

The

# Denison

ALUMNUS

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*KARL ESCHMAN PhB '11 becomes Professor Emeritus after 43 years of teaching*

**IN THIS ISSUE:** Reunioners to enjoy 125th Anniversary events

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MY 28 '56



# ESCHMAN

*Denison honors her illustrious son  
with an honorary degree  
this June as Professor Karl Eschman '11  
completes 43 years of teaching service.  
Six of his colleagues and former  
students pay tribute to his influence  
in the following articles . . .*

## prodigy to professor

by John W. Beattie '07

*Dean Emeritus, School of Music  
Northwestern University*

FIFTY YEARS AGO the approximately five hundred students at Denison included a fair number of those who were not in college at all. They were enrolled in Doane Academy, then operated as part of the University. The Doane course was one of three years rather than four and attracted several types of student. First, there was the average boy or girl whose parents preferred the environment of a village for their child's college preparation. Then there was the serious-minded, often older man who aspired to the ministry and wished to complete pre-college work in as short a time as possible. Finally, there was the precocious, immature youngster for whom there was no adequate provision in the public high school of the day.

To Doane Academy, in the fall of 1905, came one of the precocious students. His name was Karl Eschman and he was accompanied by his mother who found quarters for the boy and herself in the red brick house just east of the Avery-Downer mansion on Broadway. We boys, who then occupied the Downer mansion as a fraternity house, saw Karl pass by several times a day on his way to and from classes. He was still in the blouse-waist, knee-trousers stage, carried a brief case almost as big as himself and stepped along in sprightly manner as if he knew exactly where he was going and what he would do when he arrived. Some of us had musical interests and were told by such people as Fannie Farrar and Arthur Judson that the Eschman boy was a musical prodigy, one who would bear watching.

Meanwhile, Karl had found a place for himself among the Academy students. He joined the Cicero Literary Society which at that time vied with Irving for forensic supremacy in the Academy. In those long gone days, literary clubs flourished among both men and women students. The various groups met on Friday evenings throughout the academic year. With no autos to carry us far from the campus and only an interurban line from Granville to Newark, there was no weekend exodus of students. We remained in the village, attended meetings of the literary societies on Friday evenings, and went to Sunday School and church on the Sabbath. Karl followed the usual pattern. Just how active he became as a debater, orator or essayist is not revealed by old copies of the Adytum.

Graduating from Denison in the spring of 1907, I lost all track of Karl Eschman until the winter of 1909 when the Denison Glee Club performed in Xenia where I was then teaching. Karl was accompanist for the Club and after the concert, came to one of the local homes with a group of fraternity friends. Still a bit underdeveloped physically, he soon demonstrated that he was a valuable member of the group for he could play a piano accompaniment such as we had seldom heard. If we wanted to sing some number for which there was no copy of the music, he would improvise an accompaniment. Beyond his musicianship, there was an eager intelligence, a keen sense of humor, a sparkling eye which would have made him *persona grata* in any social gathering.

Karl had finished the Academy course in June, 1908, and entered college that fall. He graduated in 1911 with the Bachelor of Philosophy degree and had earned membership

*KARL AND AGNES ESCHMAN are shown here with President Knapp (left) when Denison honored Karl upon completing forty years of teaching at Denison in 1953.*

in Phi Beta Kappa. Throughout his academy and college years he had continued his musical studies and was proficient in both theoretical and applied branches.

Following Denison, Karl enrolled in Harvard where he completed work on an M.A. degree in 1913. Later, he spent several more periods of study at Harvard and carried graduate courses at Ohio State in 1935-37. Foreign residence included work in Berlin in 1912-13, Vienna in 1929-30 and several other periods devoted to travel as well as study. After he had acquired a wife and family, he enjoyed taking them to some remote German village or French seacoast town and living for a time where the children might have opportunity to become familiar with the life and culture of people different from those to which they were accustomed in America.

Upon completion of his first year of study at Harvard in 1913, Karl returned to Denison as Instructor in Music and Director of the Conservatory of Music. He became a professor of Music in 1940. From 1913 till 1941, a period of twenty-eight years, he was conductor of the Granville Festival Association and has directed the Men's Glee Club since 1930 save for intervals when he was absent on leave. He has conducted most of the annual "Messiah" performance from 1913 on. He has been proficient as organist as well as pianist and passed the rigid examinations of the American Guild of Organists in 1918.

Entirely competent as performer and conductor, Karl has found his real vocation in teaching. Beyond the regular academic year, he spends nearly every summer in some major university as a visiting professor. From 1933 through 1954, he worked with us at Northwestern. In the summer of 1955, he chose to go to the University of Michigan at Ann Arbor where his son Don is a member of the faculty of Arts and Sciences. During several of the depression years of the mid-thirties, I could never be sure that there would be enough students to fill his classes and felt obliged to ask Karl to come to Evanston on a contingent basis. Happily, there were always enough registrants for his classes and he was always given his full, though sometimes unguaranteed stipends. One reason for this was his popularity as a teacher of graduate students. They would often come to me with the inquiry: "Where did you ever find this man Eschman? He is a living performing Encyclopedia of Modern Music. Ask him about any recent work and he is likely to sit down at the piano and play it." I could assure such students that I had not found Karl by accident but had known and respected him for many years.

Another trait that endeared him to students was his accessibility for special help on musical projects. Several evenings each week, Karl would drive up to Ravinia Park, the summer home of the Chicago Symphony Orchestra, and he seldom went alone. He usually took along several students with whom he would discuss the works to be performed. Or, he would meet them at the beach where he went for a swim every fair afternoon. Karl used to remark that with the beach for swimming and Ravinia for symphonic music, working for us at Northwestern was a sort of vacation with pay. It should be emphasized that he always more than earned his pay.

Karl has a musical faculty that has been an enigma to most of us who know him well. In the late summer he likes to go off into the northern wilds on canoeing trips. While on such ventures he will carry along materials for his fall recital and memorize an entire concert program while away from any sort of musical instrument. Even Karl can not entirely satisfy his friends as to how he conducts such a feat of musical and tactile memory.

Aside from his active professional life, Karl has enjoyed membership in a happy family. In 1914, he married Agnes



*TWELVE YEARS OLD, three years before he came to Granville to begin his studies in Doane Academy and at Denison, Karl sits for a boyhood portrait at the piano in a studio in his home town of Dresden, Ohio.*

Frazier. Karl and Agnes grew up together in Dresden, Ohio and were childhood sweethearts. During part of Karl's residence in Denison, Agnes attended Wooster College. After marriage, she completed work on her degree by study during summer sessions.

There have been four children, all raised and largely educated in Granville, and at present there are fifteen grandchildren. So thoroughly does Karl understand young people that he has been a valued counselor, not only of the boys in his own fraternity but of hundreds of students who have sought his advice or opinion. Any youngster with a problem instinctively knows that he will get sound, unbiased help from this man of music who has had such a successful career as student, teacher, administrator and pater familias. Karl is recognized as one of the solid citizens of Granville, a man of good judgment who is always on the side of proper development for the village where he has spent most of his adult life.

During the years Karl Eschman has lived and worked in Granville, Denison University has erected many splendid new buildings. Meanwhile, the Conservatory of Music has been housed in an antiquated frame structure that was decrepit as long ago as my college days. Would it not be fine if funds could be provided for construction of a building devoted to the Fine Arts? In any such building there should certainly be some fitting memorial to the man who has made music a vital factor in the life of Granville and Denison for half a century. Karl Eschman richly deserves such a memorial.

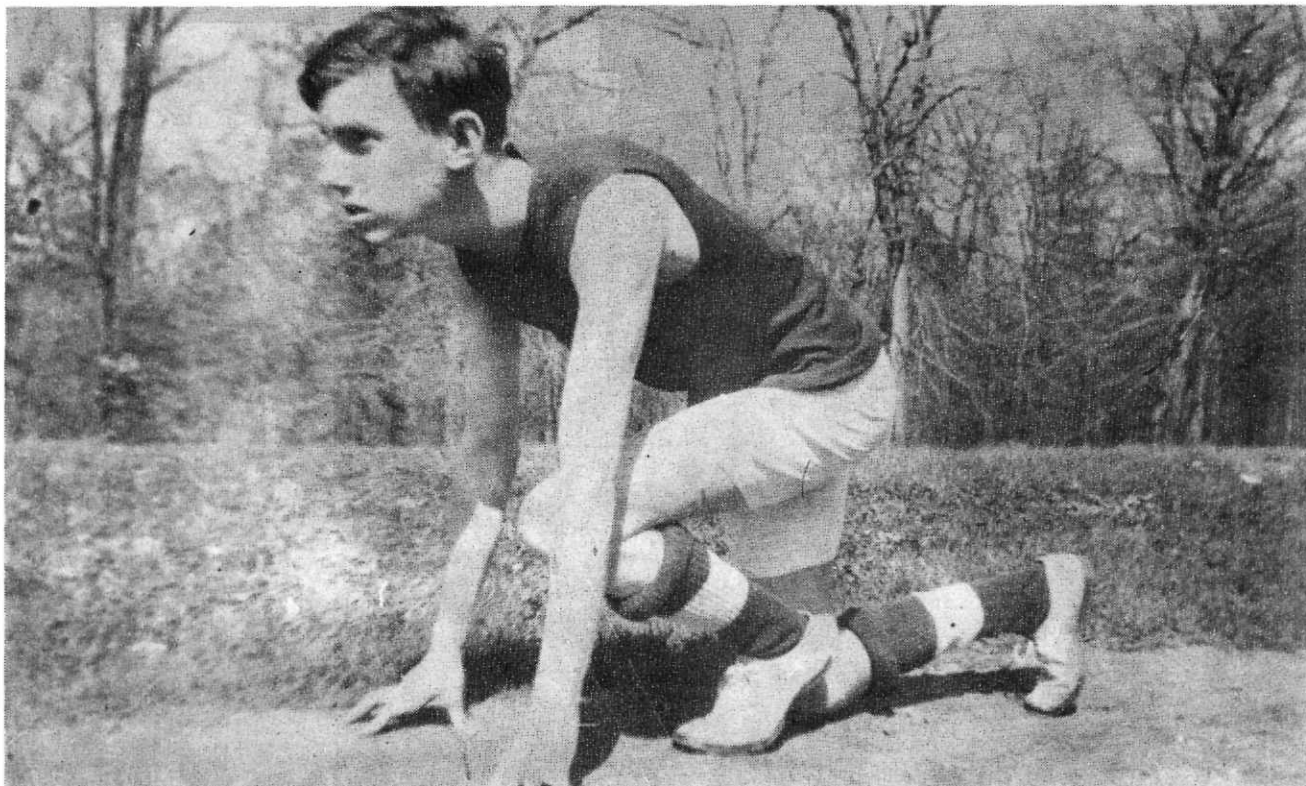
## guiding genius

by Earl V. Moore

*Dean, School of Music  
University of Michigan*

THE FORTHCOMING RETIREMENT of Professor Karl Eschman from full-time teaching and administrative responsibilities at Denison University provides the occasion to reflect on his honored services to the profession of music, and especially those outside his classroom and beyond the boundaries of his campus.

During the past quarter of a century he has shared developing and has given direction to the nation-wide trend toward intensification and extension of music study in in-



*KARL ESCHMAN as a cross-country runner on the track team while a student (1908-11) at Denison.*

stitutions of higher learning. His interests have included the needs of the student who has merely an avocational interest in music as an art and desires to increase his capacity for its enjoyment, as well as the requirements for the training of the professional musician whose responsibility it is to carry on into the next generation the traditions of live musical performance, the creation of new music, and the preservation of the accumulated experience of the past.

His colleagues in the National Association of Schools of Music take pleasure in recording at this time their affectionate and deserved recognition of his superior qualities as author, scholar, teacher, performer and administrator. On numerous occasions he has graciously represented the Association in its contacts with member schools and with applicant institutions. As ambassador of the ideals of the Association which he helped found he displayed a fine sense of diplomacy and tact. His analysis and evaluation of institutional policy and "climate" was perceptive yet always constructive. He demonstrated those rare qualities of critical and uncompromising diagnosis and sympathetic and inspirational prognosis of music departments and their operational objectives. Thus the imprint of his high standards was felt on other campuses. His advice and counsel in many different situations has been sought and is deeply appreciated by the officers of the Association to which he has given so much of his thought and energy.

As he advances to the rank of Professor Emeritus in his own university, the hundreds of friends who have come to know and admire him through team work in the National Association of Schools of Music join in welcoming him into the ranks of Elder Statesmen of the Association where for years to come he may continue to be of service in the profession he loves so well.

Denison University is not the only institution that will miss the active leadership of Karl Eschman. His colleagues in sister institutions take this opportunity to salute him and to wish him and Mrs. Eschman continued good health so that they may enjoy in the coming years the rich heritage of abundant living, the foundations of which they together have laid in the hearts of students and friends during the years of distinguished leadership and inspired teaching in

Denison University, which is deemed most fortunate in having on its staff and as its guiding genius in music, Karl Eschman.

## **talented student**

by Arthur Judson, Hon. '31  
*Columbia Artists Management, Inc.*  
New York

IN THE LAST YEAR of my work at Denison University, a young man in knee pants applied for admission to the Conservatory. His name was Karl Eschman.

He came under my observation in his studies with Miss Farrar, who was then head piano teacher and who made enthusiastic reports of his ability. These reports were afterwards confirmed by appearances in Recital Hall and also in connection with the theoretical studies of which at that time I had charge.

Even at that age, I found Eschman was a serious and very talented student and left nothing to be desired in his piano work and in his quick grasp of the theory of music. That he understood what he was doing has been shown by

*AN EARLY PORTRAIT of Mr. Eschman as Dean of the Conservatory of Music at Denison.*



the book which he recently published and which received hearty commendations from many great artists. I sincerely hope that Karl Eschman will not retire from the teaching field but will continue to work as long as possible. Denison owes a great debt to his ability as a pedagogue.

## **fine musician**

Margaret Rhodehamel Hale '29

*President, The Society of the Alumni  
Denison University*

IT IS A PRIVILEGE and an honor to pay tribute to Karl Eschman, and I speak as a representative of the Alumni Council, as well as a former Conservatory student. Few colleges enjoy the rare experience of having one man direct the musical activities for as many consecutive years as has Denison. To all of us, music at Denison and Karl Eschman are synonymous. He built up the department according to his own high standards and then continued to maintain those standards, in spite of disappointments and shattered dreams of a new and fine physical plant. When the new building is forthcoming, it will have incorporated in it all the hopes and dreams and visions of the man who through the years has been its most ardent and persistent advocate.

A fine musician is not always able to teach and transmit to his pupils the love and appreciation that he possesses, and again Karl Eschman is the exception. In a small class, where composing was the assignment, or in a large lecture course, the students were always aware of the keen interest and the outstanding ability of the professor who stood before them. I shall never forget one of my first exam "blue books" in which Professor Eschman suggested, in a full page note, that according to psychological tests I should be making a better grade than I had received, and I realized then how very carefully each paper was graded and how much concern was spent on individual members of the large Conservatory enrollment. An experience such as that makes a lasting impression on a student.

Following commencement, when I had obtained my first appointment as a church organist, a congratulatory letter from "KHE" was the first official mail I received at the church. A Professor who is teacher, guide, friend, and inspiration is a man who merits respect and the highest praise for the job "well done."

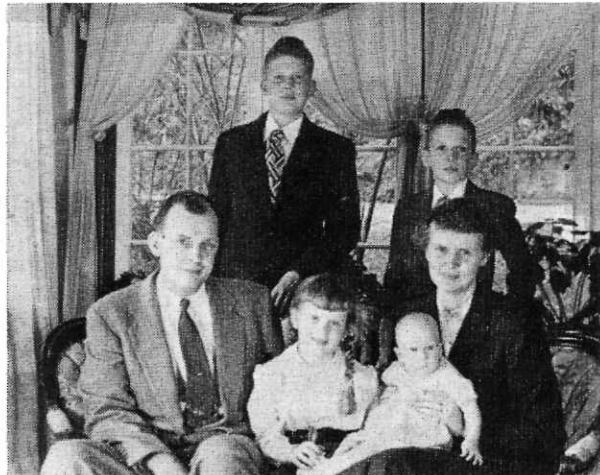
## **mr. denison**

by Robert P. Thompson '54

*Graduate student in music  
Cincinnati, Ohio*

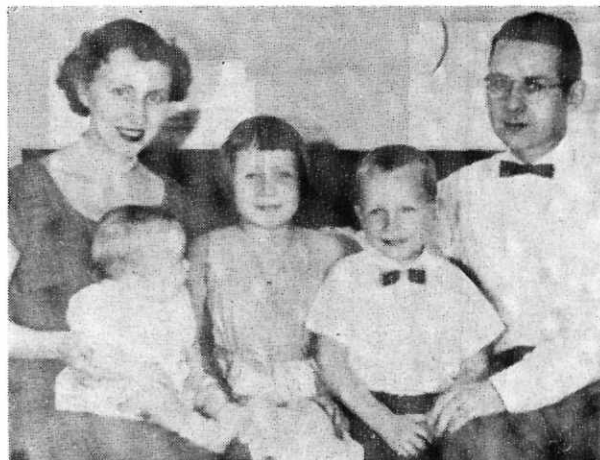
LAST SUMMER Karl Eschman taught at the University of Michigan. I was enrolled there as a graduate student, but suddenly one June morning I was two hundred miles away. For there was Karl walking across the Michigan campus, waving, and I was right back on the Hill in Granville. As soon as I saw him I realized that Karl brought with him everything that was Denison to me. In fact for all of us who studied music with him at Granville Karl simply is Denison.

We saw Karl every day as a teacher of music, but he was and is much more than that to us. His teaching led us through the intricacies of theory. We learned the ways and methods of the musician from a man who was a master of them all. But the remarkable thing is that behind all the detail and careful technique Karl always showed us music. An exercise in harmony was a means to knowing music. Counterpoint became the key to the whole basic structure of composition. Everything Karl taught us was aimed at



*The Dunhams of Granville, Ohio*

Harold Tom David Elinor '38  
Sally Martha



*The Rounsevilles of Newton Centre, Mass.*

Barbara '40 Bill  
Anne Ellen Billy  
Not shown is Philip born July, 1955)

*Elinor, Barbara, Alice,  
and Don Eschmann*

revealing the finished thing, music. We are grateful for this; it is a rare kind of teaching.

What Karl gave us though is more than an insight into music. He was our tutor in the Denison philosophy. He showed us by his tireless contributions to our knowledge and to the community that a musician is a responsible person. He is not just a specialist with a developed, personal craft. The musician is obligated, and he must give the truth of music to others. This is why Karl Eschman is important in our lives. This is why we who were fortunate enough to study with him owe him so much. He gave us so much of the way in which we try to live.

## **christian teacher**

by Larry H. Lusk '53

*Chaplain's Assistant  
US Army, Ft. Knox, Ky.*

IF THERE EVER WAS a man dedicated to the art of teaching, then Karl Eschman is that man. Denison may well be proud to have such a fine Christian man endowed with the special talent of teaching. I say that, because as one of his pupils, I remember Mr. Eschman not just for the way



*The Rankins of Portland, Oregon*  
 Alice '43                      Howard  
 John                      Dick                      Bruce  
 (Not shown is David, born Feb., 1955)



*The Eschmans of Ann Arbor, Mich.*  
 Don '45                      Dorothy (Nelson '45)  
 Christine                      Peter                      Jimmy

### *- and their families*

he opened new vistas of knowledge to me and made me want to learn more about music in particular, and everything in general, but also for the example he showed to all of his pupils and colleagues of Christian living.

There was in his teaching that quality that made you want to learn more and want to work harder for him. We all were striving to do the best we could so as not to let him down, for each student was given so much personal help, so much individual attention, so much encouragement, that it would have been ungracious to disappoint him in any way. Incidentally, that is a feeling which has carried over to this day. More than once when I was tempted to slight my musical studies or do something that was contrary to good sense, I have thought of Karl and what he would have thought. What greater gift could be given by any man than to make each of us want to be a little better person?

I remember Mr. Eschman telling me once that he likes to think of the late Professor Tuttle, a Denison graduate of some years back and at the time of his death, a teacher at Harvard, as one of his "musical sons". Well, I think that he does, in effect, treat each of his pupils as a "musical son or daughter". We could have not had a better or more qualified "father". I, for one, feel very grateful for his wonderful guidance in my life.

## a musical son--Stephen Tuttle' 29

From the *Harvard University Gazette*,  
 Volume L, No. 17, Jan. 15, 1955

STEPHEN DAVIDSON TUTTLE was born in Parkersburg, West Virginia, on May 4, 1907, the son of the Reverend Adoniram Judson Tuttle, a Baptist minister, and Frances Davidson Tuttle. As an infant, Stephen was taken to India where his father was a missionary with headquarters at Gauhati, Assam. His whole childhood was spent in India, attending the local English elementary school during summers at Darjeeling in the Himalayas, playing with English and Hindu friends, and making music with his family. When he was a grown boy, his family returned to America and Stephen was placed in the Missionary Children's Home at Granville, Ohio, where he attended high school. The formative years at Gauhati gave Stephen a love of India and a rare understanding of its customs, beauty, and wisdom.

Having been elected to Phi Beta Kappa in his junior year, he received the A.B. degree from Denison University in 1929. After teaching there for a year, he entered the Harvard Graduate School, receiving the A.M. in Music in 1931. Through membership in the Harvard Glee Club, he developed a lifelong interest in choral music, arrangements and conducting. There followed years of study abroad, as John Knowles Paine Travelling Fellow, notably with Boulanger in Paris and in association with Canon Fellowes, in England, through whose friendly interest Stephen was further encouraged to center researches on early English keyboard music. In 1939, two years before he had received his PhD from Harvard, the Lyre Bird Press in Paris published his volume, "Forty-five Pieces for Keyboard Instruments: The hitherto unpublished Keyboard Music of William Byrd." This volume, with its authoritative introduction and analytical notes, brought him early recognition as a musical scholar and served as part of the preliminary work for his outstanding dissertation, "The Keyboard Works of William Byrd", submitted for the Ph.D. degree from Harvard in 1941.

As a graduate student from 1936 to 1941 he was, throughout, a Tutor in the Department of Music and served as Assistant in Music, 1936-40, and as Teaching Fellow in Music, 1940-41. During these years he played an active part in the establishment of Music I under Dr. Davison and prepared the printed Syllabus for the course. At the same time he served as the unofficial Librarian of the then recently acquired Isham Library, ordering its important collection of early music and helping to determine its policies for future growth. From 1939 to 1941, he was first Resident, then Acting Head Tutor at Leverett House, colleague and close friend of David Prall and of Kenneth Murdock, then Master of Leverett.

In the spring of 1941, there being no room ahead at Harvard Steve went to the University of Virginia as Instructor in Music, later Assistant Professor and, from 1945-52, Associate Professor and Chairman of the Department of Music. During his eleven years at Virginia he greatly strengthened the musical life of the University and raised its Glee Club to the status of a first-class singing body. His concert of music from the library at Monticello, at the time of the Jefferson Bicentennial, will not soon be forgotten.

At Virginia, he began and brought to completion his compendious thematic index of all known early English keyboard works. In 1948, he received a Guggenheim Fellowship for further research in France and England; and when, in 1952, he was called back to Harvard as Associate Professor of Music, the laborious groundwork for many years' continuous publication had been laid.

Meanwhile he had accepted the invitation of the Royal

(Continued on Page 14)