



Bourdelaïs' School of Music

New Bern, North Carolina



BOURDELAIS' SCHOOL OF MUSIC

NEW BERN, NORTH CAROLINA

J. HENRI BOURDELAIS, Director

AIM OF THE SCHOOL



USIC in New Bern, for the past fifty years had been in a dormant state. A few years ago the Superintendent and Board of Trustees of the city schools realizing this fact determined to arouse some musical interest among the public. The result of this determination was the organizing of the Music department of the New Bern Graded Schools which was affected in 1909. This department (from an educational standpoint) was a great success for each term its enrollment of pupils has continually increased. However, on account of the crowded condition of the school, the Board of Trustees found that it interfered with the school studies as the rooms they occupied were needed for the school children. Yet not wishing to discontinue this department they decided to find a way to overcome this congested condition. The knowledge which these men possess as the result of years of experience in the conducting of educational institutions taught them that fortune had favored them, for during the past winter J. Henri Bourdelais had organized a school of music which had been successfully conducted, therefore they decided to propose that they turn their Music Department over to the "Bourdelais School of Music" which proposition was finally accepted. This arrangement was not only agreeable to one school but to both as they will in the future coöperate with each other which will make their aim one: "The advancement of music" not only in New Bern but in the whole of Eastern North Carolina.



J. Henri Bourdelais (Director) was born in Worcester, Mass., beginning the study of Music at the early age of four under an older brother. After studying with various teachers, it was his good fortune to study piano under W. H. Sherwood, in Chicago. Harmony, counterpoint and composition under Ziegfeld and Cunthner; singing and voice training with Gauthier, the famous French teacher and operatic singer. After teaching for four years in Chicago, in 1906 Mr. Bourdelais opened a school of music in Biddeford, Maine, whence he came in 1913 and opened the Bourdelais School of Music of New Bern.

FACULTY.

J. HENRI BOURDELAIS (DIRECTOR)

MISS CAROLINA CLAYPOOLE

MISS MARY WILLIS

MISS LAVINIA FOLSOM

ELMER FRANCOIS PRUNIER



**Subjects
Taught**

*Piano, Voice, Violin, Wind Instruments, Musical History,
Harmony, Musical Science, Dramatic Art, Languages*



The school offers a special course in Piano Teaching Methods which outlines definite systems of instruction with copious teaching material for both elementary and advanced pupils.

Another feature worthy of consideration is the fact that one may at their option study the "Progressive Series" edited by Godowsky, Sauer, Matthews and others at a cost of \$250,000.00.

Four (4) recitals will be given in Griffin Auditorium during the year. Pupils taking up the study of Orchestral instruments will have the advantage of practicing with Orchestra as soon as proficiency is acquired.

PIANO DEPARTMENT.

PROF. J. HENRI BOURDELAIS (DIRECTOR)

MISS CAROLINA CLAYPOOLE

Studied at the New England Conservatory (under Busoni), Peabody and Durham Conservatories. Was in charge of the Music Department of the New Bern Graded Schools since the inception in 1909.

MISS MARY WILLIS

Studied at the Durham and Peabody Conservatories and taught in the Music Department of New Bern Graded Schools for the past two years.

MISS LAVINIA ALICE FOLSOM

Studied with Miss Claypoole and J. Henri Bourdelais.

Voice Culture

This department comprises the art of reading and singing notes at sight. The rationale of this mode of proceeding is evinced by the fact that pupils who have acquired a knowledge of the elements of music, and are able to read and sol-fa fluently, can obtain a degree of execution, which under a different mode of instruction would require double the amount of time to attain. Solfeggio is the key to all branches of sight reading. To enable pupils to obtain a degree of proficiency in reading and ease of tone production, a series of physical exercises and a thorough explanation of diaphragmatic breathing and tone placing, following the Italian method in conjunction with "Melodia" a course in Solfeggio compiled by Leo R. Lewis, Prof. of Music at Tufts College.



Violin

Mr. Elmer François Prunier who has charge of this department has prosecuted the study of violin since early childhood. At the age of five years he began under the supervision of his father and was reared in a musical atmosphere. His first appearance before a critical musical audience was made at the age of ten. Upon pedagogical problems he is able to bring to bear the experience resultant from five years of concert work, having toured the United States with several concert organizations during this time — and in addition to this a familiarity with the ideas and methods of many of the country's eminent performers and teachers gained variously by means of study under the direction of these men and under that of their more proficient pupils.

In this department, instruction in the playing of Cornet, Slide Trombone, Baritone (or Euphonium), Tuba and kindred Valve Instruments under the direction of Mr. Prunier.

**Wind
Instru-
ments**



HARMONY.

Harmony is the very foundation of music. It is to music what grammar is to language. It enables one to read with greater ease, to correct errors which might occur in the printing, or writing of music.

To judge of the quality of music and thereby gain material assistance in selecting music for playing or teaching.

To transpose more readily, which one is often called upon to do when accompanying.

To memorize more readily, and have a better appreciation of music you hear.

To substitute other notes when the ones written are too high or too low for the voice, etc.

**Supple-
mentary
Studies**

MUSICAL HISTORY.

The history of the growth and development of Music as an Art, as well as a knowledge of the classic composers, their lives and achievements, are subjects too frequently overlooked by students who do not realize that more is expected of a cultured musician than simply to play well. It is as important for a music student to know of the men who

Musical History
Continued

have contributed their skill and invention to the development of the Art of Music as to know of the History and development of his country.

MUSICAL SCIENCE.

The Musical Science department while almost indispensable for the beginner in learning notation, time, ear-training, sight reading, hand formation, special physical exercises for promoting health and developing the muscles used in playing are of great value to advanced students whose foundation has been insecurely laid.

DRAMATIC ART.

The operatic world is looking for singers who can act. The audience in a parlor or theatre will rightly demand that when players or singers come upon the platform, nervousness shall be hidden and that certain repose which denotes the artist shall be over the bearing, the singing and playing. To those desiring a complete course of training in stage deportment and acting, special instruction may be had.

LANGUAGES. German and French.



In connection with "School of Music" an up to date "Music Store" carrying a complete line of Sheet Music, Music Books, Text Books and Music supplies. Mail orders solicited from out of town pupils and teachers. An experienced teacher is in charge of this department and selection can therefore be carefully assured.

For out of town students suitable boarding places will be procured at a nominal price.

Rates on application to Director.

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