in applied music as during the first year of the school.

At the present time we find a number of students filling special music positions. Among this group we find organists, choir singers, supervisors of music in high and elementary schools, while a much larger group are devoting part time to music in connection with their regular teaching.

There was a glee club in the school from the first session, which took part in occasional college exercises, and in 1915 it was more definitely organized. This organization was the first college glee club in Virginia to affiliate with the Federation of Music Clubs. It serves as a college choir and frequently gives programs and sacred concerts in the college and in the churches of the community. Public performances off campus include exchange programs with the University of Virginia, Richmond University, and Mary Baldwin College; appearances at Washington and Lee University, Virginia Polytechnic Institute, and Randolph-Macon College; concerts in the high schools of Winchester, Clarendon, Roanoke, Richmond, Petersburg, Norfolk, Hampton, Newport News, Leesburg, Mt. Jackson, and elsewhere; church programs in Roanoke, Norfolk, and Portsmouth; participation in state contests and choral festivals, broadcast programs, and appearances before the General Assembly of Virginia, the

Thursday Morning Music Club of Roanoke, the State Rotary Convention at Lynchburg, Apple Blossom Festivals in Winchester, and various community organizations of Harrisonburg.

The Aeolian Club, organized in 1924, is a club to which students in applied music are admitted by examination. This club has done much to create a musical atmosphere in the college and is a strong factor in improving the musical standards of the general college student.

The Choral Club offers opportunity to a large number of students to participate in chorus singing. This club sponsored a county contest in chorus singing last year, and is assisting with the county and district contest held at the college this year.

The orchestra, though not large in numbers and not an organization of long standing, is growing steadily and is doing its part in meeting the musical needs of the college.

Recently the department of music has been sponsoring elimination contests in music in the high schools of Augusta, Rockingham, and Shenandoah counties. This project, authorized by the State Board of Education, gives promise of enthusiastic support and gratifying results.

On several occasions the college has entertained the district convention of the Virginia Federation of Music Clubs.

In 1927 the Virginia Music Teachers State Association held its annual convention here. It was on this occasion that the first music examinations were given by this organization under the authority of the State Board of Education.

Numberless operettas and music programs in the college have added much to student life. The students are keenly appreciative when artists appear for their entertainment.

The following musicians and others appearing at the college have offered a varied program in almost every form of musical expression. A few of these have



been sponsored jointly by the college and local organizations.

- 1909-1910: Serenade—Daily News Band.  
 1910-1911: Serenade—Daily News Band; Bostonia Sextet; Dr. Minor C. Baldwin, organist.  
 1911-1912: Arthur Conradi, violinist, and Austin Conradi, pianist.  
 1912-1913: The Schuberts Concert Company.  
 1913-1914: J. C. Van Hulsteyn, violinist, and E. M. Morris, pianist; Emanuel Wad, pianist, and Bart Wirt, cellist; G. F. Boyle, pianist, and Van Hulsteyn, violinist; Madam Von Unschuld, pianist; Mrs. Franceska Kasper Lawson, soprano.  
 1914-1915: New York Artist Concert Company; Jules Falk, violinist.  
 1915-1916: New York Artist Concert Company, Opera—*Rigoletto*.  
 1916-1917: Weber Quartet; Laura Combs, soprano, and Angelo Cortese, harpist; Jules Falk, violinist.  
 1917-1918: Chicago Orchestral Choir; Adelpia Concert Artists.  
 1918-1919: Mrs. Edward MacDowell in lecture recital.  
 1919-1920: Barbara Maurel, mezzo-soprano; John Powell, pianist; Norman Arnold, tenor.  
 1920-1921: Grand Opera Concert Company; Harp-vocal Ensemble; The Bostonia Sextet; Mrs. Franceska Kasper Lawson, soprano.  
 1921-1922: Marie Rappold, soprano; Opera, *Robin Hood*; Cortese, harpist; Axel Skovgaard, violinist; Margaret Romaine, soprano; Crawford Adams, violinist.  
 1922-1923: Russian Symphony; Lazzari, contralto, and Rafael Diaz, tenor.  
 1923-1924: Opera, *Don Pasquale*.  
 1924-1925: Reinald Werrenrath, baritone; Charles Wakefield Cadman, composer; Mary Potter, contralto; John Powell, pianist.  
 1925-1926: Flonzaley Quartet.  
 1926-1927: Ollin Rogers, tenor; Efrem Zimbalist, violinist.  
 1927-1928: Winston Wilkeson, violinist; Opera, *Hansel and Gretel*; Renée Chemet, violinist; Brahms Quartet and Salzedo, harpist.  
 1928-1929: Boston Male Choir; Leginska's Symphony Orchestra.  
 1929-1930: Smallman a Cappella Choir; John Powell, pianist.  
 1930-1931: English Singers; Richard Crooks, tenor, and Albert Spalding, violinist.

EDNA TROUT SHAEFFER

## DRAMATICS AT THE COLLEGE

ONE pleasant custom at Harrisonburg has been the presentation each year of one or more dramatic productions by a company of professional actors. The college was fortunate in being able to entertain the Coburns annually during its first five sessions; their later great success on Broadway made them unavailable here.

But the Ben Greet Players and the Devereux Players also offered rich and enjoyable bills.

### DRAMATIC PRODUCTIONS GIVEN BY PROFESSIONAL COMPANIES

- 1910 Coburn Players: Shakespeare's *As You Like It* and *Merchant of Venice*.  
 1911 Coburn Players: Shakespeare's *Much Ado About Nothing*, *The Taming of the Shrew*, and *Macbeth*.  
 1912 Coburn Players: Shakespeare's *Twelfth Night* and *As You Like It*; Euripides' *Electra*.  
 1913 Coburn Players: Euripides' *Iphigenia in Tauris*; Shakespeare's *Henry V.* and *Comedy of Errors*.  
 1914 Coburn Players: Mackaye's *Jeanne d'Arc*; Shakespeare's *Merry Wives of Windsor* and *Hamlet*.  
 1915 Ben Greet Players: Shakespeare's *Midsummer Night's Dream*.  
 1916 Coburn Players: Hazelton and Benrimo's *The Yellow Jacket*; Shakespeare's *Richard III*; Sheridan's *The Rivals*.  
 1917 Devereux Players: Shakespeare's *Much Ado About Nothing*; Sheridan's *School for Scandal*; *Everyman*.  
 1918 Kearns Company: Shakespeare's *Romeo and Juliet*; Moliere's *The Blue-Stocking*; Shakespeare's *The Tempest*.  
 1919 Devereux Players: Echegaray's *The Great Galeoto*; Björnson's *Love and Geography*; Meilhac and Halvey's *Indian Summer*; Tchekoff's *The Boor*; Strindberg's *The Stronger Woman*.  
 1920 (S S) Frank McEntee Players: Scenes from Shakespeare; Synge's *Riders to the Sea* and *In the Shadow of the Glen*; Gregory's *The Rising of the Moon*.  
 1921 Fritz Leiber: Shakespeare's *Macbeth*.  
 Devereux Players: Maeterlinck's *Monna Vanna*; Rostand's *The Romançers*; Bulwer-Lytton's *Richelieu*; Ibsen's *Ghosts*; A. E. Thomas's *Her Husband's Wife*; W. E. Gilbert's *Daniel Druce*.  
 1922 Fritz Leiber: Shakespeare's *Hamlet*.  
 1924 Devereux Players: Beaumarchais' *The Barber of Seville*; Echegaray's *The Mummy's Ear-Ring*.  
 Fritz Leiber: *The Three Musketeers*.  
 1925 Devereux Players: G. H. Boker's *Franческа da Rimini*; Wycherley's *The Country Girl*.  
 1926 Devereux Players: *The Merrie Monarch*; Ibsen's *Rosmersholm*.  
 Carolina Playmakers: *Fixin's*; *Quare Medicine*; *Gaius and Gaius, Jr.*  
 1928 Sprague Players: Jefferson's *Rip Van Winkle*; Bacon's *Lightnin'*.  
 1929 (S S) Coffey-Miller Players: Dumas' *A Marriage of Convenience*; Sardou's *A Scrap of Paper*.  
 1930 (S S) Coffey-Miller Players: Moliere's *The Merchant Gentleman*; Jonson's *Volpone*.  
 1930 Ben Greet Players: Shakespeare's *Twelfth Night*; *Everyman*.  
 Jitney Players: Sheridan's *The Duenna*.