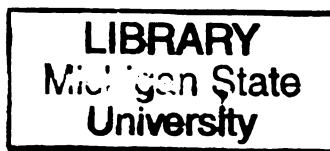




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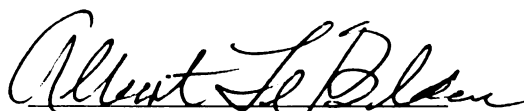
A HISTORY OF THE SCHOOL OF MUSIC AT  
MICHIGAN STATE UNIVERSITY

presented by

JEAN H. FICKETT

has been accepted towards fulfillment  
of the requirements for

PhD degree in Music Education

  
Major professor

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**A HISTORY OF  
THE SCHOOL OF MUSIC AT  
MICHIGAN STATE UNIVERSITY**

**By**

**Jean H. Fickett**

**A DISSERTATION**

**Submitted to  
Michigan State University  
in partial fulfillment of the requirements  
for the degree of**

**DOCTOR OF PHILOSOPHY**

**School of Music**

**2003**

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## **ABSTRACT**

### **A HISTORY OF THE SCHOOL OF MUSIC AT MICHIGAN STATE UNIVERSITY**

**By**

**Jean H. Fickett**

**The purpose of this study was to trace the history of the School of Music at Michigan State University from the founding of Michigan Agricultural College to the present, with special emphasis on the years from 1950 to 2003. The School of Music has traditionally been very strong in terms of education and outreach, and research in music has become increasingly important in the recent years.**

**Information is presented chronologically, and after a discussion of the early years, it has been divided into chapters describing what was accomplished under successive department heads. A number of appendices have been provided, including milestones, a chronological list of professors, and a list of ensembles and their conductors. Tables of School of Music recitals, the increasing number of international students since 1975, and enrollment and graduation statistics are given. Another appendix lists awards and scholarships available to music students, and another lists special honors.**

**A number of threads are evident throughout the history. First is the consistent focus on teaching, outreach, and later research. Next are the numerous achievements of the school in spite of limited money and the continual need for facilities. The growth in the numbers of international students has been dramatic. Many of the faculty over the years have devoted their whole careers to the students at Michigan State.**

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First, my heartfelt gratitude goes to my advisor, Albert LeBlanc, who has spent untold hours helping me to stay on track. Thanks also to the rest of my committee, Judy Palac, Jonathan Reed, and Cindy Taggart. The support staff has been critical to access to information, so thanks to Dorothy Bartholic, Bonnie Stewart, Sarah Blanck, Shawn Myrda, Jeannette Minkel and Mary Cotton, and especially to the information officers, Linda Dunn, Kathy Walsh and Jill MacMillan. Thanks to Mary Black, music librarian, and Whitney Miller and Jeanine Mazak at Archives. I am especially grateful to have met Margaret Dionise, daughter of Weldon Hart and step-daughter of Paul Harder, in the Administration Building. Her help was invaluable. Thanks to Bruce Taggart, whose help with computer problems kept me sane, to my friend Clarice Thompson, who helped with editing, and her husband Jack, for photo help.

Thanks to everyone I interviewed, who are too numerous to thank individually, for providing unique insights into their experiences at Michigan State. Their stories have made this document more interesting. Thanks to James Forger for routing some historical material on to me. Special thanks are due Edgar Kirk and Kenneth Bloomquist, for allowing me to do this project, since they were originally going to do it. They gave me considerable material, as did James Niblock. Thanks to Maury and Dorothy Pelton and Ryan Gonder.

I originally wanted to do this project to preserve the memories of my undergraduate teachers, who prepared me for a long and happy career as a public school music teacher. I would also like to thank my present teachers, who would include my committee, plus Colleen Conway, Robert Erbes, Ted Johnson, Midori Koga, John Kratus and Charles Smith.

CHAPTER ONE

RESEARCH BACKGROUND

CHAPTER TWO

RELATED LITERATURE

CHAPTER THREE

PROCEDURE.....

CHAPTER FOUR

THE EARLY YEARS .....

CHAPTER FIVE

THE LEWIS RICHARDS

CHAPTER SIX

THE ROY UNDERWOOD

CHAPTER SEVEN

THE HART, REED, AND

AND THE JAMES

## TABLE OF CONTENTS

### CHAPTER ONE

RESEARCH BACKGROUND.....	1
--------------------------	---

### CHAPTER TWO

RELATED LITERATURE.....	8
-------------------------	---

### CHAPTER THREE

PROCEDURE.....	15
----------------	----

### CHAPTER FOUR

THE EARLY YEARS.....	20
----------------------	----

### CHAPTER FIVE

THE LEWIS RICHARDS ERA (1927-1940).....	34
---	----

### CHAPTER SIX

THE ROY UNDERWOOD YEARS (1940-1957).....	58
--	----

### CHAPTER SEVEN

THE HART, REED, AND HODGSON ADMINITRATIONS (1957-1963)	
AND THE JAMES NIBLOCK YEARS (1963-1978).....	103

## CHAPTER EIGHT

THE KENNETH BLOOM

## CHAPTER IX

BARBARA WARD S. N.T.

THE JAMES FORGER E

## CHAPTER X

SUMMARY AND CONCL

## APPENDICES.....

Appendix A. UCI

Appendix B. M. es

Appendix C. Doc.

Appendix D. Lists

Appendix E. Num

Appendix F. V. K. A.

Appendix G. Gra

Appendix H. Gro

Appendix I. Awa

Appendix J. Facu

Appendix K. M. soc

## REFERENCES.....

<b>CHAPTER EIGHT</b>	
<b>THE KENNETH BLOOMQUIST ADMINISTRATION (1978-1988).....</b>	<b>148</b>
<b>CHAPTER IX</b>	
<b>BARBARA WARD'S INTERIM ADMINISTRATION (1988-1990) AND</b>	
<b>THE JAMES FORGER ERA (1990-present).....</b>	<b>172</b>
<b>CHAPTER X</b>	
<b>SUMMARY AND CONCLUSIONS.....</b>	<b>207</b>
<b>APPENDICES.....</b>	<b>214</b>
<b>Appendix A: UCRIHS Permission and Sample Letter of Consent.....</b>	<b>215</b>
<b>Appendix B: Milestones.....</b>	<b>217</b>
<b>Appendix C: Documents from Rural Extension Service.....</b>	<b>221</b>
<b>Appendix D: Lists of Faculty.....</b>	<b>223</b>
<b>Appendix E: Number of Concerts and Recitals in Selected Years.....</b>	<b>256</b>
<b>Appendix F: WKAR and the Lecture Concert Series.....</b>	<b>257</b>
<b>Appendix G: Graduation and Enrollment Statistics.....</b>	<b>265</b>
<b>Appendix H: Growth of the International Student Population.....</b>	<b>275</b>
<b>Appendix I: Awards and Scholarships.....</b>	<b>277</b>
<b>Appendix J: Faculty Who Served 25 Years or More.....</b>	<b>290</b>
<b>Appendix K: Miscellany.....</b>	<b>292</b>
<b>REFERENCES.....</b>	<b>295</b>

- 76.E.1. Concerts a
- 76.E.2. Degrees g
- 76.E.3. Degrees g
- 76.E.4. Undergrad
- 76.E.5. Graduate E
- 76.E.6. Masters En
- 76.E.7. Doctora En
- 76.E.8. Masters De
- 76.E.9. Doctora De
- 76.E.10. Growth of t
- 76.E.11. Internat on



## LIST OF TABLES

TABLE 1.	Concerts and Recitals.....	256
TABLE 2.	Degrees granted, 1930-1955.....	266
TABLE 3.	Degrees granted, 1956-1969.....	267
TABLE 4.	Undergraduate Enrollment and Degrees, 1970-2002.....	268
TABLE 5.	Graduate Enrollment and Degrees, 1968-1981.....	269, 270
TABLE 6.	Masters Enrollment, 1982-2002.....	271
TABLE 7.	Doctoral Enrollment, 1982-2002.....	272
TABLE 8.	Masters Degrees, 1982-2002.....	273
TABLE 9.	Doctoral Degrees, 1982-2002.....	274
TABLE 10.	Growth of the International Student Population.....	275
TABLE 11.	International students enrolled in the School of Music.....	276

- Fig. 1. Music Center
- Fig. 2. Gee Club
- Fig. 3. Crown Ball
- Fig. 4. Drama
- Fig. 5. Varsity Basketball
- Fig. 6. Michigan State
- Fig. 7. From the  
by Sue Johnson
- Fig. 8. Graduation
- Fig. 9. Lewis and Clark
- Fig. 10. Beaumont  
Lyman B. Johnson  
second volume
- Fig. 11. Maury Peterson  
Picture collection
- Fig. 12. Marching band  
appeared in  
Magazine
- Fig. 13. Picture of  
Falcone in
- Fig. 14. Course catalogue  
brochure p.
- Fig. 15. State News  
Johnson, p.
- Fig. 16. State News  
Johnson, p.

## LIST OF FIGURES

- Figure 1.** Music Center. 1922 Wolverine, yearbook of MAC, p.29.
- Figure 2.** Glee Club. 1924 Wolverine, p.30.
- Figure 3.** Clown Band. 1924 Wolverine, p.32.
- Figure 4.** Drum major, Co-ed sponsor, Falcone. 1928 Wolverine, p.37.
- Figure 5.** Varsity Band. 1928 Wolverine, p.38.
- Figure 6.** Michigan State Institute of Music. 1929 Wolverine, p.40.
- Figure 7.** From the Brochure of the Salzburg Orchestral Academy, donated by Sue Johnson from Robert Coleman's Memorabilia, p.42.
- Figure 8.** Graduation ceremonies at the Band Shell. 1940 Wolverine, p. 50.
- Figure 9.** Lewis Richards. 1940 Wolverine, p.57.
- Figure 10.** Beaumont String Quartet. From L to R: Alexander Schuster, cello; Lyman Bodman, viola, Romeo Tata, first violin; James Niblock, second violin. Picture courtesy of Lyman Bodman, p. 66.
- Figure 11.** Maury Pelton, modeling first non-military band uniform, 1952. Picture courtesy of Maurice and Dorothy Pelton, p. 75.
- Figure 12.** Marching band in first non-military band uniform. This picture appeared as the cover of The Record, the Spartan Alumni Magazine, November 20, 1952, p.76.
- Figure 13.** Picture of students at Summer Youth Music Program with Leonard Falcone in 1948. Picture courtesy of Dorothy Pelton, p.81.
- Figure 14.** Course offerings in teacher education in the summer from a 1952 brochure, p. 82.
- Figure 15.** State News clipping from 1949. Courtesy of Bea Eshenour Johnson, p.90.
- Figure 16.** State News clipping from 1949. Courtesy of Bea Eshenour Johnson, p.91.

- Figure 17.** Original MSC Faculty Woodwind Quintet: Keith Stein, clarinet; Douglas Campbell, horn; Paul Harder, oboe; Edgar Kirk, bassoon; Russell Friedewald, flute; with Howard Silberer, piano. Courtesy of Edgar Kirk, p.92.
- Figure 18.** 1952 A Cappella Choir. From 1952 Wolverine, p. 96.
- Figure 19.** Old Music Practice Building. The State Journal, Monday, June 26, 1967. Copy courtesy of University Archives, p.109.
- Figure 20.** Niblock receiving plaque from Bloomquist for the James F. Niblock Electronic Music Studio. Picture courtesy of James Niblock, p.110.
- Figure 21.** Beaumont String Quartet. Romeo Tata, Ted Johnson, Lyman Bodman, Louis Potter. Picture courtesy of Lyman Bodman, p. 113.
- Figure 22.** Beaumont String Quartet. Ted Johnson, Walter Verdehr, Louis Potter, Lyman Bodman. Picture courtesy of Lyman Bodman, p.114.
- Figure 23.** Richards Woodwind Quintet outside the White House. Israel Borouchoff, Dan Stolper, Elsa Ludewig-Verdehr, Edgar Kirk, Douglas Campbell. Picture courtesy of Edgar Kirk, p. 117.
- Figure 24.** Newman's award-winning jazz band. Picture courtesy of Joe Lulloff, p.127.
- Figure 25.** Corliss Arnold and the Harts at the dedication of the organ. Picture courtesy of University Archives, p. 131.
- Figure 26.** Memorial Service for Leonard Falcone. Courtesy of Kenneth Bloomquist, p. 151.
- Figure 27.** Richards Woodwind Quintet c. 1985. Back: Campbell, Frank Ell, Kirk. Front: Borouchoff, Stolper. Picture courtesy of Edgar Kirk, p. 171.
- Figure 28.** Spartan Marching Band, 2002. Picture from The View, 2002. SMB Newsletter. Picture courtesy of Jill MacMillan, Information Officer, p. 179.
- Figure 29.** Kenneth Bloomquist, Leon Gregorian, and Ralph Votapek, c. 1986. Picture courtesy of Jill MacMillan, Information Officer, p. 183.

Fig 32 V  
V

Fig 33 C  
C

Fig 34 V  
B  
B

Fig 35 C  
C

Fig 36 B  
2

Fig 37 F  
C  
C

Fig 38 B  
B  
B

Fig 39 E  
D  
V  
A

J  
C  
P  
P

- Figure 30.** Mary Alice Stollak rehearsing MSU Children's Choir. Picture from *Music Notes*, 2002, p.185.
- Figure 31.** Cynthia Taggart teaching Early Childhood class. Picture courtesy of Jill MacMillan, p.186.
- Figure 32.** Music Education Faculty, 1996. Albert LeBlanc, John Kratus, Robert Erbes, Cindy Taggart, Judy Palac. Photo by the author, p. 190.
- Figure 33.** Charles K. Smith, Director of Choral Activities. Picture courtesy of Jill MacMillan, Information Officer, p. 192.
- Figure 34.** Rodney Whitaker, Director of Jazz Studies, and Wycliffe Gordon, 2002. Picture courtesy of Jill MacMillan, p. 198.
- Figure 35.** The Verdehr Trio, 2003. Walter Verdehr, Sylvia Roederer, Elsa Ludewig-Verdehr. Picture courtesy of Jill MacMillan, Information Officer, p. 203.
- Figure 36.** Beaumont Brass Quintet. Janine Gaboury-Sly, horn; Curtis Olson, trombone; Philip Sinder, tuba; Mark Thompson, trumpet II; Rich Illman, trumpet I. Photo courtesy of Jill MacMillan, p.204.
- Figure 37.** Ensemble Directors not previously pictured. John Whitwell, Director of Bands (1993-present); David Catron, Spartan Marching Band Director(1970-74 and 1979-88); Jonathan Reed, Associate Director of Choral Activities (1993-present), p.205.
- John Madden, Spartan Marching Band Director (1989-present). Pictures courtesy of Jill MacMillan, Postcard of the Music Building. Picture courtesy of Mary Black, p.206.



Page 4

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## Index

Page 4, para 1

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# CHAPTER ONE

## RESEARCH BACKGROUND

### **Introduction**

I have written a history of the School of Music at Michigan State University. As a 1954 graduate of Michigan State College in music education, I have been interested in the evolution of the School of Music. Although it would be possible to research only music education history, the Music Educators National Conference (MENC) has stressed musicianship equally with teaching skills. The total music experience is a gestalt, not easily separated into atomistic pieces. After spending a lifetime in music education, I have looked at music at Michigan State through a music educator's eyes, but because we are influenced deeply by those around us and because all students experience a portion of the curriculum in common, it seems appropriate to consider the whole School of Music.

I became interested in doing this project on returning to Michigan State after a 41 year career in music, mostly in the eastern United States. In 1954 most of the students in the School of Music were in music education, with a few performance majors, a handful of theory majors, no jazz program, a small music therapy program, and no musicology majors. There were a few graduate students, but few, if any, international students. All of us fit into the 350-seat music auditorium for our required attendance at weekly recitals with room to spare. There are over twice as many music majors now. Today many students at every level are performance majors, with a dramatic rise in international students. There is a flourishing jazz program, with a brand new major; theory and composition are attracting students, and music therapy has a significant number of students. Music education students are the most numerous at the



undergraduate level, with 158 in the fall of 2002, followed by 90 performance majors, 38 therapy majors, 26 working toward a Bachelor of Arts in Music, 8 theory and composition majors, 9 jazz majors, and 9 undeclared, for a total of 338 undergraduates.<sup>1</sup> Undeclared majors are freshmen, who have not yet decided on their primary focus, but will do so before their junior year. Those working on a Bachelor of Arts degree are those who neither want public school certification nor performance, yet still are most interested in music. At the graduate level there were 145 performance majors, followed by 24 music education majors, 30 in conducting, seven in composition, six in music therapy, five in theory, six in musicology, and two in pedagogy, totaling 231 graduate students. Seventy four faculty members are assisted by eight secretaries, two piano technicians, one recording technician, and one publicist. Sixty graduate students have quarter-time assistantships (c.10 hours per week).

### **Need for the Study**

There are several compelling reasons for doing this study. First, it has never been done in dissertation format. Doing it as a dissertation would insure that the information would not be lost and would be accessible to anyone interested. The only historical study of the total department, by Wilson Paul (1979), director of the Michigan State Lecture-Concert Series for many years, is unpublished and virtually unknown. There are a few mimeographed copies in existence. James Forger, director of the School of Music, has one, as does Kenneth Bloomquist, former director. University Archives also has a copy, but to retrieve it the researcher must know it is unpublished, since it is filed with unpublished materials rather than with School of Music materials.

Second, information about the School of Music is scattered in different places in the university: for example, University Archives in Conrad Hall; the

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<sup>1</sup> HEADS report, 2002-2003.

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Main Library; the Music Buildings; the International Center; the Alumni Association offices in the Union; the Hannah Administration Building; and Special Collections. There is information on the computer system as well. Much information was discovered by reading general university documents, like catalogues and graduation programs, because it is not available separately.

Third, there are many professors who served during the last 50 years still living, who can contribute personal insights to the study. If this pool of information is not tapped now, it may be lost forever.

Wilson Paul's *Music at Michigan State* (1979) includes research up to about 1975, with the time from 1975 to 1979 spent in writing. Thus there has been a 25-year period that has not been compiled at all. Professor Emeritus Kenneth Bloomquist, former MSU band director and director of the School of Music, planned to update Wilson Paul's work with Professor Emeritus Edgar Kirk, former bassoon and theory professor and Associate Director for Graduate Studies. They passed the information that they had collected on to me, contributing a great deal to this dissertation. Also, according to Professor Bloomquist, Professor Emeritus H. Owen Reed, former chair of Theory and Composition, is encouraging emeritus faculty to donate their memorabilia to University Archives, as he has done. Beryl Falcone, wife of long-time MSU band director Leonard Falcone, has donated the *Leonard Falcone Papers, 1916-1985*, which is available in Archives. *The H. Owen Reed Collection* has been catalogued in the Music Library (4 West, Main Library) by Mary Black, music librarian, and her workers, and is housed in Special Collections in the Main Library.

Historical research does not occupy a major place in music education, but it is interesting that a number of similar dissertations have been written on



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various schools of music. George Heller (1995) lists 42 studies in *Historical Research in Music Education: A Bibliography*. Allen Britton, (1984), a past president of the Music Educators National Conference (MENC), feels that since much research is done in graduate schools, and since much of that is experimental, graduate schools should change their focus and require more historical research. "There should be a preponderance of historical studies, I think, because such studies are best calculated, in my opinion, to bring understanding and wisdom to those who will be the leaders of our profession"(p.56). He says that to know the methodologies of the past is to avoid re-inventing them.

Knowing the history and traditions of an institution is a means of either developing pride or motivating change, depending on the course taken. The Spartan Marching Band publishes its history every year for new band members to learn. Curiously, it is the only MSU musical organization to have recorded its history. John Madden, current director, uses history to help foster the pride and discipline necessary to keep the MSU marching band functioning at an extremely high level. It is my hope to similarly foster pride in the rest of the School of Music, for students, teachers, and alumni. I started this project feeling that I had received a good education at Michigan State that had served me well as a music teacher. My research has caused me to realize that there are far more things to be proud of than I originally realized.

### **Purpose and Problems**

The purpose of this study is to trace the history of the School of Music at Michigan State University from the founding of the college to the present. Since the span is nearly 150 years, the early years will be presented in abbreviated form, but the original mission of the college is still important today and needs to

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Michigan became a state in 1837 and that year the Legislature created the University of Michigan. The University served people in almost every field, except the scientific teaching of agriculture, in a state where ninety percent of the population at the time was engaged in agriculture. In 1849 the State Agricultural Society was formed, and in 1850 it petitioned the State Legislature for an agricultural college. The legislature then petitioned the Congress of the United States for a grant of 350,000 acres to foster agricultural education in Michigan. Also in 1850 the Constitution of the State of Michigan was revised, and this included a provision to establish an agricultural college. This was done before the United States Congress responded. Both the University of Michigan and Michigan State Normal College (now Eastern Michigan University) wanted the new school, but it was finally deemed preferable to establish it at an independent site.

Michigan Agricultural College (MAC) was legally established in 1855, but the first students did not arrive until 1857. In the meantime Justin Morrill, congressman from Vermont, wrote a bill to provide financial help for MAC, as well as for every other state in the union, for the establishment of land-grant colleges. President Buchanan vetoed the bill, so Morrill held it until the administration changed. After he became a senator, he resubmitted the bill, which passed both houses and was signed into law by President Abraham Lincoln. The Morrill Land Grant Act of 1862 was the direct result of the Michigan petition to Congress on behalf of agricultural education. Morrill's dream was to establish in each state at least one college "where the leading object shall be, without excluding other scientific and classical studies and including military tactics, to teach such branches of learning as are related to agriculture and the

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mechanic arts in order to promote the liberal and practical education of the industrial classes in the several pursuits and professions in life”(Blair and Kuhn, 1955, p. 35).

The original mission of MAC was to educate the farmers of the state in a four-year program and to provide outreach and support services to the communities of the state. The first few years were financially difficult, and in 1860 the State Board of Education, who then governed the college, cut the program back to two years. The State Agricultural Society protested to the Legislature, which restored the four-year program and created in 1861 the State Board of Agriculture to govern the college.

The Morrill Land-Grant Act, which was based on the MAC model, placed funding on a firmer foundation and allowed research to be added to the mission. The three-part mission of education, outreach, and research is equally important today and has been important throughout the growth of the university. I knew that outreach was important, since an outreach activity, the Summer Youth Music program for high school students, brought me to Michigan State as a teenager, but I did not understand the role of research. Knowing this history has broadened my understanding of research and seems important to communicate to those who read this dissertation.

The problems are as follows:

1. To document important dates in University and School of Music history.
2. To document types of majors and degrees, when they were established, and what they entailed.
3. To document the composition of the student body regarding majors, including the rise in the numbers of international students.
4. To document significant changes in programs.

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5. To document those who have taught here.
6. To document outreach activities that have impacted the student body and the curriculum.
7. To record musicians and activities that have been brought to the campus to enrich the lives of students.
8. To interview teachers, emeritus faculty, and graduates over the years to learn their insights into educational processes and historical events.

### **Limitations**

This study does not include any attempt to trace the finances of the School of Music other than by including random facts when they are available. The largest limitation is the knowledge that some information is not complete, particularly the list of professors. Those who were here a very short time, who were sabbatical replacements, or who were part-time employees may have been missed. I decided not to include sabbatical replacements of short duration (less than a year), but some may have been included because I could not find confirmation of their purpose. There are other instances where information is not available for a particular year. The fact that storage space in the Music Building is very limited has meant that some things were not saved. Having information scattered all over campus, from University Archives, the Main Library, the Music Buildings, the International Center, the College of Arts and Letters, and the Hannah Administration Building, made tracking difficult. Hopefully all aspects have been covered adequately. This study is chronological and descriptive in nature.



## CHAPTER TWO

### RELATED LITERATURE

Three different kinds of material have been consulted for this review of literature: (a) techniques for historical research, (b) dissertations describing other college or university music departments, and (c) information about the School of Music at Michigan State University.

The following books on historical research were consulted: *Research in Music Education* by Rainbow and Froelich (1987); *The Handbook on Research on Music Teaching and Learning* (1992), Richard Colwell, editor, which included chapters entitled "A History of Music Education Research" by Michael Mark and "Historical Research" by Heller and Wilson. Others were: *Qualitative Research Methods for the Social Sciences* (1998) by B. L. Berg; E. Gordon's *Designing Objective Research in Music Education* (1986); and Heller's *Historical Research in Music Education: a Bibliography* (1995). Heller and Wilson's "Historical Research" was very useful, since it described in detail how to do historical research. Topics included "Choosing a Topic," "Building a Bibliography," "Gathering the Evidence," "Verifying the Sources," and "Overall Design," among others. The paragraphs on writing a proposal were especially helpful. Heller's bibliography provided the sources for the dissertations read.

A number of articles were consulted. George N. Heller, editor of the *Bulletin of Historical Research in Music Education*, has written several articles: "Historical Research: A Qualitative Perspective," in the *Bulletin of the Council for Research in Music Education* (CRME)(1996), and "Historical Research in Music Education: a Prolegomenon" in the *Bulletin of the Council for Research in Music Education* (1982), with Bruce Wilson. The authors reported that when the *Journal of Research in Music Education* (JRME) was edited by Allen Britton,

from 1952 to 1972, 10 of 38 articles involved historical research, but between 1976 and 1979 there were none, and subscriptions fell off.

Edgar M. Turrentine wrote "Historical Research in Music Education" (1973) in the *Bulletin of the Council for Research in Music Education*.

Turrentine says: "The *raison d'être* for historical research in education has been succinctly stated by R. Freeman Butts and Lawrence A. Cremin: [A History of Education in American Culture]

...to help educators understand what their present problems are, how the problems have arisen, what the advantages and dangers of the past have been, what forces from the past are still at work in the present, and what we have to reckon with as we move into the future (1953, p. viii).

In other words, one should examine the past in order to make decisions in the present about the future" (1973, p. 1). Turrentine suggests that each generation rejects past practices and evolves new jargon, and that any survey of related literature is historical research. The Turrentine article and the Heller and Wilson article in the Colwell book are necessary reading for the historical researcher.

Heller (1995) lists 42 studies of schools of music in *Historical Research in Music Education: A Bibliography*. Some are master's theses, some are histories of conservatories, and some are histories of programs in institutions comparable to Michigan State. I read *Music Education in Texas Higher Institutions, 1840-1947* (1951) by Roy Jefferson; *The History of the Crane Department of Music*, (1965) by William D. Claudsen; *A History of the Florida State University School of Music* (1973) by Marilyn Swingle; *A Comparison of the History of the Departments of Music at the University of Toledo, Findlay College, and Bowling Green State University* (1976) by Richard E. Barber; A

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*History of the Louisiana State University School of Music , 1955-1979* (1983) by Brenda Gale Williams; and *A History of the University of Illinois School of Music, 1940-1970*,(1986) by Albert D. Harrison to learn what others felt was important and how they organized their material. Later I read *College Music on the Konza Prairie*, a history of the music department at Kansas State University, by Byron W. Jensen, Kansas State University, 1990. Dissertations were purposely chosen from different geographical areas and from different perspectives in order to get a broad range of ideas.

The exploration of the music departments of Texas colleges and universities by Roy Jefferson (1950) was among the most helpful. Jefferson investigated 15 schools and developed 20 criteria for evaluating the programs for his dissertation at the University of Texas at Austin. His list of criteria was helpful for developing the list of topics that were investigated in this paper. Claudsen (1965) listed a table of milestones of the school. He organized his paper by administrator, rather than simple chronology, so that chronological events are linked to the person in charge when the events occurred. These two techniques were utilized here.

Brenda Williams' (1983) history of the School of Music at Louisiana State University (LSU) reports on the tenure of Dr. Everett L. Timm, an administrator of the School of Music from 1955-1979. She investigated faculty, curricula, enrollment, degrees awarded, facilities, budget, expenditures, performing groups, performances, and special events. Williams conducted interviews with past and present students, faculty, and deans, and examined university and School of Music records and publications. This study is a continuation of an earlier dissertation on the history of LSU's School of Music by Charlie Roberts. Because Williams investigated far fewer years than most, and because the

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years were relatively recent, she had access to more data and could go into subjects in greater depth. With the exception of financial matters, I have used her topics as a foundation. Williams had problems with gaps in information, but she offered the most complete list of sources, getting information from the School of Music, the Office of the President, The Office of Academic Affairs, the Office of the Comptroller, the Office of the Chancellor, the Office of Institutional Research, the Office of Public Relations, and the Office of Records and Registration. This list of sources was particularly useful in presenting ideas of places for me to search.

Byron Jensen's (1990) dissertation was especially helpful, since it devoted a whole chapter to the land-grant aspects of Kansas State's origins. Since MSU claims to be the first land-grant college, it was interesting to find that Kansas State also claims to be the first. Both claims are legitimate if one takes into account the circumstances. Michigan Agricultural College was established before the Morrill Land-Grant Act (LGA) of 1862, and thus was the impetus and prototype for the LGA. Kansas State Agricultural College, forerunner of Kansas State College (KSC) and Kansas State University (KSU), opening on September 2, 1863, was the first college established after the passing of the bill. Kansas State was way ahead of Michigan State in recognizing music, since it had a department of music from the very beginning. Jensen said: "From the outset, a proviso of the Land-Grant Act directed land-grant institutions to retain the liberal arts tradition and develop practical curricula in mechanical arts and agriculture" (1990, p. 6).

Jensen organized the dissertation by administrations, and also included transcriptions of eight interviews and 14 photographs. I will include as many photographs as possible. His Table of Contents and Bibliography were also

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The masters thesis of Marianne Smith, (1983) describing the development of the music therapy program at MSU, was rich in historical details. Working for her MA in music therapy at MSU, Smith conducted a number of interviews with professors and graduates, read extensively about therapy programs, and included class notes of Roy Underwood, who established the first music therapy program. Her information on therapy at MSU and her bibliography were very helpful.

The most helpful aspect of the reading was observing the authors' use of appendices and charts to present a tremendous amount of information efficiently. Each study contributed to my understanding of the process and helped me to decide what I wanted to include and how to do it.

Regarding Michigan State, Wilson Paul's unpublished history, *Music at Michigan State* (1979) covers the years between 1870 and 1975. He did much research, especially for the early years, and I have used much of his material. He did not include a bibliography. Madison Kuhn's *Michigan State: the First Hundred Years* (1955) is a fascinating description of the origins of MSU. Though references to music are few, it contains an excellent description of the partnership of MSC and the Lansing Conservatory (c. 1928-1932). The book includes many photographs. Blair and Kuhn's *A Short History of Michigan State* (1955) is a condensed version, but includes a time line which was very useful.

*The First Three Decades of Home Economics at MSC* (1947) by Maude Gilchrist, Dean of Home Economics, MAC, 1901-1913, was published by the department as part of the observance of the fiftieth anniversary of the beginning of home economics at Michigan State. Old Abbot Hall was the first home of the women's course. Eventually this became the old music practice building. The



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st Women's Building is now Morrill Hall, named after the author of the Land Grant Act. This small book gives a detailed account of what life was like on campus for women and includes the music course that all women were required to take.

*Seventy Five Years of Performing Arts at Michigan State, 1912-1987* (1988), published by the MSU Press, edited by William Luedders, describes the Lecture-Concert Series over the years. The years 1912 to 1961 were written by Nelson Paul, while the later years were chronicled by Kenneth Beachler. Each is a head of the Lecture-Concert Series. Photographs of the buildings and many of the performers are included. A list of lecturers and artists is printed for each year from 1912 to 1987. Paul and Beachler each present a written history of the main events as well as the programs.

*The preparation of teachers at Michigan State University* (1968) by Victor Joll, given to me by Cynthia Taggart, traces the history of the School of Education, now called the College of Education. Several new facts emerged in the book, as well as confirmation of details from other sources.

*The life and work of Leonard Falcone, with emphasis on his years as Director of Bands at Michigan State University, 1927 to 1967*, is a dissertation by Tyron Welch (1973). Welch used Annual Reports of the Secretary of the Board of Agriculture, catalogs, bulletins, and yearbooks for his research, as well as interviews with Falcone, Mrs. Falcone, colleagues, and the university activist. Falcone was regarded as one of the outstanding artist-teacher-performers of the euphonium, though he considered his band work his most important function. Falcone saw his inability at public relations as his greatest weakness. His total dedication to his position and drive for perfection made him an outstanding role model for his students and the profession (Welch, DAI, 34,

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12, p. 7815).

*The Leonard Falcone Papers, 1916-1985*, can be found in University Archives and Historical Collections in Conrad Hall. The collection contains audio reels, video-tape, movie film, papers, sheet music and photographs as well as boxes of biographical files, correspondence, concert programs, memorabilia, news clippings, professional papers and scrap books. It also contains texts or methods Falcone used as teaching aids and complete scores of all the pieces performed by the MSU band over 40 years.

*The H. Owen Reed Collection* has been catalogued by Mary Black, music librarian, and her staff in the Fine Arts Library. It includes scores of all his compositions and correspondence relating to them. An especially large segment relates to *Michigan Dream*, Reed's opera composed for the Centennial celebration of MSU in 1955. Programs from every place he conducted and programs sent to him when his pieces were performed are included. Copies of the eight books he authored or contributed to are also present. A Christmas card from Mario Castelnuovo-Tedesco, a composer who was a guest artist at MSU in 1958-1959, is an example of the memorabilia involved.

Other sources of information are *Music Notes*, the magazine of the School of Music, 1977 to the present, *Muses*, the magazine of the College of Arts and Letters, recital and concert programs, newsletters from the head of the department to faculty, staff and graduate students, alumni magazines, yearbooks, annual reports when available, commencement bulletins, catalogs of academic programs and descriptions of courses, faculty listings, MSU fact books, Registrar's Office Statistics, and newspaper articles. A number of people have also been interviewed.

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## CHAPTER THREE

### PROCEDURE

After receiving permission from Kenneth Bloomquist and Edgar Kirk to **take** over their project of updating the history of the music department and **talking** to James Forger about the plans, I searched the catalog of the Main **Library**. Much information about MSU is housed on the fourth floor East, where **course** books, catalogs, commencement programs, Madison Kuhn's books, and **news** clippings are located. Next, James Forger provided a copy of Wilson **Paul's Music at Michigan State**, an unpublished manuscript finished in 1979. **He** also gave permission to inspect material housed in the music building. **While** personnel files were unavailable, everything else was open. There were **programs** from many years of concerts, though some years were missing. **Publicity**, minutes of department meetings, and newsletters for about 20 years **were** available as well.

The application for permission to interview people was sent to the **University Committee for Research on Human Subjects (UCRIHS)**, along with **letters** of approach to emeritus professors, current professors, professors who **were** also alumni, and former students. (See Appendix A.) When permission **was** granted by UCRIHS, letters were sent to potential sources of interviews, **along** with a self-addressed, stamped envelope. After the forms were returned, **interviews** began. The original intent was to tape record the interviews, but after **much** technical trouble, the taping was abandoned. In retrospect, it would have **been** better to have all interviews taped.

Linda Dunn, then the publicist for the music school, provided copies of **Music Notes**, a newsletter sent to alumni for a number of years. The office of the **College** of Arts and Letters provided copies of *Muses*, a similar publication from

**the College of Arts and Letters.**

University Archives yielded much information. Since Archives has **duplicates** of the books previously cited in the Main Library, tables and charts **were** begun there, in order to have hard information in as concise a form as **possible**. The first table completed was the list of professors, when they were at **MSU**, and what they taught. This was done both alphabetically and **chronologically**. Then the list was separated into smaller lists: Heads of the **Music Department**, Voice, String, Woodwind, Brass, Percussion, Piano, **Ensemble Conductors**, Music Education, Music Theory, Composition, Music **Therapy**, Musicology, and miscellaneous faculty or staff.

The following Archive records were consulted: The Lewis Richards **Collection**, the Leonard Falcone Collection, maps of the University at different **times**, everything filed under UA 16.86 School of Music, UA 15.9.3 Lecture-**Concert Series**, and UA 16.34 Cooperative Extension Service Records. **Nowhere** in either Music Department or Cooperative Extension Service **Records** were the names of the music extension workers listed. (See Appendix X.) **Miles** (1964) listed names and salaries, but this could not be confirmed. **Finally** Margaret Dionese, in Academic Personnel Records, found the original **Agriculture Board** record, proving that Miles was hired at a handsome salary for **her time**.

Next a table of University and Music Department milestones was **compiled**, following the example of Blair and Kuhn (1955) and Claudsen (1965). The Office of Asian Studies in the International Center yielded **information** on Asian students over the years. Interestingly enough, this **information** has not been available for the last few years. Staff cutbacks have **made it impossible** to get to this task, according to an office worker.

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Much time was spent trying to make a table of graduates of the music department: how many each year, in what musical field (i.e. performance, education, therapy, theory, musicology), and what degree granted: bachelor's, master's, or doctorate. This was started in the office of the Information Officer of the School of Music, first Linda Dunn, then Kathy Walsh, and now Jill MacMillan. The Alumni Office sends a list of graduates to each respective school or department each year. It did not take long to discover that this list would not be too helpful, at least for the early days, because frequently people were listed in the wrong field.<sup>2</sup> Thus information from graduation programs from the various years was compiled instead. These programs were the source of the final product, although the information is not entirely accurate. Some graduates were listed in more than one graduation program, and it is possible that some are not listed at all.

Mary Black, the music librarian at the Main Library, gave several suggestions at the beginning of the research. However, in the summer of 2000, she began giving sources that had not been discovered previously. Part of the process is to learn enough about the subject to ask the correct questions. Once the right questions were asked, much more information was forthcoming. Black allowed me to see her postcard collection and to photograph a few for this dissertation. She also allowed the viewing of the *H. Owen Reed Collection*, even though it was in the process of being catalogued. She suggested other names and books as well.

A similar situation occurred with Kathy Walsh, Information Officer of the School of Music, who let me investigate alumni records, clippings, photos, and other material in her office. Gaps in information were filled from her files as well. She also referred several e-mails. She had written a story referring to this

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project for *Music Notes*, 1999, and the e-mails were the result of that article. This was how I learned the story about the adoption of *MSU Shadows* as the alma mater.

During all this time, interviews, over 40 in all, were conducted. Each person interviewed had a unique perspective on events that cannot be gained by reading a generic account. Conducting the interviews was fun and gave life to the other less interesting aspects of the research. Each person was asked who his or her most influential teachers were and if there were any significant events that should be mentioned. Thus the interviews with former students are focused on teachers who made a difference.

James Forger, head of the School of Music, told of a family who was planning to donate its collection of old music department documents. Dr. and Mrs. David Johnson, of East Lansing, had a number of documents of interest. Mrs. Johnson's father, Robert Coleman, was the business manager of the Michigan State Institute of Music and Allied Arts, which was the merger of the MSC music department with the Lansing Conservatory of Music in 1928. Lewis Richards, head of the Music Department and the Institute, was appointed American director of the Salzburg Mozarteum for the summer of 1932, and took a group of people from the Institute, including the Colemans, to Austria to study. The Johnsons' memorabilia are from that trip.

In the spring of 2001, Mary Cotton, Office Manager for the School of Music, transferred to Archeology, and the restructuring of the office resulted in all the old records, which had been jammed into two practice rooms for years, being moved into a larger space, Room 24 MB. Several student office workers had stopped working due to illness, so I was hired to fill in. The job of organizing the old records, cataloging what was there, and discarding what could be

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discarded, became mine. After asking for years if there were old records around and getting nowhere, I discovered annual reports and staff meeting minutes for all the Roy Underwood years (1940-1957) and annual reports for many more years after that. As a result, this dissertation is much more complete and much more accurate than it would have been had it been written earlier.

In the meantime it was also necessary to work on a chronology of conductors of all the various ensembles. Though the main ensembles are conducted by professors in the School of Music, many ensembles are conducted by graduate students in conducting, and records of these had not been kept. However, each ensemble has kept programs of their concerts. Ensembles directed by graduate students were discovered by going through old programs. When all the tables were completed, it then became possible to begin writing text for succeeding chapters in an organized way.

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## CHAPTER FOUR

### THE EARLY YEARS

In 1837 the Michigan Territory became a state. The Legislature passed a law establishing a state university, which was entitled to a Congressional grant of 72 square miles of land, or almost 50,000 acres. This became the University of Michigan, located in Ann Arbor. It was directed to establish branches at other places, where there should be departments of agriculture. Instead, the University Regents established preparatory schools. E. H. Lothrop, orator for the first State Fair in 1849, pointed out that four-fifths of the state's children would be farmers, yet there was no place where they could study farming or agriculture. There were nearly 200 colleges in America, but none taught agriculture, and few taught more than elementary chemistry or biology. The State Agricultural Society, founded in 1849, lobbied successfully for an agricultural college.

In 1850 the Constitution of the State of Michigan was revised, including a provision to establish an agricultural college. The Legislature then petitioned the Congress of the United States for a grant of 350,000 acres to foster agricultural education. Both the University of Michigan and the Michigan State Normal College in Ypsilanti, the teachers' college, wanted and fought over the agricultural school, but it was ultimately decided that an independent site would be better. Of the nine parcels of land offered for the college, the present location in East Lansing was the one selected, since it was close to a new plank road from Detroit (Kuhn, 1955, pp. 1-6).

Michigan Agricultural College was legally established in 1855 and opened with 63 students in 1857. There were three buildings: a classroom building, a dormitory, and a barn-workshop. Madison Kuhn's *Michigan State:*

*The First Hundred Years* (1955) gives a fascinating description of all the circumstances involved in the founding of the college. The State Board of Education was to administer the school, but when it decided to change to a two year program, the State Agricultural Society protested to the Legislature, which then transferred administration of the school to the State Board of Agriculture.

In the meantime, the petition to Congress was debated but not acted upon, and soon Congressman Justin B. Morrill of Vermont presented a bill known as the Morrill Land-Grant Act. Morrill was impressed by the MAC model and decided that every state should be granted land by the federal government for an agricultural school. When the bill first passed, President Buchanan refused to sign it. Morrill waited for a new president, and in 1862 Abraham Lincoln signed the bill into law. By this time Morrill was a senator. Michigan Agricultural College (MAC) was the prototype for Morrill's bill, and he is commemorated on campus with Morrill Hall. Since the grant was based on the MAC model, Michigan State claims to be the first land-grant college, though in fact it was established before the Morrill Act. Kansas State also claims to be the first land-grant college and was the first college established after the act was passed.

Morrill's dream was to establish in each state at least one college "where the leading object shall be, without excluding other scientific and classical studies and including military tactics, to teach such branches of learning as are related to agriculture and the mechanic arts in order to promote the liberal and practical education of the industrial classes in the several pursuits and professions in life" (Blair and Kuhn, 1955, p. 12). The original mission of Michigan Agricultural College (MAC) was to educate the farmers of the state and to provide outreach and support services to the communities of the state.



The Morrill grant was especially valuable in Michigan, since the quarter million acres allowed could be selected from the millions of acres of federal land still unsold in Michigan. The land selected was in the form of an inverted V, with its apex at Cheboygan and its sides at Tawas and Manistee. Money realized from the sale of this land was used to support the college. The Morrill Act helped funding and allowed research to be added to the original mission of education and outreach.

The Civil War had a large impact on the school. The first graduating class enlisted as a body in September, 1861, two months before commencement. By 1863 the Legislature created a military department at the college.

Since MAC was the first college of its kind, its curriculum had to be built from scratch. One of the more interesting facets of the school was an early "work study" program. Each student spent three hours a day working: felling trees, clearing land, cleaning the barn, or whatever was necessary, hopefully to apply lessons learned in the classroom to the real world (Kuhn, 1955, p.37). In an announcement issued December 10, 1857 by the Secretary of the State Board of Education, the following items appear:

1. Applicants for admission as pupils must have attained the age of 14 years, and must have acquired a good primary education. (The latter was determined by examinations in arithmetic, geography, grammar, reading, spelling and penmanship.)
2. Every student will be required to devote a portion of each day to manual labor, for which he will be entitled to receive an equitable remuneration (Noll, 1968, p.3). (Students were paid from 5 to 10 cents an hour.)

In 1870 ten women were admitted to MAC in the agricultural program. The University of Michigan admitted one woman that year (Kuhn, 1955, p.122).

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In that same year, Ransom Brooks, a student home from the Civil War, started a Comet Band and a drill unit. As early as 1877, students had choir practice on Sunday mornings in preparation for church, which was held on campus, Lansing and Okemos being too far away.

By 1888 spontaneous musical groups had emerged as regular student activities. Students organized and supported the following seven musical groups on campus when enrollment was only 312 students (Paul, 1979, p. 3):

1. Robert Stanley led a small college choir of a soprano, tenor, 2 basses and organist.
2. The College Quartette had two tenors and two basses.
3. The College Glee Club had 16 men.
4. The Mandolin Club had a mandolin, zither and two guitars.
5. The String Band had five banjos and five guitars.
6. The College Band, led by I. E. Hill, the first comet, had nineteen members, including the drum major.
7. The Orchestra, led by F. H. Hillman, first violin, had two first violins, two second violins, two cornets, a bass viol, and a clarinet.

In 1896 President Jonathan Snyder took office and said: "Without music a home is not a home, so we will require that the girls who come to our college to take a Home Economics course shall have two years of free classes in Piano..."(Paul, 1979, p. 4). Art could be substituted for piano lessons. This was the beginning of the Home Economics Course for women. Maud Skidmore Marshall was appointed first head of Music, Instrumental. She was the first faculty member in music, and piano lessons were the first credit course in music. Students could elect four years of music, receiving instruction in sight reading, theory, and history along with piano.

By 1900 choral work became part of the Woman's Course, but men could join. The new Woman's Building, now Morrill Hall, housed 60 women and staff. The building included several piano practice rooms and a large parlor with a Steinway grand piano. In 1902 Maud Marshall presented *H. M. S. Pinafore* by Gilbert and Sullivan, the first major musical production by the MAC Chorus. Marshall left that year when her husband went to Massachusetts Agricultural College, and Miss Louise Freyhofer took over. Freyhofer taught piano but also prepared choruses to present cantatas and oratorios. This led to the establishment of a May Festival in 1904, during which Parts I and II of Haydn's *Creation* were presented in the Armory. In 1907 President Theodore Roosevelt attended the Semicentennial Celebration. The chorus performed Mendelssohn's *Elijah* for this event. The college also adopted an Alma Mater, with words by Secretary of the College A. M. Brown, set to the tune of the Cornell Alma Mater.

Close beside the winding Cedar's sloping banks of green,  
Spreads thy campus, Alma Mater, fairest ever seen.  
Swell the chorus! Let it echo over hill and vale;  
Hail to thee, our loving mother, M.A.C., all hail.

East Lansing was incorporated as a city in 1907, but it had already existed as Collegeville for 20 years. The majority of the 800 residents were employed by the college. Street names perpetuate the memories of Presidents Abbot, Snyder, and Butterfield, and of Professors Beal, Kedzie, Bailey, Durand, Marshall, Bogue, and Baldwin. To protect the morals of the students, the Charter said it was "illegal to manufacture, sell, keep for sale, give away, or furnish any vinous, malt, brewed, fermented, spiritous or intoxicating liquors" (Kuhn, 1955, p. 254).

In 1908 Earle Killeen came from Ann Arbor once a week to conduct the chorus, and in 1910 Earle's brother Fred replaced him to conduct chorus and glee club, teach voice, and direct the May Festival. In spite of all he did, he was not considered faculty. Grace Scott was hired as instructor in music. Officially the music department was part of the Woman's Division with two instructors, Freyhofer and Scott. The band was in the military department.

In 1912 the governing board of MAC authorized a blanket tax of six dollars per student per year for student activities. Five dollars was for athletics and one dollar for the liberal arts (Luedders, ed., 1988, p. 7). The Liberal Arts Council scheduled five lectures and appropriated \$100 for a winter concert and \$400 for a May Festival of music to be held in the Armory. The subsidy allowed the directors of the May Festival, A. J. Patton and Fred Killeen, to hire professional soloists to supplement the student choruses. The Armory was on the site of the current Music Building and held 700 chairs. The Liberal Arts Council sponsored cultural events on campus until 1925, when its name was changed to Michigan State College Artists Course.

In 1911 Professor Bruce E. Hartsuch of the Chemistry Department and Fred Killeen organized the Mens Glee Club with 18 members. Mabel Leffler replaced Grace Scott. Killeen's chorus of 175, all the members of all the choruses, with a 20-piece M.A.C. orchestra presented Haydn's *Creation* for the 11th May Festival in 1914. Men's Glee Club became very popular and toured in the springs of 1913, 1914, and 1915. Killeen was so busy that A. J. Clark of the Chemistry Department, who was already directing the band, took over the orchestra as well. In 1916 Fred Killeen left Lansing. Fred Abel of Detroit was hired as director of band, chorus, and glee club. His salary was budgeted under Miscellaneous, since there was still no department of music. Abel was a cellist,

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In 1917 F. I. Lankey wrote the Fight Song, which became the official College Song in 1919, after Lankey's death in an airplane crash. Below are printed the original words as well as the current version. There was also at least one intermediate version, sung in the fifties when MSU was still MSC, and there may have been others.

On the banks of the Red Cedar, there's a college known to all;  
Their specialty is farming, but the farmers play football.  
Aggie teams are never beaten, all through the game they fight.  
Fighting for the only colors, green and white.  
Smash right through that line of blue,  
Watch that score keep growing,  
Aggie teams are sure to win,  
They're fighting with a vim, rah, rah, rah!  
Michigan is weakening, we're going to win this game;  
Fight! Fight! Rah, team, fight! Victory for MAC. (Original words).

On the banks of the Red Cedar is a school that's known to all;  
It's speciality is winning, and the Spartans play good ball;  
Spartan teams are never beaten, all through the game they fight;  
Fight for the only colors, green and white.  
Go right through for M.S.U., watch the points keep growing.  
Spartan teams are bound to win,  
They're fighting with a vim, rah, rah, rah!  
See their team is weakening, we're going to win this game.  
Fight! Fight! Rah, team, fight! Victory for MSU. (Words adopted

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In 1916 there were only four divisions at MAC: agriculture, engineering, home economics, and veterinary medicine (Hill, 1968, p. 2). The Engineering building burned in March, 1916, and the fate of the department hung by a thread. Rooms for classes to meet were found all over campus as well as in Lansing's Municipal Light Plant. Because of the lack of normal facilities and equipment, Professor Victor T. Wilson said that "equipment does not make a college: it is teachers and a condition of intelligent understanding between students and teachers"(Kuhn, 1955, pp. 267-268).

World War I had a large impact on the band. Previously freshmen and sophomores had been allowed to substitute band for military credit. The war forced all male students into the Reserve Officers Training Corps (ROTC), thus dooming the band. Faculty and students agreed to pay band members \$25.00 a year to stay in band (Paul, 1979, p.35). Even so, the band's activities were much curtailed. There were no women in the band. At the 1918 commencement, the whole musical program was performed by the Girls' Glee Club.

In the fall of 1918, chemistry professor A. J. Clark again became director of the Band, plus Chorus, Orchestra, and Glee Club. An influenza epidemic disrupted the entire campus that fall.<sup>3</sup> Only the women and faculty were not quarantined. The band did play at the Michigan football game on November 22. The ending of the war also disrupted the campus. The Student Army Training Corps was disbanded and the officers transferred elsewhere, thus depleting the student enrollment, which went from 2000 in 1915 to 800 in January 1919, with a third being women. The band was reorganized with 25 members and

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<sup>3</sup> The influenza epidemic was worldwide and killed 20 to 40 million people, one fifth of the world population.

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rehearsed in a band room in the gym. By spring term it had moved into new quarters in the Armory, where it remained until the completion of the Music Building in 1939. The gym involved was the gym on West Circle Drive, which became the Women's Gym and is now the Intra-Mural Building, Circle Drive, known as I-M Circle.

In 1919 the State Board of Agriculture appointed Professor John Siebert Taylor Director of Music for the college. In that year, required piano lessons for freshmen and sophomore women were dropped, and Louise Freyhofer resigned to teach privately at home (Gilchrist, 1947, p. 31). College credit was still granted to college students who continued to study with her. Taylor's mission was to create a "singing college as well as a yelling college" (Paul, 1979, p. 46). Taylor felt that the students yelled their songs instead of singing them. He wrote a book of songs designed for MAC and wrote a college song, "Song of the Aggies," as well.

*The MAC Record* reported that a college orchestra would soon be organized by Taylor, and the band, glee clubs and musical union would be reorganized. There was a prospect of a permanent music department. The offices would be located in the gym at the right of the entrance. The musical course offerings did not change. Seven courses were offered for one credit each: voice, piano, harmony, advanced harmony, ear training, music appreciation, and chorus (Paul, 1979, p. 47). Band was still in the military department. Taylor was successful enough that the Board of Agriculture passed a resolution in 1920 that a Department of Music be created, with a budget of \$560 (Paul, 1979, p. 50). Courses could now be offered for credit to all students, not just women. A high school band tournament was planned as a recruitment tool, but it did not occur until 1924. The Board of Agriculture appropriated \$3000

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to the military department for band uniforms. These were khaki serge with officers' caps and spiral leggings. Cords of green and white distinguished the band from regular military officers. During the 1920-21 season the music department was located in a former house on campus that had been remodeled and was known as the "Music Center" (Paul, 1979, p. 59). The band continued to play at football games and parades. A Clown Band was established during the fall of 1921. Taylor organized an orchestra of 23 members, which played at the 1922 commencement.



MUSIC CENTER

Figure 1. 1922 Wolverine, yearbook of MAC. Music Center



Williams, Luther, Toaz, H. Edwards, Baynes  
Fritz, Laufer, Bair, Kraft, J. Edwards, Menge  
Skellenger, Hartsell, Clark, Swanson, Applin, Minshall

## GLEE CLUB

J. Siebert Taylor.....*Director*  
H. R. Clark.....*Business Manager*

### FIRST TENORS

P. W. Fritz  
R. S. Menge  
L. E. Skellenger  
R. W. Toaz

### SECOND TENORS

H. R. Clark  
S. E. Hartsell  
J. M. Luther  
G. C. Williams

### BARITONES

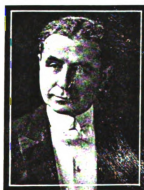
S. M. Bair  
H. W. Edwards  
L. W. Kraft  
J. R. Minshall

### BASSES

R. H. Applin  
J. S. Edwards  
J. G. Laufer  
G. N. Swanson



PROF. A. J. CLARK  
*Band Director*



PROF. J. S. TAYLOR  
*Glee Club Director*

Figure 2. Picture from the 1924 Wolverine, Yearbook of MAC. Glee Club.

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During the summer of 1922 the Board of Agriculture increased music's appropriation to \$8100 and approved the hiring of a new staff person in piano, Gertrude Clark. Taylor was so busy now that A. J. Clark of the Chemistry Department again took over the band. Taylor had required all 50 band members to take private lessons, but 90 students were enrolled in band instrument lessons, showing that interest was wider on campus than just the band members. Taylor and Clark organized a number of joint band and glee club concerts. In March 1923 the first attempt to broadcast live music over the radio from the college occurred.

In 1923, the first graduate of MAC to achieve a musical career gave a benefit concert on campus. Mary Allen, '09, a home economics major, gave a voice recital to help provide funds for the new Student Union.

Mrs. Olive Dobson Henkel was appointed Instructor in Voice in October, 1923. Taylor hired her during a process of steady expansion that also allowed music to be recognized as a minor. The course offerings did not change, but the 1923-24 catalog stated that entrance to the four-year course in music would be by examination.

A unique use of music as a morale builder was encountered during the excavation for the Union Building, which was done by student and faculty volunteers. Band members played daily to help the diggers pass the time. A clown band was formed, known as the Swartz Creek Band, and they entertained at lunch time.

According to Albert LeBlanc, MSU professor of music education, clown bands were very popular in the twenties. Unfortunately, the members at MAC did not take good care of the school instruments, which led to the demise of the group.





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Figure 3. Clown Band from 1924 Wolverine, Yearbook of MAC.

The high school band tournament was continued. Six bands competed in the spring of 1924, but ten entered the following year. The judges were H. A. Vandercook of Chicago, Professor J. S. Taylor of MAC, and Carl H. Dewey, director of the Reo Motor Car Company Band. Each band played one march selected by the committee and one number of its own choice.

In 1924, the creation of a new liberal arts course granting an AB degree still **did** not change the music offerings. Five hundred sixty eight students were **enrolled** in music courses, with voice the most popular class. Two new **instructors** were hired, and four rooms in the Home Economics Building were **used to help** deal with the space problem. Professor A.J. Clark resigned as **band director**, since his Chemistry duties had become increasingly demanding. Carl **Kulhman** replaced him as band director and reorganized the college drum and **bugle** corps. Kulhman also continued the high school band tournament.



*The MSC Record* (MAC changed its name to Michigan State College in 1925), September, 1926, lists Taylor's achievements as head of the music department. After starting in 1919 as the only staff member with a few small rooms in the gym, his department had grown to eight busy instructors training almost 600 students and occupying the entire house just east of the Union plus a half dozen more rooms in the Home Economics Building. He had convinced the college not to charge extra fees to the music students and then arranged free lessons for all ensemble members (Paul, 1979, p. 96). Students could even major in music if the staff found them qualified. However, in the spring of 1927, criticism of Kuhlman and the Swartz Creek (Clown) Band extended to the whole department, since the students were abusing the instruments, and Taylor resigned as chairman. He taught one more year.

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## CHAPTER FIVE

### THE LEWIS RICHARDS ERA (1927-1940)

Lewis Richards, an internationally known harpsichordist and pianist, was appointed head of the Department of Music in 1927. This appointment reflected an administrative decision to offer music training for professional careers and concert work (Paul, 1979, p. 99). Richards' office was in the Home Economics Building.

Among Richards' first acts were the appointment of Arthur Farwell, Hope Halliday, and Leonard Falcone to the music faculty. Arthur Farwell was a noted composer and conductor, and his responsibilities were history, music appreciation, harmony, advanced harmony, orchestra, and chorus. Hope Halliday, daughter of the Secretary of the College H. H. Halliday, taught the first courses in public school music. These were brand new courses. Leonard Falcone came from Ann Arbor, where he had graduated from the University of Michigan in 1926. Both the University of Michigan and Michigan State College wanted either Leonard or Nicholas Falcone, his brother, as band director. Nicholas, the elder brother, was already married and established in Ann Arbor, so Leonard, who was single, made the move to East Lansing. As Director of Bands, Leonard Falcone received a salary of \$2000.

Myron D. Welch, an MSU graduate who wrote his PhD dissertation on Leonard Falcone, told this story, which Wilson Paul quoted. Falcone said:

I shall always remember the first rehearsal I had with the band.

The band sounded so bad that it was one of the most disheartening experiences of my life up to that point. I was just beside myself after that rehearsal and I told myself that I just can't associate myself with this group - it's impossible. So the next day

I went to see Mr. Halliday, the man who had engaged me. I said, "Mr. Halliday, I'm sorry, but the band is so bad that I just can't continue. I want to resign. I cannot possibly take the band to Ann Arbor in three weeks for the annual football game and compare it with the fine band at the University of Michigan."

Mr. Halladay listened patiently, and when I finished he said, "Leonard, I sympathize with your feelings, but let me tell you something. Michigan State is still a small school, but it is well known, and if you quit now you won't be able to get a job anywhere because you are a quitter. The unwritten rule is that anybody has to stay on the job for at least two years. If anyone quits before they give a job a good chance, no one will put any confidence in you."

I said, "My God, two years! How can I possibly live through two years of this sort of thing?" Secretary Halladay then went on to say: "Secondly, that is why we brought you here, because we want this band to improve. Otherwise we would have brought anybody. I don't care how badly they play. Everybody understands this, but I can tell from your attitude that they won't be this way all the time - you are going to do something about it. So don't give up. As a matter of fact, I don't think I would accept your resignation anyway. Stay at least two years, then if you still feel the same way you can go. By then you'll be able to find a better job" (Paul, 1979, p.185).

Falcone later said that he did not realize how bad a first rehearsal could sound

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and that he was tempted to resign every year after a first rehearsal (Paul, 1979, p.185).

Other new instructors were Gladys Hodges, violin; Elsa B. Hoertz, harp; and Philip Abbas, cello and ensemble. Abbas played in the Detroit Symphony and came to East Lansing every Tuesday.

Richards had all school-owned instruments repaired and all materials inventoried. The band finally became part of the Music Department, not the military. The number of faculty was increased from six to twelve over the next few years, and courses in Appreciation of Music, History of Music, Public School Music, Cello, Harp, Chamber Music and Band Instruments were added. Richards invited public school music contests to be held at MSC, and most importantly arranged a relationship between MSC and the Lansing Public Schools regarding practice teaching.

Enrollment in music courses rose to 1,313 during Richards' first year, an increase of more than 200 percent (Paul, 1979, p.104). Piano and voice were most popular with 178 and 180 students each. Performance activities also increased markedly. The orchestra gave nine public performances, and the new chorus gave eight, both directed by Farwell, while the Men's Glee Club, directed by Taylor, gave six. The Military Band, directed by Leonard Falcone, made 39 public appearances.

According to *The Record* (1940), the music staff operated in five buildings: the nursery, old Abbot Hall, Gym Annex (the old Armory), Olds Hall, and the old Weather Bureau. Richards was very proud when the National Association of Schools of Music (NASM) accredited the school in 1934.

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John Gould

Mary Rohn

L. B. Falcone

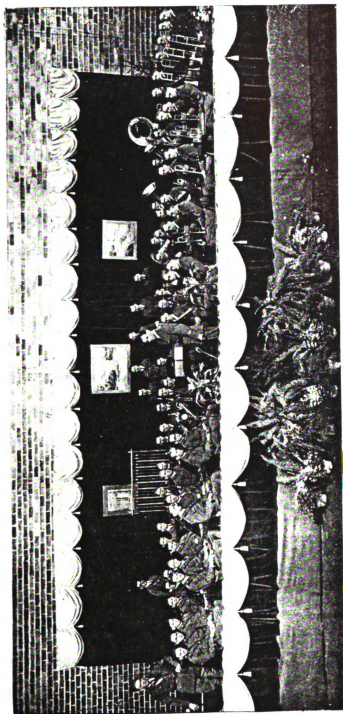
## BAND UNIT

The Military Band has always been the pride of the Military Division and of the Student Body. This year, as in past years, the band has performed in a manner that sends a thrill of pride through every heart, from the football games in the fall to the military reviews of the spring term. Under the direction of L. B. Falcone the band has given concerts both at home and away. Mr. Falcone is undoubtedly one of the best band directors in the country and was an official at the National Band Tournament.

John Gould was outstanding this year as the Drum-Major.

The co-ed sponsor for the year was Mary Rohn.

Figure 4. Picture from 1928 Wolverine, Yearbook of MSC. Drum major, co-ed sponsor, Leonard Falcone.



VARSIY BAND

Figure 5. Varsity Band. Picture from 1928 Wolverine.

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### **The Michigan State Institute of Music and Allied Arts (1927-40)**

In 1928 the MSC Department of Music and the Lansing Conservatory decided to merge. They became the Michigan State Institute of Music and Allied Arts. Fred Killeen, who had returned to Lansing in 1925 as director of the Lansing Conservatory, became assistant director of the Institute with Richards as director. Classes took place at the Conservatory Building in Lansing and in the old Weather Bureau building on campus. Wills House, which still stands, became the new Weather Bureau building, and the old one was renovated for music. Students who passed entrance exams received instruction free, whereas everyone else paid.

Richards was able to bring to the school for the 1928-29 year Louis Graveure, as head of the vocal department, and Michael Press, as head of the violin department. Both were internationally famous. Richards also added courses in orchestral instruments and organ. The high calibre faculty resulted in high calibre students, who were much in demand as entertainers in the community. On February 6, 1929, the first faculty recital was presented to a standing-room only crowd in the gym.

Louis Graveure had the distinction, after 14 years as a baritone concert singer, of becoming a tenor. He was equally successful in this role. He was allowed one term free for concert work, and his summer master class drew students from all over the country. One student was Ramon Navarro, a movie star, who spent two months on campus. Graveure went to Europe in the fall of 1931 and just before Christmas he wired that he was not returning. Alexander Kisselburgh, one of Graveure's best known students, was hired to replace him. Graveure, who was the first full-time voice instructor, did not formally resign until the summer of 1932. Fred Patton became head of the voice department that fall.

## Wolverine



Figure 6. Michigan State Institute of Music, Wolverine, 1929.

In 1931, an announcement was made that Bachelor of Music degrees in piano, voice, organ, stringed instruments and public school music would be granted beginning the following year. Previously only Bachelor of Arts degrees in Public School Music had been granted. Both BA's and BM's were granted in Public School Music through 1938, when the BM became the only degree a student could earn in Public School Music.

Eighty student recitals were given in 1930-31 and 88 were given the following year. Concerts were held at Peoples Church, the Little Theater in the Home Economics Building, and beginning in 1931, in Abbot Hall, a dormitory

with a small 65-seat concert hall. (This Abbot Hall became the Music Practice Building when the current Abbot Hall was built.) Concerts were also held off campus, especially in the Lansing Eastern High School Auditorium.

The business affairs of the new Institute were so complicated that a business manager was hired to keep track of finances. Robert J. Coleman came from the RCA-Victor Talking Machine Company in New Jersey. In 1931, Richards was appointed American Director of the Salzburg Mozarteum, a prestigious summer music festival. Four MSC faculty members taught at the 1932 Salzburg Festival, along with Bruno Walter, Josef Lhevinne, and Herbert von Karajan, to name the most famous. From MSC went Louis Richards, Michael Press, Alexander Schuster, cellist, and Alexander Kisselburgh, voice. This was a very prestigious group of teachers. However, an executive of the festival used funds deposited by the American delegation to pay his personal debts, which resulted in cancellation of the festival after the first season.

Mr. Coleman's daughter, Sue Johnson, told of her father taking the remaining money to deposit in Switzerland so that nothing more would happen to it.<sup>4</sup> Mrs. Johnson has also donated her father's collection of memorabilia from the trip to the School of Music. Of particular interest is the brochure for The Salzburg Orchestral Academy. The cost of the course was \$360, which included round trip steamship fare (tourist class) from New York, railroad transportation in Europe, board and lodging for eight full weeks in Salzburg, practice piano, admissions to student recitals and two tickets per week to the Salzburg Music Festival. Private lessons and extra courses required an additional fee. Among the students on the trip were Josephine Kackley and Fred Killeen.

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<sup>4</sup> Interview with Sue Johnson. Douglas Johnson, a son of Mr. and Mrs. Richard Johnson, graduated from the MSU School of Music in 1985 and is currently a professional jazz piano player in Boston.



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# EMINENT FACULTY

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| ILSE CHARLEMONT, Famous Harp Virtuoso, Vienna.  | THEODORE MULLER, Professor of Violin, Conservatory Mozarteum.   |
| RUDOLF DIMAI, Professor, Salzburg School of Arts and Crafts.                                    | ROSA PAPIER-PAUMGARTNER, Professor of Vienna Academy of Music.  |
| DR. OTTO ERHARDT, Stage Director, Chicago Civic Opera and Chief Regisseur, Dresden State Opera. | DR. BERNHARD PAUMGARTNER, Director, Conservatory Mozarteum.   |
| JULIAN FREEDMAN, Executive Director, Salzburg Orchestral Academy.                               | MICHAEL PRESS, Internationally Known Violinist.   |
| MARIE GOTHEIL-SCHODER, Director of Interpretation and Honorary Member Vienna State Opera.       | LEWIS RICHARDS, Internationally Famous Harpsichordist, Director, Michigan State Institute of Music, East Lansing. |
| PAUL GRAENER, Internationally Famous Composer, formerly Director, Leipsic Conservatory.         | FRANZ SAUER, Organist of the Cathedral, Salzburg.   |
| LOUIS GRAVEURE, International Opera and Concert Artist.   | ALEXANDER SCHUSTER, Internationally Known Cellist.  |
| GEORGE JUNG, Internationally Famous Painter.  | KARL STUMVOLL, Professor in Conservatory Mozarteum.   |
| HERIBERT von KARAJAN, Conductor, Ulm Opera.   | DR. PAUL STEFAN, Internationally Known Musicologist and Music Critic, Vienna.                                     |
| DR. EMIL KLAGER, Editor "Neue Frei Presse," Vienna.   | BEATRICE SUTTER-KOTTILER, of the Frankfurt State Opera. Professor of Hochschule Conservatory Frankfurt.           |
| CLEMENS KRAUSS, Director, Vienna State Opera and Vienna Philharmonic Orchestra.                 | BRUNO WALTER, Conductor of Vienna Philharmonic and New York Philharmonic Orchestras, also Leipsic Gewandthaus.    |
| HARALD KREUTZBERG, Internationally Famous Dancer.   | EMMA WOLFE-DENGEL, Director, Wolfe-Dengel School, Mannheim.   |
| RALPH LAWTON, Concert Pianist and Teacher of Paris and London.                                  | MEINHARD von ZALLINGER, Conductor, Cologne State Opera.   |
| JOSEF LHEVINNE, Internationally Known Pianist.  |   |
| MITTA MAYER-LISMAN, Lecturer, Frankfurt-am-Main.  |   |

From the Brochure of the Salzburg Orchestral Academy, donated by  
 Sue Johnson from Robert Coleman's memorabilia.

Figure 7. From Sue Johnson. Brochure of Salzburg Academy.

When Richards returned home, he found that he was being attacked about funding irregularities of the Institute. Five citizens of Ingham County asked that a grand jury investigate charges regarding a number of financial transactions of MSC, including some leveled at the Institute. Charges were that the Institute used campus buildings, received fees from the college for student lessons, and profited in other ways (Kuhn, 1955, p. 341). Expenditures for music had increased from \$12,000 a year to almost \$48,000 since the Institute began. The enrollment had averaged 616 students a year. Judge Leland Carr of Ingham County, who was a one-man grand jury for the affair, found no violation of statutes. However, the Department of Music separated itself from the Institute after the 1932-33 season, and was completely reorganized during the 1933-34 school year (Paul, 1979, p. 123). According to Kuhn (1955), the reorganization did not result in loss of any funds. Music remained in fifth place in all departments. Only chemistry, home economics, English, and men's physical education had larger budgets.

### Choruses (1927-40)

In the fall of 1933 Fred Patton became director of the MSC Chorus and Men's Glee Club. Patton was especially successful with Men's Glee Club. By 1938 he presented a Minstrel Show in the new Band Shell in conjunction with the new Sinfonia men's music fraternity. The Band Shell was located across from the College Auditorium, but was razed for the construction of Bessey Hall. Some of the faculty were appalled at the idea of a Minstrel Show, thinking that Men's Glee should stick to their traditional concerts. Secretary John H. Hannah felt that those faculty were worried that the show would make fun of them.<sup>5</sup>

The Women's Glee Club, formally established by Louise Freyhofer in 1902, and  
<sup>5</sup> Today's reader might think that the faculty was appalled at the racial stereotyping of the minstrel show, but unfortunately that was not a concern at that time. Faculty were only worried about their reputations.

conducted by her until 1919, suffered a peculiar fate under Professor J. S. Taylor. Since he used both the Men's and Women's Glee Clubs as the nucleus of the mixed chorus, the Women's Glee lost its autonomy in the 1920's. From 1922 to the spring of 1928 there is no record of the Women's Glee Club. In 1928, Betty Humphrey, assistant to Louis Graveure, reorganized the women. The State News, November 23, 1928, stated:

Great interest has been displayed in the development of a Girls' Glee Club on the campus since its formation here a few weeks ago. Upon completion of the tryouts Tuesday night, 68 girls had been accepted. Membership is still open to seven or eight more girls as it is the club's ambition to exceed the University of Michigan, which now totals 70 (Paul, p. 140).<sup>6</sup>

In the spring of 1929, the first May Morning Sing was instituted and held at Beaumont Tower. Lewis Richards modeled this after a similar one at the tower of Oxford University in England. At MSC the ceremony also involved the tapping of Mortar Board and Tower Guard members. Mortar Board was the senior women's Honorary Society, and Tower Guard was the honorary society for sophomore women.

In 1930 Zinovy Kogan, instructor in violin and conducting, became director of the Women's Glee Club. In June 1932, all the college choruses plus faculty members and singers from the community presented Haydn's Creation to commemorate the 200th anniversary of Haydn's birth and the 75th anniversary of the college. One of the pianists for this performance was a student, Wendell Westcott, who later became carillonneur for MSC as well as a faculty member in music. The next spring all the choruses presented the opera *Orpheus*, by Gluck, at the Lansing Eastern High School Auditorium. Music,

<sup>6</sup> The current rivalry between University of Michigan and Michigan State has a long history.

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Speech and Dramatics, English, Art, Physical Education and Home Economics collaborated for this event. *Orpheus* was also presented in Detroit . In the following year, 1933, Josephine Kackley, head of the Public School Music Department, became director of Women's Glee Club.

William Kimmel organized a no-credit a cappella choir during the winter quarter of 1936, consisting of students, faculty and community members interested in the historical aspects of choral music (Paul, p.148). The choir became quite popular both on campus and around the state. Kimmel became director of the Chorus and Men's Glee Club in the winter of 1939. His first performance was at the May Morning Sing.

Mendelssohn's *Elijah* was the next all-department large production in the spring of 1937, directed by Patton. In December of 1937 Michigan State's first production of Handel's *Messiah* was given in the college gymnasium, also directed by Patton. Due to ill health, Patton gave up his choral work, which was taken over by William Kimmel, instructor in theory and director of the a cappella choir. Patton stayed on as voice teacher and also led community sings. Patton said his greatest thrill was getting 15,000 farmers to sing old favorites like *America* and *Down By the Old Mill Stream* during Farmers' Week (Paul, p.148). Farmers' Week was the occasion for many musical performances over the years. It would be interesting to know how these were received by the farmers, or if they were used as a captive audience.

#### Collegium Musicum (1927-40)

In the fall of 1936, Lewis Richards announced a "Collegium Musicum" series, directed by Leonard Ellinwood, which was the second of these programs in the United States (Paul, p. 156). The intent was to reproduce old music as it would have been performed at the time in its social context. Library exhibits of

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the manuscripts were coordinated with the programs, and discussions followed the ten different presentations. The series continued into the 1940's with at least three programs per year. The featured speaker for a program in 1940 held in the new Music Auditorium was Dom Anselm Hughes, Prior of Nashdom Abbey in England, who was a world authority on early music.

### **Orchestra (1927-40)**

In 1928, Michael Press, an eminent Russian violinist and conductor, joined the violin department. A number of his pupils followed him to Michigan State, including Izler Solomon and Ralph Rose, who became aides. Michael Press had escaped a firing squad during the Bolshevik Revolution (Paul, p.163). The following year Zinovy Kogan, another exiled Russian violinist and conductor, was appointed to assist him. In 1930 Josef and Rosina Lhevinne came to Michigan State for a concert, thus uniting four friends from Russia. Because Press and Kogan were so famous, they could attract musicians of the highest caliber to campus. Josef Lhevinne died in 1944, but Rosina kept teaching at Juilliard School of Music until she retired at age 95 in 1977. Rosina coached Van Cliburn when he won the Tchaikowsky Piano Competition in 1955, and she later coached MSU's Ralph Votapek.

In 1929 another Russian, Alexander Schuster, arrived to replace cello instructor Philip Abbas. Schuster was already a famous concert artist in Europe. The orchestra, directed by Farwell and Press, gave two performances that year: one to introduce the new faculty and one for Baccalaureate. The next year the orchestra presented a full program at the Lansing Eastern High School auditorium, since there was no auditorium on campus. Izler Solomon was concert master, Alexander Schuster played first cello, Zinovy Kogan played first viola, and Leonard Falcone was leader of the second violins. It is ironic that



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MSU could have such famous faculty but no auditorium.

John D. Stephens, head of Music Education at the Institute, had organized the Lansing Symphony at this time, but could not conduct due to illness. Izler Solomon became the conductor in March of 1932. MSU has always had a close relationship with the Lansing Symphony. Throughout the history of the School of Music, it has maintained close ties with the orchestra, sharing personnel, and even at times combining to offer a position in each organization in order to make a full-time job.

The college orchestra was part of a concert series for the next several years. In 1936 all concerts were given at the Lansing Eastern High School auditorium instead of the college gymnasium. Hans Lange, associate conductor of the Chicago Symphony, joined the faculty in 1937. Michael Press was ill, so Lange replaced him on a part-time basis. Lange taught violin and conducted five rehearsals before each concert. The other rehearsals were conducted by Keith Stein, clarinet professor, and Leonard Ellinwood, professor of theory. Alexander Schuster became director of the orchestra the next year. Francis Aranyi, a famous Hungarian violinist, commuted from Pittsburgh one day a week to teach violin and sonata classes. Schuster's three concerts in 1938, one each term, each featured a soloist: 1) a Russian cellist; 2) Efrem Zimbalist, violinist, and 3) Francis Aranyi. In the spring of 1940 the orchestra made its first appearance in the new College Auditorium with Arthur Schnabel, pianist.

#### **Bands (1927-40)**

Under Leonard Falcone the marching band remained part of the college Reserve Officers Training Corps (ROTC) program and wore military khaki and olive uniforms during the 1930's and 1940's. Besides playing for football games, it also performed at ROTC weekly parades and drills. The band

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rehearsed in the Armory building, which stood where the present music building now stands. The parade field was Landon field, now re-named in memory of Walter Adams, next to the Music Building on the west. Falcone had to overcome some bad attitudes from the players during his first year but was successful in doing so. The band made 39 public appearances his first year, 1927, and in 1928 the band made its first recording.

Falcone's major instrument was violin, but at Michigan State he became instructor in the college's first Band Instrument Course. During his first summer he supervised violin sectionals at the National Music Camp at Interlochen, Michigan, and he played for two years in the University of Michigan Symphony at Ann Arbor after joining the MSC faculty. Falcone also hired four members of the Detroit Symphony to give lessons: Joseph Mosbach, bassoon; Marius Fossenkemper, clarinet; Alberto Stagliano, french horn, and John Wummer, flute. Falcone taught the rest of the instruments himself. He also helped sponsor an appearance of John Philip Sousa and his band.

A. J. Clark had held outdoor concerts and Falcone re-introduced them. The first was held between Beaumont Tower and the Forest of Arden, as the front of the Museum (now Linton Hall) was called. In 1930 the band accompanied the football team to Georgetown University in Washington D.C., and Lewis Richards arranged for the band to also play for President Herbert Hoover and at the Tomb of the Unknown Soldier.

In 1931 the Music Department moved into Abbot Hall, which stood where the present Music Practice Building now stands. The band moved rehearsals from the floored-over pool area of the old Bath House adjoining the Armory to the "new" building, Abbot Hall.

Keith Stein, former clarinetist with the Chicago Symphony, replaced

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Marius Fossenkemper in 1934, teaching woodwinds and public school music. Because the Depression of 1928 had depleted both school enrollment and the band, a series of band scholarships was instituted. From a beginning of ten scholarships the first year, the number of scholarships increased until half the band members were on scholarship within four years. Scholarships included exemptions for out-of-state fees and the \$30.00 per term music fees.

Dean Winter, an 88 year old trumpet player from Grand Rapids, came to play in Alumni Band on April 7, 2001. He had started at MSC in 1934 with a trumpet scholarship in the first year that band scholarships were awarded. He played first chair trumpet for four years under Leonard Falcone in band and also in the symphony with Michael Press. He studied trumpet with Falcone for four years and taught class trumpet to Public School Music majors for his last three years. Winter said that he loved Leonard Falcone and Michael Press, who showed him personal manuscripts that Tchaikowsky had given to him.

The concerts in the Forest of Arden were very popular, but pressure was applied to build a permanent band shell. The class of 1937 gave \$2,500, their class gift, toward the shell and the State Board of Agriculture appropriated the remaining \$22,500. Falcone took a leave in January 1938 and Keith Stein took over the band, but Falcone returned for the band shell dedication. Falcone was very upset when the shell was razed for Bessey Hall in 1960. He was promised that a new one would be built, but this has not happened.



Figure 8. 1940 Wolverine, MSC's yearbook. Graduation ceremonies at the Band Shell.

### **Theory (1927-40)**

Arthur Farwell took charge of music theory in 1927 and added music appreciation and history of music courses. His compositions were being performed all over the United States at the time. William Kimmel joined the faculty in 1935, and Leonard Ellinwood arrived in 1936. Ellinwood was one of only sixteen persons in the United States to have a Doctor of Philosophy (PhD) in music at that time. Ellinwood started the Collegium Musicum series. In 1938, Gomer L. Jones, a famous Welsh composer, was hired, and one year later J. Murray Barbour, the first person in the United States to receive a Ph.D. in Musicology, was added. H. Owen Reed was hired to replace Arthur Farwell in 1939.

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### **Organ**

The First Presbyterian Church of Flint donated a King organ to the music department in 1928. The organ was too large and was never installed. Francis MacKay was appointed head of the organ department in 1928. He and Helen Sholl, organist at Peoples Church, gave private lessons on the Casavant organ at the church. M. L. Renwich replaced MacKay in 1930 and also taught harmony. Helen Sholl (1934-1953)<sup>7</sup> continued to give lessons for many years.

### **Beaumont Tower**

Beaumont Tower, a gift of John and Alice Beaumont, was built on the site of Old College Hall, the first campus building. It was designed by Donaldson and Meier, architects of Detroit, and built by the F. C. Trier Company of Saginaw. It was dedicated June 22, 1929. (Paul, p.183.) The gift included a chime of 10 bells. When it was found that there weren't enough notes to play the Alma Mater, "Close Beside the Winding Cedar," three more bells were added the next year. In 1935 ten more bells were added, making the set of bells a carillon, 23 bells being the minimum number for a carillon. Jake Daubert of the Physical Education Department played the chimes for the 1929 graduation. The next year he was appointed to play the chimes and be in charge of the bells without pay. The carillon remained under the supervision of the Secretary of the College until 1941, when it became part of the music department.

### **Music Education (1927-40)**

Although music was part of the activities of MAC from 1870 on and was part of the curriculum of the women's program from 1898 until 1918, music education was not introduced as a degree program until 1927, when Lewis Richards became department head. Richards, an internationally known harpsichordist and pianist, was born in St. Johns, Michigan. As a performer,

<sup>7</sup> Dates in parentheses are dates of employment.

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Richards could have limited his interest to performance and established a conservatory. Instead, music education was part of his vision from the beginning, and he appointed Hope Halliday (1927-1929) to teach the first courses in music education. Richards also arranged for music education students to work with the Lansing school system, which would serve as a laboratory for practice teaching for at least the next 30 years.

In his report to President Shaw in the spring of 1929, Lewis Richards described events leading to a new project:

In May we were visited by Dr. Zanzig, of Harvard University, who, at the request of Harvard, was making a coast to coast tour visiting the music departments of the important universities and colleges. As a direct result of his visit, the National Playground Recreation Foundation of New York City, through the Michigan Department of Education, presented to the college, free of all cost, the services of Miss Josephine Kackley for extension work in rural districts. The State Board cordially accepted Miss Kackley's services, which have had far-reaching effects through the rural districts, and definite plans are now underway for the continuing of this work as a new branch of the work of the Music Department next year (Paul, pp. 205-6).

Josephine Kackley (1929-43) studied under Frank A. Beach, a pioneer in music education. Her special interest was rural music education. Kackley worked in villages of less than 2,500 population in six Michigan counties: Calhoun, Clinton, Eaton, Genesee, Livingston, and Saginaw. These counties were adjacent to or reasonably near Ingham County, seat of the college. In each county, she taught teachers, gave them songs to teach, and climaxed the

season with a music festival in each county. The program was so successful that the State Board of Agriculture, the governing body of MSC at that time, decided to continue it in 1930, financed through the music department. The State Board also added Kalamazoo and Lapeer counties to the program. In 1930 two new teachers were hired, one for public school music, as music education was then called, and one for the extension program. The following year a third extension specialist joined the program. Michigan State hosted its first combined county music festival on May 22, 1931 in Demonstration Hall on campus (Paul, 1979, p. 209).

The music extension program was financed with funds allocated to the music department from 1930 to 1941. At that time financing was transferred to the Cooperative Extension Department. Since music was not federally mandated, the State of Michigan financed the venture (Miles, 1964, p. 89). The first music teachers were hired for nine months for \$2500 and with a travel budget of 5 cents a mile. My mother started teaching in Hamtramck, Michigan in 1928 for \$1800. I began teaching in Pontiac in 1954 for \$3700. However, when I went to Boston University to summer school in 1955, I discovered that my roommates, who were Massachusetts music teachers, were making \$2400, \$2500, and \$2700 a year. I thought \$2500 a year for an extension person sounded way too high, remembering that this was during the Depression, which started in 1929. The early records are stored on the top floor of the Administration Building and are not accessible to the general public. Margaret Dionese<sup>8</sup>, who works in the Records Department, received permission to photocopy the page from the MSC records, which proved that Mabel Olive Miles was absolutely correct. A copy of this document will be found in Appendix C, along with a map of Michigan, showing the counties and dates where the

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<sup>8</sup> Margaret Dionese is the daughter of Weldon Hart, head of the music department in 1958.

extension teachers worked. Although radio station WKAR was established in 1924, rural areas had not been electrified at that time. By 1938 enough rural areas had electricity so that WKAR began broadcasting a "Rural School Music Series." The next year a printed schedule of 22 thirty-minute broadcasts appeared, followed by nine programs presented by children, each program from a different county. WKAR's involvement in the extension program continued throughout the life of the program.

The success of the extension program stimulated interest in music education at the college. In the summer of 1929, the first degree ever awarded in music at MSC was presented to Herbert Fletcher in public school music. Josephine Kackley was responsible for both the Rural Extension Program and the on-campus music education curriculum. Five public school music majors graduated in 1930, six graduated in 1931, while ten graduated in 1932, compared with three in performance and two in other areas. Until 1934, all public school music majors received a Bachelor of Arts (BA) in music, but in 1934, ten received a BA while eight received the new Bachelor of Music (BM) degree. By 1939 all public school music majors received a BM.

In 1938 a summer program for music teachers was instituted. Keith Stein (1937-1975), former clarinetist with the Chicago Symphony, taught a seminar in music education as well as woodwind and orchestral supervision. Josephine Kackley taught teaching methods and conducting, and Leonard Ellinwood (1936-39) gave courses in music theory and music history.

Lewis Richards brought a distinguished performance faculty to MSC, including Leonard Falcone, director of bands from 1927-1967; Arthur Farwell (1927-1939), noted composer, critic, editor, and proponent of community music; Keith Stein (1937-75), clarinet; and Alexander Schuster (1929-1953), cellist

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and orchestra director. One of the major benefits for music education majors was the chance to take lessons from real artists.

### **Graduate Education (1927-40)**

The first graduate courses in music were listed in the Graduate School Catalog of 1938-40. Again Lewis Richards showed his interest in music education, since the degree of Master of Music was offered in performance, composition, some fields of musicology, and music education. All candidates had to offer a thesis, composition, or recital, and all had to take oral examinations. All master's degrees required four quarters' work to achieve forty eight credits, with thirty two credits earned in residence. One quarter-time graduate assistantship, equaling ten hours work per week, was available. A survey of course catalogs from 1938 on shows a steady growth in course offerings, both in theory and history and also in music education.

### **The Music Building**

Richards also planned for a music building, since music classes had been scattered into several buildings, but this was not built until 1939. The Public Works Administration (PWA) had given grants to the school for dormitories, hospital, gymnasium, fieldhouse, auditorium, livestock pavilion, and veterinary science clinic.

The PWA approved a \$90,000 grant for the music building, which was to cost \$200,000. The rest of the money was to be raised with self-liquidating bonds, a brainstorm of then Secretary of MSC John Hannah. Income from the music program was used to retire the bond. The music building was Michigan State's first building designed to serve the liberal arts and was dedicated December 3, 1939. Richards received telegrams of congratulation from Herbert Hoover, Arthur Schnabel, Sergei Rachmaninoff, Fritz Kreisler and Sol Hurok,

among others (Paul , p. 216). On February 15, 1940, Lewis Richards was elected a member of the American Musicological Society. Ten days later he died of a heart attack.

### **Richards' Contributions**

Considering that Lewis Richards was himself an internationally known performer on harpsichord and piano, acquainted with the great performers of his day world-wide, and determined to offer students an experience comparable to the conservatory experience, it is fascinating that he also devoted attention to music teacher training and the development of the Rural Extension Program. The first music degrees were in public school music, as music education was called at the time. In a period of eleven years, Richards had helped Josephine Kackley establish a comprehensive undergraduate program in music education, develop an effective Rural Music Extension program, and launch a radio series for school children with WKAR. He also hired an outstanding faculty, many of whom were world famous, took a number of students to study in Vienna one summer, started a small graduate program, and brought outstanding musical events to the campus. The fact that Lewis Richards moved among the famous musicians of his time, like Bruno Walter and Herbert von Karajan, allowed him to bring great musicians, like Arthur Farwell and Michael Press, to campus to teach. Course enrollment in music and the number of concerts and recitals skyrocketed during his tenure.

A picture of Lewis Richards with his obituary can be found in the 1940 Michigan State College yearbook, the Wolverine. Since the print is too small, the text is rewritten here.

Michigan State College, in common with the entire music world, suffered a great loss at the death of Lewis L. Richards ... .



Mr. Richards, an internationally known artist of the harpsichord and piano, joined the college faculty in 1927. Under his direction the music department developed from a minor factor of college activity to one that attained national attention in music circles. The climax of his executive ability came only a few weeks before his death with the dedication of the new music building.

Mr. Richards was influential in bringing to the campus and community world renowned artists and musical organizations; in building up a staff of well equipped and qualified teacher-musicians; in presenting music of worth and beauty within the student body and directly inspiring students with a sincerity of purpose, a true sense of value and a glimpse of the divine spark in music. As a man and artist of the highest rank, Lewis Richards unselfishly devoted his life to the service of music and mankind.



*Professor Lewis Richards*

Figure 9. Lewis Richards. 1940 yearbook, The Wolverine.

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## **CHAPTER SIX**

### **THE ROY UNDERWOOD YEARS (1940-1957)**

Roy Underwood came to MSC as chairman of the music department in 1940 from Ward Belmont College, Nashville, Tennessee. He graduated from Bethany College in Kansas and spent three years in graduate school at Juilliard School of Music. He had taught piano in New York City and at the University of Kansas. Underwood was not just interested in professional music training; he also wanted to provide musical opportunities for all students. When he assumed leadership, there were 15 staff members, with two full professors, Underwood and Josephine Kackley, and five associate professors (Paul, 1979, p. 222). In 1942 the Department of Music gave four Bachelor of Music degrees in Applied Music, ten Bachelor of Music degrees in Public School Music, and three Master of Music degrees. During Underwood's years, public school music students furnished about 80 per cent of the music department graduates. Underwood was president of the Music Teachers National Association (MTNA) from 1950-52, and vice-president of the National Association for Music Therapy (NAMT) in 1950-51. In 1956-57 he became president of NAMT, although he was not a music therapist. Music therapy as an academic discipline was just being developed, primarily by Roy Underwood and E. Thayer Gaston. Underwood began the first undergraduate music therapy program in a college and was also a pioneer in piano pedagogy.

Roy Underwood was a multi-faceted man. Lyman Bodman spoke of him as a visionary, and his music therapy program, piano pedagogy program, attention to building string programs in Michigan, establishing helpful relations with public school teachers, and establishing the faculty woodwind quintet and string quartet certainly bears this out. (Personal interview). Byron Autry spoke of

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his piano playing, sight-reading ability, and overall musicianship. (Personal interview.) Edgar Kirk noted that he was a top sergeant in World War I and that this was reflected in his management style. (Personal interview.) Both Kirk and Lauralee Campbell suggested that he may have been hired to “straighten out” the music department, which had been a hotbed of “artistic temperaments” under Richards. (Personal interviews.) Bea Mangino mentioned Underwood’s attention to detail: knowing and scolding those who left rooms unlocked, the lights on, or the windows open. (Personal interview.) In some ways he was totally inflexible, as in the requirement that only pianists could major in music therapy, and in his abhorrence of jazz. Yet his correspondence with GI’s during World War II, available in University Archives, shows a very compassionate side. Virginia Bodman, as a graduate student in 1945, heard Underwood moan about the lack of teachers for the returning veterans. He was about to interview pianist Howard Silberer and remarked facetiously, “If he can play a C scale, I’ll hire him!” And he did. (Personal interview.)

Roy Underwood’s annual reports from 1946-1956 were discovered in the basement of the Music Building, and have been given to University Archives for preservation with the permission of James Forger, current director of the School of Music. In his 1946 report Underwood stressed lack of space and staff. “At present we are unable to furnish instruction for Physical Education and Recreation majors due to lack of facilities and staff.” He mentioned the need for a pipe organ and more listening facilities, as well as describing the success of the Summer Youth Music program, the summer graduate programs, and “Adventures in Music,” the Cooperative Rural Extension’s weekly music broadcast to schools. He also mentioned all the concerts and outreach programs provided by the department.

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In 1947 Underwood cited unprecedented enrollment. The number of graduate students was double that of any previous year. More practice facilities were provided in a quonset hut on South Campus, but additional space for classrooms was needed. "When one stops to recall that the present building was designed for the use of 15 staff members and 100 music majors one understands why it can not adequately care for 300 majors and more than 30 staff members" (1947 Annual Report). Music organizations had improved in quality according to Underwood: notably the Concert and Marching Bands, College Chorus, both the Men's and Women's Glee Clubs, and the 85 additional musicians who played in Varsity Band, (a new band primarily for girls and non-majors). A Mozart Festival was also presented.

The 1948 school year opened with 50 piano students and 20 voice students temporarily without teachers. Part-time teachers were found for them. Underwood mentioned the establishment of the faculty string quartet and the faculty woodwind quintet, as well as a Beethoven festival. The same lacks of studio space, library facilities, and office space were noted as well as the need for more office staff. "The office staff is the same for 300 music majors as it was when we had 125. A department head should not have to devote his time and energy to simple clerical duties that could be handled by a clerk-stenographer. Lastly, the college needs a pipe organ as much as it ever did!" (1948 Annual Report). It would take 20 more years for that to happen.

The next year Underwood requested an addition to the music building, saying that President Hannah said there were sufficient funds available from music fees to finance an addition. (It would take six years for that to happen.) The first mention was made of the need for a psychologist in music to supervise research in Music Therapy and to teach courses in the Psychology of Music to

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graduate students.

In 1950-1951 Underwood remarked that the department was achieving "somewhat" of a national reputation, resulting in an increase in graduate students. The South Campus practice building was pronounced unsatisfactory, because heat from the radiators in winter and dampness in summer was ruining the pianos. Evidently nothing could be done to modify the quonset huts to correct this.

In 1951-52 curricular changes were noted, with 55 courses consolidated into 16, and the number of credits reduced from 70 to 53. Underwood continued to point out the number of concerts and outreach activities and to stress the need for a pipe organ and an addition to the building.

In the 1952-53 report, the need for more space and staff was again addressed, and so was a better promotion policy, particularly at the rank of instructor. He said it took too long to be promoted, and this was affecting morale. This report was much more complete, including which members of the faculty were working on which degrees, who belonged to what professional and learned societies, and what conferences were attended. Five faculty members held national offices, eight were on national committees, and nine were on regional boards. The Doctor of Philosophy degree in Music Education and Composition was established. Staffing and space needs, especially for service courses (music for elementary education, physical education and recreation majors), were stressed. Charles Hoffer, former President of the Music Educators National Conference, received the first PhD from the music department in 1955. He said that PhD's in music were not differentiated then. His degree says he earned a PhD in music, not music education. (Personal interview.)

The 1953-54 report began with the publicity garnered for the music

department by the marching band's appearance at the Rose Bowl with the football team. The band was sponsored by Oldsmobile. (Eventually private sponsorship was outlawed by the NCAA.) The a cappella choir sang to 3,200 people during its Spring Tour and the Men's Glee Club to 31,300 on its Spring Tour, both in Michigan under the auspices of the Cap and Gown Series. Underwood asked for a church music curriculum and a trained music therapist, as well as another piano instructor and a psychologist for music therapy. The next year the addition to the music building was authorized. Michigan State became a university, instead of a college, and celebrated its centennial. H. Owen Reed composed a centennial opera, *Michigan Dream*, which was a collaboration of many different departments - art, music, dance, English, and speech.

Underwood started a "Little Symphony" composed of staff members, and Louis Potter, the new orchestra director succeeding Alexander Schuster, formed a high school youth orchestra. Again the report was very complete, and again the need for an organ was mentioned.

In 1955-56 stress was put on the outreach programs, always mentioned in the reports. Underwood stated, "One important function of a music department is its contribution to the cultural life of the community and state" (1956 Annual Report). He lists the Michigan High School Vocal Festival, the state High School Band and Orchestra Festival, a Church Music Workshop, Marching Band Workshop, and a regional meeting of the College Band Directors Association, which were held on campus. The Spartan Bell-Ringers, directed by university carillonneur Wendell Westcott, appeared on the Ed Sullivan Show and at the White House Christmas Tree Lighting Ceremony. Need for a pipe organ was listed in long range planning, and the need for a

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church music curriculum appeared in short range planning. In June there were six full professors, seven associate professors, twelve assistant professors, twelve instructors, and three agricultural extension agents. A complete listing of faculty accomplishments was presented.

The annual report of 1956-57 also focused on outreach. Twelve organizations made 187 public appearances, and the faculty participated in 653 events. Enrollment in service courses (music for elementary education, physical education and recreation majors) totaled 787, and students from other majors electing music courses totaled 1306. The need for scholarships to encourage string players, a church music curriculum, and an opera workshop were stressed. Finally a qualified music therapist, Robert Unkefer, was hired.

#### **Beaumont Tower and Wendell Westcott**

Wendell Westcott succeeded Jake Daubert as carillonneur in 1941. Westcott had come to MSC to study with Lewis Richards and was appointed to the piano faculty in 1935. He studied the carillon in Belgium and played the MSU carillon for many years. He continued until retirement in 1985 and was still playing concerts when this was written in 2001. Westcott also helped organize the National Guild of English Handbell Ringers and organized and directed the Spartan Bell Ringers in 1954. In subsequent years the Spartan Bell Ringers performed on national TV and radio, at New York's Town Hall and at a White House Christmas tree lighting ceremony. Westcott led the Spartan Bell Ringers for twelve years.

#### **Orchestra and Strings**

In 1940 the faculty had only two string teachers, Alexander Schuster, cellist, who also directed the orchestra, and Francis Aranyi, violinist, who came from Pittsburgh to teach two days a week. In 1941 the string department

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received a gift of ten violins made from a maple log from Howell, Michigan by Albert Allen Morgan, an artist whose hobby was violin making. According to faculty member Judy Palac, the school still has some of these in 2003.

Romeo Tata came to MSC in 1941 as a violin teacher and as conductor of the Lansing Civic Symphony. Tata had two diplomas from the American Conservatory at Fountainbleu and a BM and MM from Yale. He had previously taught violin and theory at Arizona State University from 1937-41, and had conducted the Phoenix Symphony. Virginia Prunty was a graduate assistant in piano and string bass from 1944 to 1946, and was promoted to the faculty to teach string bass and piano in 1946, followed in 1947 by Lyman Bodman, who taught violin and viola. Prunty had studied at the Juilliard School of Music, graduated from Queens College with a BM, and from MSC with a MM. Lyman Bodman received his BM from Oberlin Conservatory and MM from the Eastman School of Music. Virginia Prunty and Lyman Bodman soon married. Both played for years in the Lansing Symphony. James Niblock arrived in 1948 as a violin instructor and concertmaster of the Lansing Symphony. Niblock received his BA and BEd from Washington State University, MA from Colorado College, and PhD from the University of Iowa.

Alexander Schuster, director of the orchestra, opened the 1940-41 season with a concert featuring the world famous cellist Gregor Piatigorsky, who was an old friend. This would not have been possible without faculty playing along with the students. Often Schuster himself would perform on cello, with Roy Underwood conducting the orchestra. Schuster told Wilson Paul, "I played everything my colleagues composed - [Gomer] Jones, [Arthur] Farwell and [H. Owen] Reed - to encourage them to create new music" (Paul, 1979, p. 267). By 1950 the orchestra had over 60 members. During Underwood's tenure, ten

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scholarships covering college tuition were awarded to string players. Schuster loved his students and they loved him. William David Bohn, 1955 MSU graduate and successful New York arranger, established a scholarship in his memory during the 1990s. After retirement from MSC, Schuster continued to teach part-time at Western Michigan College and play in the Kalamazoo Symphony.

Louis Potter, Jr. replaced Schuster as orchestra director and cello teacher in 1953. Potter studied at the Peabody Conservatory of Music, Juilliard School of Music, and the University of Illinois. Potter had played cello profesionally and also taught cello, theory, and chamber music at the University of Illinois. He also taught cello and played in the faculty string quartet at the National Music Camp at Interlochen, Michigan from 1946-1961. Potter achieved national fame as a teacher. He also wrote *The Art of Cello Playing*, published by Summy-Birchard in 1964. The Honors Concert was his idea.

**The Beaumont String Quartet**

Underwood encouraged the organization of a faculty string quartet. The following chart shows the membership of the Faculty String Quartet and the Beaumont String Quartet over the years.

			Year	Violin I	Violin II
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J. Stulberg	A. Schuster		1941	R. Tata	J. Stulberg
N. Blinoff	A. Schuster				
Name changed to Beaumont String Quartet					
1947	R. Tata	G. Collins		L. Bodman	A.Schuster
1948	R. Tata	J. Niblock		L. Bodman	A.Schuster
1953	R. Tata	J. Niblock		L. Bodman	L. Potter





Figure 10. Beaumont String Quartet. From L to R: Alexander Schuster, cello; Lyman Bodman, viola; Romeo Tata, first violin; James Niblock second violin. Picture courtesy of Lyman Bodman.

According to Walter Verdehr, Dorothy DeLay, who was a student at MSC in the nineteen forties, led a student string quartet. (Personal interview). DeLay, who died in the spring of 2002, was a recipient of the Distinguished Alumni Award and honorary Doctor of Fine Arts degree from MSU in 1991. She was a nationally recognized violin coach and teacher at Juilliard School of Music in New York City and the Aspen Summer Music Festival.

In 1995 Kenneth Bloomquist and Edgar Kirk considered updating the

history of the music department, and Bloomquist wrote to a number of faculty members to ask them to write about their areas. Lyman Bodman responded, and his writing is quoted with his permission in its entirety here.

**'AS I REMEMBER' by Lyman Bodman, October, 1995**

In 1947, while finishing my graduate work at Eastman School of Music, I learned of a vacancy in the music department of Michigan State College. They wanted a violinist who could "build upper strings," and a violist for string quartet. Roy Underwood was department chairman, and was very vocal in his expectations of the applicant. "Can you teach any level of violin?" For my audition I played a violin recital in the Music Auditorium, and then took the viola to the studio of Alexander Schuster, where I played Debussy, Mozart, and Beethoven. I had been told what quartets to prepare - the other players had not, so what an advantage! I joined the faculty that fall as teacher of violin and viola and violist of the Michigan State College Faculty String Quartet.

I understood that there had been some quartet playing before that time by faculty and students, but not a quartet who stayed and played together for any length of time. That year Romeo Tata was first violinist, a student named Gordon Collins was second, I was violist, and Alexander Schuster was cellist. We played only a few concerts. The next year, 1948, James Niblock joined the faculty as teacher of theory and violinist in the quartet, and I consider that the real beginning of the Beaumont String Quartet.

From 1948 to 1953, Tata, Niblock and Bodman had as our cellist Alexander Schuster, a Russian concert artist who was one of the very early artist-teachers of the first Michigan State College Conservatory.<sup>9</sup> We knew him as "Sascha." Sascha had been trained by the greatest European teachers, was a graduate of Berlin Hoch-Schule, close friend of the famous Feuermann, Piatigorsky, and members of the Budapest String Quartet. He was conductor of the orchestra and a musician of the highest order.

In 1953 Sascha retired and Louis Potter joined the quartet. The following many years might well be considered the Beaumont's most productive as the quartet performed on campus, off campus, on television and radio. We traveled all over the state playing for a variety of audiences. We gave at least three concerts in the Music Auditorium each year featuring many first performances. We must have given over 100 concerts and demonstrations in public schools as part of the program to develop more interest in string playing, and to recruit talent for the university.

Our department chairman, Roy Underwood, was a very accomplished pianist, and in chamber music was especially fond of Schubert's "Trout Quintet." With Virginia Bodman, string bassist, and members of the Beaumont Quartet this work was played all over the state of Michigan - in art museums, ASTA conventions, and for just any occasion. It was always so well received.

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<sup>9</sup> The Michigan State Institute of Music.

An interview with Lyman and Virginia Bodman brought out many interesting facts. Most important was their feeling about Roy Underwood as a visionary. The music department of the Underwood years was on a mission to encourage young musicians, especially string players, in the state of Michigan. The faculty bonded through this shared mission and supported each other. Bodman also taught class violin and viola for at least his first ten years, and part of his pedagogical interest was to have the string class students play in a string orchestra. He took a group of students to a convention in Chicago during this time, and people could not believe that these were string class students, they played so well. Bodman still teaches fourteen students a week as of 2001, and in 1995, wrote a book, *Essays on Violin Playing*. His thoughts on building the string program, written for Kenneth Bloomquist, are quoted here in their entirety with his permission.

**"STRING BUILDING AT MSU" by Lyman Bodman, 1995**

I think there is a chapter in the history of the MSU School of Music that is perhaps "unique," and at least worth remembering. I am thinking of that period of about 20 years from 1950 to 1970. During that time there was an amazing and dramatic growth in interest, numbers, and quality of string playing, and that obviously was reflected in our orchestra and chamber music.

In 1947, I, the faculty viola teacher, was principal in the university orchestra, and I had one student violist in the section. Virginia Prunty had been strengthening the bass section during her graduate work, and continued to play in the orchestra after she joined the faculty. Faculty string players were most necessary in



the last rehearsals and for the concerts. The conductor, Alexander Schuster, courageously programmed Beethoven Symphonies, but the string choir was obviously too small.

Louis Potter, Virginia (Prunty) Bodman and I during those years made, I think, our greatest contribution to the music department. We also played many yearly recitals, were principals of the Lansing Symphony, were most involved with the Beaumont String Quartet, and made lots of radio and television appearances, but that was not our most important work for the school.

During these years, with credit to department chairman Roy Underwood, we had an outstanding Public School Music curriculum and a large enrollment in that field. Because Underwood wanted more string teachers in the state our students were required to take one year of class violin, one year of cello, a term of string bass and one of viola. They were then required to take a year of "Instrumental Ensemble" where they played their minor stringed instruments and studied elementary orchestral conducting.

In many universities class instruments are relegated to graduate assistants who often lack teaching know-how and experience. As faculty members we certainly took the job very seriously, with some oft-times exciting results. After a term of string bass some continued to study privately and even became very fine bass

majors. After a year of class violin followed by some private study, we found a number of these students in the orchestra. I think of Duane Smith, a clarinetist who became a viola major and made the Lansing Symphony.

But most important, our graduates of that period became some of our best school orchestral conductors and were an enormous influence in string playing in Michigan. There were many whose major was a wind instrument who became orchestral conductors.

We had another very important asset to our growth, and that was "Youth Music." For three weeks the faculty taught a large number of mostly Michigan high school students each summer, and many of them became our music majors. It was a great opportunity for the faculty to meet young talent, show their pedagogy, and "recruit." In those years that was a most important word.

Our own outside private teaching was also most important to string building. We were actually encouraged to take a private class and hopefully keep them as majors at the university. The three of us were forever judging the Michigan School Band and Orchestra Association (MSBOA) festivals and sending our own students to competitions. By 1970 the orchestra string choir had doubled in size and was obviously much more advanced technically. We felt that we had taken a most important step in becoming a reputable School of Music.

### **Opera (1940-56)**

Michigan State had no adequate on-campus facilities for staging an opera until the Auditorium and Music Building were built in 1939. However *Carmen* was staged by a Chicago opera company in the football stadium in 1940. A few opera scenes and short operas like Menotti's *The Old Maid and the Thief* were presented in the late nineteen forties and throughout the fifties and sixties. Major opera productions were brought to the college by Dean Stanley Crowe and Wilson Paul of the Lecture-Concert Series during the fifties and sixties as well.

### **Band (1940-56)**

By 1940 Leonard Falcone had a fine concert band as well as a fine marching band, even though there were only two full-time wind instructors, Falcone and Keith Stein. When Falcone took a leave of absence in the fall of 1941, Roy Underwood hired Dale Harris, director of the Pontiac High School Band, to take his place. Dale Harris said,

Dr. Roy Underwood, Chairman of the Music Department, invited me to join the faculty for one year (1941-42), substituting for Leonard Falcone, Director of Bands, who was going on a sabbatical leave. I also supervised the instrumental music program in Pontiac on a part-time basis. If I had known what was coming, I would have had second thoughts about accepting the Michigan State offer. That was the year of Pearl Harbor and the draft. On December 7, 1941, I was in my office at Pontiac High School doing some work for the instrumental music department. When I got home, Enid told me about the Japanese attack on Pearl Harbor. The next day, Monday, when I returned to Michigan



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State, some of the band members who previously were talking about going to Canada to avoid the draft, were practically elbowing each other out of the way to enlist. The bombing of Pearl Harbor had changed everything.

During the first semester there was the unrest of the draft and during the second semester it was a question of what the band personnel would be from week to week. Some of the band members knew they were about to be drafted and elected to enlist in the branch of service of their choice. I think it was the most difficult year that I had in teaching. Another year would have been enjoyable, but even though it was difficult, it was a fine experience and it increased the high regard and respect which I had for Leonard Falcone and Roy Underwood" (Wallace, 1990, p.20).

The entrance of the United States into World War II on December 7, 1941, changed many things. Falcone enlisted in the U.S. Army Air Corps during that school year. The next year, Edward D. Cooley of Williamston directed the Marching Band and Roy Underwood directed the Concert Band. Underwood also started a Varsity Band in the spring of 1942, directed by Arthur Best. Underwood said it was formed to accommodate the "least gifted students and women of the institution" (Paul, 1979, p. 288). This band played for basketball and baseball games and gave an occasional concert.

Many soldiers and sailors were stationed on campus for training. H. Owen Reed and J. Murray Barbour were borrowed from the music department to teach science and mathematics respectively to the GIs stationed on campus. Their qualifications were that each had taken a course in Acoustics. (Personal

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interview with H. Owen Reed.)

The Air Corps Cadets also had a student-led band, whose members were allowed to use instruments and facilities. This group damaged and lost many instruments, so Underwood requested Falcone's release from the service "to work in essential employment" (Paul, 1979, p.289). When he returned in the fall of 1943, Falcone found only one band and it had girls. After auditions he had a band of twenty two men and twenty two women and was delighted to find that the women were a fine source of talent (Paul, 1979, p. 290). Until that time the MSC bands had not been open to women. Since the marching band still served as the ROTC band, women were still barred from it, but the concert band continued to have both men and women.

After a two-year fundraising drive by students, faculty, and alumni, the Marching Band received its first non-military uniforms. The green and white uniforms were accented by a white cross-strap, white hat with green and white plume, and were worn for the next twelve years. When the uniforms arrived, Leonard Falcone called Maury Pelton, who lived in Lansing, to come down to model the uniform for a picture. (Personal Interview). Pelton is wearing the overcoat, which is needed when it is terrifically cold outside, as it often is for MSU football games.



Figure 11. Maury Pelton, modeling first non-military band uniform, 1952.  
Picture courtesy of Maurice and Dorothy Pelton.

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Figure 12. Marching band in first non-military band uniform. This picture appeared as the cover of The Record, the Spartan Alumni Magazine, November 20, 1952.

When the servicemen returned from the war, more staff was needed. Douglas Campbell, french horn, and James Donovan Jackson, trumpet, were hired in 1946. Jackson also conducted the Varsity Band, which had been reinstated. Campbell received his BM from North Texas State University, and his masters and doctorate from the Eastman School of Music. Campbell also taught theory and was at MSU for 42 years.

Byron Autrey came to MSU in 1953 from the University of West Texas to

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teach trumpet. Autrey mentioned Roy Underwood accompanying his audition and what a fine musician Underwood was. Since a number of the music department faculty had come from Eastman, Autrey felt that Underwood was glad he was from somewhere else. (Personal interview). Autrey played for many years with Leonard B. Smith's Detroit Concert Band, has played on 44 commercial recordings and currently redesigns brass instruments. Autrey taught until 1990.

Edgar Kirk, bassoon, and Russell Friedewald, flute, joined the department in 1948. Campbell, Kirk, and Friedewald were all graduates of the Eastman School of Music.

#### **Harp (1940-56)**

Harp instruction was initiated in 1927 but was suspended in 1931. In 1939 Lewis Richards reinstated harp, taught by Grace Fields of Flint, who continued until 1947, when she was replaced by Velma Froude of Detroit. Froude taught at Cass Technical High School in Detroit and drove to East Lansing after school on Friday, teaching Friday night and Saturday. According to Lauralee Campbell, when Froude's mother was attacked in Detroit, Froude felt she could no longer commute to East Lansing, so Michigan State bussed her students down to her. After Froude retired, Mary MacNair, who had taken Froude's place at Cass Tech, also took her place at MSU.

In the earlier days of the music department, there were not enough students in some areas to create a full-time teaching position. Therefore arrangements were made for professors to have two jobs, as did Niblock with the school and the Lansing Symphony, or Richard Klausli, with the school and Plymouth Congregational Church. Another alternative was the one chosen by Froude, to commute to MSC at her convenience. The third alternative was to

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teach in more than one area in the school, as Paul Harder, oboe and theory, and Russell Friedewald, flute and theory, did. An aside to this is that two professors also shared offices.

### **Music Education (1940-56)**

When Roy Underwood was appointed head of the Music Department in 1940, he immediately began visiting public school vocal and instrumental programs with other faculty members. His intention was to assist teachers, administrators, and music students in every possible way. This brought recognition and increased enrollment to the department. Just as the Rural Extension Program in Lewis Richards' time stimulated the growth of music education, so Underwood's outreach activities stimulated further growth. Curiously, even though student population decreased dramatically during World War II, the staff was not affected nearly as much, so course offerings could be refined. In 1945 the music education master's program offered two plans, one with and one without thesis.

When William Sur (1943-69) came to Michigan State in 1943 to become Chair of Music Education, the master's program in music education was well in place. Sur made the program accessible to working teachers by offering courses in the summer. The expansion of course offerings after 1943 was also his work. Sur earned his BS and MA degrees from Columbia University and his PhD from the University of Wisconsin.

Sur was senior editor of the Allyn and Bacon K-8 music series, *This Is Music*. Charles Hoffer, president of the Music Educators National Conference (MENC) from 1988 to 1990, music education professor at Indiana University and the University of Florida, and author of many music education textbooks and articles, is probably Sur's most famous pupil.

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Sur stated in a note to Wilson Paul : (Paul, 1979. p. 334)

Student teaching is one of the most important programs in any teacher preparation organization. The student teaching program in music at Michigan State was strengthened and completely supported by Miss Pauline Austin, Mr. S. Earle Trudgeon, and Dr. Alice Nelson of the Lansing Public Schools.

Sur also established a working relationship with the MSC Department of Education, now the College of Education. Sur funneled students into music education rather consistently, whether they wanted to teach or not, on the grounds that only teachers would be able to support themselves with a career in music. Perhaps this thinking was the result of living through the Great Depression of 1929.<sup>10</sup>

#### **Outreach: Rural Extension (1940-56)**

In 1941, the Rural Extension program was transferred from the Music Department to the Cooperative Extension Service. State funds financed the program, since music was not federally mandated. As rural parts of the state became electrified, around 1938, the college radio station WKAR broadcast school music programs designed by the extension teachers, entitled "Rural School Music Series." The next year a printed schedule of 22 thirty-minute broadcasts appeared, followed by nine programs presented by children, each program from a different county. Mabel Olive Miles (1931-71) gives an in-depth report and history in *Rural Music Extension Program, 1927-1964* (1964). During World War II (1941-1945), gasoline rationing severely curtailed the ability of the extension teachers to travel to the various counties and for the students to come to the campus. During this time, the programs broadcast over WKAR became

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<sup>10</sup> Dr. Sur would not let me major in instrumental music in 1950, saying "A woman would look silly with a marching band." He did, however, let me do a double major in instrumental and vocal music.

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very important, since they kept the extension program going.

After the war, the trend was to consolidate the rural schools into larger cooperative school districts. Consolidation resulted in pooling the financial resources of several communities, and the larger schools were able to hire their own music teachers. The focus of the Extension Program changed to workshops for teachers rather than interaction with children, though school children attended the weekly broadcast on WKAR of "Adventures in Music" for many more years. "Adventures in Music" took place on the stage of the Music Building Auditorium, with children filling the seats to watch the live broadcast. In the 1947-48 season, "Adventures in Music" reached 50,000 children on the air, and 8000 visited the studios to watch the program in person. Scripts for this program were written by Doris Paul, wife of Wilson Paul, and are available in University Archives. The program was discontinued in 1964 and the remaining two staff members were transferred to teach music education classes. WKAR's involvement with the extension program continued throughout the life of the program.

The program had been established to give rural children the same kinds of musical opportunities that city children had, but the consolidation of rural schools into larger units had virtually eliminated the need for the program. Over the thirty four years of its existence, it established a tradition in rural and non-urban schools that music was a regular school subject and belonged in the curriculum and daily class schedule. Its overwhelming success had rendered it obsolete.

### **Outreach: The Youth Music Program**

The Youth Music Program was established in 1944 by Sur for high school musicians. Students came to campus for three weeks in the summer to

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participate in band, orchestra, chorus, and small ensembles, and to receive instruction in theory, music literature, and their instrument. Courses were taught by faculty members, selected public school music teachers, and graduate students. Two to three hundred students came, and many of their teachers enrolled in graduate courses in music and music education. Over the years this program was led by William Sur, Robert Sidnell, David Catron, Dale Bartlett, and Robert Erbes.

Summer also became a time for teachers to enroll in the Master of Music program in Music Education or simply enhance their knowledge and skills. Three-week seminars coinciding with the Youth Music School as well as a six-week program were offered. This focus on teacher training in the summer continues to this day. However, there has been great variety over the years in the number and scope of offerings.



Group Practice Period

Figure 13. Picture of students at Summer Youth Music Program with Leonard Falcone in 1948. Picture courtesy of Dorothy Pelton.

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***Six-Week Courses for Teachers***  
***June 23-July 31***

Voice	Band
Piano	Theory Review (Grad. Students)
Cello	Music Foundations (Elem. Ed.)
Violin	Elem. School Music (Elem. Ed.)
Oboe	*School Music Curriculum (including tests and
Class Instruments	measurements)
Flute	*The Anthem and Special Service Music
Clarinet	*Materials of Music
French Horn	*Class Piano Methods
Pipe Organ	*Literature of Music
Chorus	

\*For Graduate Credit

***Graduate Courses***

Research Methods and Materials	Applied Music
Research in Music Education	Chamber Music
Music Supervision and Counseling	Thesis in Composition
Seminar in Music Education	
Sec. 1, Elem. Education	
Sec. 2, Secondary Education	

Figure 14. Course offerings in teacher education in the summer from a 1952  
brochure.

**Music Education in the Fifties**

Martha White (1947-71) taught elementary music methods for both music and non-music majors. She received her BM at Central College, Missouri, and her MA at Ohio State University. She taught at the University of Missouri and Milwaukee Teachers College before coming to MSC. She placed and observed student teachers and observed all the vocal student teachers personally without the assistance of other faculty or graduate assistants. During the fifties there were cooperating teachers at the junior high and high school levels, but many

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of the college students doing student teaching at the elementary level had no cooperating teacher. The whole city of Lansing had but one elementary music supervisor, Pauline Austin, who would teach every class in one school once and then move to the next school. That meant that each child in the Lansing elementary schools might have music twice a year. With a student teacher, a school would have music for twelve weeks, often twice a week, instead of once a semester. That also enabled Miss Austin to see the remaining schools more frequently.

Beatrice Mangino graduated from Marywood College in Scranton, PA with a BM degree. She taught in West Virginia for several years and then became a music consultant for the state. Mangino met Weldon Hart, head of the music department at University of West Virginia, who convinced her to work on her Master of Music Education degree. While there, she was the baby sitter for Hart's daughter, who now works at MSU. Hearing of an opening at Michigan State, Hart suggested that Mangino apply for the position, which she obtained. Mangino taught music education courses for non-majors and fine arts majors, music methods for classroom teachers, and class piano for majors, non-majors and adults. She gave workshops all over the state for many years. She also taught an adult piano course at night, as well as giving private lessons and training teaching assistants. Mangino feels that the women of the department endured some discrimination, being promoted more slowly and bearing a larger share of the work load than the men.<sup>11</sup> (Personal Interview.) When Roy Underwood announced that he was leaving his position as head of the music department due to advancing arthritis, Mangino notified Weldon Hart at UWV, who then applied for and was hired as head of the music department at MSU.

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<sup>11</sup> This was true of the university as a whole, according to James Niblock, stated in a personal interview.

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In 1972 Mangino started Music for Children, an outreach program for area children after school. This program lasted until her retirement in 1990, and was the precursor of the Early Childhood Music Program in the Community Music School.

### **Music Therapy**

When Professor Roy Underwood came to Michigan State in 1940, the Lansing State Journal quoted his philosophy of music :

For many people whom I have observed, music is just as much a form of emotional self-expression as painting, poetry, and exciting football games are to others. I have often wondered whether there is a possibility that the study and enjoyment of music might help prevent nervous disorders, since it has been demonstrated time and again that music has therapeutic and curative qualities for those already mentally or nervously ill.

Music therapy as a course of study and a degree program in college was initiated by Underwood, head of the music department as well as director of the Division of Fine Arts, in 1944. Michigan State's degree program was the first of its kind in the world. Underwood had come from the University of Kansas, where he was a close personal friend of E. Thayer Gaston, considered by many to be the father of music therapy (Smith, 1985, p.3). Gaston's music therapy division at the University of Kansas opened in 1945, one year after Michigan State's program.

Music therapy can be a powerful tool to help persons with physical and mental disabilities of many kinds, trauma and stress, and aging. The focus is on developing new skills and abilities, the restoration of lost abilities, and the maintenance of healthy functions. Its use was first demonstrated in the surgical

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arena and in mental hospitals. Some coursework on the therapeutic and functional uses of music was offered by Columbia University and a few articles began to appear in medically oriented publications in the early 1900's. Underwood was interested in music therapy as it related to psychomotor disorders of musicians. His concerns in the application of therapy were not as broad as those of Gaston. He focused on temporary pain or immobility of joints prior to playing, on stage fright, and on musical memory lapses. Initially he would only accept piano majors into the therapy program (Smith, 1985, p.4). Soon after his arrival, Underwood met Dr. Ira Altshuler, an internationally known psychiatrist, who was Director of Group and Music Therapy at Wayne County General Hospital in Eloise, Michigan. A committee of faculty from music and psychology, with Dr. Altshuler as consultant, established the provisional curriculum, which included general music, psychology, sociology, physical education, zoology, and speech classes, followed by a four month internship at the Eloise facility. From 1944 to 1956 the core courses were supervised by Underwood and taught by guest lecturers drawn from clinical agencies in Michigan. Underwood credited President John Hannah as one who was willing to experiment with these new ideas about a different use of music.

At the 1950 annual meeting of the Music Teachers National Association, Underwood, who was program chairman, invited Ray Green of the Veterans Administration to discuss forming a national association for music therapy. In June of 1950, the first meeting of the National Association for Music Therapy (NAMT) was held in New York, with 22 members. Underwood was elected the first vice-president. Gaston was also involved. The organization established professional standards for practice, education, and clinical training; a code of ethics; publications; and support for growth and development in the field. In

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1952 Michigan State's therapy program was revised to reflect NAMT standards. Internship was increased to six months.

In 1956 MSU hired Robert Unkefer, Registered Music Therapist (RMT), to teach specific therapy courses. Unkefer had graduated from the University of Kansas' graduate program in music therapy and also had five years of clinical practice. Over the years, his program at Michigan State became a model for new programs across the country, and many of Unkefer's graduates went on to become influential in the field.

### Organ (1940-56)

The Annual Reports of Roy Underwood from 1946-47 through 1956-57 are still available. One overwhelming thread in these reports is the need for a pipe organ. Underwood stated that he did not know of any other major college in the country that did not have one. Fortunately for Michigan State, the organ at Peoples Church in East Lansing was available for practice and for lessons for many years.

According to Corliss Arnold, who wrote a substantial article on organ instruction at MSU when Kenneth Bloomquist requested it for a history of the music department, this is what happened.

#### **"Pipe Organ Instruction at MSU before 1959" by Corliss Arnold**

Two people were the principal pipe organ teachers at MSU before September 1959. Both were the organists at The Peoples Church, 200 West Grand River, East Lansing, directly across the street from Mary Mayo Dormitory on the Michigan State campus. They had the title "Extra Staff" and were paid on an hourly rate for the instruction they offered those who wished to study organ.

Helen Roberts Sholl was the organist at Peoples Church from approximately 1926 until 1953. Mrs. Sholl, a native of Milwaukee, was the wife of Professor Lloyd Sholl, who taught in the College of Veterinary Medicine. Her organ study led to a Bachelor of Music degree in organ at Cornell University.... . Mrs. Sholl's instruction was highly respected, and she encouraged her students to be alert to opportunities to hear concert organists and to perform in churches and recital often... .

In 1952 James Autenrith, a graduate of the Crane School of Music, State University of New York, Potsdam, succeeded Mrs. Sholl as the organist of Peoples Church. He also directed the choir and taught pipe organ for the university at Peoples Church. He served in this position until 1959. In addition, Barbara Pernecky and Lawson Jones (organist at All Saints Episcopal Church, East Lansing) taught elective organ students.

I came to Michigan State University in September of 1959, and taught for 32 years. My academic background includes the Bachelor of Music degree (1946, Hendrix College, Conway, Arkansas), the Master of Music degree (1948, University of Michigan, Ann Arbor), The Doctor of Sacred Music degree (1954, Union Theological Seminary, New York City), and three professional certificates from the American Guild of Organists: Choir Master, Associate, and Fellow. In 1956-57 I studied as a Fulbright scholar at the Conservatoire National de Paris with

Andre Marchal and Nadia Boulanger, and during the summers of 1970 and 1977. I studied at the Organ Academy in Haarlem, the Netherlands.

I have held church music positions in Arkansas, New York, New Jersey, Illinois; and I will have served 33 years as Director of Music and Organist at The Peoples Church, in East Lansing, when I retire in the summer of 1992. I directed the Michigan State University Church Music Workshop for over twenty years. I have played organ recitals and presented lectures and workshops throughout the United States, served as organist for the Cooley Law School in Lansing since its founding, and have published several organ and choral compositions. In addition I have written *Organ Literature: A Comprehensive Survey*, which has been published in its third edition.

For many years I taught only pipe organ study at Michigan State and later rather unexpectedly began teaching music theory when the organ class diminished in size and one of the theory teachers went on sabbatical leave. From that time I taught more and more theory courses. The organ teaching has been very rewarding; I have had some excellent student musicians at both undergraduate and graduate levels... .

### **The Alma Mater and Shadows**

Bea Eshenour arrived at Michigan State as a sophomore in the fall of 1948 after a freshman year at University of Connecticut. She was elected to the

Student Council, running as an experienced candidate, since she had been on the Student Senate at the University of Connecticut. Bea Eshenour Johnson wrote:

I was horrified to find that the Alma Mater of MSC was to the same tune as Cornell's. I suggested a change and found myself heading up a committee to find a new Alma Mater. When we began soliciting suggestions and they came in - Don Jackson (the Varsity Band director) and I, and a few others, would try them out on the piano. I was the only piano player! We had some excellent songs- but when I heard MSC Shadows - I knew that was the one! The competition selections were arranged and played not only over the radio - but on the day of voting - played on loud speakers all over campus.

"Shadows" won the competition. It is based on a tune from the sextet in the Donizetti opera "Lucia di Lammermoor" with words by former Spartan coach Bernard "Barney" Traynor. Only the first phrase is a direct quote from the opera. Traynor evidently supplied the rest of the tune. The arrangement, with which all Spartans are familiar, was done by H. Owen Reed, MSU theory and composition professor.



SEARCH NARROWED!

## *Council Selects Four Songs*

### **Alma Mater Choices Ready For Public**

The search for a new alma mater has narrowed to four songs picked by a student council committee, Bea Eshenour, Lansing sophomore, announced yesterday. ....

A panel of judges appointed by the student council alma mater committee selected the songs. Members of the panel were David F. Machtel, assistant professor of music; Don Jackson, assistant director of bands; Jean McCowan, Lansing sophomore; and Miss Eshenour.

According to Miss Eshenour, Jackson will work on choral arrangements of the songs over the weekend.

**Figure 15.** State News clipping from 1949. Courtesy of Bea Eshenour Johnson.





## MSC Shadows

Andante

M. S. C. we love thy shadows When twilight silence falls, Flushing deep and softly pal-ing O'er - vy cov-ered halls; Be-neath the pines we'll gath-er To give our hearts to thee, Sing our love for Alma Ma-ter And thy praises M. S. C.

The words and music to "MSC Shadows," printed above, are familiar to most MSC students. It was written two decades ago by Barney Traynor, a former Spartan athletic coach. "Shadows" has been suggested for many years as a possible

substitute for MSC's alma mater. It will be one of the songs which State students will vote on in the Mar. 3 election for a new college alma mater. The other two songs under consideration were printed in The State News last week.

Figure 16. State News clipping from 1949. Courtesy of Bea Eshenour Johnson.

### The Richards Woodwind Quintet

The Richards Woodwind Quintet was organized in 1948 by Roy Underwood, head of the music department. It was one of the first resident wind quintets in the United States. Organized as the Michigan State College Faculty Woodwind Ensemble, it took the name Richards, in memory of Lewis Richards, first head of the music department at Michigan State, in the early 1960's. The

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original members were Russell Friedewald, who played flute from 1948 to 1965; Paul Harder, Oboe, 1948-65; Keith Stein, clarinet, 1948-62; Edgar Kirk, bassoon, 1948-90; and Douglas Campbell, french horn, 1948-90.



**Figure 17.** Original MSC Faculty Woodwind Quintet. From left to right: Keith Stein, clarinet; Douglas Campbell, horn; Paul Harder, oboe; Edgar Kirk, bassoon; Russell Friedewald, flute; with Howard Silberer, piano. Picture courtesy of Edgar Kirk.

### Piano

When Roy Underwood came to MSC, Frank Mannheimer was head of piano studies. Mannheimer had previously been a concert artist, music critic, and teacher. Ruth Mack had taught piano since 1922. Joseph Evans was appointed instructor in 1941. Evans had come to MSC in 1933 with a scholarship to study with Lewis Richards. Evans described the stiff requirements

for his Master of Music degree to Wilson Paul: (Paul, 1979, p.232.)

...a comprehensive two-hour oral examination over music and non-music subjects; knowledge of a foreign language; sight reading an orchestral score on the piano; and as a final hurdle, to perform from memory a Bach Suite assigned one week prior to the exam. That, in addition to the usual solo and recitals.

Evans accompanied faculty members in recitals as a student.

Maurice Dumesnil joined the faculty in 1944, and Barbara Gordon, Patricia Spicer, Howard Silberer and John Shelby Richardson were hired in 1945. Silberer, who had known Lyman Bodman previously, recommended him to Underwood for the violin position. John Shelby Richardson spent the rest of his academic life at MSU, and he and his wife Florence were famous for doing two-piano concerts in period costume. Their portrayal of Robert and Clara Schumann was particularly memorable. (Personal interview with Lauralee Campbell.)

Underwood invited Ernst Victor Wolff to conduct master classes in the summer of 1947. He enjoyed the surroundings and accepted an invitation to stay on as head of the piano faculty. Wolff received a PhD from the University of Berlin in 1913. Wolff told Wilson Paul that a loyal friend in the German government helped him and his harpsichord escape Hitler (Paul, 1979, p.235). Wolff improvised the harpsichord part for Bach's *St. Matthew Passion* for Serge Koussevitsky and the Boston Symphony soon after he came to America. At MSU he gave a series of lecture-recitals on WKAR-TV in the early stages of college TV presentations. He received the University's Distinguished Faculty Award in May 1960 and then died unexpectedly in August.

Henry Harris was the last piano faculty member to be appointed by

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Underwood. Harris had studied at the Conservatory of Leipzig, Germany, and graduated from the Philadelphia Conservatory. Joining the faculty in 1954, he taught summers at Interlochen and also presented "Great Composers" over WKAR-TV and "Piano Profiles" over WKAR-radio.

### Voice

In 1946, Herbert Swanson, David Machtel and Suzanne Pfitzer were hired as voice instructors, and Machtel was also director of the Men's Glee Club. In 1950, Ethel Armeling came from Eastman School of Music. Two years later Gean Greenwell joined the staff as head of the voice department, and Edward Richmond became director of Men's Glee Club. Greenwell's wife Pauline also taught voice. According to Jonathan Reed, current Men's Glee Club director, in the late 1950s, Men's Glee appeared in the Dinah Shore Show, the Ed Sullivan Show, and at President Eisenhower's Inauguration.

The circumstances behind the hiring of Ethel Armeling bear telling. After graduating from Eastman in June, she returned to her Colorado home. Hiking in the Rockies one day, she stopped to sing, where Roy Underwood, also hiking the same trail, followed the sound of her voice and hired her. Armeling's career at MSU lasted forty years, and she is one of those frequently cited as most influential teacher.

Lauralee Campbell tells of David Machtel's years, since she was both music librarian and a faculty wife at the time. Machtel was worried about his position so when the Men's Glee Club was on tour one spring he bought lots of postcards and had the boys write to Underwood about how wonderful the Glee Club was. They wrote as though they were the audience. Machtel married a daughter of the President of Oldsmobile and directed an Olds women's chorus called the Merry Oldsmo-belles.

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### Chorus-Glee Clubs (1940-56)

Edwin Stein, brother of Keith Stein and MSU graduate with his bachelor's degree, directed the chorus, Men's Glee Club and a cappella choir while William Kimmel was in the army. The chorus performed with both the orchestra and, more unusually, the band. Stein also hosted the first meeting of the Michigan Choral Festival held at MSC.

William Kimmel returned in the fall of 1942 to direct the same choirs (a cappella, chorus, and men's glee). World War II decimated the male sections, but the a cappella choir under his direction had performed Bach's B minor Mass, and Mendelssohn's Elijah, and became a permanent musical voice on campus.

Gomer L. Jones directed the a cappella choir for a year as well as the college chorus, until the arrival of Richard Klausli in 1948. Klausli had two degrees from the New England Conservatory. Klausli taught music history and a church music course as well as directing the choir. The transformation of the a cappella choir to State Singers occurred in 1955. Department chair Roy Underwood watched members of the choir packing their instruments on the bus for a tour in 1954. He sent Richard Klausli a memo to the effect that an a cappella choir should not use instruments. Klausli replied that it made a more interesting concert and that if this was a problem, the group's name could be changed. Underwood replied that a name change was a fine idea, and thus State Singers were born. This was the top choral group until the 1970's, when Robert Harris selected the best of the State Singers to be the Chorale. State Singers toured frequently during Spring Break. Richard Klausli is another professor who appears on lists of "most influential teacher." (He certainly was mine.) As a teacher he made history come alive.

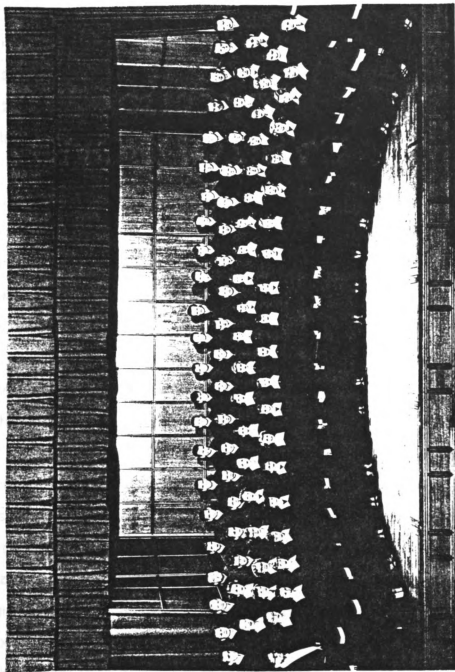


Figure 18. 1952 A Cappella Choir. From 1952 Wolverine.

### Theory (1940-56)

In the early years there were few teachers of theory and no official teachers of composition, though many of the faculty, including department heads, were composers. H. Owen Reed, an early teacher of theory, worked very hard to change that. Most theory teachers during Underwood's administration also taught something else.

H. Owen Reed came to MSC in 1939 when the Music Building was under construction. His first office was in a building on Grand River and his second office was in the old Music Practice Building. Reed has four degrees: a BM from the University of Missouri; a BA in French and a MM in composition from Louisiana State University, and a PhD in composition from Eastman School of Music, where he studied with Howard Hanson. He has composed for orchestra, band, chorus, stage, chamber ensemble, and solo instruments, and has received a Guggenheim Fellowship, the Composer's Press Symphonic Award, and the MSU Distinguished Faculty Award.

Reed told of the difficulty he had establishing a degree in music theory and composition. There was a Theory-Composition bachelor's degree on the books, but no one had graduated with that degree. Music education professors were particularly against this degree. This may explain why William Sur criticized Bea Mangino for talking to Owen Reed. (Personal interview, Bea Mangino.) Robert Sherman was the first graduate with a major in Theory and Composition in 1948. After this was established and students were graduating with the Theory and Composition bachelor's degree, Reed went to work to establish a Master's program. This time he got two separate degrees, one in Theory and another in Composition. Robert Sherman received the first Master's degree in Composition in 1950. Wilson Paul says:

Because of the feeling that one could not find employment in music unless he majored in Music Education or Applied Music, the awarding of these degrees broke the barrier... in the development of the programs (Paul, 1979, p. 318).<sup>12</sup>

Since Robert Sherman was hired as a college theory teacher on graduation, the myth that graduates with theory and composition majors would starve was debunked. A number of students came to Michigan State at the Master's level after completing their Bachelor's degrees elsewhere.

One of the big changes in theory was a course called Materials of Music for juniors and seniors. It covered the five bases: rhythm, form, melody, harmony, and color, and tried to correlate them in a meaningful way. This was very progressive for a time in which most schools offered separate courses, like Form and Analysis. The master's program was going well, and the ensemble directors were very cooperative about performing the students' compositions.

Reed then started talking about a doctorate, feeling that it was too bad to have to send students off to Eastman. The first answer was negative, because a PhD was a research degree, and the feeling was that composition was not scholarly. Reed asked many professors if analyzing a Mozart symphony would be scholarly. Everyone agreed that was scholarly. Reed's argument was that if taking something already created and analyzing the chords was scholarly, how could taking something from nothing and creating it not be scholarly? Dr. Osgood of the Physics Department agreed that the creative process was more scholarly. His opinion helped, and the PhDs in Composition and Theory were offered. The high point of Reed's career was to be able to offer this program. Reed was careful to pick good solid musicians for his program: Jere Hutcheson,

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<sup>12</sup> My recollection is that students were not encouraged in applied music either, again because they would not be able to make a living.

Charles Ruggiero, Adolphus Hailstork, and David Maslanka are a few of his students who have become successful composers. Another famous pupil was Clare Fischer. (Personal interview.)

Theory and Composition were divided into two areas with the advent of the two master's degrees, with Paul Harder appointed head of Theory and H. Owen Reed appointed head of Composition. Russell Friedewald became actively involved with the pedagogy of Theory as well. Doctor of Philosophy degrees in Theory and Composition were established in 1957 and Evan Copley received the first degree in Composition in 1958. Charles Hoffer, former president of MENC, says that he received the first PhD granted by the music department in 1955 and he is under the impression that the Theory and Composition PhD's were in existence when he received his degree. (Personal interview.)

Reed taught at MSC-MSU for 37 years and was so content that he never made an effort to move on. Roy Underwood saw him in the hall one Monday morning when he had first come and inquired about his weekend. "I picked up a little extra money this weekend playing a dance job in Battle Creek," said Reed. Underwood said, "If you expect to get anywhere on this faculty, give up this jazz." Reed did, and played trumpet in the Lansing Symphony instead. Jazz had put him through ten years of college, however, so he did keep listening to it.

Reed related the following story about the beginnings of the Geriatric 6 Plus 1. During his time at the Men's Club (now the University Club), Reed talked to many members who had played jazz in college. One day Sandy Sandefur came to Reed and invited him to his house Saturday night with several others. "Bring your ax," said Sandefur. "We're going to have a session!" They had a great time and played better than they thought they could.

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A full professor of art, Owen Brainard, played drums; the head of social sciences, Bill Faunce, played trumpet; Reed played piano; Crane played clarinet, and Sandefur played banjo. Reed was sent by his dentist to have a root canal, and the new dentist asked what he did for a living. The dentist was not impressed with a composer and teacher, until Reed told him he was also the piano player in the Geriatric Six plus One. Then the dentist became very excited about working on Reed.

### **Music History and Literature (1940-56)**

Teachers of Music History and Literature in the 1940s and 50s were Gomer Jones, J. Murray Barbour, and Richard Klausli. Hans Nathan taught the music portion of the Basic College course, Literature and Fine Arts, which included literature, art, and music. Nathan also taught in the Music Department.

### **Recollections of Graduates of this Period**

Former students Marvin and Mary Wilson recalled meeting in Gomer Jones' church choir in the 1940's. Marvin was stationed on campus during World War II and Mary Wilson was working on her degree in Public School Music. Helen Sholl was her most influential teacher, since Mary was an organ major. Marvin Wilson cited Fred Patton, David Machtel, and Mrs. Ruth Mack as his major influences when he became a student after the war. Both enjoyed Gomer Jones. Their oldest son Douglas, now a school principal and organist in Las Vegas, Nevada, also majored in music education at MSU, citing Corliss Arnold as his major influence. When Martha White realized that Doug was the son of former students, she said it must be time to retire - and she did. Both Wilsons, though long retired from teaching, are still musically active.

Former student Roger Topliff, BM, 1954, MM, 1958, spent three years after graduation in the Fifth Army Band, composed of 150 players with music

degrees. In 1957 he returned to MSU to work on his master's degree as a woodwind specialist. He then taught in Cement City, Michigan, a class D school. Of 200 students in the school, 50 were in the band. Next he moved to Hiram College in Hiram, Ohio, a small liberal arts college of 1200 students. In 1967 he left to go to the University of Colorado for a PhD in composition and theory. He taught privately in Boulder, Colorado, 40 to 50 students a week, played in bands, and taught in University of Colorado's Continuing Education Department for 30 years.

Topliff began studying clarinet with Keith Stein in 1946 as a freshman at Mason High School. Stein and Leonard Falcone were his major influences as an undergraduate. In graduate school, Edgar Kirk, bassoon, and Russell Friedewald, flute, were very influential, as were H. Owen Reed and James Niblock in theory and composition. Gomer Jones introduced Topliff to the Bartok String Quartets, and he still remembers Gomer's enthusiasm in the classroom. He was also impressed later on by Kenneth Bloomquist, and went on all the European tours of the Alumni Band led by Bloomquist.

Richard Goldsworthy (BM, Theory and Composition, 1952; MM, Composition, 1958) was an early graduate in Theory and Composition. He remembers less than a dozen theory and composition majors at that time. He taught for a number of years at Rochester High School as band director. He had to take 18 credits a year to make up for his lack of teaching certification. Goldsworthy's main influences were Leonard Falcone, Richard Klausli, and Gomer Jones. He tells of Gomer Jones drinking chocolate milk, with a little Scotch in it. Another apocryphal story has Jones' false teeth flying out of his mouth while conducting. He grabbed them, stuffed them back in his mouth and didn't miss a beat. Goldsworthy also remembers Mr. Gorton policing the practice



building to evict anyone playing jazz. (Mr. Gorton was an older man, probably retired, who checked out instruments to students and policed the practice building.) Goldsworthy currently works at Blue Lakes Fine Arts Camp.

The same jazz story was also told by Clare Fischer, (BM, 1951, and MM, 1955, composition) during a recital in 1997 at East Lansing. Fischer is one of four graduates from the School of Music to receive a Distinguished Alumni Award (1985) as well as an honorary doctorate (1999). (The others are Dorothy DeLay, Charles Hoffer, and William Brohn.) As a student, Fischer rented a room in East Lansing to hold his piano so that he could practice jazz. Fischer has won two Grammy's for his jazz and has played on, arranged, or composed nearly 150 albums during his career.

## CHAPTER SEVEN

### THE HART, REED, AND HODGSON ADMINISTRATIONS, 1957-1963, AND THE JAMES NIBLOCK YEARS, 1963-1978

#### Weldon Hart (1957)

In the fall of 1957 Dr. Weldon Hart replaced Roy Underwood as head of the Music Department, although Underwood continued as head of the Fine Arts Division. Hart came to MSU from the University of West Virginia and was a well-known violinist and composer. Hart took his own life after two months at Michigan State. According to Ethel Armeling, Hart was well-liked and everyone was shocked and saddened by this tragedy. Hart's daughter, Margaret Dionese, explained that Hart had suffered from depression, which was controlled by medication. A change of medication was prescribed, which worsened the depression, and this medication precipitated the deaths of a number of others at the time.

The following letter was received from the University of Michigan and discovered in the minutes of Music Faculty Meetings 1956-65:

It was with deep regret that the Faculty of the School of Music here learned of Professor Weldon Hart's recent passing. At our faculty meeting last evening it was the request of the group that our expression of sympathy to you be communicated through this letter.

We were of course proud of the fact that Professor Hart was an alumnus of our school. But more than that we felt that his appointment to Michigan State University brought our two institutions closer perhaps than they have ever been. His passing

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we know is a great loss to Michigan State, but his memory we are sure will linger for a long time, not only on your campus but on the campus of the University of Michigan.

Most sincerely,

Theodore E. Heger

Secretary of the Faculty

**Owen Reed (1957-58) and Walter Hodgson (1958-63)**

H. Owen Reed, head of Composition, became acting department head for the rest of that school year. Walter Hodgson, Dean of Music at North Texas State College, replaced Reed as department head. While chairman (1958-63), Hodgson served on a committee to organize the College of Arts and Letters, encouraged opera workshops, and served on the Summer Fine Arts Committee administered by Dr. Wilson Paul (Paul, 1979, P. 224). Hodgson also organized an American Federation of Musicians Congress of Strings, which was held on campus during the summers of 1961-66.

Hodgson told Paul:

Perhaps the most important change during my headship of the music department was the addition of the PhD degree in music theory, composition, applied music and music education. We had quite an argument over whether the degree should be Doctor of Music, or Doctor of Musical Arts (DMA), as they have in many of the large schools of music. Eventually this was settled as I wanted it with the conventional degree (PhD). It was finally passed, I believe, in 1961, although we were already coaching students to begin the program in 1960 (Paul, 1979, p. 226).

There has to be some misunderstanding here, since the Composition

and Music Education doctorates were already in place. This conflict was probably about a doctorate for performance (applied) majors, since the controversy involved the DMA degree. In any case, the result was to add a PhD in performance.

Hodgson also attempted to start a jazz program. He brought M. Eugene Hall to Michigan State from 1959-62 to do this. Some professors were very hostile to Hall and to the idea of legitimizing jazz. After three years of struggle, Hall left Michigan State. Hodgson resigned as department head to return to full time teaching. He taught all the music theory and music history courses for non-majors for the remainder of his teaching career. The following statements, taken from the Minutes of Music Staff Meeting, September 22, 1958, 9:00 A.M., are intended to show the sort of man Hodgson was:

...With a large and splendid teaching staff, enrollment in music is far below par. It was stressed that all must do everything in our power to get and keep more majors if we are to avoid drastic staff cuts. ...Suggestions: that faculty call on every resource to inspire and encourage the average student... that musical talent is variable - some great musicians were considered talentless by teachers who have gone down to oblivion, that the faculty avoid the use of sarcasm or an ironical tone in their teaching. Although this is a valuable tool with certain very brilliant students, it only discourages others... That faculty come to all possible student recitals.

Hodgson talked with students following their recitals.

One issue that Hodgson attempted to deal with was the recital requirement. In the early fifties music students were expected to attend

Thursday afternoon recitals and also a certain number of faculty and guest recitals each term. Each student had a card that was punched at each recital. Dorothy Branaman Pelton, on learning that there was no recital requirement in 1995, remarked that it was recital hour that gave music students a sense of community. (Personal interview.) The February 10, 1958 faculty minutes describe a new policy of 10 recitals a term. If the student was deficient, then he was expected to take an extra two credit music literature course. The faculty minutes are full of student requests to have the recital requirement waived.

Hodgson was also concerned with recruiting more students to MSU, which was a concern of the whole university at the time. According to the March 17, 1958 minutes, fewer than half the students who were accepted to Michigan State actually enrolled. Almost 2,000 students dropped out before mid-terms, and many more left at the end of first semester. The music department decided to deal with the first part of the problem by having staff members contact students immediately after their acceptance.

In 1962 Hodgson brought to MSU the duo piano team of Pierre Luboschutz and his wife Genia Nemenoff as artists-in-residence. Along with former MSC teachers Michael Press and Zinovy Kogan, they had also escaped the Russian Revolution. They stayed at MSU six years and then retired.

### **Outreach**

The summer of 1960 saw the first Fine Art Festival. This was a five day festival established by Clair L. Taylor, Director of Summer School and Evening College, and Wilson Paul, Director of the Lecture-Concert Series. Walter Hodgson served on the committee. At the opening Convocation, Robert Shaw gave the address and was presented with an Honorary Doctor of Music degree. The festival included music, art, films, dance, and landscape architecture. The

culminating event included an orchestra, prepared by Romeo Tata of MSU, and a chorus, prepared by Henry Veld of Augustana College, performing Brahms' *Requiem*, directed by Robert Shaw.

In 1961 the culminating event was the Verdi *Requiem*, again directed by Robert Shaw. Howard Swan prepared the chorus, and Hans Lampl prepared the orchestra. The Congress of Strings festival was established by the American Federation of Musicians in 1959, and Walter Hodgson invited the Congress to come to MSU for the third year. This lasted from June 18 to August 12, and was coordinated with the Arts Festival. The Congress of Strings was held on campus every year from 1961 through 1966.

One hundred outstanding young string players from all over the United States and Canada attended the Congress of Strings and performed under Erich Leinsdorf, conductor of the Boston Symphony, and Eugene Ormandy, conductor of the Philadelphia Orchestra, to name just two. American Federation of Musicians President Herman Kenin said that many students received permanent contracts with major symphonies and that an equal number received scholarships to college as a result of the Congress of Strings (Paul, 1979, p. 226). Jere Hutcheson cites the Congress of Strings as one of the most important outreach experiences during his career at MSU

The following year, the Congress of Strings Orchestra accompanied the chorus, which sang Stravinsky's *Symphony of Psalms*, Bach's *Magnificat*, and Schubert's *Mass in G Major*. The MSU orchestra, directed by Hans Lampl, and the summer band, directed by Leonard Falcone, also participated in the festival. Besides the Art Festival, a piano workshop, led by John Richardson of MSU, a church music workshop, headed by Corliss Arnold of MSU, and the Stan Kenton Stage Band Clinic also took place. Robert Jennings, who graduated

with a PhD in music in 1960, tells of singing with Robert Shaw, one of the greatest choral conductors of our time, during the three summers he was in residence. (E-mail to Kathy Walsh, sent for this paper.)

in 1963 Gomer Jones' *De Profundis*, Faure's *Requiem*, and Verdi's *Te Deum* were programmed. Robert Shaw was scheduled to come, but had to be replaced by Ralph Hunter. The piano, church music, and stage band workshops were joined by a string teachers conference.

For the next few years there was no chorus in the Art Festival. The Congress of Strings affiliation with MSU ended after 1967. The Art Festival continued through 1970, focusing on different elements of the arts, such as folk music and Afro-Haitian dance. Corliss Arnold held a Festival of Organ Recitals for the dedication of Hart Recital Hall and the new organ in 1969. In the final year Gomer Jones led the summer orchestra and chorus in a performance of Mendelssohn's *Elijah*.

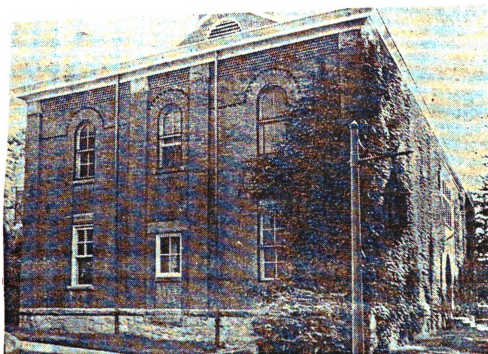
#### **James Niblock (1963-1978)**

James Niblock replaced Hodgson as department head in 1963. Niblock had been hired as a violin instructor in 1948 and also played in the Beaumont String Quartet and Lansing Symphony. His BA and BEd degrees were earned at the State College of Washington and his PhD was earned at the University of Iowa. Niblock served as department head from 1963 until 1978. Under his leadership the old Music Practice Building was razed and a new five story practice building was erected. The new building, built in 1969, had a lecture hall, four classrooms, 62 practice rooms, 68 offices and studios, a psychology laboratory and music therapy facility, and an electronic music studio.

According to the State Journal, the old music practice building was the



second oldest building on campus, when it was razed in June, 1967, to make way for the new five story \$1,425,000 practice building. The old building used to be known as Old Abbot and was the third men's dormitory on campus. It was named after Theophilus Abbot, professor of English, logic, and philosophy, and the third president of the college from 1862 to 1884, according to Stanford and Dewhurst (2002). It was built in 1886. Women lived in the dormitory during World War II.



**Ivy-Covered Music Practice Building to be Leveled**

Figure 19. Old Music Practice Building. The State Journal, June 26, 1967.  
Copy courtesy of University Archives.

Enrollment doubled under Niblock. In 1963 the music department had 329 students. Enrollment peaked in 1973 with almost 700 students, 300 of

whom were in music education. The faculty expanded from 32 to 50 full-time members. The number of graduate assistants increased from 18 to 56. Because every elementary education major at the time had a music requirement, many of the graduate assistants taught music to elementary education majors.

Niblock is also a composer and has always been interested in electronic music. He taught electronic music when he was department head. Originally the Electronic Music Studio was in the Music Building and was used by many non-music students as well as music majors. Niblock oversaw the transition from the analog system, which used synthesizers, to the digital system, which is computer based. The lab was originally named after Niblock, but when it was moved to the third floor of the Music Practice Building, the plaque was lost.

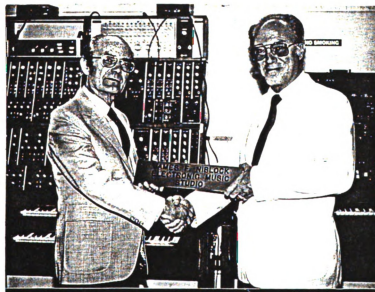


Figure 20. Niblock receiving plaque from Bloomquist for the James F. Niblock Electronic Music Studio. Picture courtesy of James Niblock.

Together with Robert Sidnell, Chair of Music Education, Niblock organized the recruitment of music education students, especially minority students. He also tried to hire minority faculty members, such as Robert Harris, who was head of Choral Activities from 1970 to 1977. Harris left for a similar position at Northwestern University. Niblock called this looking for minorities part of the spirit of the times. (Personal Interview.)

Under Niblock's leadership, negative conditions and attitudes toward jazz softened, and courses in jazz and popular music were added to the curriculum. New courses in Black Music and Black Composers were also added. Niblock said that his aim was to hire the best faculty possible. Ralph Votapek , Walter Verdehr, Charles Ruggiero, Kenneth Bloomquist, Dave Catron, Curtis Olson, Robert Erbes, Albert LeBlanc, Theodore Johnson, the Juilliard String Quartet, Jere Hutcheson, Mark Johnson, and Harry Begian were among those that he hired. (Personal Interview.)

Niblock brought the Juilliard String Quartet to MSU as artists-in-residence. Robert Mann, first violin in the group, was a boyhood friend of Niblock. The quartet had just finished a residency at Duke University in North Carolina and MSU needed a violinist. The quartet came to East Lansing each term and gave concerts, master classes, and lessons to students. Lyman Bodman said that the members of the Juilliard String Quartet were superb musicians.

Niblock gave a lot of responsibility to his department heads, according to Albert LeBlanc. Perhaps this allowed him time to work on the more humane aspects of running a department. Leon Gregorian tells of looking for a graduate school after graduation from New England Conservatory of Music. Gregorian applied to Indiana, Michigan, and Michigan State. From Indiana he received a

form acceptance letter that included notification that the studio of the person with whom he hoped to study was full. From the University of Michigan he received a postcard of acceptance. From Michigan State he received a personal letter from James Niblock saying how pleased he would be to have Gregorian at MSU, and that Luboschutz and Nemonoff, the duo pianists hired after Ernst Victor Wolff's death, would be equally pleased to have him in their studio. The personal touch made a difference to Gregorian, who came to MSU, where he later returned to direct the orchestra. (Personal Interview).

Other highlights during Niblock's time as department head include the Richards Woodwind Quintet performance at the White House and the groundbreaking for the Center for the Performing Arts (not yet named Wharton Center). Owen Jorgensen's book, *Tuning the Historical Temperaments by Ear*, was also published. (Jorgensen was the faculty piano technologist.) Professors Emeritus Gomer Jones and Alexander Schuster died in 1977.

### **Music Education**

Charles McDermid joined the music education faculty in 1957, teaching until 1992. He was responsible for courses in elementary general music. Bea Mangino started and was director of the after-school music program for children ages three to seven. Music for Children began in 1972 and is another example of outreach. Children were often taught by intern teachers trained by Mangino. Robert Sidnell came to MSU in 1960 after finishing his PhD at the University of Texas. When William Sur retired as head of music education in 1968, Niblock appointed Robert Sidnell (1960-1978) as new head of music education.

Sidnell was responsible for a curriculum self-study which resulted in revisions to the PhD in Applied Music, the Bachelor of Arts in music, and a reduction in credits in the BM program. He also developed a research course in

music education for graduate students, researched the use of audio-visual aids for the teaching of music, directed the Summer Youth Music program, and served as Editor of the *Michigan Music Educator*. Allyn and Bacon appointed him to evaluate music education textbooks.

Sidnell placed a great emphasis on graduate research, according to Robert Erbes. (Personal interview.) He taught and advised all the graduate students himself. Albert LeBlanc (1976-2003) feels that Sidnell was particularly effective at attracting minority candidates, many of whom have become prominent nationally, to the doctoral program. This was previously noted in regard to James Niblock's work as department head. Sidnell left to become a dean at Stephen F. Austin University in Nacogdoches, Texas in 1978.

#### **The Beaumont String Quartet**

The Beaumont String Quartet remained active, though its personnel changed.

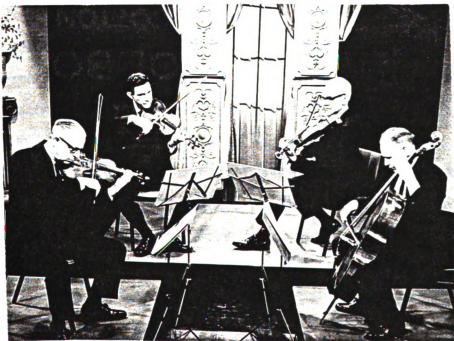


Figure 21. Beaumont String Quartet: Romeo Tata, Ted Johnson, Lyman Bodman, Louis Potter. Picture courtesy of Lyman Bodman.



Figure 22. Beaumont String Quartet. Ted Johnson, Walter Verdehr, Louis Potter, Lyman Bodman. Picture courtesy of Lyman Bodman.

#### **The Richards Woodwind Quintet**

The original members of the quintet were: Russell Friedewald, flute; Paul Harder, oboe; Keith Stein, clarinet; Edgar Kirk, bassoon; and Douglas Campbell, French horn. They played together until 1962, when Elsa Ludewig (Verdehr) replaced Keith Stein, playing until 1982. Daniel Stolper replaced Paul Harder in 1965, and Russell Friedewald was replaced by Ramona Dahlberg for a year, followed by Alexander Murray from 1966-74, and Israel Borouchoff from 1974-92. Since its inception, the quintet has performed in major United States cities. Its Carnegie Hall debut was February 26, 1968. Ernst Victor Wolff, David Renner, and Ralph Votapek assisted the quintet on piano, as did Theodore Johnson and Walter Verdehr, violinists, and Corliss Arnold, harpsichordist.

The Richards Quintet's crowning moment was to give a 12 minute concert at the White House for President Nyerere of Tanzania, hosted by

President Jimmy Carter on August 4, 1977. Edgar Kirk described the event in Music Notes of fall 1977:

The invitation was called to the quintet's New York management on the morning of July 26, and was relayed to East Lansing immediately. As is normally the case during the summers, the members of the quintet were widely scattered. Dan (Stolper) was at Interlochen, where he has been on the faculty for many years; Elsa (Verdehr) had just gone to Wyoming to play first clarinet in the Grand Teton Music Festival; Doug (Campbell) was, as always, teaching at the New England Music Camp in Oakland, Maine; Israel (Borouchoff) and I were in East Lansing.

The White House had requested a reply by noon of the 26th, but this was just not possible. Fortunately, they agreed to wait until noon of the 27th, which was more than enough time. I spent the rest of that day on the phone, and by 5:00 p.m. had contacted all members and received their eager assent to the question, "Would you like to appear in the White House next Thursday?" In addition, I had contacted Dr. James Niblock, Music Department Chairman; Arthur Loub of the MSU Development Fund; and Dean Richard Sullivan of the College of Arts and Letters and received assurance of financial aid towards the considerable air fares involved. With all this done, a call to our manager early Wednesday morning confirmed the date. He contacted the White House, and was given instructions for the quintet.

Logistics were simple enough. I picked up the music of those who were not in town and some necessary clothes for Dan and Elsa. Assembly point was the Hay-Adams Hotel, directly across from Lafayette Park and the White House. ...As promised, a car from the White House came by at 3:30 driven by (and how is this for a favorable omen) Sgt. Richards... .

It is fair to say that we all felt a bit awestruck as we entered. It is impressive to walk into a long, dimly lit room, and to know that seated around the one long table are the President and Vice-President of the United States, a major African leader and his entourage, plus assorted dignitaries of our own country such as Andrew Young and Daniel Moynihan.

Our chairs had been set up at the middle of the room directly across from the two presidents. Seated on our side of the table was Vice-President Mondale. As soon as we sat down, President Carter rose and welcomed us. It was easy for us to see why courtesy and grace were so much a part of our lot there. He emanates those qualities. He introduced us as faculty members from Michigan State University and then announced the numbers we were to play, *La Cheminee du Roi Rene* and the first of the *Trois Pieces Breve* of Jacques Ibert.

The performance went exceedingly well. It was music we know well and play often, and once we were playing it was just another performance. The dinner guests gave us their complete attention...



When we finished the President again stood and thanked us most generously, after which we filed out, and the working part of the dinner got underway... . It was a rare privilege, and we were most happy to have been MSU's representatives on such a historic occasion.



Figure 23. Richards Woodwind Quintet in front of White House. Israel Borouchoff, Dan Stolper, Elsa Ludwig-Verdehr, Edgar Kirk, Douglas Campbell. Picture courtesy of Edgar Kirk.

### The Bands

A paragraph in Paul's book states that in 1957, a Chamber Band was formed with the 60 best musicians, featuring performances of new music. This is the only mention of this organization, but it certainly was the precursor of the Wind Symphony. In 1958, the band took its first tour of lower Michigan during Spring vacation. The next year it toured the Upper Peninsula.

*Encore*, the publication of the MSU Alumni Bands Association, published a history of the MSU Marching Bands, reprinted from the Internet, as written by Michael J. Weiszbrod. The Spring, 1998 issue contained the following information:

In 1960 William Moffit became Falcone's Assistant Director of Bands. Under Moffit's drillmanship, the Spartan Marching Band became internationally famous for its distinctive "Patterns in Motion" marching style. A Moffit brainchild, "Patterns in Motion" featured constantly changing kaleidoscopic patterns which could be seen and appreciated by nearly all viewers in the stadium. Based on a four-man squad system, "Patterns in Motion" would sweep the nation as the new style in marching with college, university, and high school bands everywhere adopting the style. But none could quite match Moffit's special brand of fancy footwork coupled with special musical arrangements. (He was later to become famous, too, for his "Soundpower" series of published marching band arrangements, many of which were pioneered by the MSU band. The influences of "Patterns in Motion" are still being felt today, and have led to many more changes in marching band style. Moffit is also credited with inventing the "spinning of the block S" with which the Spartan Band still traditionally opens its pregame show.

Moffit is also credited with organizing the Spartan Brass to perform at basketball and hockey games (Paul, 1979, p. 298). (The Varsity Band under Don Jackson played at both hockey and basketball games when I was in school in the 1950s.)

In 1964 the Marching Band got new uniforms: dark forest green with a white vinyl overlay that could be removed for a concert dress uniform. The band also represented the state of Michigan at the New York World's Fair in that year. The trip was paid for by Oldsmobile, and the band performed at the General Motors Pavilion. The following year the marching band took part in President Lyndon B. Johnson's Inaugural Parade, again sponsored by Oldsmobile. (Lyndon Johnson was the fourth President to hear the band. The others were Theodore Roosevelt in East Lansing in 1907, Herbert Hoover in Washington D.C. in 1930, and Franklin Roosevelt in 1936 in Lansing on a campaign trip.) However, when the Spartans went to the Rose Bowl in 1965, Oldsmobile was no longer permitted to sponsor the band. The Big Ten Conference had decided that the bands' expenses to the Rose Bowl must be taken from gate receipts.

In 1966 Leonard Falcone announced that he would retire in 1967 after 40 years as director of the MSU bands. Harry Begian, Director of Bands at Wayne State University, was appointed to succeed him. In 1969 William Moffit left MSU to become Director of Bands at the University of Houston and in 1970 Begian left for the University of Illinois. In 1970 Kenneth Bloomquist and David Catron came to MSU from the University of Kansas, Bloomquist to be Director of Bands, and Catron to become Assistant Director of Bands and drillmaster of the Spartan Marching Band. Catron had been band director in a high school, but was set to become Bloomquist's marching band assistant the next fall at Kansas. When Bloomquist accepted the job at MSU, Catron came as part of his team. Catron took a \$4000 pay cut compared to his Kansas high school position. (Personal interview.)

Kenneth Bloomquist writes of this time:

It was May of year twelve (1970) of my tenure at the University of

Kansas when I accepted the Director of Bands position at Michigan State University. I was very happy at KU and had no intention of leaving. When MSU offered me the position of Director of Bands, I initially turned it down. There were several issues in the band area at MSU that did not meet the situation I already had at KU. Two items were critical to my move and do have an impact on the history of the bands. I was able to get a full time secretary in the band area, which had never existed at MSU. Also, I was able to name my own assistant without going through a committee. I named Dave Catron to be my assistant. He had been the Lawrence, Kansas High School band director prior to 1970. The MSU Bands had a wonderful reputation and tradition that was nurtured through the 40 years (1927-67) that Leonard Falcone was Director of Bands and the three years (1967-70) that Harry Begian held the same position. ...

Bloomquist was very interested in music education. Al Johnston, middle school band director at Walled Lake, told how he called Bloomquist during his first year of teaching for help. Bloomquist was never too busy to help him.

Catron had been promised 144 bandsmen, so he wrote shows for the whole season before moving to Michigan. When he arrived, only 112 marching band members showed up. With Moffit and Joe Parker, Moffit's successor, the band was used to marching six steps to five yards, instead of the eight steps that Catron wanted, and they used a horn swing all the way. Catron took the swing out, but retained the four-man squad and squad leaders. He sent the band on a "scavenger hunt" to bring back the veteran players who had left the band, and with that effort, plus having the whole band staff march, they got to

the necessary 144 members. (Personal Interview.)

In 1972 with the enactment of Title 9, a federal law that said women must have the same opportunities as men, the marching band was forced to open itself to women for the first time. Title 9 was an amendment to the Civil Rights Law. In the first year the band had two women, Beth Mlynarek, a baton twirler now married to Grand Ledge band director Mike Kaufman, and Lynn Charboneau, the best saxophone player in the wind ensemble. Catron had had girls in his high school band, so he was delighted to break down this barrier. Twenty four girls were added in each of the next two years. In 1974 Catron returned to Kansas to direct bands at Wichita State. When he came back to MSU in 1979, women made up close to 50 per cent of the marching band. The band expanded to its current size of 300 in the 1980's, but the size of the football field has limited further expansion.

The Activity Band, which had been started in 1946 by Roy Underwood and had played at basketball and hockey games during the fifties, was disbanded during this time, and was replaced by the Green and White Repertory Bands. For a while one met on the East side of the campus and one met on the West side. Dave Catron conducted these bands from 1970 to 1973. By 1979 graduate assistants were being given additional experience by conducting the Green and White Repertory Bands as well as the Spartan Brass, which plays at basketball and hockey games.

In 1974 A. Thad Hegerberg, a 1964 graduate of MSU and former band president, became Assistant Director of Bands, directing the 188 piece Marching Band and the Big Ten Flag Corps. In 1976 new dimensions were added to the traditional "Patterns in Motion," borrowing techniques from drum and bugle corps competitions. Corps style percussion, including pitched bass

drums and tri-toms were added, and so was a flag corps of 24 members. At first the Flag Corps was co-ed, with members wearing regular band uniforms. The band size grew to 212.

Kenneth Bloomquist continues:

I was anxious to start a guest conducting program with the bands and, in 1972, I invited the first guest conductor during my tenure as Director of Bands. I invited Mark H. Hindsley from the University of Illinois to guest conduct the Symphonic Band. He was my primary band mentor during my college years, so I was determined to bring him as the first guest conductor. Several distinguished conductors followed through the years and included Vincent Persichetti, William Schuman, Karel Husa, Vaclav Nelybel, Sir Vivian Dunn, Arnald Gabriel, Fred Fennell, Frank Erickson, Gunther Schuller, Harry Begian, Alfred Reed, and, of course, Leonard Falcone. ...I can't remember all of them!.

Dave [Catron] left MSU in 1974 to accept the Director of Bands job at Wichita State University in Kansas. Thad Hegerberg was appointed Associate Director of Bands and held the position until 1978. Philip Carl Chevallard was appointed as an Assistant Band Director in 1977. In that year we had a staff of three faculty band directors (Bloomquist, Hegerberg, and Chevallard) and two graduate assistants, as well as several undergraduate and graduate students working for an hourly wage as librarians and property masters.

During the 1977-78 academic year Chairman of the Department of Music James Niblock appointed me to be his assistant in the office. This was work in addition to my Director of Bands job. In February I was named Assistant Chairman. Niblock went on leave in March, so I assumed both the Chair position and continued as Director of Bands. Stanley DeRusha was named Director of Bands effective in the fall of 1978. (Letter from Bloomquist.)

The first Spartan Spectacular was held on Homecoming Weekend in the University Auditorium after the football game. Spartan Spectacular was begun as an opportunity for the Music Department to showcase its ensembles for the alumni. The Wind Symphony, Symphony Band, Jazz Ensemble, chamber ensembles, soloists, and the Spartan Marching Band performed.

### **Jazz**

It has already been noted that Owen Reed had been told by Roy Underwood not to have anything to do with jazz. Clare Fischer, Distinguished MSU Alumnus, has mentioned "jazz police" that patrolled the Music Practice Building in the 1950's to evict anyone playing jazz. Fischer had to rent a room in East Lansing in order to practice jazz piano.<sup>13</sup> Maury Crane reports that Underwood caught Stan Finn, clarinet and saxophone professor in the fifties, playing jazz at Jacobson's store. (Personal interview). When Owen Reed became acting Department Head in 1957, after the death of Weldon Hart, the first jazz performances in the Music Auditorium were held.

Walter Hodgson, department head from 1958 to 1963, hoping that attitudes toward jazz had softened, brought M. E. (Gene) Hall, a saxophone player, to MSU in 1959 to establish a jazz program. Hall had BM and MM degrees from North Texas State College and a DME degree from New York

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<sup>13</sup> Fischer told this story at a concert he gave in the Music Auditorium in 1997.

University. As a friend of Stan Kenton, Hall also directed the Stan Kenton Stage Band Camp, a two week summer camp for lovers of jazz, which was held for three years. This clinic brought jazz musicians to East Lansing, and some stayed on to earn degrees.

The first course offerings were given under disguised names: "Music Arranging for Mass Media" and the "Television Orchestra." Hall's work at MSU was designed to fill the gap between formal music training in both performance and composition, and the commercial music field (Paul, 1979, p. 308). WKAR-TV sponsored an unofficial group led by Gene Hall. The atmosphere toward jazz was still unfriendly, so Hall left in 1962. Graduate students took over the newly formed jazz bands. George West led the MSU Jazz Band #1 to a first prize at the Notre Dame Jazz Festival in the 1960's, and the jazz band became quite famous. Other graduate students who led the program included Bruce Early, Eddie Meadows, Burgess Gardner, Charles Ruggiero, and Ronald Newman.

Owen Reed gives the "Geriatric Six plus One" credit for helping legitimize jazz on campus. Started by Maurice Crane, Distinguished Professor of English and later head of the Voice Library, its original job was to play at a Faculty Club (now University Club) Roaring Twenties Party. Crane came to teach at MSC in 1953 and became faculty advisor to the Jazz Society of West Circle Drive. This group consisted of students who liked to play and listen to jazz. Thus Crane was noted for his love of jazz. When asked to put a group together to provide entertainment for the party in 1970, he asked H. Owen Reed, Distinguished Professor of Music, to play piano and Bennett Sandefur, an assistant dean of Natural Science, to play banjo. Crane would play clarinet. Marshall McNutt played trumpet, Dick Haggerty played trombone, and Owen Brainard, a painter,



played drums. Dick Haggerty was an engineer from Detroit, but was the only trombone player Crane knew, so he invited Haggerty and his wife up for the weekend. McNutt was a Hollywood trumpet player who was serving his church by advising Asher House, an alternative living arrangement for Christian Science men, for a couple of years. The audience so loved the band, that when the hired dance band, led by Bruce Early, came back from their break, they wanted Crane's band to keep playing, so the two bands joined and played Dixieland jazz for the rest of the evening. After that, people kept asking when they would play again. (Personal interview with Maury Crane.)

Bill Faunce, Chairman of Sociology, joined the group and still plays trumpet. Waldo Keller, dean of Veterinary Medicine, who performed the first eye surgery on a Bengal tiger, played fluegelhorn, and Don Thornburg, an Oldsmobile executive, played trombone. Because Bennett Sandefur and Owen Reed were 70 and 65 respectively in 1970, Crane named the group "The Geriatric Six." The "Plus One" was Thornburg, who was the only non-faculty member, though he had two degrees from MSU. He had also played jazz with Ralph Martieri and Stan Kenton and played at two Rose Bowls. Robert Sidnell, Music Education professor and Chair, played piano, bass, and trombone in the group during his years at MSU. Thornburg also played bass, so he and Sidnell would trade off. Milt Powell played piano after Owen Reed retired. The current band includes Maury Crane, Bill Faunce, Waldo Keller, Don Thornburg, plus Jim Smith on bass.

Not only has the group furnished entertainment for many university social functions, it also established an annual jazz composition award by commissioning works for the MSU Jazz Ensemble. Clare Fischer, B.M., 1951, and M.M., 1955, won the first award. His work, "Canonic Passacaglia, Blues,

and Vamp 'Til Ready," was premiered at the 1975 winter commencement by the MSU Jazz Ensemble conducted by Fischer. This was the first time a jazz group had ever performed at commencement here. President Clifton R. Wharton then presented the Distinguished Alumni Award to Fischer. In 1999 Fischer was awarded an honorary doctorate of fine arts as well.

The "Geriatric Six Plus One" also gives money to charity, to MSU jazz, and the Lansing Symphony. They have played before home football games for twenty five years, play at the MSU Football Coaches Christmas Party and the MSU Hockey Bust, among other engagements. They have played at bowl games and for the return up the Grand River of a pair of men who had canoed around the world. (Personal interview with Maurice Crane). Their enthusiasm and joy has certainly been contagious around the campus. (End of Crane Interview.)

In 1971 Charles H. Ruggiero came to MSU to work on his Master of Music and Doctor of Philosophy degrees. When Paul Harder, head of Theory, resigned to accept a new position in 1973, Ruggiero took his place. Ruggiero was a jazz drummer and very interested in jazz. After becoming an instructor in 1974 he offered a course in improvisation and organized an improvisation ensemble (Paul, p. 309). The last graduate assistant was Ron Newman, who led the jazz program while finishing his PhD in composition. In his second year, the MSU Jazz Band I won the Outstanding Band Award at the 1979 Ohio State Jazz Festival.



Figure 24. Newman's award-winning jazz band. Picture courtesy of Joe Luloff.

### **Organ**

Corliss Arnold, organ teacher at MSU from 1959 to 1991, was the youngest person to receive the Doctor of Sacred Music degree from Union Theological Seminary. In 1956, he won a Fulbright Scholarship to study organ with Andre Marchal and Nadia Boulanger. He authored *Organ Literature: A Comprehensive Survey*, and had three professional certificates from the American Guild of Organists (AGO). In 1982 he passed his AGO exam with the highest grade in the nation (Music Notes, 1991, p. 10). He also was director of a Church Music Workshop held in the summer for twenty years.

Arnold tells about Peoples Church, which suffered a devastating fire in February, 1965. The fire started in the wiring under the organ console and choir loft. The church had to have services for a year and a half in the State Theater

on Abbott Road. Organ students had their lessons alternating one week on the two-manual practice pipe organ in the Music Building on campus, and the next week at St. Paul's Episcopal Church. A new three-manual Schlicker pipe organ was installed in Peoples Church in 1967.

Arnold was able to teach on the new organ at Peoples Church but realized how much better it would be for the university to have its own pipe organ. The story continues in Arnold's own words:

For several years I wrote letters and spoke to various individuals in the greater Lansing area to see if I could find someone who cared enough about organ music and organ study to help provide a pipe organ for the university--all to no avail. Finally someone suggested to me that the then-director of the MSU Museum had been successful in getting gifts for the museum and that perhaps I should talk to him about how to go about getting such a gift... I did this and he suggested that I contact alumni groups or the university Development Fund.

At that time Mr. Robert Shackelton was the moving spirit in the MSU alumni organization. Mr. Shackelton was a friend of mine and a member of Peoples Church, where I was the Director of Music and Organist. He heard my plea sympathetically and proposed that I write up my request to be submitted to the alumni governing board. I did so promptly in the hope that the board would provide the necessary funds from monies which had been given for unspecified purposes.

Late in the afternoon of the day when my request had been presented to the alumni board, I went to Bob Shackleton's office to get the verdict. He told me that the board did not approve my request but he did introduce me to Mr. Ernest Hart, a 1914 graduate of MAC and the president of the alumni organization that year. Mr. Shackleton happened to mention also that Mrs. Hart was an organist. I was deeply disappointed but not completely discouraged from pursuing my goal.

About two weeks after meeting Mr. Hart I wrote him a letter asking if he personally might be interested in providing funds for a university organ. Several weeks later I received a very pleasant note from Mr. Hart in Florida where the Harts were vacationing. He wrote that the Harts would soon come to Michigan State to discuss the possibility of supporting the pipe organ project.

I was elated finally to find someone who would at least listen to this dream for the university . When the Harts arrived in May of that year, I took them to the little practice room where the small Schlicker was used for teaching and played it for them. The sound was nearly overwhelming for such a small room and made a strong impression on the Harts who readily agreed that a large pipe organ in a suitable environment was sorely needed. I explained that I had to hold organ classes in that same small room with several students seated up on the console(!), on the organ bench with me, and even on the floor. This made the need more obvious. Soon after the Harts wrote me and Dr. James

Niblock, the chairman of the music department at that time, that they were willing to donate \$50,000 toward the purchase of a large pipe organ if the university would provide the amount needed to complete the instrument planned. The university officials agreed to do this.

At that same time the Music Department was planning the building of the present Music Practice Building, a five-story building for offices, studios and classrooms. I had hoped to get the new organ installed in an auditorium in the new facility, but there seemed to be no adequate space for such an instrument. Dr. Niblock informed me that the only space available for this purpose was the large choral rehearsal room at the end of the west corridor of the Music Building. Once again I was disappointed but acquiesced because "something was better than nothing." The room has turned out to be much better for our purposes than I thought it would be... .



Figure 25. Corliss Arnold and the Harts at the dedication of the organ.

Picture courtesy of University Archives.

### **Strings and Orchestra**

By 1957 the string division was large enough to require a full-time orchestra director. Hans Lampl accepted the position in 1958 to conduct the orchestra and direct an opera workshop. He had been assistant conductor of the Chicago Symphony. In the fall of 1958 the orchestra played for a special concert of works by Mario Castelnuovo-Tedesco, distinguished visiting professor at MSU. When Lampl resigned in 1963, Gomer Llewellyn Jones took over until Dennis Burkh, assistant conductor of the La Scala Opera in Milan, was hired in 1966.

Burkh continued to conduct in Europe while serving MSU. He established an International Festival and brought famous conductors and soloists to campus in 1972-73. This lasted four years and brought many

musicians of note to campus.

**“AS I REMEMBER”** by Lyman Bodman, October, 1995, continues to discuss the Beaumont String Quartet:

When James Niblock became chairman of the Music Department, Theodore Johnson took his place in the quartet. “Ted,” with a doctorate in violin from the University of Michigan was with the quartet until my retirement from it. During those years we did some of our most exciting performing, including a tour of Puerto Rico.

The Beaumont often played chamber works with other instruments. We did piano quartets and quintets with Ernst Victor Wolff, Ralph Votapek, Henry Harris, and Joseph Evans. There were chamber works with harp, clarinet, flute, and horn, including octets and septets.

With the retirement of Romeo Tata, the quartet had a few more very good years led by Walter Verdehr. The coming of the Juilliard String Quartet and their residency of ten years began a new chapter. Those ten years were rich ones, and their influence was very great. That is another story.

In 1968 James Niblock brought Walter Verdehr from Juilliard to the faculty. Verdehr had been a Fulbright Scholar in Vienna as well as a graduate of Juilliard School of Music with a BM in 1964 and a MS in 1965. He was in the first year of his DMA program, studying with Ivan Galamian. He was tired of being a student but wanted to finish his degree, so Niblock allowed him to commute to New York once a week until he finished. (Personal interview.)



Verdehr became the first violin of the Beaumont String Quartet with Ted Johnson as second violin, Bodman as viola, and Louis Potter as cello. By the 1975-76 school year Potter felt that he could no longer play, and Lyman Bodman stopped a couple of years later. Johnson then became violist, and Catherine Tait played violin II for a short while. Peter Rejto became cellist in the quartet. He was the son of Gabor Rejto, a teacher with whom Walter Verdehr had studied chamber music. Ron Copes, now second violin of the Juilliard String Quartet, played for a while. Diane Monroe, a black violinist, substituted at violin II while working on her masters degree. Rejto and Copes left MSU in 1977, and their positions were filled by Owen Carman, 1977, cello, and I Fu Wang, 1980, violin.

### **The Verdehr Trio**

The Verdehrs explored the literature for violin and clarinet and discovered that little music had been written for the combination. Since they both enjoyed chamber music they began the Verdehr Trio in 1972 with David Renner as pianist, Walter Verdehr as violinist, and Elsa Ludewig-Verdehr as clarinetist. A few years later Elsa Verdehr asked Jere Hutcheson, MSU composer, to write a piece for the trio and Hutcheson responded with *Nocturnes of the Inferno*. James Niblock wrote the next piece. John MacKinnon played piano, followed by Deborah Moriarty until 1979.

### **Orchestra**

The story of Leon Gregorian coming to Michigan State has already been told. He came to the campus as a piano major to study with Luboschutz and Nemenoff, whom he had read about in *Musical America*. Since both his father and grandfather were conductors, conducting was always in the back of his mind, but opportunities to conduct were limited, and MSU, like many colleges at

that time, had no conducting program at all. Dennis Burkh, the new orchestra director, and Gregorian both arrived at Michigan State in 1966. Burkh was working very hard to build the orchestra and decided he needed help. Gregorian auditioned to be assistant conductor, conducting the last movement of Dvorak's Eighth Symphony, and won the job. It undoubtedly helped that he had been a conducting fellow at Tanglewood the summer before.

The performance ensembles at MSU were fewer than today. Leonard Falcone had one concert band, Burkh inherited one orchestra, and there were four choruses: Richard Klausli's State Singers, Ethel Armeling's Women's Glee, J. Loren Jones' Men's Glee, and Gomer Jones' University Chorus. Burkh started a Chamber Orchestra of the very best players who rehearsed at night and played in the Music Auditorium.

According to Gregorian, Fairchild Auditorium was hard to play in. Audiences complained of dead spots and echoes. The echo characteristic meant that some on stage and some in the audience would hear everything twice. The Main Auditorium also had peculiar acoustics. When the orchestra played on stage, the audience could not hear the music well, so they played on the floor, with the audience sitting very close. Burkh preferred to play in Fairchild.

Gregorian was on campus when the old practice building was torn down, and for two years, some faculty offices, including his, were in quonset huts on the site of what is now the Breslin Center. He had a half-time assistantship teaching piano, and played timpani in the band under Harry Begian and in the orchestra under Dennis Burkh. Gregorian had taught himself to play timpani in high school and found at MSU that he was needed to play because he could tune them. He also accompanied Robert Harris' Chorale and did sectionals for

Gomer Jones. He especially enjoyed accompanying Elsa Verdehr's students.  
(Personal interview.)

Gregorian's favorite academic teachers were Richard Klausli and Gomer Jones. Klausli made students work hard in music history classes, where they had to make presentations both talking about the material and playing it. If one could not find a harpsichord, he was expected to put tissue paper in a piano to make it sound like one. "No one knew fugues like Gomer," said Gregorian. "He could play four parts and sing a fifth." Both men knew their topics and cared about their students.

Gregorian said he owes a debt of gratitude to James Niblock, who wrote letters to his draft board every year, stating he was needed at Michigan State. Thus he missed the Vietnam War. Gregorian also feels that the work the graduate students did interviewing guest performers about the facilities was important to the ultimate construction of Wharton Center. Every year the music graduate students took the performers' complaints directly to Jack Breslin, who was then Secretary of the University. When Gregorian left in 1973, the performing arts center was on the building priority list. Clifton Wharton was President of MSU at that time, and his wife was very interested in the arts. Wharton was on the Board of Directors of a number of organizations, and he gave his salary from each to the Wharton Center Fund, according to Gregorian. In 1982 when Gregorian interviewed for the orchestra position, Wharton Center was becoming a reality. Wearing a hard hat, he was taken to the construction.

### **Theory and Composition (1963-1978)**

In 1964 Theodore Johnson was hired as a member of the theory faculty and also to play violin in the Beaumont String Quartet. He received a DMA from the University of Michigan and was a Fulbright scholar in Germany. He served

as chair of Music Theory at MSU, Concertmaster of the Grand Rapids Symphony, Concertmaster and Principal Violist of the Greater Lansing Symphony, as well as playing with the Beaumont String Quartet. Johnson felt that he had served on the graduate committees of the most students. He died in 2003.

In 1965 Jere Hutcheson was added to the theory faculty, after receiving his PhD in Composition from Michigan State, where he studied with Owen Reed. He has received numerous awards, fellowships and grants for more than a hundred compositions. He has also written a two volume theory text, Musical Form and Analysis. Hutcheson was named Distinguished Composer of the Year by the Music Teachers National Association in 1976.

Hutcheson graduated from Stetson University in Florida and then went to Louisiana State University (LSU) for his master's. There he studied with Helen Gunderson, who had been president of the Music Teachers National Association (MTNA). Gunderson had also taught Owen Reed. Hutcheson applied for assistantships at Indiana, Michigan State, and University of Michigan, and received offers from Indiana and MSU. Since Gunderson had recommended Owen Reed originally, Hutcheson decided to attend MSU. On June 15, 1964, he and his wife arrived in East Lansing with their mobile home, which also housed their seven foot grand piano.

Hutcheson believes that Paul Harder was an excellent teacher for graduate students. In the 1960's the University had an Educational Development Program that gave grants to encourage professors to devise new ways to cope with the great influx of students. Harder wrote a series of programmed texts on fundamentals of music, which replaced Owen Reed's books and were used extensively by colleges in the sixties and seventies.

Hutcheson wrote two books on form in music. A revised version of this text is still in print. While writing the original books, Hutcheson gave up composition for four years.

Hutcheson believes that Russell Friedewald was a good teacher, but he was not supportive of programmed instruction. Owen Reed's orchestration classes were his best. Reed had studied orchestration with Howard Hanson at Eastman. Reed's graduate seminars tended to be improvised. As a composer, Hutcheson views the ensemble directors over the years in terms of whether or not they were supportive of contemporary composition. He feels that Richard Klausli was, but Gomer Jones was not, which is interesting, since Jones was a composer. Leonard Falcone performed Hutcheson's Sensations for Symphonic Band and Audience, an interactive piece where the band walked around and the audience participated. Ken Bloomquist and Eugene Corporon also performed it. Hutcheson believes that the recent instrumental ensemble directors have been very supportive, but that choral directors have not (as of 2002.)

Hutcheson has seen the theory area led by Paul Harder, Russell Friedewald, Ted Johnson, Charles Ruggiero, and Gordon Sly. Ruggiero was very democratic and kept the area busy revising courses to meet the needs of the students. There are more courses at the graduate level than teachers, so courses have to be rotated. Ruggiero resigned as chairman of theory in 2001 and was replaced by Gordon Sly. Ruggiero teaches theory, composition, and used to teach jazz. Mark Sullivan works in composition and teaches students how to compose with computers. Hutcheson teaches composition and scoring for orchestra and band.

Charles Ruggiero came to MSU in 1971 to work on his MM and doctoral

degrees after graduating from the New England Conservatory. He had taught percussion for two years at the Weston School of Music and one year at the University of Bridgport. H. Owen Reed, head of Composition, called and offered Ruggiero an assistantship with WKAR-TV, working with Don Pash. Pash planned and produced musical programs, giving Ruggiero an insight into both artistry and technology. Pash was dedicated to classical music and produced a program every other week. They worked in quonset huts on South Campus, which provided very poor accommodations.

Ruggiero's most influential teachers were H. Owen Reed, Theodore Johnson, Richard Klausli, and Russell Friedewald. He thought that there was a strong jazz program at MSU, since he had heard the MSU jazz band at the Villanova Jazz Festival, but the jazz faculty were gone when Ruggiero enrolled. Graduate students had taken over the program, which had nose-dived in quality, and jazz classes had evaporated. Ruggiero complained about this to James Niblock, Department Head. When Paul Harder left in 1973, Niblock offered Ruggiero a job: to run the jazz program and teach theory.

In his first year Ruggiero taught 260 students in his Basic Harmony class, directed two jazz bands and taught classes in improvisation, arranging, and theory, as well as being a student himself. He also wrote a lot of arrangements. Exhausted, he went back to Niblock with the idea that he wanted to oversee the jazz program, but needed help. He became the director of the New Music Ensemble (1973-74) and Improvisation Ensemble (1974-79) and faculty coordinator for jazz. Ronald Newman eventually became his graduate assistant.

During this time Ruggiero advocated for a jazz faculty. Kenneth Bloomquist was in agreement and support for jazz was part of his platform when

he ran for chair of the music department. In 1979 Ronald Newman was appointed the first Director of Jazz Bands.

When Ronald Newman came to MSU in 1970, Bruce Early was the graduate assistant responsible for jazz. Early's influence on Newman led him to transfer to North Texas State University after two years for more exposure to jazz. Newman majored in Music Education, planning to be a junior high band director. Though he almost decided to stay in Texas, Jere Hutcheson urged him to return to MSU for his MM and DMA degrees.

As an undergraduate at State, Newman's major influences were David Renner, his piano teacher; Richard Klausli, teaching music history; and Jere Hutcheson, his theory teacher. Newman returned to MSU in 1975 to begin graduate work in music composition. He originally held an assistantship in music theory and also one at WKAR-TV, where he worked with Don Pash in producing fine arts programming. His first TV show was with Vladimir Viardo, a winner of the Van Cliburn piano competition. Newman described the experience as "very intense." Since that time he has staged the Spartan Spectacular in the fall.

Newman began work on his PhD in Composition in 1977, and also took over the direction of the basketball pep band and the jazz band. In 1978 the jazz ensemble received the "Outstanding Band" award at the Ohio State Jazz Festival.

### **Choral Music (1957-78)**

Choral music during the 1960s and 1970s continued to be strong. The top student group was the State Singers, conducted by Richard Klausli until 1968. Harold Brown conducted them for the next two years, when Robert A. Harris took over until 1977. During his tenure, Harris took the top musicians

from State Singers to start an elite Chorale. The Chorale is still the elite choral group. Ethel Armeling directed the Women's Glee Club from 1951 until 1978. Men's Glee Club was directed by Edward Richmond from 1955 until 1960, Gordon Flood from 1960 to 1962, and then J. Loren Jones from 1962 to 1966. J. Loren Jones started the Singing Statesmen as an elite spin-off from Men's Glee in 1963. At one time Men's Glee Club was called the Singing Statesmen, but the group is now known by its original name. Gomer Llywellyn Jones began the University Chorus, utilizing faculty, students, and community in 1948. Jones conducted the group until his retirement in 1977, performing major works with orchestra. Klausli, Armeling, and Gomer Jones were all major influences in the lives of their students.

### **Music Therapy (1957-78)**

In 1956, MSU hired Robert Unkefer, Registered Music Therapist (RMT). Unkefer had graduated from the University of Kansas' graduate program in music therapy and also had five years of clinical practice. Under Unkefer's leadership, a master's degree program was approved in 1968, and an on-campus Music Therapy Clinic was opened in the new Music Practice Building in 1969.

Unkefer's first appointment was a joint one in both the Music and Psychology Departments. He taught Psychology of Music and The Influence of Music on Behavior in the Music Department. Department Head Roy Underwood had been requesting a psychologist for the therapy program for many years. As Unkefer's duties increased, George Duerkson was hired in 1965 to teach the two Psychology of Music courses and to conduct research. He was interested in how music influenced human behavior. Duerkson assisted Unkefer in designing the music research facility and the on-campus Music Therapy Clinic.



**Before the clinic, students had taken field trips to gain practical experience.**

**When Duerkson left to become chair of Music Education and Therapy at the University of Kansas in 1969, Dale Bartlett was hired. Bartlett had a BM and MM in Music Education from MSU and a PhD from the University of Kansas. Bartlett taught Psychology of Music and Acoustics and supervised research, especially studies using the MusicTherapy Clinic equipment. He also did some choral conducting and was affiliated with music education. He retired in 1996.**

**In 1977 Roger Smeltekop was added as a second RMT faculty member to expand therapy offerings and clinical experience. Smeltekop had earned a joint therapy-music education degree offered at MSU while he was a student. He also had clinical experience. In the late sixties, emphasis had shifted to treatment in community based facilities for mental patients, rather than care in hospitals. This factor meant that a different sort of training was required, so more curricular and clinical experiences were necessary. Until then, training in music therapy education occurred in the senior year. Smeltekop added an introductory sophomore course and two junior courses.**

**In the 1960s, parents of students with special needs discovered that when their children passed school age, services and social opportunities were much fewer. A group of parents discussed this with Professor Robert Unkefer, and together they started a bi-weekly program of dance and chorus in the evening at the All Saints Episcopal Church in East Lansing. Music therapy faculty and students shared in the leading of singing and dancing, and parents of the handicappers provided refreshments and maintained a communication network. This program is still in existence in 2003.**

**Since 1969, the Music Therapy Clinic in the Music Practice Building has provided services for residents of the Greater Lansing community who have**

special needs. Student therapists, supervised by faculty members and graduate students who are board-certified therapists, work with clients of all ages who have special needs, in individual and group settings, as an important part of their training. Referrals for these services are received from parents, the client him/herself, special educators, physicians, activity therapists, and other clinicians from the surrounding area, and contact is maintained to coordinate the music therapy treatment with the services and goals of the other caregivers. (Information from "The MSU Music Therapy Program" by Roger Smeltekop.)

### **Outreach (1957-1978)**

The music department was very active during the summers of the years between 1957 and the early 1980s. The Summer Youth Music program continued to attract musical youth.

During Robert Erbes' administration, 1972-76, about three hundred students per year attended one or both of two two-week sessions. Offerings included band, jazz band, chorus, both string and full orchestra, piano, organ, theory and history classes, private lessons for a fee, sectionals, a recital night and two concerts, plus social activities on evenings and weekends. The conductors were highly respected high school directors. Lessons, sectionals, theory and history were taught by MSU faculty and graduate students, a staff of about fifty in all. James Niblock, music department head at that time, called the program the department's most significant recruiting and public relations vehicle (Niblock, Music Department Annual Report, 1969, p. 4).

Erbes also mentioned outreach for teachers. In the 1980-81 academic year, 37 off-campus classes and workshops were held, in Alma, Dearborn, Birmingham, Grand Rapids, and at Blue Lakes Fine Arts Camp, as well as East Lansing. Having composer Mario Castelnuovo-Tedesco from Brazil on campus

during the 1959-60 school year as Distinguished Visiting Professor and having the two-piano team of Luboschutz and Nemenoff on campus from 1962 to 1968 brought increased recognition to the university. All of these people arrived during the administration of Walter Hodgson. Other examples are The Juilliard String Quartet and Music for Children program.

### **Music History (1957-78)**

Those teaching music history during those years were Gomer Ll. Jones (1938-77), J. Murray Barbour (1939-65), Hans Nathan (1946-81), and Richard Klausli (1947-79). From 1977 to 1979 Kazadi wa Mukuna from Africa taught ethnomusicology. In 1977 Dale Bonge joined the faculty.

### **Piano**

Joseph Evans (1941-84), John Shelby Richardson (1945-81), Virginia Bodman (1946-84), Ernst Victor Wolff (1947-60), and Henry Harris (1954-65) were the piano faculty at the beginning of this time period. Silvio Scionti (1960-62) came when Ernst Victor Wolff died. Luboschutz and Nemenoff (1962-68), David Renner (1965-74), and Mildred Zimmerman (1966-75) came later. On the retirement of Scionti at age 81, Walter Hodgson arranged to have Pierre Luboschutz and his wife, Genia Nemenoff, come as artists-in-residence. They were known as the "deans of two-piano teams" (Paul, p.237). They decided to be a duo team because they rarely saw each other when they were concertizing singly.

David Renner came from Eastman School of Music and was also a Fulbright Scholar. He was the first pianist with the Verdehr Trio. James Niblock selected Ralph Votapek, winner of the Van Cliburn International Quadrennial Competition in 1962, as the artist to replace Luboschutz and Nemenoff. Votapek graduated from Northwestern in 1960, earned his MM degree from the

Manhattan School of Music in 1961, won several other competitions, and continued studying at the Juilliard School of Music. Votapek recorded his first solo record album in 1978. Wendell Westcott (1935-78), the University Carillonneur, also taught piano. The first MSU piano technicians were hired: Charles W. Stevens (1957-60), followed by Owen Jorgensen (1960-94), who also started a department of piano tuning and repair in 1981, through which students could graduate with a degree in piano technology

### **Woodwinds (1957-78)**

Keith Stein taught clarinet from 1934 to 1975, with help from Stanley Finn, (1953-61), who also taught saxophone. Elsa Ludewig came in 1962. Paul Harder taught oboe from 1945-61, as well as theory, followed by Peter Hedrick (1961-63) and Daniel Stolper (1963-2001).

Stolper received his MM from Eastman School of Music, and played in several orchestras before coming to MSU. He was appointed to the National Endowment for the Arts (NEA) as a consultant to music programs. He has been named five times, more than any other teacher, as one of the “most distinguished” teachers in the arts by the Department of Education Commission on Presidential Scholars (Music Notes, 2001, p.20).

When Russell Friedewald (1948-85) stopped teaching flute to devote himself full time to theory in 1965, he was replaced by Ramona Dahlberg (1965-66), then Alexander Murray (1966-74) and Israel Borouchoff (1974-92). Edgar Kirk taught bassoon from 1948-90. All of these except Finn played in the Richards Woodwind Quintet. When Keith Stein retired in 1975, Fred Ormond (1975-82) taught clarinet with Elsa Ludewig-Verdehr.

Keith Stein came to MSC in 1934, after a career as clarinetist with the Chicago Symphony. Though Stanley Finn helped with clarinets and

saxophones in the fifties, he left in 1961. By 1960 Stein was suffering from arthritis and asked that his work load be reduced and a clarinetist hired to help him. In 1962 Walter Hodgson hired Elsa Ludewig for a one year appointment while Keith Stein was on sabbatical. She came from Oberlin College and Eastman School of Music, where she had played in the Eastman Wind Ensemble and Eastman Philharmonia. In 1963 James Niblock hired her on a regular three year appointment. Elsa Ludewig-Verdehr and Keith Stein taught together for thirteen years. She took Stein's place in the Richards Woodwind Quintet. Walter Verdehr was hired by James Niblock in 1968, and Walter and Elsa were married in 1971. Soon after they formed the Verdehr Trio.

In 1970, the Lansing State Journal published a list of faculty salaries, and Elsa Verdehr realized that women were being paid less than the men. Ethel Armeling, Virginia Bodman, Bea Mangino, Martha White and Leona Witter were all in the same situation. Elsa Verdehr wrote a five page letter to the President of the University, outlining the inequalities between men and women faculty in the music department.

Walter Verdehr was on the Advisory Committee at that time, and they were newly married, so he jokingly suggested that she sign her maiden name. The President referred the letter to the Provost, who replied. Elsa Verdehr did not feel the reply really addressed the issue, so she wrote back and sent a carbon copy to each of the Trustees. Trustee Pat Carrigan took the part of the women faculty and the policy was changed, with women's salaries equaling those of the men. Since that time, Elsa Verdehr does not feel that there has been discrimination against women in the music department.

Elsa Verdehr notes a number of changes in the department over the years. Because there were not so many concerts in those earlier days, the

school faculty recitals and and concerts were much more important and far better attended. There is not as much socializing between faculty members, because in the Verdehr's case, as well as others, they are often away on tour. They also spend at least an hour a day answering e-mail, and the paperwork generated by the School of Music, College of Arts and Letters, and the University, which is much more than in earlier years. In the old days promotion of faculty happened every six years if you were doing your job well. Now one must apply for promotion and justify it, and even that does not guarantee promotion.

On a brighter note, she feels the caliber of students has risen considerably. Her best students were always good, but now all of her students are "best students." At present most of her students are graduate students. She used to make sure that each student played the Neilsen Clarinet Concerto before graduating; now they often come already knowing the piece.

#### **Brass (1957-78)**

Byron Autrey (1953-90), trumpet, Douglas Campbell (1946-90), French horn, and Leonard Falcone (1927-67), low brass, were joined by Merrill Sherburn, (1957-82), trombone and theory, and Curtis Olson (1976-the present), trombone. Falcone continued to teach euphonium students as an Emeritus Professor until 1983, thus extending his career at Michigan State to 56 years. Walter Verdehr remembers him coming to school in a taxi when he could no longer drive. (Personal interview with Walter Verdehr.) Curtis Olson organized a Trombone Seminar in 1978, and the tenth annual workshop of the International Horn Society was held on campus in June, 1978, organized by Douglas Campbell.

### **Voice (1957-78)**

Ethel Armeling (1950-90) and Gean Greenwell (1952-73) were joined on the faculty by J. Loren Jones (1962-82), Lois Lavery (1955-59), John Wiles (1969-73), and Leona Witter (1968-80). Harlan Jennings (1974-the present) and Paul Benningfield (1974-81) were hired near the end of James Niblock's administration.

### **Percussion**

Mark Johnson (1972- the present) became the first faculty member with a full-time appointment to teach percussion. Earlier percussion teachers were part-time employees paid by the hour. Mark Johnson is timpanist with the Lansing Symphony and also teaches Integrative Arts and Humanities (IAH) at MSU.

### **Miscellany**

During the years that Robert Sidnell was head of music education, the School of Education had a requirement that all elementary education majors take a course in music. Elementary teachers were supposed to be able to continue what the music teacher did when the music teacher was not there. According to Suzanne Burton, a graduate student in music education, her mother had to take this course and hated it. The course was essentially a music theory course, and eventually this requirement was dropped.

## CHAPTER EIGHT

### THE KENNETH BLOOMQUIST ADMINISTRATION (1978-1988)

When Kenneth Bloomquist became Chairman of the Department of Music on July 1, 1978, he hoped to improve the facilities. The Music Auditorium and Music Therapy areas were renovated, but there was no additional building. Bloomquist appointed Ron Newman as the first Director of Jazz Studies, and added two new administrative positions, Assistant Chair for Graduate Studies and Assistant Chair for Public Relations. The department became a School of Music in 1984 and was designated a "Unit of Excellence", which helped preserve positions during the economic crisis of the early 1980's. The Juilliard String Quartet remained in residence, and a "guest artist budget" was approved for bringing artists to campus. *Music Notes*, the magazine of the School of Music was started, and Wharton Center for the Performing Arts opened in 1982.

The Music Alumni Association was formed during 1978, and Karel Husa was guest conductor for the third Annual Composers' Symposium of New Music for Wind Ensemble and Symphonic Band. Bloomquist had started the symposium in 1976 and it continued for several more years. Dennis Burk, orchestra director, performed the American debut of Krutnava, an opera by Czech composer, Eugen Suchon. The MSU Orchestra was featured at the Midwestern Conference on School Vocal and Instrumental Music in Ann Arbor in 1979.

In the spring of 1979 a new degree program was instituted in Piano Technology, headed by Owen Jorgenson. Richard Klausli died suddenly of a heart attack three days after the beginning of fall semester 1979. Professors Emeritus Keith Stein died in 1980 and Gean Greenwell in 1982.



### **The Bands (1978-88)**

Stanley DeRusha was appointed the seventh Director of Bands, with responsibilities for the Symphony Band and Wind Symphony. Thad Hegerburg resigned and Carl Chevallard became Associate Director of Bands and Director of the Spartan Marching Band. Hegerburg became a professional musical arranger. Chevallard resigned in 1979 to become Director of Bands at San Jose State University, and Dave Catron returned to resume his post as Associate Director of Bands and Director of the Spartan Marching Band.

When Catron returned, he changed the look of the Flag Corps, using all women for the first time. Catron kept the band's tradition of excellence: respect for old traditions with a quest for innovations and spirited showmanship (Encore, Vol. 28, No. 2, p. 3).<sup>14</sup> The band expanded to nearly 300 members, and they used new marching techniques and more drum corps techniques.

in 1982, William Wiedrich, a former band president and manager, was appointed Assistant Director of Bands. Wiedrich helped with drilling, charting shows and arranging music. The band's "rotation rhombus" drill and many variations of entire geometric and curvilinear forms were introduced. The use of contrast colors was also exploited (Encore, p.3). In the summer of 1984, 25 members of the Spartan Marching Band performed at the New Orleans World's Fair, and that fall the whole band presented a pre-game show in Detroit's Tiger Stadium for Game Three of the World Series.

John Madden, current director of the Spartan Marching Band, was a student during these years. Despite playing in the University of Michigan Youth Band while in high school, Madden enrolled at Michigan State, as did all his siblings. Madden played lead trumpet in the jazz band while majoring in music education. Byron Autrey and Robert Erbes were his major influences. (Personal

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<sup>14</sup> Encore is the Alumni Band's Newsletter



**Interview.)**

**In 1983 Stanley DeRusha left MSU and Eugene Corporon was named Director of Bands. Like DeRusha, Corporon was responsible for Symphony Band and Wind Symphony, and did not direct Marching Band.**

**In 1984 the Spartan Marching Band accompanied the football team to an appearance in the inaugural Cherry Bowl in the Pontiac Silverdome. This was the first bowl game since the Spartans had gone to the Rose Bowl in 1966.**

**In the fall of 1984, the Purdue Marching Band came en masse to Falcone's house to pay tribute to him. The band was directed by Falcone's former assistant, Bill Moffitt (MSU Today).**

**From the Encore, Vol. 29, no.1, page 3 comes the following paragraph:**

**In May 1985, the MSU Bands and the world of music suffered a great loss: Leonard Falcone, Director Emeritus of Bands at MSU, known as "The Dean of the Big Ten Band Directors," died. On the night before his death, a delegation of Spartan Marching Band members had visited him in the Dimondale nursing home where he was staying, serenading him with the "Fight Song" and "The Shadows."**

**To the end, Falcone was revered by the Spartan Band, and his last concert was a touching tribute to him. His funeral service was attended by former and current MSU band members from across the nation.**

**At the funeral, Byron Autrey, the MSU Trombone Quartet, Walter Verdehr and Deborah Moriarty played; Harlan Jennings, Judith Donakowski, and Waldie Anderson were cantors, Fritz Stansell and James Niblock read scriptures;**

William Austin and Kenneth Bloomquist gave eulogies and Msgr. James MacEachin gave the homily. Emeritus Professors Wanda Cook, Joseph Evans, J. Loren Jones, James Niblock, Louis Potter, H. Owen Reed, and Merrill Sherburn were greeters, and Dale Bartlett took care of the guest books. Owen Jorgensen tuned the piano, and the Altar Society of Saint Thomas Aquinas Parish gave the reception.

**IN MEMORIAM**

**LEONARD V. FALCONE**  
**April 5, 1899 - May 2, 1985**

**MASS OF THE RESURRECTION**

**ST. THOMAS AQUINAS CHURCH**

**THURSDAY, MAY 9, 1985**

**1:00 p.m.**

**Rt. Rev. Msgr. Jerome V. MacEachin**  
**Celebrant**

**Figure 26. Memorial Service for Leonard Falcone. Picture courtesy of Kenneth Bloomquist.**

In the summer of 1985, a University appropriation provided new uniforms for the Spartan Marching Band. The Color Guard also received new uniforms, allowing them to vary their look according to the music being performed.

The football team went to the All-American Bowl in Birmingham, Alabama, accompanied by the marching band in its new uniforms. Station WTBS broadcast the entire halftime show.

In the summer of 1987, Eugene Corporon accepted a position at the Cincinnati Conservatory, and Kenneth Bloomquist, who was still serving as Department Chair, again became Director of Bands as well. An American flag, 100 feet long, was purchased after a fund-raising drive by the Spartan Marching Band Fan Club, the band's support organization. This was shown to the public at the first night game played in Spartan Stadium, and it also appeared on national TV. The football team went to the Rose Bowl for the first time since 1966, again accompanied by the band. As well as performing in the Rose Parade and the Rose Bowl, the band played at Universal Studios, Disneyland, Sea World, and the Century Plaza Hotel in Los Angeles.

### **Orchestra (1978-88)**

Dennis Burkh resigned abruptly in 1982. In 1983 the orchestra had a different director each term. Frederick Fennell directed in the fall, followed by Michael Zearott during winter term and Carl St. Clair during spring term. Leon Gregorian, who had been Burkh's first graduate assistant in 1966, had earned his master's degree and completed residency requirements for a PhD at Michigan State. During the summers of 1962 and 1963, while a student at New England Conservatory, he was a Conducting Fellow at Tanglewood, studying under Charles Munch, Richard Burgin, and Erich Leinsdorf. From 1971 to 1986, Gregorian was Music Director and Conductor of the Owensboro Symphony

Orchestra of Owensboro, Kentucky, as well as being Adjunct or Visiting Professor at three nearby universities. He joined the MSU faculty as Director of Orchestra in 1984, thus beginning a new era in orchestral music at Michigan State.

### **Outreach (1978-88)**

The Summer Youth Music Program continued until 1987, when dormitory costs became too great. Staffing was also a problem, since many faculty members wanted to do other things in the summer. During the 1980s the program was pared down to one week. A junior high band camp for day students in the area begun in 1980 was very successful.

The Juilliard and Beaumont String quartets hosted nine high school string quartets in a full day workshop in both 1978 and 1979. Douglas Campbell hosted the tenth annual workshop of the International Horn Society in 1978. This was a week of solo recitals, ensemble recitals, lectures, and master classes. Curtis Olson organized a trombone seminar the same year.

The Richards Woodwind Quintet toured the Peoples Republic of China in 1984. Members were Edgar Kirk, Douglas Campbell, Daniel Stolper, and Israel Borouchoff from the group who played at the White House in 1977, plus Frank Ell, clarinet.

Charles K. Smith's High School Invitational and Leadership Workshops and Bea Mangino's Music for Children program continued through these years. The Suzuki program and piano pedagogy program were both initiated under Music for Children. Many high school marching bands came to the campus for week long practices, culminating with a performance on the Saturday morning of their departure. The church music festival continued.

In 1985 a Musical Gala was held in Chicago's Orchestra Hall, sponsored

by the MSU Alumni Club of Chicago. Ralph and Albertine Votapek, the Chamber Orchestra led by Leon Gregorian, and 100 voices from Charles K. Smith's Chorale and State Singers performed. At a reception after the concert the Faculty Jazz Trio performed.

In the summer of 1987, Leon Gregorian led a Summer Youth Music Camp for Strings, and Dave Catron ran the band and chorus camp the following week. Catron also ran a junior high camp. Workshops for teachers included a School Jazz Band Workshop, Music in Special Education, Music in Elementary Education, a Conductors' Symposium, Percussion Pedagogy and Materials, Update in String Pedagogy, Recording Techniques for Music Educators, Computers in School Music, and Orff Methods and Materials. Also in the summer of 1987, the Michigan Festival, a new performing arts celebration, was initiated. It was held on campus, and Ralph Votapek, the Greater Lansing Symphony Orchestra, and Peter, Paul, and Mary were among the performers.

In addition, in September 1987 a workshop on performing contemporary music was held, followed in October by a Symposium of New Music. Walter Verdehr hosted a violin festival that year which feted Nathan Milstein, celebrated violinist.

An unusual kind of outreach occurred on Homecoming Saturday, 1985, when Ralph Votapek played *Rhapsody in Blue* by George Gershwin on the football field with the marching band during halftime of the football game. That was probably the largest audience he had played for at one time.

Because the 1980s were a time of economic hardship in the university, there was not the range of outreach activities seen in the decades before. Professors got along with limited funds for travel, for hosting conferences, and for bringing guest artists to MSU.

Many things have been made possible by the generosity of Catherine Herrick Cobb. Her fund-raising efforts for Wharton Center resulted in the Great Hall being named for her. She also donated funds for the organ in Wharton. Cobb created an endowed fellowship in 1984 to attract graduate students in performance to MSU from around the world. In 1989, Catherine Herrick Cobb endowed a Lectureship in Musical Performing Arts of \$250,000, to attract leaders to train talented students for careers in musical performance (*Music Notes*, 1996, p.10).

### **Performance Studies (1978-88)**

Douglas Campbell, horn, and Byron Autrey, trumpet, continued to teach, joined by Curtis Olson, trombone, in 1976 and Philip Sinder, low brass, who replaced Merrill Sherburn in 1983. In an interview, Curtis Olson, stated that he could not comment on the music department in general over the years, since he had been so involved in his own studio. When asked about his studio, he then talked at length about all the great trombone players who had come over the years to give recitals and master classes for the benefit of Olson's students. Whenever Olson noticed that a famous trombonist would be in Michigan for something else, he contacted the person or group to arrange for a visit to MSU as well. He also remembered how much fun they had when Jean-Pierre Rampal came for a flute master class in the 1980s. Olson's dedication was rewarded in 2002, when he received the Neill Humfeld Award for Excellence in Trombone Teaching from the International Trombone Association, and the Distinguished Alumni Award from Bemidji State University. Former student Dan Mattson, interim trombone instructor at MSU, organized a Trombone Day in his honor, and a large group of former students attended. Olson is now Associate Director of Undergraduate Studies.



The string department saw the retirements of Lyman and Virginia Bodman in 1983 and 1984, after almost 40 years of teaching. Walter Verdehr continued to teach violin and I Fu Wang was hired in 1980. Peter Dominguez replaced Virginia Bodman on string bass in 1980, teaching both classical and jazz styles. Owen Carman began as cello professor in 1977 on the retirement of Louis Potter.

The woodwind department consisted of Edgar Kirk, bassoon, Elsa Ludewig-Verdehr, clarinet, and Daniel Stolper, oboe. Israel Borouchoff, flute, had joined the faculty in 1974. James Forger, saxophone, began teaching in 1978. Frank Ell replaced Fred Ormond as clarinet professor in 1982. The piano faculty was aided by the establishment of a Bachelor's degree in piano technology, headed by Owen Jorgensen.

#### **Music Therapy (1978-88)**

In the 1980's a doctoral program in music therapy was offered through the PhD in Music Education. Students took classes in common, but research was specific to the individual program. Research conducted by MSU Music Therapy faculty and students contributes to the growing body of knowledge about this discipline. Faculty, students, and graduates have a strong tradition of participation and service in the Music Therapy Association (formerly the National Association for Music Therapy) at the national level, as well as at the regional and state level.

#### **Organ (1978-88)**

Judy Kabodian was an organ student of Corliss Arnold from 1978 to 1982 and affords many insights into his influence as a teacher. According to

Kabodian, Arnold taught her how to be a church musician, which was her ambition. Arnold was her mentor, and a kind of uncle or father figure in a musical sense. His door was always open, and he made his studio members, who were very close, feel welcome. He made Kabodian give recitals, totally memorized, including registration changes. He also taught her to make phrases on the organ. Because organ keys are not touch-sensitive like piano keys, it is much harder to make a phrase on the organ. Being able to phrase on the organ helps the organist to become a better pianist.

Kabodian had other insights regarding her career at Michigan State. She credits Deborah Moriarty, her piano teacher, with being a great teacher, though Kabodian admits she didn't practice piano enough. She also loved Ethel Armeling's vocal literature classes.

Jun Okada, a free-lance accompanist in the Lansing area, who has a BM and MM in Piano Performance, also spoke highly of Deborah Moriarty's teaching. Okada received the inspiration and knowledge to go into accompanying from Moriarty. She came from Japan as a high school student and studied then with Joseph Evans, who had studied with Lewis Richards.

### **Music Education (1978-88)**

When Kenneth Bloomquist succeeded James Niblock as head of the Department of Music, Robert Sidnell left to become a dean at Stephen F. Austin University in Nacogdoches, Texas. Robert Erbes became chair of music education. Erbes received his bachelor's and master's degrees from Northern Illinois University and his EdD from the University of Illinois. He taught instrumental music in Illinois for eleven years before coming to MSU in 1971. His doctoral dissertation, *Developing a Rehearsal Interaction Observation System*, served him well as a supervisor of Directed (Student) Teaching. Erbes

served as chairperson of the music education area from 1978 to 1995 and administered many programs, including the Summer Youth Music Program, the Church Music Workshop, Lifelong Education, the Music for Children Program, and the Directed Teaching Program. Erbes was responsible for the placement, coordination, and supervision of all student teachers. He taught more than 20 different music education courses during his tenure, and was the author of a book on teacher certification for MENC. Erbes also made observations in the public schools a part of all his music education classes. This innovation worked so well that other music education professors emulated his example. Today, observation is a part of all music education methods classes.

During these years, the music education department was more heavily focused on undergraduate education, according to Albert LeBlanc. LeBlanc taught the graduate research courses that Sidnell had begun, as well as undergraduate courses. The school also had both campus and off-campus classes and workshops for music educators held in different parts of the state, another example of outreach. Albert LeBlanc received his BM and MM degrees from Louisiana State University and his PhD from the University of Illinois. He taught instrumental music in Louisiana for five years, and then worked as an evaluation specialist with the Aesthetic Education program of CEMREL, Inc. LeBlanc was the third person and one of only eight people to receive MENC's Senior Researcher Award up to the present time, according to John Kratus, current Chair of Music Education. When asked about differences in the school when he arrived and changes along the way, LeBlanc responded as follows:

Both the band and the choruses were good when he came, but they are probably even better now. The orchestra has grown and improved immeasurably. Going hand in hand with this improvement is the growth in

enrollment of international students. The school has become much more cosmopolitan.. The international students are better represented in the performance areas, since these areas are not so dependent on language, but music education has also had its share.

LeBlanc feels that Kenneth Bloomquist saved the department from cuts during the recession of the early eighties. Cecil Mackey was President of MSU, and his wife Clare had two degrees in music, one from MSU, and has always been a strong music supporter and participant.<sup>15</sup> University departments were taking cuts everywhere and were often not allowed to replace retirees. The MSU music department's retirees were replaced, though slowly.

According to LeBlanc, when Robert Sidnell left and Robert Erbes became music education chair, music education became much more democratic. Individual faculty could work together to influence policy and at times to even create it. Music education was also noted for its efficiency. Paper work was done on time, office hours were kept at times when students could come, and the relationship with the rest of the music school greatly improved. Technology and its use in music education also grew steadily.

LeBlanc felt that during the Erbes years, teaching, especially undergraduate teaching, was greatly valued. The years were not focused on national visibility or research, though a lot of other things were accomplished, greatly improving the organization of the area and its service to the department.

When Erbes arrived at MSU, the undergraduate curriculum had been eclectic. Students were exposed to many different methods. When the university was on the quarter system, many electives were available during spring term, with mini-courses of five to eight students.

When Sidnell left in 1978, the music education faculty wanted to add a

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<sup>15</sup> Clare Mackey also liked to sing with the Geriatric Six plus One, and still sings in Choral Union.

string specialist. The new string person, Melanie Stuart, took over the orchestral sections of instrumental methods and conducting. She also began the Suzuki program and helped with graduate courses. Stuart left in 1985, and Judy Palac was hired to replace her. Until the retirements in the early nineties, the music education faculty was very stable, with Bea Mangino, Charles McDermid, Albert LeBlanc, Judy Palac and Robert Erbes at MSU for their entire careers in higher education.

Relationships between music education and the rest of the music department had been relatively poor when Erbes became music education chair. He worked hard to improve matters, and they continued to be good through Erbes' tenure. Relationships with the Associate Directors during this period were also good.

The Big Ten schools had formed an organization called the Committee on Institutional Cooperation (CIC). Music education faculty and graduate students would meet once a year to discuss common issues. Many times meetings were focused on a particular issue, like undergraduate education. The Society for Music Teacher Education was actually born at MSU during a CIC meeting. Charles Leonard of the University of Illinois said, "By God, we should have an organization for people like ourselves! We're training teachers!" (Interview with Robert Erbes). At the next national Music Educators National Conference (MENC) convention an exploratory meeting was held about forming the group. Erbes was on the Advisory Board of the North Central Division for the first few years. Charles Leonard never held office but was very influential in the society. CIC is very helpful for graduate students, allowing them to network. Besides the Big Ten schools the CIC also includes the University of Notre Dame and the University of Chicago.

Robert Sidnell had a high national profile because of his research interests and training, and because of his book on curriculum. After Albert LeBlanc was hired, he developed a high national profile as a researcher. Erbes was not known nationally until his book on teacher certification in the 50 states was published by MENC. At the state level, Sidnell was very active, since the state was going through a curriculum process to develop goals and standards, and implement testing. This is currently being revised. Erbes was involved in the Michigan Music Educators Association (MMEA), giving workshops and judging Michigan School Band and Orchestra Association (MSBOA) festivals. He thinks that there has always been a little feeling among public school teachers in Michigan that some college teachers would give clinics all over the country except in their own state. Erbes feels that as a land grant college MSU owes it to the state teachers to be as helpful as possible.

Judy Palac succeeded Melanie Stuart as string education professor and head of the Suzuki program. Stuart had originally organized the program as a teacher training program. (It remained that way until the Community Music School began in 1993.) All the teachers were college students until Linda Gregorian was hired. There were 8 to 15 teachers in each Suzuki training class. When Stuart left she gave most of her own students to other teachers.

Palac said it was difficult to restart the program, but by the end of the first year there were about 55 students. Each student takes a private lesson of 20 to 60 minutes once a week, and every Thursday there are compulsory group lessons. Originally children could start at age 3, but since the inception of CMS they must have been part of the Early Childhood program and be recommended in order to start before age five. There is still a teacher training component to the Suzuki program.

### **Choral Music (1978-88)**

Choral directors during the years 1978 to 1988 were Charles K. Smith, Director of Choral Activities, Steven Michelson, Daniel Russell, and Paul Schultz. Graduate assistants directed Women's Glee Club and other smaller ensembles.

When Charles Smith came from Texas to interview at MSU in March, 1978, the interview was scheduled when Chorale was not meeting. Collegiate Choir and State Singers each had about 70 singers, but few men. Wandering around the building the next day, he went to hear Men's Glee Club, which was then called The Singing Statesmen. Smith decided that the good male singers were in Men's Glee, so he could see hope for building a program.

After he was hired, Smith felt there were not enough men to go around, so Collegiate Choir was dropped. Instead he formed Chamber Choir, which was composed of 26 members of State Singers, who were chosen for their vocal and sight-reading abilities. The group rehearsed one day a week when State Singers did not meet, and sang repertoire suited for a small ensemble, generally from the Renaissance or contemporary periods. This group was conducted by a graduate student in choral conducting. In 1981, Smith reinstated Collegiate Choir.

Smith hired Paul Schultz from East Lansing High School to direct Men's Glee Club, which grew from 16 in the fall of 1978 to about 40 the next fall. After Schultz left in 1982, graduate assistants directed Men's Glee Club until Steven Michelson was hired in 1984. Smith conducted Chorale, State Singers, and Women's Glee Club. Three ensembles were too large a teaching load, so Women's Glee was also given to graduate students in 1980. Under Smith, the Chorale was composed of 40 to 55 upper division and graduate students, who

were primarily voice or conducting majors, though this was not a requirement.

In 1978 Kenneth Bloomquist found that MSU's performance doctoral program was out of conformity with common practice in the rest of the nation. Bloomquist drafted a proposal to change the PhD degree to Doctor of Musical Arts (DMA) for performance majors. The degree was offered for the first time in 1979-80. Conducting became an approved major for the first time in 1979-80. Before this time, aspiring conductors had to major in music education with a minor in conducting.

The new degrees brought many students to MSU in the summer, since it was possible to earn a master's degree in conducting by attending only in the summer. The summer program offered choir, conducting, and choral seminar, plus music history and music theory courses, which coordinated well with the requirements of the new degrees. Doctoral students could come several summers, and then complete their requirements with a year on campus.

Gomer Jones led a University Chorus composed of students, faculty, and townspeople from 1948 until his retirement in 1977. This chorus performed oratorios and other major works with orchestra. Charles Smith began a similar organization, Choral Union, in 1982 to do major works with orchestra, combined with Chorale and State Singers. Gustav Meier, director of the Lansing Symphony, also wanted a chorus to sing with the symphony. Meier and Smith agreed to collaborate.

Wharton Center opened in the fall of 1982 with the Chicago Symphony, and eight days after school started, the Lansing Symphony and MSU choruses presented Mahler's *Second Symphony*, with Gustav Meier conducting. Their second effort together was a performance of Handel's *Messiah* that Christmas, with Smith conducting.



Smith took Chorale, State Singers, and the MSU orchestra to the regional American Choral Directors Association (ACDA) convention in 1982 to perform Barber's *Prayers of Kierkegaard*. The following year some members of the MSU Wind Symphony, three cellos, one string bass, and one hundred singers went to Nashville, Tennessee to the national ACDA convention to perform Stravinsky's *Symphony of Psalms*. This was the first time a university had taken an instrumental group to accompany a chorus at an ACDA national convention.

The above were two of the highlights of Smith's career at MSU. Others were conducting the Durufle *Requiem* with orchestra and chorus in St. Mary's Cathedral in Lansing. In 1985 Chorale, State Singers, and the Chamber Orchestra went to Orchestra Hall in Chicago with Smith, Leon Gregorian, and Ralph Votapek to perform for the MSU Chicago alumni. The choral portion of the program was the Bach *Magnificat*.

In 1980-81, Howard Swan, one of the most famous mid-century choral conductors, gave Smith the idea of hosting an invitational choral festival. Smith started this with twelve choirs on campus for a whole day, and Howard Swan was the clinician for the first two years. Later Smith found that eight choirs, in two groups for a half day apiece, worked better. The Leadershop Workshop started a year later, based on one he had known at Arizona State. Many high school choirs were invited to bring their section leaders to MSU for the day to sightread music appropriate for high school choirs. Malecki Music furnished the choral packets for the workshop. Both these activities made MSU a leader in choral music and contributed to students enrolling at MSU.

In an interview, Smith also named Kenneth Bloomquist, department chair, as a factor in the development in the choral program. He considered him

a great enabler of choral music even though he was a band director.

"Bloomquist was a good boss," said Smith. (Personal interview.)

Jonathan Reed first heard the MSU Chorale at the ACDA National Convention in 1983 when they performed Stravinsky's *Symphony of Psalms* with orchestra. In 1987 Howard Swan, a renowned choral conductor and Reed's teacher in California recommended that Reed come to MSU to study conducting with Charles Smith. Reed started in June 1987, taking Seminar in Choral Conducting with Smith and Theodore Johnson's Analytical Studies. He loved the beauty of the campus.

Kenneth Bloomquist, chair of the School of Music, stepped down as chair during Reed's student years, and an election was held for a new chair. Barbara Ward, Dale Bartlett, and James Forger ran for the position, and Barbara Ward won. Enrollment in music was comparatively small then, and it was a difficult time for the School of Music. The years of conservative leadership in government coupled with the criticism of education and the poor economy made both music and teaching unpopular occupations. Since students were very involved in school politics, Reed served on the Student Advisory Committee and had a role in decision making. Reed found this very interesting and learned something about understanding administrative pressures.

### **Voice (1978-88)**

The voice faculty during these years consisted of Ethel Ameling, Harlan Jennings, Paul Benningfield, J. Loren Jones, and Leona Witter. Jean Herzberg taught for five years and was replaced by Meredith Zara. Donald Lewsader replaced Benningfield, and was replaced by Waldie Anderson.

Robert Bracey, then an undergraduate, came from a strong Michigan State background. Both parents and his older sister were MSU graduates when

the Bracey twins entered the university. Both boys were musical, but only Robert was a music major. He was a choral music education student with a vocal major, but also played trombone in band and the Spartan Marching Band (SMB). The SMB had herald trumpets at the time, two students who would climb to the top of the scoreboard in the stadium to play. Bracey put together a trombone trio, The Triad, who also performed in high places, like the roof of the Music Building, among other venues. Bracey wrote their arrangements.

As an undergraduate, Bracey especially enjoyed studying arranging with Philip Sinder, conducting with Dale Bartlett, and choral techniques with Charles Smith. Both Smith and Robert Erbes impressed him.

Bracey graduated feeling confident of his teaching abilities and took a job teaching choral music in Dexter, Michigan. Knowing that eventually he wanted to teach in college, he took a leave to work on his MM at University of Michigan, which was very close to Dexter. With an assistantship with the U of M Men's Glee Club, he went on to receive his DMA. He was the first graduate assistant to teach vocal pedagogy. He also taught for twelve summers at the National Music Camp at Interlochen, Michigan. (Personal interview.)

### **Jazz (1978-88)**

Due to the interest created by the success of MSU's Jazz Band I at the Ohio State Jazz Festival, Chair Kenneth Bloomquist created the position of Director of Jazz Studies in 1980 and appointed Ron Newman to fill it. In 1984 a joint position in string bass and jazz bass was created, and Peter Dominguez was hired to fill that position. Dominguez implemented the visiting minority faculty program, developed the combo program, and created the Jazz Forum and Noontimes programs at the Union. Dominguez, Ruggiero, and Newman formed the Faculty Jazz Trio.



### **Theory: Electronic and Computer Music (1978-88)**

By spring of 1989 there were four electronic and computer music studios and two faculty coordinators. Professor Charles Ruggiero was co-director of the computer music studios, and Professor Mark Sullivan was director of the electronic music studios and co-director of the computer music studios. The Computer Music Studio was a professional quality studio for MIDI managed digital sound production, used primarily by graduate composition students and faculty. The Computer Music Laboratory was established by the Office of Academic Computing and the College of Arts and Letters and was a general purpose laboratory open to all university students and faculty. The faculty Computer Research Lab, reserved for faculty work, was furnished with an audio setup, a digital synthesizer, word processing software, and a laser printer. The Electronic Music Studio, equipped with professional tape recorders, analog synthesizers and processing equipment, could be used by students and faculty.

A fifth studio, the Digital Synthesis Studio, was developed as a center for advanced programming projects. This studio had a SUN 3/160 computer connected to Micro Technology Unlimited's A-D-A converter. It supported two kinds of research: scientific research related to the perception and cognition of acoustic events, particularly dynamically changing acoustic events; and compositional research examining the use of the computer in the decision making process of composition. (Music Notes, 1989, pp.1 and 2.) According to Mark Sullivan, this computer has recently been replaced.

Students presented concerts of their studio work each term. Sullivan conducted demonstrations of the computers for area elementary and high schools. He also supervised a special summer program for gifted students.

When Mark Sullivan came to MSU in 1985, there was an analog studio on the first floor of the Music Practice Building with two Moog synthesizers , a small Putney synthesizer and various tape desks. This studio had been put together by and dedicated to James Niblock, former department chair. Charles Ruggiero had been the only one working with computers: an Apple IIe with an Alpha Centauri synthesizer. Sullivan took over the teaching of the electronic music class. Sullivan wanted a computer studio, and a committee was formed of Ruggiero, Newman, and Sullivan to work for this. Their proposal was turned down for lack of money. Ruggiero developed an expanded version of Set Analysis Programs (1986) for Apple II computers using the Finale notation program. Sullivan composed music for the Theater Department's 1989 production of *A Tale of Two Cities*, using sound generated with MIDI controlled synthesizers and FM tone generators, combined with recorded, sampled, and modified voices and acoustic instruments. Professor Ron Newman was also involved in computer generated printing and notation of scores. In the late 1980s and early 1990s, few musicians could do this. However, in the 21st century most music students understand and can use this technology.

In 1989 the Theory and Composition Area offered eight courses in electronic and computer music, taught by Ruggiero and Sullivan. Computers in School Music was developed by Robert Erbes as a new music education course but this has been absorbed into an introductory computer course. Two courses were also developed for composers and programmers at the advanced level.

At the same time, Kenneth Bloomquist called Sullivan, saying that Charles Sweeley from the Chemistry Department needed help with a research project. Sweeley had devised a urinalysis test for young children that would

make exploratory surgery unnecessary if he could figure a way to interpret the computer data. Could it be done musically? Sullivan was interested in the research and found a way to use a melody to interpret the test. Using "The Girl from Ipanema," if the urine was all right, the tune would play correctly, but each problem would produce a misplaced note, each "wrong" note signifying a different problem. Sweeley and Sullivan were about to present their findings and demonstrate the program at a conference in Australia, when they realized the song was still under copyright. Hastily they changed the tune to "Waltzing Matilda," the unofficial national anthem of Australia, which was in the public domain. The title of the presentation was "Making Music from Urine." This project was described in Robert Root Bernstein and Michelle Bernstein's book, *Sparks of Genius*.

The publicity resulting from this project and the use of music to map scientific data put Sullivan in the public eye. Paul Hunt, a chemistry professor involved in computer technology, who had originally turned down the request for a computer studio for music, found a used computer elsewhere in the university, which was even more grand than the one Sullivan wanted, and the computer studio was launched.

Bruce Campbell joined the theory department in 1985. He taught with Ted Johnson, Sullivan, Ruggiero, Douglas Campbell, Corliss Arnold, Ed Kirk, Ron Newman, and Phil Sinder.

Undergraduate student Gary Nash came from Flint, Michigan, and received a BM from MSU in 1986. When he first came, he felt he was far behind his classmates, but thanks to Frank Ell, his clarinet teacher, and Mark Sullivan, his composition teacher, he caught up. A concert with music by contemporary composer Karel Husa in 1982 was Nash's first time hearing contemporary

music, and it inspired him to want to compose. As an undergraduate Nash did arrangements for the marching band and Spartan Brass. He also organized a William Grant Still Concert with two other black students, Hal Cowherd and Mtafiti Amara, for the performance of music of black composers, held annually from 1987 to 1992. Nash's compositions have been performed by the Detroit Symphony at their African-American Composers Forum, by the Chicago Civic Orchestra, and the Cincinnati and Baltimore Symphonies. The city of Flint held a Gary Nash Day in his honor in 1992.

### **The Verdehr Trio (1978-88)**

Gary Kirkpatrick, from William Paterson College in New Jersey, played piano with the trio from 1980-98. Commissioning pieces by Karel Husa and Leslie Bassett marked the start of serious commissioning by the trio. Walter Verdehr convinced John Cantlon, MSU Vice-President for Development, to sponsor the trio in a summer series and initiate permanent support from the university for commissioning new works. This partnership with the Verdehr Trio has been continued by Lou Anna Simon, the current Provost, and has resulted in a new repertoire of more than 130 works to date. Compositions have been written by internationally and nationally known composers such as Bright Sheng, Gian Carlo Menotti, Gunther Schuller, David Diamond, Joan Tower, William Bolcom and many others.

The trio has had a great influence in attracting students. On a trip to China in 1984 they played at conservatories at Beijing, Shanghai, and Xian, which resulted in a residency of the Xian String Quartet during Kenneth Bloomquist's administration. They have played in Australia many times. Nicholas Milton, concertmaster of the Adelaide Symphony, was Verdehr's student, as were his two brothers. In 2001 Verdehr was teaching two Russians,



two Chinese, one Canadian, one Korean, and two United States students.

**The Richards Woodwind Quintet**

Frank Ell replaced Elsa Ludewig-Verdehr in 1982. This is the group that went to China.



Figure 27. Richards Woodwind Quintet c.1985. Back: Douglas Campbell, Frank Ell, Edgar Kirk. Front: Israel Borouchoff, Dan Stolper. Picture courtesy of Edgar Kirk.

## **CHAPTER NINE**

### **BARBARA WARD'S INTERIM ADMINISTRATION (1998-1990) AND THE JAMES FORGER ERA (1990 - PRESENT)**

#### **Barbara Ward (1988-1990)**

Barbara Ward was appointed Director of the School of Music in 1988. She earned her BM from the University of Kentucky and her MM from MSU. Ward joined the Justin Morrill College of MSU in 1967 as an instructor in fine arts and then became acting dean of Justin Morrill College. Next she served as director of education at Wharton Center for the Performing Arts, then Associate Chairperson for Undergraduate Studies in the School of Music, and finally Acting Chairperson. Ward selected David Catron as Associate Director for Undergraduate Studies, named James Forger as Associate Director for Public Services, and retained Dale Bartlett as Associate Director for Graduate Studies.

In the fall of 1988, the clerical-technical support staff went on strike. Dale Bartlett was asked to find volunteer faculty and students to cover the phones. The main office was open only from 1 until 2 for mail. The faculty had to do its own typing and copying. The programs were done at Kinkos, and there were no recording services.

During Ward's tenure the School of Music faculty revised its By-Laws. Faculty met every week for two years to accomplish this task.

A number of saxophonists represented MSU at the World Saxophone Congress in Tokyo in August, 1988. James Forger played, accompanied by Deborah Moriarty, the graduate saxophone quartet played a piece composed by Charles Ruggiero, as did Joe Luloff and Jun Okada. Doctoral student Griffin Campbell played a piece by Jere Hutcheson.

In 1988, David Catron became Associate Director for Undergraduate

Studies and William Weidrich became Director of the Spartan Marching Band. The following year, John Madden became Associate Director of Bands and Director of the Spartan Marching Band. Madden had graduated from MSU in 1985 and received his MM in Music Education and Wind Conducting from Wichita State University, Kansas in 1987. He was Associate Director of Bands and marching band director at Rutgers University in New Jersey before coming to MSU. Although the football team went to the Aloha Bowl in Hawaii, the University decided \$500,000 was too much to spend to send the band. The Athletic Department, to which the marching band still belonged, bought \$60,000 worth of new tubas instead.

The United States State Department invited the Verdhr Trio to take new American works to Asia. During a three-month tour, they played in India in New Delhi, Bombay, Calcutta, and Madras; in Pakistan in Karachi, Islamabad, and Lahore; and in Sri Lanka and Nepal (*Muses*, 1988-89, p. 14). Professors Emeritus Roy Underwood and Romeo Tata both died in 1990. Tata was 84 and Underwood was 94.

#### **James Forger (1990-the present)**

James Forger came to Michigan State as a professor of saxophone in 1978. His BM and MM were from the University of Michigan, and he had taught at East Carolina State University. He is still an active performer in 2003.

When Forger became interim director of the School of Music in 1990, his goals were to build the faculty and the infrastructure to support it. He wanted an inter-disciplinary approach. This meant that wherever possible faculty were recruited who could serve in more than one area. The introduction of ethnomusicology was a good example of this. Michael Largey, a scholar with expertise in Haitian music, not only served the music department, but also



served the Center for Latin American and Caribbean Studies. Isaac Kalumbu, from Africa, also served the African Studies program. Later in this chapter will be found a description of Mark Sullivan's work with scientists, which has also been inter-disciplinary. The faculty members who have taught Integrative Arts and Humanities (IAH) are other examples of Forger's interdisciplinary orientation. Forger's original three year plan also included the building of jazz studies, and outreach, with a two-year planning period for the opening of the Community Music School.

A retreat with the applied music faculty resulted in a statement of responsibility. Recruitment and retention of students for each studio became the responsibility of each teacher and was tied to the measurement of teaching effectiveness. A committee to evaluate peers was formed, and this peer review committee judges every faculty member. The peer review was also connected to merit pay. (This was formalized in the By-Laws reform, according to Judy Palac.) The goals of the university - teaching, research, and outreach- needed to be met by all faculty. These goals have served the university well over the years, resulting in a highly trained faculty. The director and faculty were empowered to work together collectively toward common goals and expectations. Targets were decided on by the faculty. The university enabled the director to make financial and other considerations to retain anyone who had an outside offer to leave MSU.

Forger feels that the components of a strong department include a strong faculty, strong music education, and strong and challenging programs. Each faculty member now needs to be responsible for more things: maintaining studios, building audiences, articulating what the school does, and developing the role of technology. The roles overlap.

Forger's personal goals include increasing enrollment, reinvesting in music therapy, building a strong piano pedagogy program, and acknowledging that there are many kinds of legitimate music, including jazz and world music. He also wanted to establish the Community Music School and to build funding for the School of Music.

Forger has been especially successful at fund-raising, increasing the number of scholarships given to the School of Music. In 1991 six endowed scholarships were offered, worth \$650,000. In 2002, 43 endowed scholarships were available, worth over \$6.5 million. Endowments never go away, because it is the interest, not the principal, which is used for scholarships. At this time, 2003, it takes \$30,000 to create an endowed scholarship. If the money is not raised within five years, the principal is spent as a scholarship until the scholarship disappears. There are other scholarships available for music students, sometimes awarded in conjunction with retention or hiring of faculty. Often faculty will request scholarship money for their students rather than a raise for themselves. There have also been bequests worth a half million dollars where people have left their estate, or a portion of it, to the School of Music.

In the first year of his three year plan, Forger outlined the need to replace the director of bands, a music education teacher for early childhood, and the flute professor, all due to retirement. Additionally he requested an ethnomusicology position to help diversify the curriculum. In the next year the department would need a tenor, a music theorist, and a music education person with a specialty in vocal music. In the third year a choral music education person, a music therapist, and another music theorist would be required. Forger also requested an expansion of jazz studies and an additional percussion teacher, as well as outlining his hopes for the community division. (The

community division is now called the Community Music School.) Whenever possible, he showed how each of these positions could positively impact the rest of the university.

Forger believes that the appointment of graduate assistants is a good way to recruit highly talented students. He hoped to be able to add 21 new graduate assistantships in a period of five years to cover a woodwind quintet, brass quintet, vocal quartet, a string quintet and provide two assistantships in jazz studies. In 1991 Don Cross, former physical plant engineer in charge of planning, examined the Music Building and determined that \$500,000 was needed to replace inadequate wiring, lighting, and missing ceiling tiles, and for asbestos removal. Specific issues included the music library, which was too small, the need for more rehearsal rooms, the need for more classroom and chamber music rehearsal space, and the need for air conditioning. A 600 to 800 seat performance hall was also needed, attached to the music building, with adequate parking and a safe drop-off plan for children attending the Community Music School.

In the fall of 2002 Forger was able to announce that a new music building was now at the top of the university priority list and would be the next university building to be constructed. In 2003 faculty are compiling a five year plan to address what programs should be added or enhanced when there is a new building. Among considerations are an expanded voice and opera department, with the possible addition of musical theater, and more staff: possibly a vocal coach and/or stage director. More jazz is a possibility, including a course in American music and jazz history. Music history for the non-specialist could be expanded. A graduate degree in Collaborative Arts, a more refined term for what the layman would call accompanying, and an artist diploma are other

possibilities.

At present the new music program, Musique 21, is not part of any curricular requirement, and this deficiency may be addressed. Another idea being considered is a degree program in music business, with a cognate in arts administration. It will be fascinating to watch the next ten years to see what dreams have been realized. All dreams, of course, will be contingent on space, faculty, and funding.

### **The Spartan Marching Band (1990- the present)**

In 1990 the Spartan Marching Band traveled by bus to the John Hancock Bowl in El Paso, Texas - a 72-hour round trip. There were no bowl trips during the next two years. The first woman was elected band president in 1992: Janet Murray of Sterling Heights. Sixty six veteran band members went to Tokyo, Japan in 1993 where the Spartan football team lost to Wisconsin. The whole band went to the St. Jude Liberty Bowl in Memphis, TN, again by bus. In 1994, with no bowl game, the Spartan Marching Band Drum Line went to the Percussive Arts Society International Convention in Atlanta, where they took second place out of thirteen.

A special university funding in 1995 gave the band its fifth set of green and white uniforms. Mary Houhanisin of Brighton became the first woman drum major, making Brighton High School the only school to have produced three Spartan drum majors. All the marching band charts were computer generated on Advantage Showare. The Spartan Marching Band accompanied the football team to the Independence Bowl against the LSU Tigers, where the Spartans lost. The 1996 season ended with a trip to the Norwest Bank Sun Bowl in El Paso, where the band flew for the first time to watch Stanford beat the Spartan football team.



In 1997 the football team was invited to the Aloha Bowl in Hawaii against the University of Washington Huskies. This time the bowl contract said that a contingent of the band must attend. Therefore the university agreed to send 90 students, and 26 others paid their own way. The band functioned as a pep band in the stands, since no time was allotted for marching during the half. The 1998 football team did not receive a bowl bid.

In 1999 the Spartan Marching Band capped its season with a trip to the Citrus Bowl in Orlando. Not only did the band play on national television at the game, where the football team beat the Florida Gators with a field goal on the last play of the game, but it also participated in parades at Disney MGM Studios, Universal Studios, and the Magic Kingdom Parade. The following year did not see a bowl invitation. In 2001 the Spartan Marching Band and the Notre Dame band combined on the field for a special "In Memoriam" tribute to the victims of the September 11 tragedy. The tribute was shown on national television. The football team earned a bid to the Silicon Valley Bowl in San Jose, California, where they beat Fresno State. In California the band played for pep rallies and alumni and development functions, as well as in the pre-game and halftime shows.

John Madden's 15th year as director began in 2003. He calls the Spartan Marching Band an "eclectic drill style band," for which he incorporates drum corps techniques and other contemporary drill and visual techniques. Each year he and visual instructor Glen Brough teach a two-day leadership seminar for squad and section leaders. The elected student leaders learn how to be teachers and motivators of the new band members. This has been functioning since 1991. There are also programs for the whole band on drug and alcohol education and preventing hazing and harassment. (Information

from Spartan Marching Band Handbook 2002, Article I.)



Figure 28. Spartan Marching Band, 2002. Picture from *The View*, 2002.

Picture courtesy of Jill MacMillan, Information Officer.

### **Concert Bands**

Kenneth Bloomquist retired during the Spring of 1993, and John L. Whitwell became Director of Bands. Whitwell graduated from Abilene Christian University in Texas with a Bachelor of Music Education degree and received his Master of Music degree from the University of Michigan. He has served as a

clinician and adjudicator in 20 states and six foreign nations. Whitwell conducts the Wind Symphony, teaches graduate conducting courses, and supervises all of the band department's six ensembles. He came to MSU from Stephen F. Austin University in Texas.

In 2000, a third band director was hired: Dr. Wesley Broadnax, who had just completed his DMA in instrumental conducting at MSU. His responsibilities include conducting concert bands and the Contemporary Music Ensemble.

Whitwell has continued the policy of having guest conductors. He also encourages contemporary composers, who come and work with the Wind Symphony and Symphony Band. He received the Distinguished Faculty Award in 2003.

The band department has also sponsored an Honors Band of high school students since 1995. These students spend a weekend at MSU, have rehearsals and master classes, and give a final concert on Sunday afternoon. Students are housed with interested families in the area.

An interesting aspect of the band department is that the three conductors often share the podiums of the different bands. According to John Madden, he will often rehearse a piece with Wind Symphony for a concert, and John Whitwell may also conduct a piece with Symphony Band. Wesley Broadnax may conduct either ensemble. This gives each conductor a feeling of responsibility for the total program and gives the students the feeling that each conductor is important and equally capable.

Another way that Whitwell builds pride in the organizations is by having students exchange parts for each piece of music. Though there is a section leader, the section leader does not always play the first part. Leon Gregorian also has "rotating seating," the name for this policy, with the orchestra.

### **International Students (1990-the present)**

*Music Notes* in the Spring of 1990 focused on the international aspects of the School of Music. In June of 1990 orchestra director Leon Gregorian toured Armenia as guest conductor of the Philharmonic Orchestra of Armenia. Ralph Votapek performed every other year in South America, spending 80 per cent of his time in Argentina. He was also a judge for the Eighth International Van Cliburn Competition and the only American judge for the Tchaikowsky International Piano Competition in Moscow. Daniel Stolper was the only American judge for an oboe competition in Italy, and also gave master classes and recitals in Australia and Tokyo in the fall of 1989. Frank Ell performed in Belgium, Holland, and Norway, and the Verdehr Trio performed in many European countries as well as Burma, China, Hungary, and the Soviet Union. Dai Uk Lee and Yong Hi Moon from Korea performed in their homeland and James Forger, Deborah Moriarty, and Mark Sullivan met with other faculty from United States universities in Moscow. Musicologists Conrad Donakowski and Rosalie Schellhous conducted research in Europe and presented lectures and papers there.

Thirty three international students are pictured on the front page of the 1990 *Music Notes*. Most of these came to MSU as a direct result of seeing or hearing MSU's professors overseas. For almost 50 years MSU has promoted international dialog. In 1956 it was the first university to appoint a dean of International Studies. Michael Schechter, assistant dean of International Studies then, said that John Hannah modernized the notion of the land-grant function (teaching, research, and outreach) to include outreach around the world. (*Music Notes*, 1989, p.7). First the university provided assistance to developing countries, but now there is also the experience of cultural exchange.

International students are assisted by the Office for International Students and Scholars. Most students begin with English lessons and lessons on their instrument. When their English is proficient enough, they begin their degree program. International students have improved the quality of the instrumental ensembles, especially the orchestra. Pianists are often employed as accompanists for recitals and juries of other students. International students are found in the MSU Symphony Orchestra and the Greater Lansing Symphony, but they also hold important positions in other orchestras in the state, including Midland and Battle Creek.

### **Orchestra (1990-the present)**

Leon Gregorian continued the Chamber Orchestra that was started in 1965 by Romeo Tata and had been kept going by Dennis Burkh during his tenure. Gregorian's building of the orchestra program gave rise to an increase of international student enrollment. Many string players from all over the world enrolled at Michigan State. In 1992, Gregorian started the Campus Orchestra, primarily for non-music majors who wanted a place to play. This orchestra was conducted by graduate assistants in orchestral conducting. In 1997, the symphony orchestra had outgrown its rehearsal space in Room 120 Music Building, so Gregorian started a third orchestra, the Philharmonic Orchestra, whose members are mainly younger music majors. This orchestra is also conducted by graduate conducting assistants, whom Gregorian calls interns, but Rafael Jimenez has been responsible for this orchestra since his appointment to the faculty in 2001. Jimenez had completed his DMA degree with Gregorian the year before. Although John Whitwell, Director of Bands, assigns his graduate conducting assistants to specific ensembles, Gregorian's assistants conduct one piece with several different ensembles. An orchestral

assistant may conduct each of the ensembles during a semester, but would not be responsible for an entire program. The name of Campus Orchestra was changed to Concert Orchestra in 2002.



Figure 29. Kenneth Bloomquist, Leon Gregorian, and Ralph Votapek. Picture courtesy of Jill MacMillan.

In 2002 students from 31 foreign countries and 39 different states participated in the MSU orchestral program. Gregorian received a Teacher-Scholar Award in 1988, an Apollo Award for service to the university in 1998, and the Distinguished University Professor Award in 1999. In the summers he serves as orchestral director at the New England Music Camp in Maine.

### **The Community Music School**

The Community Music School (CMS) was established in 1993 with John Martin as director. Its mission statement is to provide comprehensive music education: quality instruction, related music services, and educational programs to interested individuals of all ages and levels, with financial assistance for the

needy. It offers private and group instruction on all orchestral, wind, and string instruments, recorder, piano, voice, guitar, and percussion. The Suzuki program, the MSU Childrens Choir, Early Childhood Music and the Music Therapy Clinic also fall under its umbrella.

The first community music school was established by Jane Addams and Ellen Gates Starr at Chicago's Hull House in 1892. MSU's CMS belongs to the National Guild of Community Schools of the Arts, which included 186 schools in 1991. (Music Notes, 1991, p.3.)

The Music Therapy Clinic has always exemplified MSU's land grant philosophy of outreach. The therapy clinic, which had already worked with clients on campus for 25 years, was not changed in 1993, but its administrative function was taken over by CMS, which now does the billing and scheduling. The therapy clinic is headed by Professors Ted Tims and Roger Smeltekop, who are assisted by other teachers and MSU therapy students. The Suzuki program, headed by Professor Judy Palac, had been established for a number of years, but is now run through CMS. Its 100 plus students are taught by MSU students and CMS faculty.

The MSU Children's Choir began in 1993 with 23 members and their conductor Mary Alice Stollak. This group is officially named the MSU Children's Choir, but is often called the "Touring Choir", since this group has performed at many different venues. By 1996 a second choir had been added, known as the CMS Singers. In 2000, a Preparatory Choir was formed, as was a High School Treble Ensemble. The groups involve nearly 200 singers. All four choirs give two concerts a year together. The MSU Children's Choir has performed at two American Choral Directors Association conventions, has sung the children's portion of *Carmina Burana* with the Detroit Symphony, and was the invited

auditioned choir from the United States at the sixth World Symposium of Choral Music at Minneapolis in 2002. They have also recorded 3 CD's.



Figure 30. Mary Alice Stollak rehearsing MSU Children's Choir. *Music Notes*, 2002.

The Early Childhood Program was begun by Cynthia Taggart in 1993. Bea Mangino's Music for Children was its predecessor. Classes are organized as follows: birth to 18 months; 18 months to three years; and three to five years. Children are given the opportunity to explore their musical environment through singing, listening, and movement in the same way that they are given the opportunity to explore their language. After Early Childhood classes, children can go on to a Young Musicians Program. MSU students observe and assist with classes as part of their own program. Piano pedagogy students also work with young piano students in a parallel program, headed by Midori Koga.





Figure 31. Cynthia Taggart teaching Early Childhood class. Courtesy of Jill MacMillan.

By 1994, CMS had 700 students, taught 800 lessons and classes per week, and had a faculty of 67. A new facility for the Early Childhood Program was developed in the Auditorium building. The Early Childhood Program had started with three classes and 24 children, but by 1994 it had 20 classes with 281 children. The Suzuki program added cello and piano to its offerings. The Children's Choir grew from 25 to 60, and four choir members participated in the National Festival of the Arts Concert in Washington, D.C. Four members of the chamber music program were also participants.

In 2002 it was announced that the Community Music School had reached an agreement with the City of East Lansing to lease space in a former church now owned by the city in order to hold classes in a separate building. Finding space for lessons and parking were almost insurmountable problems

when CMS operated in the music building, and the new facility solved both problems. A few parts of CMS, like the Music Therapy Clinic and the Piano Pedagogy program remain in the music building. The new facility has been remodeled and is beautiful.

### **The Music Library (1990 - the present)**

In October of 1994, the music library moved from the music building to the new Fine Arts Library, serving art and music, on the fourth floor of the West Wing of the Main Library. Now all scores, recordings, reference materials, books and periodicals are housed in the same place, which also includes many listening carrels. The staff of the MSU Physical Plant helped with the move.

### **Theory and Composition**

In an interview with Ted Johnson, the longest-serving member of the theory faculty, Johnson stressed the difference between today's student and those of the past. He felt that students are coming with continually better performance skills, but with less interest, and less preparation, in the academic side of music. He also remembered when the school had a much more extensive summer school than it has now. Nuns, especially, flocked to campus in the summer, but he did not remember any coming in the 1990s.

For a number of years students and faculty from other disciplines would come to the computer laboratory in the music building to use its facilities. Since computers have become part of the life of the ordinary person and especially the college student, interested people no longer have to come to the music building, but Mark Sullivan still works on cross-disciplinary projects. The Digital Synthesizer Studio no longer exists, but its equipment has been integrated into other facilities on the third floor of the Music Practice Building.

Recently Sullivan has been working on a project to bring the arts into the

public schools, especially to inner city children. He was awarded a Dwight D. Eisenhower Higher Education Professional Development Grant to help mid-Michigan teachers integrate the study of performing and visual arts into the curriculum. Sullivan arranged for several Hispanic artists to work with teachers in two schools to develop creative activities, including dance, mime, photography, painting, poetry, and singing, that would encourage new thinking skills in students. Artists worked with the students for several days, performing and demonstrating their art and helping the students to create similar activities. The grant also helped both students and teachers to use technology and the internet, and to share their results with others.

“The schools needed the funding to bring living artists into their world,” said Sullivan, “and the grant allows us to serve that need. This grant is also an opportunity to leverage the resources we already have at Michigan State University, it will provide researchers a window on how the study of art and world cultures can motivate other types of learning, and it will give us another meaningful way to fulfill our outreach mission as a land grant university.” (From a Michigan State University Press Release issued by Kathy Walsh, Information Officer.) The grant has been renewed twice, but is now a part of No Child Left Behind: Title II, Improving Teacher Quality.

### **Music Education (1990 - the present)**

The retirement of Bea Mangino in 1991 and Charles McDermid in 1992 marked the beginning of a new era in music education. Robert Erbes, Albert LeBlanc, and Judy Palac were still teaching and they were joined in 1989 by John Madden, Spartan Marching Band Director, who is part-time in music education. Madden teaches undergraduate conducting and observes student teachers in the spring. Jonathan Reed, Associate Director of Choral Activities,

replaced Jefferson Johnson in 1993. Reed teaches undergraduate conducting, high school choral methods, and observes student teachers, as well as directing Men's Glee Club and State Singers. Cynthia Taggart, with degrees from the University of Michigan and Temple University, joined the faculty in 1993. The following year John Kratus was hired. Taggart and Kratus were hired from Case Western Reserve University at the associate professor level. Kratus had degrees from SUNY-Buffalo and Northwestern University.

In 1995 Robert Erbes resigned as chair of music education, and John Kratus became the new chair. Erbes retired in 1997. He was replaced by Mary Ellen Cavitt for one year, followed by Colleen Conway, who left to teach at the University of Michigan in 2001. Mitch Robinson will assume the instrumental music education position in the fall of 2003.

During Erbes' term as chairperson of music education, he oversaw the transition to semesters, the development of the five year undergraduate music education curriculum, revisions in the MM and PhD programs, and the assumption of the administration of Directed (Student) Teaching programs from the College of Education. Erbes is most proud of establishing observation as a part of every methods course. (Personal interview.)

A new five-year teacher education curriculum was implemented in 1992-1993. A new music education methods class was developed, consisting of training in teacher effectiveness, classroom management, multicultural education, teaching children with disabilities, planning and organizing for teaching, and professionalism in writing and speaking. In the fourth year, students took a full year of methods courses in their major field, and could elect courses like computers in music education, early childhood music, marching band methods, Suzuki education, orchestration, or more conducting. The fifth

and last year contained graduate level course work in music and teacher education, plus a full semester of student teaching, coordinated and supervised by the music education area (Music Notes, 1993, p.25). All curricula were revised again in 2001. The undergraduate curriculum now reflects the actual certification practice in Michigan. Music teachers in Michigan are certified to teach music from kindergarten through 12th grade. Earlier MSU curricula had separate tracks for string, instrumental, and vocal/general music education. Now students have requirements in each area, in order to be better prepared.

When John Kratus became chair of music education, he instituted a series of Saturday seminars. Experts in music education came to campus to speak on current topics, and teachers around the state, as well as MSU students, were invited to attend. David Elliott, Edwin Gordon, Scott Shuler, Doreen Rao, Peter Webster, Alice Brandfonbrenner, David Hargreaves, Anton Armstrong and Christopher Azzara have been some of the clinicians. Kratus also established a biennial conference, "New Directions in Music Education." Early Childhood Music and Developing Creativity are examples of topics that have been covered.



Figure 32. Music education faculty, 1996. LeBlanc, Kratus, Erbes, Taggart, Palac. Photo by the author.

In 2001 Edwin Gordon, author of several music aptitude tests, as well as developer and proponent of Music Learning Theory, a sequential method for the learning of music, was named to the faculty. For a number of years Gordon and Taggart have also taught a summer workshop for music teachers on campus, which has been very successful.

Music education students had a unique opportunity during the summers of 2001 and 2002 to participate in a two-week teaching internship in inner city Detroit. The School of Music had been trying to build a better relationship with Detroit schools, and this was one facet of that effort. Students found out what it was like to be in a minority, as the students were white, teaching in a school with primarily Arab American, Hispanic, and African American children. Students found the experience to be overwhelmingly positive.

### **Music Therapy**

Music therapy celebrated its 50th anniversary in 1994 as the first and largest undergraduate program in the country. It also saw the retirements of Robert Unkefer and Dale Bartlett, and the hiring of Frederick Tims. Tims came from Florida, where he had been professor of music therapy at the University of Miami. Tims led a team of researchers in a project entitled "Music and Wellness," studying the effects of music therapy on the health of older Americans. He also worked on a project studying the effects of music therapy on Alzheimer's patients at the University of Miami. At Michigan State he is directing two projects, one on therapy for breast cancer patients, and the other called "A Music Therapy Approach to Violence Prevention for At-Risk Adolescents." The therapy community was saddened by the death of Robert Unkefer in the summer of 2002.

### Choral Music



Figure 33. Charles K. Smith, Director of Choral Activities. Picture courtesy of Jill MacMillan, Information Officer.

In 1992 the Chorale was invited to New York City to Lincoln Center's Mozart Festival. They sang at different places along the way, including James Forger's alma mater, the Hill School. In 1995 Charles K. Smith, Director of Choral Activities, was invited to Carnegie Hall. Some members of Chorale and Choral Union performed the Mozart Grand Mass in C. This era culminated in the trip to England and Wales with Chorale in the summer of 1996. Smith retired in 2002 and was replaced by David Rayl, who came to MSU from the University of Missouri-Columbia. Chamber Choir continued under the direction of graduate students, but in the late 1990s students were no longer only from State Singers, the numbers varied, and often the group had a sizable number of choral conducting majors. In 1999, Smith changed the complexion of Collegiate Choir to a jazz choir.

The Spartan Discords were founded during the tenure of Steve Michelson in 1985. They are a small a cappella group whose main function is to

recruit for Men's Glee Club. They specialize in musical humor and entertainment.

The Accafellas were founded in 1996 by freshman Philip Johnson. There was a waiting list for the Spartan Discords, and Johnson was impatient and formed his own group. Like the Discords, they are also a men's a cappella group with a strong campus following in 2003.

Capital Green is a mixed a cappella group singing the same kind of popular music as the Discords and Accafellas. They began shortly after the Accafellas. Ladies First is an a cappella women's group and is a spin-off from Women's Glee Club. It was begun in 1986.

Steve Michelson took over State Singers and conducted them until he left in 1990, when Jefferson Johnson took the group. Johnson led the group for three years until he left for the University of Kentucky. Then Jonathan Reed came. Reed feels that when James Forger became chair of the School of Music, he brought new energy to the position. "A flurry of positive energy surrounds him," said Reed. Forger got the existing faculty moving and also brought in new faculty: trumpet, bassoon, horn, and flute teachers, band director, marching band director, music education people, and vocal personnel. The music library in the Music Building moved to the fourth floor west in the main library.

Reed was a graduate assistant in music theory, teaching freshman and sophomore ear training for Corliss Arnold and Bruce Campbell. Theodore Johnson stepped down as theory chair and was replaced by Charles Ruggiero. The theory faculty has grown since Reed was a student.

Reed has also seen the decline of organ study at MSU. Corliss Arnold, author of *A Comprehensive Study of Organ Literature*, retired at a time when enrollment in the whole School of Music was down, and he was not replaced.



Arnold's organ students had the utmost respect for him and his influence on nearly 40 years of organists was great. (Personal Interview with William Schneider.) Reed feels that the national trend is toward less organ music and more computer generated music in churches.

Reed has also seen a change in the marching band culture. The fervor of the marching band students plus some aggressive section leaders resulted in some hazing of students. After litigation of the hazing incidents, the marching band is now a kinder, gentler organization.

Reed's most influential teachers at MSU were Charles Smith, Ethel Armeling, Theodore Johnson, Charles Ruggiero, and Dale Bonge, who introduced him to medieval music. His greatest experiences as a student were singing in Chorale at the Central Division American Choral Directors Association (ACDA) convention in Cleveland, the national ACDA convention in Kentucky in 1989, and at Lincoln Center in New York City at the Mozart Bi-Centennial concert. (Personal interview.)

Reed's work with the Men's Glee Club has been outstanding. Men's Glee is a non-auditioned group of more than 100 men, most of whom are not music majors. They have taken three European tours since Reed took over and have represented the university at both regional and national ACDA conventions, as well as singing for the tail-gaters at football games in the fall.

### **String Education: The Suzuki Program**

Judy Palac serves as the pedagogical director and string director for the Suzuki string program as well as teaching the music education string students and string pedagogy at MSU. In 1993 the Community Music School (CMS) was founded and the Suzuki program was placed under its umbrella, along with Music for Children, which became the Early Childhood and Young Musicians

programs, and the Young Pianists program. The Suzuki program started with about 75 young violinists. Melissa Gerber was co-director with Palac in 1993. Hannah Holman started a Suzuki cello program in 1994, and Katie Buck became co-director and full time violin teacher. In 1996 Kristine Parker started a Suzuki flute program, and in 1998 Natasha Dorman started Suzuki piano. Suzanne Garber is now co-director and full-time teacher, and Patricia Nultemeier is also a full-time violin teacher.

In 1991 Danielle Charbonneau began a tour group of the most advanced students, and this group played at the commencement ceremonies in Fall 1991 when Dorothy DeLay, noted violin teacher at Juilliard School of Music and possibly the MSU School of Music's most famous graduate, received an honorary Doctor of Fine Arts degree. Charbonneau and Geoffrey Day also developed a chamber orchestra out of the tour group. The tour group has played with the MSU Symphony, the Greater Lansing Symphony, and it went to the National Festival of Arts in Philadelphia in 1997. Each year they still play with the Greater Lansing Symphony Orchestra and they have combined with the Okemos Suzuki program on various occasions.

### **Jazz**

Joseph Lulloff studied saxophone in high school with Stanley DeRusha in Milwaukee, Wisconsin. When DeRusha became Director of Bands at MSU, Lulloff decided to enroll at MSU also. He played in wind ensemble, jazz band, and the Faculty Jazz Trio with Professors Ruggiero, Newman, and a bass player named Bostick from telecommunications. Lulloff was a student from 1978 to 1984.

Lulloff was not happy with his saxophone lessons as a freshman and was considering transferring, when James Forger was hired. Lulloff decided to

give Forger a try and happily stayed to finish his degree. Lulloff felt the band program and theory and composition were particularly strong during his undergraduate years. The three big jazz bands in the early eighties were also strong, and they won awards at the Ohio State and Notre Dame Jazz Festivals as well as at Aquinas College in Grand Rapids.

In 1991 Lulloff was appointed professor of saxophone and jazz at MSU, after teaching at the University of Illinois. Lulloff feels the individual studios are stronger and the orchestra under Leon Gregorian is vastly improved since his undergraduate days. The Community Music School is also very good. He mentioned specifically the MSU Children's Choir program under Mary Alice Stollak and the Early Childhood Program under Cynthia Taggart. He also feels James Forger is providing strong leadership for the school.

Since the saxophone is both a jazz and classical instrument, Lulloff has come up with some innovative ways to serve the saxophone players. Those who are interested in both styles have a half hour lesson each week with Lulloff and a half hour lesson with the jazz saxophone teacher. In the students' later years they can elect more jazz. Lulloff and his graduate assistant share the teaching of lessons for music education freshmen.

Lulloff feels that music students perform a service to MSU in providing music for many occasions, and that the placement of graduates in jobs is excellent, as is outreach. Recently seventeen MSU students participated in a saxophone conference in Arizona. Lulloff teaches summers at the Brevard School in North Carolina, he continues to give concerts. (Personal interview.)

Besides the full-time faculty, a variety of individuals hired through the College of Arts and Letters and the Office of the Provost have provided additional instruction. The Visiting Minority Scholars Program has provided

funds for a number of part-time instructors of jazz. Saxophonist Andrew Speight was hired through this program in 1994.

Jazz courses available in 1994-1995 included beginning and advanced jazz improvisation, jazz arranging, and private study on instruments as well as the opportunity to perform in one of three bands. In addition, a noontime jazz performance or a jazz forum, where guest artists and lecturers discuss various aspects of jazz, was held each week (Music Notes, 1994, pp.3-6).

Rodney Whitaker was hired in 1996 to teach jazz, when Ron Newman was still coordinator of jazz studies. In the next year Andrew Speight became jazz studies coordinator. In 1997 there were two big jazz bands and a number of combos. In 1998 the program had only one big band and several combos. In that year Branford Marsalis was appointed Visiting Artist-in-Residence. He came to the campus several times and worked with students. He was considered to be demanding but his presence stimulated interest in the program. In the spring of 2000, both Marsalis and Speight left, and Rodney Whitaker became coordinator of jazz studies. Wycliffe Gordon, a trombonist from New York City, joined the faculty and a second jazz band was started. Gordon directed Jazz Band I and Whitaker directed Jazz Band II. In the second semester, the first octet was formed. In 2001 MSU announced its first degree program in jazz.

In 2002 Wycliffe Gordon became head of jazz at the Juilliard School of Music, and his status at MSU became Artist-in-Residence. He commuted from New York City to give lessons and work with his students, but was not on campus enough to direct a big band. Trumpet player Derrick Gardner replaced him as full-time faculty, and in 2003 directs a big band and an octet. It is interesting that Gardner's father, Burgess Gardner, directed a jazz band at MSU

when he was working on his PhD in music education. His mother also received a PhD in music education from MSU.



Figure 34. Rodney Whitaker, Director of Jazz Studies, and Wycliffe Gordon, Picture courtesy of Jill MacMillan, Information Officer.

In 2002-03 there were 32 jazz majors, although some had not changed to the jazz major officially. Some of these are double majors, often combining with music education. Whitaker said that he wants to enroll 15 majors a year with a maximum of 60 in all. In 2003-04 he plans to have three big bands and three octets. Jazz majors also take a jazz history course, a listening course, beginning improvisation, and jazz musicianship, which includes theory, piano, and improvisation. In 2003-04 advanced jazz musicianship will be offered, as well as jazz pedagogy, and composition and arranging. (Personal Interview.)

### **Musicology**

The focus of musicology began to change dramatically with the hiring of Michael Largey in 1993 as an ethnomusicologist. Rosalie Schellhous retired in 1996, and in 1997 Anna Celenza replaced her. Isaac Kalumbu joined Michael Largey in ethnomusicology. Both Largey and Celenza have been voted

recipients of the MSU's Teacher-Scholar Award. Celenza is also writing a series of children's books on composers which has been very successful. The first book was about Haydn and the second about Moussorgsky, and they are packaged with CDs of the composers' music. Conrad Donakowski, who came to the music department from humanities, retired in 2002 and was replaced by Kathryn Lowerre. The PhD in Musicology was discontinued in 1997.

### **Voice (1988-the present)**

Meredith Zara joined the voice faculty in 1985, following the retirement of Leona Witter. Ethel Armeling retired in 1990, after 41 years of teaching, and Claritha Buggs was hired to replace her. Paul Hartfield was hired in 1994, and Mark Doss was hired as a visiting professor through the African-American studies program. Harlan Jennings was the only voice professor in the 1990s who had a long history at MSU. When Paul Hartfield left abruptly, Robert Bracey took his place. Bracey had been a student in the 1980s and was well known to many of the faculty. When Claritha Buggs left for Florida State in 1997, Patricia Green replaced her. Meredith Zara retired in 2000 and Melanie Helton took her place.

Robert Bracey called his appointment to MSU his dream job. His studio as a faculty member was the one where he took his first voice lesson as a freshman at MSU. His insight into the opera program as a student and teacher were especially interesting. He felt that the collaboration between MSU and the Mid-Michigan Opera Company, though better than nothing, had only used students in very minor roles, mostly in the chorus. (Personal Interview.)

After Bracey joined the faculty at MSU, the school began to put on its own operas. According to Bracey, MSU was the only school in the Big Ten without a full-time opera director. Even the vocal department was small, with only four full-

time faculty members. Indiana University had 21 members on the voice faculty, in a much larger program. Bowling Green University, where Bracey taught before coming to MSU, had five voice faculty and an opera director. He felt that MSU needs an opera director, or a vocal coach/diction specialist for opera. The School of Music is working toward an opera program, producing two operas each year, with two casts each, whenever possible.

Bracey felt that the School of Music had grown professionally in recent years, with more doctorates and more performance opportunities available to more students. He thought that MSU's DMA degree was more rigorous than that of the University of Michigan, which is the only school he knows where the DMA student does not have to submit a document. His policy as chair of the voice department was to demand the same standards for music education voice majors as for performance majors. Bracey balanced his career as a teacher with his career as a performer. In 2001 he won first place in an international solo competition at Carnegie Hall, sponsored by the Oratorio Society of New York. He left in 2003.

Suzanne Stevens Aaron, who was a student at MSU from 1987-1992, received her BM in music education with a psychology minor. Aaron felt that she had received good preparation from Charles McDermid, who had rigid expectations, and Bea Mangino. Aaron worked with Mangino in class piano and in Music for Children, which she felt helped her preparation. She did her student teaching in the Okemos schools with Jean Kocher and Frank DeWald.

Aaron was a student of Meredith Zara, who went to Georgia each summer. Since Aaron grew up in East Lansing, she studied during the summers with Ethel Armeling, who was one of her major influences. Corliss Arnold, her theory teacher, and Charles K. Smith, her choral director, were the others. She

also found Bruce Campbell's handbooks and packets for theory very useful. Highlights of her MSU career were singing with Chorale at the National ACDA Convention in Nashville in 1989 and in New York at the Mozart Festival. Joan Boytim, a guest of the School of Music, had spoken to voice majors about running a studio. Aaron found this very helpful, and that is what she does currently at the University of Richmond, the Community School of the Performing Arts in Richmond, and Virginia Commonwealth University.

Aaron also mentioned the distance between Charles Smith, Director of Choral Activities, and some members of the voice faculty. Some members of the voice faculty felt that choral singing was not good for the voice of the professional singer. This has been a problem for many years, and is not unique to Michigan State. After MSU, Aaron went to Eastman School of Music for her MM in Vocal Performance and Literature.

### **Other Performance Areas (1988-the present)**

The retirement of Corliss Arnold in 1991 marked the end of MSU's degree in organ performance. Two original members of the Richards Woodwind Quintet also retired. Douglas Campbell, horn teacher since 1946, retired in 1990 and moved to Washington state, where he was still teaching in 2003. Edgar Kirk, bassoon teacher since 1948, also retired in 1990. Both men had also taught theory, and Kirk also served as Associate Chair for Graduate Studies from 1978 until 1987. During the same period Ethel Armeling retired from the voice faculty. Armeling had also directed Women's Glee Club and taught vocal literature. Byron Autrey, trumpet teacher, retired as well. The loss of these five teachers was especially dramatic because of their combined approximately 200 years of service to music students at Michigan State.

In 1991, Richard Illman, trumpet, and Janine Gaboury-Sly, horn, joined



the brass faculty. Joe Lulloff returned to his alma mater to teach saxophone, and Barrick Stees became bassoon professor. In 1993, Richard Sherman was appointed professor of flute. Jan Eberle replaced long-term oboe professor Dan Stolper on his retirement in 2001. Barrick Stees won an appointment to the Cleveland Symphony and left in 2002. He was replaced by Michael Kroth.

The piano faculty remained stable. Midori Koga joined the faculty in 1995 in the field of piano pedagogy. Yong Hi Moon left in 2002 to teach at Curtis Institute. The string area saw changes at the end of the decade. Suren Bagratuni was hired in 2000 to fill the cello vacancy created when Owen Carman retired, and his wife Natalia Khoma, also a cellist, was appointed to direct chamber music at MSU. Dimitri Berlinsky was hired as violin professor in 2001. In 2002 Charles Avsharian became an adjunct violin professor. Alison Shaw became percussion professor in 1995, leaving in 2003, and Jon Weber, a graduate assistant in percussion, was hired as a faculty member in 2001. David Hall replaced Shaw as percussion professor.

### **The Richards Woodwind Quintet**

In 1994 the quintet was composed of Richard Sherman, flute; Daniel Stolper, oboe; Frank Ell, clarinet; Barrick Stees, bassoon; and Janine Gaboury-Sly, French horn. This group played together occasionally for the rest of the decade. Stolper retired in 2001, but continued as a faculty member at the Interlochen Arts Academy and National Music Camp. Probably the new faculty members will be part of the quintet, but that remains to be seen.

### **The Verdehr Trio**

The Verdehrs have commissioned pieces for their trio by contemporary composers and they have subsequently recorded them. They were responsible for a particularly interesting event in 1996 at MSU. In 1989 they had

commissioned a trio from Gian Carlo Menotti. They received the first movement in 1995, and the School of Music decided to host "A Tribute to Gian Carlo Menotti at 85" with Menotti present. The Verdehrs received the second movement of Menotti's trio a few weeks before the concert and they received the last movement on the day of the concert. The concert included five works by Menotti: the *Trio*, *Lewisohn Stadium Fanfare*, *Mother's Lullaby* and *Magda's Aria* from *The Consul*, and *Triple Concerto a Tre*. Menotti also gave a lecture to MSU students on the Friday of his visit and a lecture to the general public before the concert. Curiously, many of the international students had never heard of Menotti until then.

In the year 2000, *Music Notes* printed a list of recordings by the trio. The list included 7 CDs, plus 10 volumes of the *Making of a Medium*, which was videotaped. In 2003 they were on sabbatical leave doing more recording. They hope to reach 150 commissions by the year 2005, which is MSU's 150-year anniversary (*Music Notes*, 2001, p.5.)



Figure 35. The Verdehr Trio, 2003. Walter Verdehr, Silvia Roederer, and Elsa Ludewig-Verdehr. Courtesy of Jill MacMillan.

### **The Beaumont Brass Quintet**

Since the Beaumont String Quartet no longer existed, a brass quintet formed in 1989 took the name. Since there is only one trumpet teacher on the faculty, the second trumpet part has always been played by trumpet graduate assistant. The picture below shows Janine Gaboury-Sly, horn; Curtis Olson, trombone; Philip Sinder, tuba; Mark Thompson, graduate student, trumpet; and Richard Illman, trumpet. Since Curtis Olson is now Associate Director for Undergraduate Studies, Ava Ordman has taken his place in the quintet, and Mitch Gable has taken Mark Thompson's place. This group has been very active since its inception.

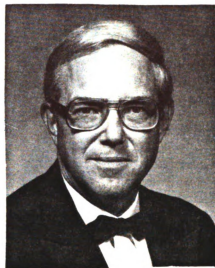


Figure 36. Beaumont Brass Quintet. Photo courtesy of Jill MacMillan

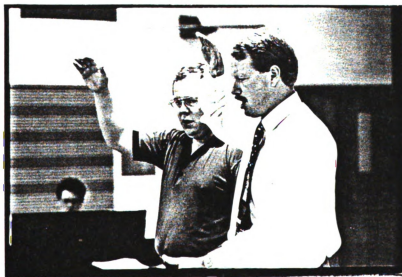
Figure 37. Ensemble Directors Not Previously Pictured.



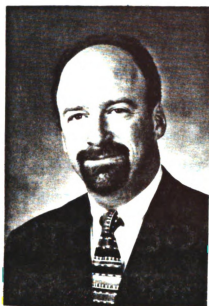
John Whitwell, Director of Bands  
(1993- present.)



David Catron, Marching Band Director  
(1970-74; 1979-88)



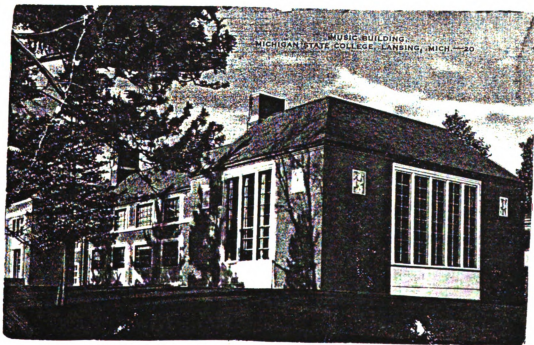
Jonathan Reed, Associate Director of Choral Activities. (1993- present.)



John Madden, Spartan Marching Band Director

1989-present

Pictures courtesy of Jill MacMillan.



Postcard of the Music Building. Picture courtesy of Mary Black.

## **CHAPTER TEN**

### **SUMMARY AND CONCLUSIONS**

**A number of trends emerge when thinking about the School of Music at Michigan State University. These trends are evident in terms of faculty and outreach particularly on the positive side, and in the almost constant need over the years for more money and space, on the negative side.**

**Jonathan Snyder's remark in the late 1800s about giving the women of the university piano lessons because a home without music is not a home is the first administrative indication about the role music was to play at MSU. There were people teaching music at MAC long before there was a music department. Without John Siebert Taylor's original department of music to show what could be done, it is doubtful that Lewis Richards would have been so successful. Richards' international reputation allowed him to consort with the greatest names in music at that time, such as Bruno Walter and Herbert von Karajan. This enabled him to attract musicians of the highest stature to teach at MSU. The refugees from Russia helped, of course. Richards' vision for music education and his acceptance of the outreach program of music for rural children had a great impact on music education in Michigan for years. When he was accused of mismanaging funds because the budget had grown so much, his exoneration proved the high regard in which he was held. The budget did not even suffer. Instead his accusers lost their jobs. His selection of Leonard Falcone to build the band brought forty years of stability and musical excellence to the band program. James Niblock once said that he thought that Falcone had contributed the most to the music department of any one person. (Personal interview with Niblock.)**

**Roy Underwood's vision was equally influential. Beginning the first music**

therapy program in the country was a tremendous idea, and it was aided by another visionary, MSC President John Hannah, who was willing to try new things. Hannah's ideas about financing buildings by having them paid for with the income they generated, and his preparation for the Post-World War II enrollment explosion, also helped every aspect of the college. This is particularly important for the music department, however, since in times of budgetary difficulty, the arts are the first to suffer. Underwood was also a pioneer in piano pedagogy, as well as encouraging the beginnings of the faculty chamber ensembles, the Richards Woodwind Quintet and the Beaumont String Quartet. His studio teachers were strong, and by having them double as theory teachers or by finding part-time faculty extra jobs to make full-time jobs, he was able to attract some excellent faculty. If he had offered only part-time positions, I feel that the caliber of teaching would have suffered immeasurably.

Walter Hodgson was also a visionary, though, like Underwood, he wanted to get the most and the best from his faculty. Trying to establish jazz was commendable, even though it did not work at the time. Hiring Luboschutz and Nemenoff as artists-in-residence and bringing composer Mario Castelnuovo-Tedesco to campus for a year were also moves which impacted heavily on the students. Helping to bring to campus in the summer the Arts Festival, with Robert Shaw for the first few years, and the Congress of Strings, as well as the Stan Kenton Stage Band Camp, enriched the lives of students and the community. Evidently Hodgson did not enjoy administration, since he returned to teaching after only four years as department head.

James Niblock was responsible for the new Music Practice Building as well as for hiring Elsa Ludewig-Verdehr, Walter Verdehr, and Ralph Votapek, among others who have made their careers at Michigan State. Niblock also

hired a diverse faculty, giving African-Americans a chance: some on the faculty, like Robert Harris, and some as students, like Burgess and Effie Gardner, who both earned PhD's in music education and whose son Derrick is now serving on the jazz faculty as trumpet instructor and assistant director of jazz studies in 2003.

Kenneth Bloomquist kept the department going by having it declared a "Unit of Excellence," even when enrollment went down rather dramatically. This kept the faculty fairly stable. He also was responsible for having the name changed to "School of Music" and for establishing jazz courses. As a band director, he brought many visiting conductors and composers in to share their music with the band, and John Whitwell, band director from 1993 to the present time, has continued this trend. Barbara Ward worked on the by-laws of the School of Music with the faculty.

James Forger has always had a vision for the School of Music. The Community Music School has been a large factor in positive publicity the school has received, especially through Early Childhood Music and the MSU Children's Choirs. In spite of the economic downturn that began in 2000 and the 2003 Iraq war, Forger should be able to accomplish his goal of a new music building. His efforts at fund-raising have been extraordinary, and these funds are helping many students at all academic levels attend Michigan State. Jazz as a degree program, instead of isolated courses, is also an accomplishment as is the producing of complete operas.

It seems that music faculty have either stayed for their whole careers, or have departed after a very short time. In reviewing the list of faculty, 10 professors served the university for 40 or more years; 15 more served for 34 or more years, and another 17 served 24 years or more. Almost 90 served five



years or less. The above numbers are despite salaries that have often been less than spectacular. This document is a testament to those faculty who have devoted their lives to making musicians and teachers of their students at Michigan State.

Though the university now wants its faculty to do research, outreach, and teaching, which are the missions of MSU, and have been since the beginning, I believe the teachers who have had the most impact on their students have been the ones who have challenged them to do their best, but have also been available to them on a personal level. While researching this paper, I have continually been amazed at the caliber of faculty over the years. It is not so surprising now, since MSU has acquired a reputation for more than agriculture, but even in the fifties, students were derided by others calling MSU a “cow college” or Michigan’s “udder university.” Still housed in the first building on campus built for the arts, its faculty have constantly produced teachers and musicians who could make their way in the world despite the school’s humble beginnings.

The outreach function of the university is well exemplified by the music school. From sponsoring the rural extension program to the Summer Youth Music Program, from the Arts Festival and Congress of Strings to the Church Music Workshop, Piano Workshop and Jazz Workshop, and from students and faculty being asked to entertain to Ralph Votapek playing in area nursing homes, outreach is a powerful factor in the School of Music and always has been. Though some outreach programs no longer exist, new ones have taken their place. The whole Community Music School is an example, as was music education’s Music for Children program headed by Bea Mangino. The band and choir day camps for area middle school children that CMS puts on in the

summer are also examples. The band puts on marching band camps every summer and formerly held a marching band day during football season, when the team was playing away from home. The change in the stadium from astroturf to regular grass has meant that this could no longer be held. The two fall semester choral events, the Leadership Workshop and the Choral Invitational, are also important outreach programs.

All these things have happened despite almost continuous overcrowding. Since the original music building was erected in 1939, there has been only one addition, in 1956, which added lockers and practice rooms in the basement; studios, two classrooms, a computer studio, and Hart Recital Hall on the first floor; and one classroom, two piano labs, studios and offices on the second floor. Roy Underwood complained in 1947 that the building was designed for the use of 15 staff members and 100 students but was now serving 30 staff and 300 students. The addition was authorized in 1955. In 1969 the new Music Practice Building was opened, which added considerable space at the time, but it was soon outgrown. When the Community Music School was added in 1993, its growth squeezed the already crowded facilities even more. Graduate assistants shared offices, and choral assistants only had cubicles in the Choral Library. Three and four assistants were squeezed into rooms that originally had been meant for storage. Even more dramatic was the CMS' need for parking. Parents would bring children to lessons, classes, or choir, and there was absolutely no place to park. Many would park illegally in the area between the Music Building and the Music Practice Building, and the traffic jams there were unsafe as well as illegal. The campus police were needed in the summers to direct traffic for choir and band camps, in the morning when children were dropped off, and again in the afternoon when they were picked up. With the

move of CMS to the Timberlane campus, many of these problems should have been solved, but parking is still an issue. Graduate assistants do have offices again, and faculty each have their own offices now, but still all space is being used and there is no room for growth. The promise of a new building in the future is exciting and also much needed.

Former students are very supportive of their school. At least two hundred marching band alumni return to campus in the fall to play at a football game. Another hundred return in the spring to give a concert. Still others participate in trips to Europe with the alumni band, a tradition started by Leonard Falcone and continued by Kenneth Bloomquist. An alumni band European trip is scheduled for June, 2004. According to Dale Bartlett, spaces on the next trip were filled within two weeks of announcement of the trip. Those interviewed for this document were uniformly positive about their experiences at MSU.

On a personal level, I have always been pleased with the education provided me by Michigan State, and because I taught so long in New England, I was able to compare my education with that of many teachers in the east. I always felt that my background was solid. An important aspect to note is that today's undergraduate is being far better prepared, which makes me very proud of the current teachers and those who paved the way. A very important factor is the number of observations students get in the public schools throughout their careers in music education. Because these are part of every music education class, students go out to student teaching with a much better idea of what they are getting into. The music therapy program has also advanced considerably, with students actually working with clients during their student career. Many of the students majoring in performance arrive as freshmen with much higher performance skills than those of earlier eras and graduate at an even higher

level. Many of the music education majors are also skilled performers.

The School of Music has been an effective teacher of thousands of students over the years, and the vision and enthusiasm for the future are strong. Hopefully someone will keep track of the history of the school during future years. It is sad when records have been discarded because there was no place to keep them. It is also hoped that all communications will be dated, since many were not in the past. The next historian should have an easier task of finding material if the history is recorded a little at a time and kept up to date.

## APPENDICES

## APPENDIX A

### UCRIHS PERMISSION AND SAMPLE LETTER OF CONSENT

Jean H. Fickett  
1175 D Arbor Drive  
East Lansing MI 48823  
517-332-9269  
fickettj@pilot.msu.edu

UCRIHS APPROVAL FOR  
THIS project EXPIRES:

MAR 07 2002

SUBMIT RENEWAL APPLICATION  
ONE MONTH PRIOR TO  
ABOVE DATE TO CONTINUE

Dear Faculty Member:

I am writing my dissertation on the history of the School of Music at Michigan State University. Since you have been here for a number of years, I would like very much to interview you concerning any memories you have that might be of historical interest. I am particularly interested in the growth of the school, changes in programs, highlights of your years here, and anything else you consider important.

You may refuse to answer any questions or withdraw from participation at any time. Although I would prefer a personal interview, you may respond to the questions in writing if you prefer, either by letter or e-mail. The interview can be in person or by telephone. You could also tape record your remarks. I would like to tape record the interview, but would only do so with your permission and would turn the recorder off any time you wished. I would not use your name or quote you without your permission. Your privacy will be protected to the maximum extent allowable by law.

As soon as I receive your reply in the self-addressed, stamped envelope enclosed, I will call you to set up a time for the interview. Feel free to contact me at any time if you have questions. You indicate your voluntary agreement to participate by completing and returning this form. For further concerns, please contact David E. Wright, Ph.D., Chair, University Committee on Research Involving Human Subjects. (517)355-2180. You may also contact my advisor, Dr. Albert LeBlanc, 205 MB, 517-353-9118. This approval expires March 10, 2001.

Thank you for your help.

Sincerely,

Jean H. Fickett (Ms.)

-----  
Name \_\_\_\_\_ Phone \_\_\_\_\_

Years as a faculty member: 19 \_\_\_\_\_

Courses taught: \_\_\_\_\_

Preferred method of communication: (circle)    personal interview    letter  
   telephone interview    tape recording

**MICHIGAN STATE  
UNIVERSITY**

February 20, 2002

TO: Albert LE BLANC  
149 Music Building  
MSU

RE: IRB # 98-766 CATEGORY: 1-C EXEMPT  
RENEWAL APPROVAL DATE: February 20, 2002

TITLE: THE HISTORY OF THE SCHOOL OF MUSIC AT MICHIGAN STATE UNIVERSITY

The University Committee on Research Involving Human Subjects' (UCRIHS) review of this project is complete and I am pleased to advise that the rights and welfare of the human subjects appear to be adequately protected and methods to obtain informed consent are appropriate. Therefore, the UCRIHS APPROVED THIS PROJECT'S RENEWAL.

**RENEWALS:** UCRIHS approval is valid for one calendar year, beginning with the approval date shown above. Projects continuing beyond one year must be renewed with the green renewal form. A maximum of four such expedited renewal are possible. Investigators wishing to continue a project beyond that time need to submit it again for complete review.

**REVISIONS:** UCRIHS must review any changes in procedures involving human subjects, prior to initiation of the change. If this is done at the time of renewal, please use the green renewal form. To revise an approved protocol at any other time during the year, send your written request to the UCRIHS Chair, requesting revised approval and referencing the project's IRB# and title. Include in your request a description of the change and any revised instruments, consent forms or advertisements that are applicable.

**PROBLEMS/CHANGES:** Should either of the following arise during the course of the work, notify UCRIHS promptly: 1) problems (unexpected side effects, complaints, etc.) involving human subjects or 2) changes in the research environment or new information indicating greater risk to the human subjects than existed when the protocol was previously reviewed and approved.



If we can be of further assistance, please contact us at 517 355-2180 or via email: UCRIHS@pilot.msu.edu.

OFFICE OF  
**RESEARCH  
AND  
GRADUATE  
STUDIES**

Sincerely,

Ashir Kumar, M.D.  
UCRIHS Chair

University Committee on  
Research Involving  
Human Subjects

Michigan State University  
246 Administration Building  
East Lansing, Michigan  
48824-1046

517/355-2180  
FAX: 517/353-2976

to: [www.msu.edu/user/ucrihs](http://www.msu.edu/user/ucrihs)  
E-Mail: [ucrihs@msu.edu](mailto:ucrihs@msu.edu)

AK: kb

cc: Jean Fickett  
1175 D Arbor Dr.  
E. Lansing, MI 48823

## **APPENDIX B**

### **MILESTONES**

- 1850** The Michigan State Agricultural Society petitioned the Legislature to found an agricultural college. Michigan's second constitution directed the Legislature to establish an agricultural school.
- 1855** February 12, Governor Kinsley S. Bingham signed the law which founded the Agricultural College of Michigan. Land was purchased for campus at its present location, which is now called East Lansing.
- 1856** Three buildings erected; first faculty appointed.
- 1857** May 13, dedication services held with 63 students in attendance.
- 1860** The college's governing board reduced the curriculum from four years to two.
- 1861** The Legislature restored the four-year liberal and scientific course of study and created the State Board of Agriculture to govern the college.
- 1862** President Lincoln signed into law the Morrill Land Grant Act, granting lands in every state for the purpose of supporting colleges "where the leading object shall be, without excluding other scientific and classical studies and including military tactics, to teach such branches of learning as are related to agriculture and the mechanic arts... in order to promote the liberal and practical education of the industrial classes in the several pursuits and professions in life" (Blair and Kuhn, 1955, p.35).
- 1870** Women admitted.
- 1870** Ransom Brooks started the first Band.
- 1885** Mechanical engineering curriculum added.
- 1888** Spontaneous musical groups formed by students.
- 1896** Course of study for women added, composed of work in home economics, natural science, and the liberal arts. Long vacation was moved from winter to summer. Maud Marshall, first faculty member in music, gave piano lessons.



- 1902 Forestry curriculum added.
- 1907 President Theodore Roosevelt delivered Commencement address at Semi-Centennial celebration of MAC's dedication.
- 1910 Four-year veterinary medicine program added.
- 1919 Department of music created with one professor. Credit given to both men and women for music courses taken.
- 1921 Applied Science Division created.
- 1923 WKAR began broadcasting.
- 1925 Name changed to Michigan State College of Agriculture and Applied Science (MSC). First Doctor of Philosophy degree conferred. Curriculum in business administration introduced, followed in the next decade by those in public school music, medical biology, physical education, hotel management, and police administration.
- 1927 Lewis Richards hired as head of the music department; he hired Hope Halliday, Arthur Farwell and Leonard Falcone immediately.
- 1927 First music education courses and degree programs in music.
- 1928 Michigan State Institute of Music and Allied Arts formed. This was union of MSC music department and Lansing Conservatory.
- 1929 Beaumont Tower erected on site of College Hall, the first structure in America for the teaching of scientific agriculture.
- 1929 First graduate in public school music, Herbert Fletcher.
- 1929 Rural Extension Program in music begun.
- 1930 Graduate work reorganized under a separate dean.
- 1932 Michigan State Institute of Music and Applied Arts dissolved.
- 1934 MSC music department accredited by National Association of Schools of Music (NASM).
- 1938 WKAR broadcast school music programs designed by extension teachers.

- 1938** First graduate courses in music offered: Master of Music in Performance, Composition, Music Education, and Musicology.
- 1939** Music building erected - first building on campus for the arts.
- 1941** Rural Extension Program transferred from Music Department to Cooperative Extension Service.
- 1941** Class piano instruction begun.
- 1941** World War II decimated performing groups, leading to
- 1944** Women admitted into concert band.
- 1944** Music therapy program begun.
- 1946** Summer Youth Music program begun by William R. Sur.
- 1955** Michigan State College became Michigan State University: Centennial. H. Owen Reed's opera, Peter Holman's Dream, (now known as Michigan Dream) performed at Brody Hall.
- 1955** Doctor of Philosophy programs begun in Composition and Music Education.
- 1957** Addition to Music Building completed.
- 1960** First Fine Arts Festival; continued through 1970.
- 1961** First Congress of Strings; continued through 1967.
- 1969** New Music Practice Building erected.
- 1972** Music for Children begun (predecessor of Community Music School.) Girls admitted to marching band.
- 1979** DMA degrees offered in conducting and performance. Master of Music in Conducting offered.
- 1980** Juilliard String Quartet in residence until 1986.
- 1981** Church music curriculum dropped.
- 1981** Bachelor of Music Program in Piano Technology adopted.

- 1982 First graduates with advanced degrees in conducting.  
Wharton Center dedicated.
- 1984 Music Department became School of Music.
- 1993 Community Music School begun.  
Piano Technology degree program dropped when Jorgensen retired.
- 1995 Music library moved from Music Building to Main Library.
- 1997 PhD in musicology dropped.
- 2001 Degree program in Jazz Studies adopted.

## APPENDIX C

### DOCUMENTS FROM RURAL EXTENSION SERVICE

28. Miss Marion Hillhouse, instructor in clothing, salary of \$2100, beginning September, 1930.
29. Mr. John S. Page, six weeks work in summer school, \$450.
30. Mrs. Dorothy B. Scott, Assistant Prof. Related Art for the Summer Session of 1930, salary \$400.00.
31. Miss Josephine Garvin, Instructor in Swimming, \$2200 per year, effective September 1, 1930.
32. Miss Mabel Miles, Extension work in Music salary \$2500 with an allowance of \$500. to cover necessary traveling expenses. Appointment effective September 1, 1930.

On motion of Mr. McPherson, it was voted to approve all the above requests for appointments.

#### RESIGNATIONS

1. Miss Edith Lindsay, Instructor in the Department of Physical Education, effective September 1, 1930.
2. Miss Jane Darland, Instructor in the Department of Physical Education, effective September 1, 1930.

On motion of Mr. Brody, it was voted to accept the above resignations.

#### LEAVES

1. Mr. Gifford Patch, Jr. from May 15th to November 1st, for the purpose of working with the Michigan Elevator Exchange, the period of July 1st, to November 1st to be without pay.

On motion of Mr. McPherson, it was voted to approve the above request for leave of absence.

#### TRAVEL REQUESTS

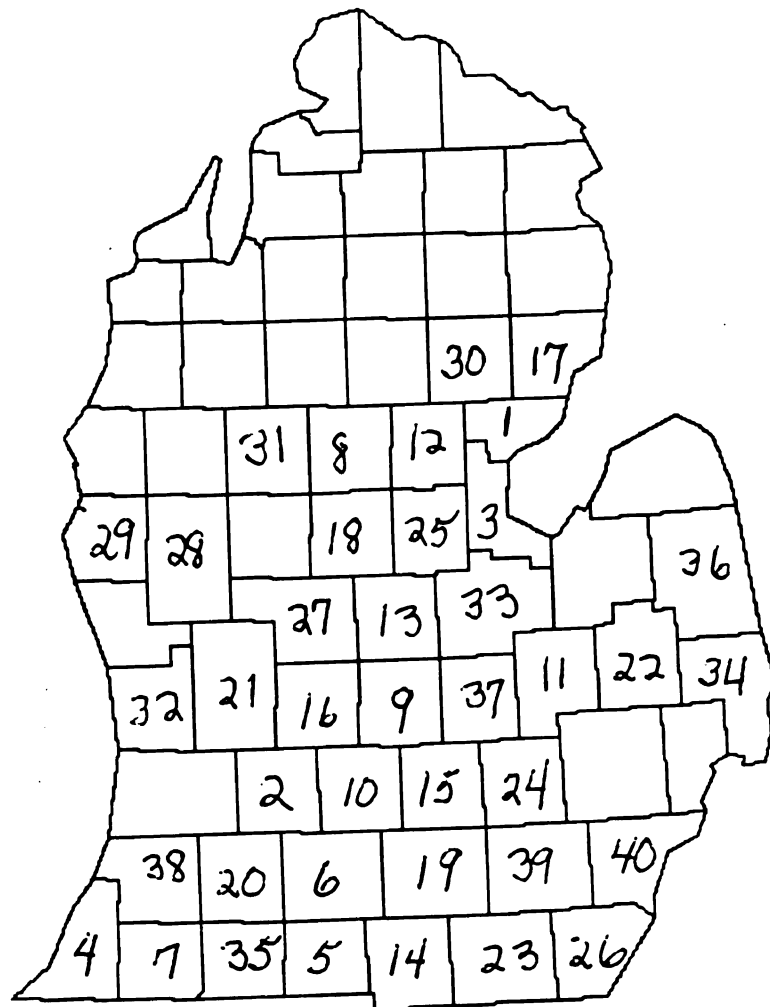
1. Dr. Marie Dye, Denver, Colorado, June 24th to 28th, National Meeting of the American Home Economics Association, travel expenses only.
2. Ms. Mabelle Ehlers, same meeting, permission to attend, and absence from Commencement exercises authorized. No expenses paid by College.

Document re hiring of Mabel O. Miles and salary. From Faculty Records.

Map of Michigan showing counties served by Rural Extension Service.

Miles, (1971) pp. 103-117.

1. Arenac	1931-33	34. St. Clair	1932-35
2. Barry	1931-34		1937-61
	1943-64	35. St. Joseph	1954-64
3. Bay	1931-62	36. Sanilac	1946-61
4. Berrien	1956-60	37. Shiawasee	1931-64
5. Branch	1935-64	38. Van Buren	1931-34
6. Calhoun	1929-30	39. Washtenaw	1932-37
	1938-64	40. Wayne	1933-35
7. Cass	1937-64		
8. Clare	1937-49		
9. Clinton	1929-32		
	1936-64		
10. Eaton	1929-31		
	1944-64		
11. Genessee	1929-35		
12. Gladwin	1954-62		
13. Gratiot	1936-64		
14. Hillsdale	1933-50		
15. Ingham	1934-37		
	1943-57		
16. Iona	1934-36		
	1962-64		
17. Iosco	1948-52		
18. Isabella	1940-44		
19. Jackson	1932-52		
20. Kalamazoo	1930-31		
	1940-43		
21. Kent	1935-64		
22. Lapeer	1930-64		
23. Lenawee	1937-46		
24. Livingston	1929-59		
25. Midland	1931-35		
	1960-64		
26. Monroe	1935-40		
27. Montcalm	1935-64		
28. Newaygo	1961-64		
29. Oceana	1937-44		
30. Ogemaw	1937-63		
31. Osceola	1962-64		
32. Ottawa	1954-63		
33. Saginaw	1929-56		



## APPENDIX D

### LISTS OF FACULTY

Information from MSU Faculty and Staff Directories and Music Department records. If no date is given, dates are not known. If one date is given with a dash, only the hiring date is known. If SUBJECTS TAUGHT is blank, they are not known.

#### ALPHABETICAL LIST OF FACULTY

NAME	YEARS	SUBJECTS TAUGHT
Abbas, Philip	1927-29	Cello
Abel, Frederic	1916-18	Band, Choral
Adams, Dwight	2000-pres.	Jazz trumpet
Adler, Marie Ann	1955-68	Extension and Music Education
Anderson, Waldie	1983-91	Voice
Aranyi, Francis	1939-41	Violin, Conducting
Armeling, Ethel	1950-90	Voice, Women's Glee, Music Literature
Arnold, Corliss	1959-91	Organ, Theory, Church Music Workshop
Autenrith, James	1953-59	Organ
Autrey, Byron	1953-90	Trumpet
Avsharian, Charles	2002-pres.	Violin
Baber, Elsie	1943-49	Extension
Bagratuni, Suren	2000-pres.	Cello
Bannon, Mary Frances	1941-66	Extension and Music Education, Piano
Barber, Ethel	1913-14	Piano
Barbour, J. Murray	1939-65	Theory, Music Literature: 1st PhD in Musicology in US
Bartlett, Dale	1969-97	Psychology, Chorus, Music Education, Therapy, Asst Chr Pub Affs, 78-87, Assoc.Chr.Admissions 87-88, Dir. Grad. Studies, 88-90
Beachler, Kenneth	1984-86	Director of Wharton Center
Beene, Richard	1988-90	Bassoon, Theory
Begian, Harry	1967-70	Director of Bands
Belgrave, Marcus	1993-94	Jazz Trumpet
Bemis, Delia	1924-32	Violin
Benningfield, Paul	1974-81	Voice
Berlinsky, Dmitri	2001-pres.	Violin
Berman, David	1954-55	

Birdsall, Florence	1926-28	Violin
Black, Mary	1992-pres.	Music Librarian
Blake, Ron	2001-pres.	Jazz Saxophone
Bloomquist, Kenneth	1970-93	Director of Bands (70-78)(88-93); 77- Assoc. Chair Public Relations; Chair (1978-88)
Bodman, Lyman	1947-83	Viola, Beaumont String Quartet
Bodman, Virginia	1946-84	String Bass, Piano
Bonge, Dale	1977-pres.	Musicology
Borouchoff, Israel	1974-92	Flute, Richards WW Quintet
Bowman, Martha	1988-89	Visiting Professor of Bassoon
Bracey, Robert	1997-pres.	Voice
Brandom, Sanford W.	1957-59	Music History
Bredwell, Dean	1979-84	Recording Technician
Broadnax, Wesley	2000-pres.	Conducting, Band
Brown, Harold	1968-72	Choral
Brumbaugh, Shirley	1982-84	Voice
Budrow, Winston Jack	1996-pres.	String Bass
Buggs, Claritha	1990-98	Voice
Burkh, Dennis	1966-83	Orchestra
Bursley, Lois	1952-53	
Campbell, Bruce	1985-pres.	Theory
Campbell, Douglas	1946-90	French Horn, Theory; Richards WW Quintet
Campbell, Kristin P.	1990-91	Piano Technician
Campbell, Laura Lee	1954-59	Librarian
	1980-pres.	Harp
Carey, Tanya	1999-00	Cello
Carman, Owen	1977-99	Cello
Castelnuovo-Tedesco, M.	1959-60	Distinguished Visiting Professor
Catron, David	1970-74	Band, Marching Band
	1979-1988	Assoc. Dir. Bands,
	1988-2002	Assoc. Dir. School of Music
Cavitt, Mary Ellen	1997-98	Music Education
Celenza, Anna	1997-pres.	Musicology
Chevallard, Philip Carl	1977-79	Asst. Director Bands
Ciacchi, Linda	1995-99	Theory
Clark, Arthur J.	1907-16	Chemistry Prof doing Band; also 1918- 19; 22-25; Orchestra 1914 and 1917
Clark, Gertrude	1922-29	Piano
Clark, Robert A.	1968-71	Music Education, Percussion
Cleaver, Gerald	1998-pres.	Jazz, Drumset
Colber, Myron	1970-76	Music Education, Choral
Collinge, Mary Ann	1931-41	Extension
Conway, Colleen	1998-01	Music Education

Cook, Wanda	1946-69	Music Education (62-69); Extension (46-62)
Copes, Ronald	1976-77	Violin, Beaumont String Quartet
Corporon, Eugene	1984-87	Director of Bands
Cousins, Michael	1991-92	Voice
Cox, Kenneth	1997-98	Jazz, Keyboard
Cresswell, Mary	1997-98	Voice
Dahlberg, Ramona	1965-66	Flute
Dan, Robert	1989-pres.	Viola, Chamber Music
DeRusha, Stanley	1978-83	Director of Bands
Dominguez, Peter	1984-96	String Bass
Donakowski, Conrad	1982-2002	Musicology (Humanities 66-81)
Doss, Mark	1995-97	Assistant Visiting Prof of Voice
Duerkson, George	1965-69	Music Therapy
Dumesnil, Maurice	1944-47	Piano
Eberle, Jan	2001-pres.	Oboe
Edgerton, Lola	1914-	Piano
Ell, Frank	1982-pres.	Clarinet
Ellinwood, Leonard	1936-39	Theory, History
Elliott, William	1965-67	Music Literature
Elson, Robert	1966-68	Voice
English, Ron	1994-95	Guitar and Composition
Erbes, Robert	1971-96	Music Education;
Evans, Joseph	1941-84	Piano
Falcone, Leonard	1927-67	Director of Bands, Low Brass
Farwell, Arthur	1927-39	Theory and Composition, History, Conducting, Orchestra, Chorus
Fennell, Frederick	1983-84	Orchestra & Wind Symphony - Visiting Professor
Field, Grace	1942-47	Harp
Finn, Stanley	1949-61	Clarinet and Saxophone
Fletcher, William	1943-45	Piano
Flood, Gordon	1960-62	Choral, Men's Glee Club
Forger, James	1979-pres.	Saxophone; 90-Director
Fossenkemper, Marius	1928-34	Clarinet
Freyhofer, Louise	1902-19	Women's Glee, Piano, (Home Ec)
Friedewald, Russell	1948-85	Flute, Theory and Comp; Richards WW Quintet
Froude, Velma	1947-76	Harp (taught weekends)
Fuszek, Rita	1957-64	Music Education
Gaboury-Sly, Janine	1991-pres.	French Horn
Galloway, Robert	1995-96	Musicology
Gardner, Derrick	2002-pres.	Jazz Trumpet
Gelispie, Randle	1997-98	Jazz, Drums
Gordon, Barbara	1945-48	Piano



Gordon, Edwin	2001-2003	Music Education
Gordon, Wycliffe	2000-pres.	Jazz Trombone
Gosman, Alan	2001-pres.	Theory
Graham, John	1988-89	Viola
Graveure, Louis	1928-32	Voice
Green, Patricia	1998-pres.	Voice
Greenwell, Gean	1952-73	Voice
Gregorian, Leon	1984-pres.	Orchestras
Gruett, Jon	1982-83	Voice, Opera
Grunewald, Phyllis	1955-56	Piano
Haigh, Bertram	1941-44	French Horn
Hall, M. Eugene	1959-62	Jazz
Halladay, Hope	1928-29	Music Education
Halstead, Margo	1995-97	Carillonist
Hammill, Roseann	1962-91	Librarian
Harbison, Kevin	1992-94	Recording Technician
Harder, Paul	1945-73	Oboe in Richards Quintet, Theory
Harris, Dale	1941-42	Band
Harris, Henry	1955-65	Piano, 2 WKAR series
Harris, Robert A.	1970-77	Director of Choral Activities
Hart, Weldon	1957	Chair of Music Department
Hartfield, Paul	1994-96	Voice
Hartsuch, Bruce	1911-	Chem. Prof. doing Choral
Hedrick, Peter	1961-63	Oboe
Helms, Marjorie	1994-95	Piano
Hegerberg, A. Thad	1974-78	Assoc. Director Bands
Heller, Lisa	1990-pres.	Class Guitar
Helms, Marjorie	1994-95	Piano
Helton, Melanie	2001-pres.	Voice
Henkel, Olive	1923-46	Voice
Herzberg, Jean	1980-85	Voice
Hodges, Gladys	1927-28	Violin
Hodgson, Walter	1959-63	Chair
	1963-73	Music Literature, course for non-majors
Hoertz, Elsa	1928-29	Harp
Hosford, Philip J.	1991-95	Piano
Hull, Jean	1981-87	Piano Pedagogy
Humphrey, Betty	1928-30	Voice, Women's Glee
Humphrey, Roger	1985-86	Guitar
Hurt, Phyllis	1979-80	Voice, Opera
Hutcheson, Jere	1965-pres.	Theory, Comp
Illman, Richard	1991-pres.	Trumpet
Irwin, John	1964-66	Piano
Jackson, James Donovan	1948-53	Trumpet, Activity Band
Jennings, Harlan	1974-pres.	Voice

Jimenez, Raphael	2001-pres.	Conducting, Orchestra
Johnson, Jefferson	1991-94	Assoc. Director Choral Activities, Music Education
Johnson, Mark	1972-pres.	Percussion, Music History IAH
Johnson, Theodore	1964-2003	Beaumont String Quartet; Theory
Joiner, Jeannette	1975-77	Music Education
Jones, Donald	1964-65	Oboe
Jones, Gomer L.	1938-77	University Chorus, Music Lit, Orchestra 63-66
Jones, J. Loren	1962-82	Voice, Choral Ensembles
Jones, Mary Chelf	1955-59	Voice
Jones, Perry	1977-78	Director Choral Activities; Music Education
Jones, Robert	1977-79	Opera, Voice
Jorgensen, Owen	1960-94	Piano Technology
Juilliard String Quartet	1980-86	
Carlyss, Earl		Violin
Krosnick, Joel		Cello
Mann, Robert		Violin
Rhodes, Samuel		Viola
Kackley, Josephine	1929-43	Extension, Music Education, Women's Glee,
Kalumbu, Isaac	1997-pres.	Ethnomusicology
Kantner, Christopher	1990-93	Flute
Khoma, Natalia	2000-pres.	Chamber Music, Cello
Killeen, Earle	1908-10	Chorus
Killeen, Fred	1910-16; 1928-33	Voice, Chorus, Glee Clubs
Killips, Rob	2002-pres.	Jazz
Kimmel, William	1935-46	Theory, Choral
Kingman, Daniel	1954-55	
Kirk, Edgar L.	1948-1990	Bassoon, Theory, Asst. Chair 78-82, Assoc. Chair 82-87; Richards WW. Quintet
Kisselburgh, Alexander	1932-	Voice
Klausli, Richard E.	1947-79	Music History, A Cappella Choir; Church Music
Klickstein, Jerry	1983-89	Guitar
Kofi, Francis	1993-	African Drum, Jazz
Koga, Midori	1995-pres.	Piano and Piano Pedagogy
Kogan, Zinoviy	1929-33	Violin, Conducting
Kraft, Edith	1974-81	Piano
Kratus, John	1994-pres.	Music Education
Kroth, Michael	2002-pres.	Bassoon

Kuhlman, Carl	1924-27	Band, Orchestra
Lampl, Hans	1959-63	Orchestra
Lange, Hans	1937-38	Violin, Conducting, Orchestra
Largey, Michael	1993-pres.	Ethnomusicology
Lake, William	1981-82	Tuba and Theory
Laverty, Lois	1955-59	Voice
Le, Chan	1987-92	Piano Pedagogy, Young Pianists Program
Leach, Joel	1964-65	Percussion
LeBlanc, Albert	1976-03	Music Education; 1992-95-Assoc. Dir. Grad. Stud.
Lee, Dai Uk	1984-90;	Piano
	1991-pres.	Piano, Orchestra
Leffler, Mabel	1912-18	Piano, Theory (home ec)
Leventhal, Sharon	1997-00	Violin
Lewsader, Donald	1981-83	Voice
Liptak, David	1976-80	Theory and Composition
Lipten, David	1999-01	Theory
Lowerre, Kathryn	2002-pres.	Musicology
Luboshutz & Nemenoff	1962-68	Duo Pianists
Ludewig-Verdehr, Elsa	1962-pres.	Clarinet; Richards WW. Quintet; Verdehr Trio
Lulloff, Joseph	1991-pres.	Saxophone, Jazz
Lyras, Panayis	2002-pres.	Piano
MacDonald, Patricia	1921-	Voice, Theory, asst. to J.S. Taylor
MacDonald, Robert	1940	Piano
Machtel, David	1946-53	Voice, Men's Glee
Mack, Ruth	1922-60	Piano
MacKay, Francis	1928-30	Organ
MacNair, Mary	1977-79	Harp
Madden, John T.	1989-pres.	Marching Band, Spartan Brass, Music Education
Mancini, Albert	1938-39	Low Brass
Mangino, Bea	1954-91	Director- Music for Children (75-90); Class Piano, Music Education
Mannheimer, Frank	1939-45	Piano
Mannings, Helen	1928-	Violin
Marsalis, Branford	1996-2001	Saxophone, Jazz,
Marshall, Maud	1896-02	Piano (Home Ec), Chorus
Martin, John	1993-pres.	Director- Comm. Music School;
	2002-pres.	Director of Admissions
Martin, Pauline	2002-pres.	Piano
Mather, W. Scott	1983-85	Asst. Dir. Bands
Maxwell, Linn	1984-85	Voice
McDermid, Charles	1957-92	Music Ed

McHenry, Geraldine	1925-28	Piano
McLellan, Ray	1997-pres.	Carillonneur
Mead, Mildred	1919-	Piano
Meadows, Eddie	1970-73	Jazz
	1987-89	Visting Prof, Afro-Am Music
Mendenhall, Elizabeth	1954-55	
Merrill, Myrtle	1955-61	
Michelson, Steven	1984-90	Assoc. Dir. Choral Activities; Mus. Ed.
Miles, Mabel	1931-71	Extension and music education
Miller, Beverly	1959-62	Music Librarian
Miller, Julian	1945-46	Voice
Miller, Robert	1934-	Harmony
Mitchell, Sherman	1994-95	Jazz Trombone
Moffitt, William C.	1961-69	Marching Band
Moon, Yong Hi	1986-91	Piano
	1992-2002	
Mora, Francisco	1993-pres.	Jazz Percussion,
Moriarty, Deborah	1978-pres.	Piano
Mosbach, Joseph	1928-29	Bassoon
Mukuna, Kazadi wa	1977-79	Ethnomusicology
Murphy, Barbara	1991-95	Theory
Murray, Alexander	1966-74	Flute; Richards WW. Quintet
Nathan, Hans	1946 -81	Musicology
Newman, Ron	1979-pres.	Theory; Jazz Piano
Niblock, James	1948-85	Composition; Electronic Music; Chair 63-78; Theory
Nketia, J.H.K.	1997	Hannah Distiguated Professor of Musicology
Nordholm, Harriett	1952-55	Music Education
Okun, Maury	1982-83	Trombone
Oliver, Mary G.	1946-47	
Olson, Curtis	1976-2001	Trombone;
	2001-pres.	Assoc.Dir. Undergraduate Studies
Ordman, Ava	2002-pres.	Trombone
Ormand, Fred	1975-82	Clarinet
Osterhout, Paul	1979-80	Musicology
Owen, William	1934-37	Piano
Palac, Judith	1985-pres.	Violin, Music Ed., Suzuki Program
Parker, Joseph	1969-70	Assistant Marching Band
Patton, Fred	1932-45	Voice, Chorus
Pearl, Frances	1928-29	Voice
Peebles, Will	1989-91	Music History
Pernecky, Jack M.	1957-60	Music Education
Perris, Arnold	1967-68	Musicology
Pfitzner, Suzanne	1946-51	Voice

Poterack, Kurt	1990-91	Theory
Potter, Louis	1953-77	Cello, Orchestra 1953-59
Press, Michael	1928-38	Violin
Price, Lucille	1939-45	
Randall, Donna	1983-86	Viola, Visiting
Rayl, David	2002-pres.	Director of Choral Activities
Reed, H. Owen	1939-76	Composition; Acting Head 57-58
Reed, Jonathan	1993-pres.	Assoc. Dir. Choral Activities; Music Education
Rejto, Peter	1974-77	Cello
Renner, David	1965-74	Verdehr-Renner Trio, Piano
Renwich, M. Llewellyn	1930-34	Organ
Richards, Lewis	1927-40	Head, new Dept. of Music; Harpsichord, Piano
Richardson, Florence	1980-81	Piano Pedagogy
Richardson, John	1945-81	Undergrad Piano Pedagogy
Richmond, Edward	1955-60	Choral
Rife, Jerry	1981-84	Musicology
Rivera, Diego	2002-pres.	Jazz Saxophone
Roe, Rick	2001-pres.	Jazz Piano
Rogers, Michael	1984-85	Theory
Ruggiero, Charles	1974-pres.	Theory, Composition, Jazz
Russ, Eddie	1990-91	Jazz Piano
Russell, Daniel	1977-81	Chorus and Music Ed.
Sanders, Neill J.	1990-91	French Horn
Schatz, Elizabeth	1949-53	Music Education
Schellhous, Rosalie	1982-97	Musicology
Schultz, Donna	1980-81	Theory
Schultz, Paul	1980-82	Choral, Music Education
Schuster, Alexander	1929-53	Cello, Orchestra
Scionti, Silvio	1961-62	Piano
Scott, Grace	1910-12	Piano
Scott, Larida	1937-38	
Scott, Samuel	1955-57	
Shapiro, Barry	1985-88	Viola
Shaw, Alison	1995-2003	Percussion
Sherburn, Merrill	1957-82	Theory, Composition, Trombone
Sherman, Ann	1998-2001	Flute
Sherman, Richard E.	1993-pres.	Flute, Richards WW Quintet
Sholl, Helen	1928-55	Organ
Shunk, Gary	1998-	Jazz Piano
Sidnell, Robert	1960-78	Music Education
Siebert, Alan	1989-90	Trumpet
Silberer, Howard	1945-54	Piano
Silfies, George E.	1955-56	Clarinet

Silfies, Sue T.	1955-56	Piano
Simons, Edward	1940-	Violin
Sinder, Philip N.	1982-pres.	Low Brass, Theory
Sly, Gordon	1991,94, 1996-pres.	Theory
Smeltekop, Roger	1977-pres.	Music Therapy
Smith, Charles K.	1978-2002	Dir. Choral Activities
Smith, Louis	1997-	Jazz, Brass
Smith, Patrick	2000-pres.	Jazz, Administrative Assistant
Song, Kyung Shun	1947-50	
Speight, Andrew	1992-2000	Jazz, Saxophone
Spicer, Patricia	1945-46	Piano
Stagliano, Alberto	1928-29	French Horn
Stanton, Margaret	1947-54	Librarian
Stanton, Philip	1983-84	French Horn
St. Clair, Carl	1983-84	Band, Orch
Stees, Barrick	1990-2002	Bassoon
Stein, Edwin	1941-42	Chorus, Glee Club
Stein, R. Keith	1934-75	Clarinet; Music Ed; WW Quintet
Stephens, John S.	1928-30	Public School Music
Stolper, Daniel	1963-01	Oboe
Stover, C. Oscar	1953-60	Marching Band
Stuart, Melanie	1978-85	Music Ed, Violin,
Stulberg, Julius	1941-45	Violin, Viola
Sullivan, Mark	1985-pres.	Electronic Music, Theory; '92-Assoc. Dir., Composition
Sur, William R.	1943-69	Music Ed; Women's Glee
Svengaard, Cynthia	1974-75	Music Education, Elementary General
Swanson, Herbert	1946-52	Voice
Taggart, Bruce	1995-pres.	Theory
Taggart, Cynthia	1993-pres.	Music Ed., '95-99 -Assoc Dir. Graduate Studies
Tait, Catherine	1977-80	Violin, Beaumont String Quartet
Tata, Romeo	1941-76	Violin, Orch, Beaumont String Quartet
Taylor, John Seibert	1919-27	Dept. Head, Voice, Band, Orchestra, Chorus
Telder, Glenna	1963-65	
Thrasher, Elsie	1937-46	Extension
Tims, Frederick	1995-pres.	Music Therapy; Assoc. Dir. Grad. Studies-2000- present
Tomasek, Jiri	1995-96	Violin
Tonne, Keith	1990-94	Voice
Tooley, Frederick	1949-55	
Uchimura, Bruce	1983-84	Cello
Underwood, Roy	1940-62	Head, 40-57; Piano; Therapy

Unkefer, Robert F.	1957-89	Therapy; Assoc. Chair Undergrad. Studies 78-83
Van Emmerik, Dirk	1928-29	
Verdehr, Walter	1968-pres.	Violin, Verdehr Trio
Votapek, Albertine	1981-99	Piano
Votapek, Ralph	1969-pres.	Piano;
Walden, Donald	1990-92	Jazz and Comp.
Watkins, Armin J.	1957-59	Piano
Wang, I-Fu	1980-pres.	Violin
Ward, Barbara	1982-93	Musicology; Assoc. Chair '87-88; Dir. 88-90
Weber, Jon	2001-pres.	Percussion
Weissinger, Virginia	1930-33	Instrumental Music Ed.
Westcott, Wendell	1935-78	Piano, Carrillon; Spartan Bell Ringers
Whitaker, Rodney	1996-pres.	Jazz Double Bass
Whitwell, John	1993-pres.	Dir. Bands
White, Martha	1947-71	Music Ed.
Wiedrich, William	1982-89	Assoc. Dir. Bands
Wilcox, Eunice	1966-70	Music Education
Wiles, John	1968-73	Voice
Wilkinson, Sunny	1997-pres.	Jazz, Voice
Williams, Robert	1990-91	Bassoon
Wistinetzki, Ellen	1944-45	
Witter, Leona	1968-80	Voice, Womens Glee
Wolff, Ernst Victor	1947-60	Piano
Wright, Dan L.	1964-66	Opera Workshop
Wummer, John	1928-29	Flute
Yoon, Doo Sun	1947-50	
Zajac, Elaine	1977-79	Saxophone
Zara, Meredith	1985-2001	Voice
Zimmerman, Mildred	1966-75	Music Education, Piano

## LIST OF FACULTY BY DEPARTMENT (BY HIRING DATE)

Those marked with an (\*) are support staff, rather than faculty.

### **Band**

1907-1916	Arthur J. Clark, chemistry professor .First Faculty Director.
1916-1918	Frederic Abel
1918-1919	Arthur J. CLark
1919-1922	John Siebert Taylor
1922-1925	Arthur J. Clark
1925-1927	Carl Kuhlman
1927-1967	Leonard Falcone.
1967-1970	Harry Begian
1970-1978	Kenneth G. Bloomquist
1978-1983	Stanley DeRusha
1983-1984	Dave Catron - Acting Director of Bands
1984-1987	Eugene Corporon
1987-1993	Kenneth G. Bloomquist
1993-Present	John Whitwell

### **Marching Band**

1870-1907	Band run by students and military officers
1907-1916	A. J. Clark also 1918-1919; 1922-1925
1916-1918	Frederic Abel
1919-1922	J. S. Taylor
1925-1927	Carl Kuhlman
1927-1967	Leonard Falcone
1967-1970	Harry Begian
1970-1977	Kenneth G. Bloomquist
1977-1978	Thad Hegerberg
1978-1979	Carl Chevallard
1979-1988	Dave Catron
1988-1989	William Wiedrich
1989-Present	John T. Madden

### **Assistant Directors - Marching Band**

Stover, C. Oscar	1953-60	(assisted Falcone)
Moffitt, William	1960-69	(assisted Falcone and Begian)
Parker, Joseph	1969-70	(assisted Begian)
Catron, Dave	1970-74	(assisted Bloomquist)
Hegerberg, Thad	1974-77	(assisted Bloomquist)
Chevallard, Carl	1977-78	(assisted Bloomquist)
Wiedrich, William	1982-88	(assisted Catron)



**Band Directors who did not conduct Marching Band**

DeRusha, Stanley	1978-83	
Catron, Dave	1983-84	Acting director
Corporon, Eugene	1984-87	
Bloomquist, Kenneth	1987-93	
Whitwell, John	1993-present	
Broadnax, Wesley	2000-present	Assistant Director of Bands

**Brass**

Falcone, Leonard	1927-1947	Euphonium, brass
Stagliano, Alberto	1928	Horn
Mancini, Albert	1938-39	Low brass
Haigh, Bertram	1942	Horn
Campbell, Douglas	1946-90	Horn
Jackson, J. Donovan	1948-53	Trumpet
Autrey, Byron	1953-90	Trumpet
Sherburn, Merrill	1957-82	Trombone
Olson, Curtis	1976-02	Trombone
Lake, William	1981-82	Tuba and theory
Okun, Maury	1982-83	Trombone
Sinder, Philip	1983-present	Low brass
Stanton, Philip	1983-84	Horn
Siebert, Alan	1989-90	Trumpet
Sanders, Neill	1990-91	Horn
Gaboury-Sly, Janine	1991-present	Horn
Illman, Richard	1991-present	Trumpet
Ordman, Ava	2002-present	Trombone

**Carillonneur**

Westcott, Wendell	1935-78
Halsted, Margo	1995-97
McLellan, Ray	1997-present

**Choral Conductors**

Marshall, Maud	1896-02
Freyhofer, Louise	1902-19
Killeen, Earle	1908-10
Killeen, Fred	1910-16; 1928-
Scott, Grace	1910-12
Hartsuch, Bruce	1911
Abel, Fred	1916-18
Taylor, J. Siebert	1919-27
Farwell, Arthur	1927-39
Humphrey, Betty	1928-30

Kogan, Zinovy	1929-33
Kackley, Josephine	1930-43
Patton, Fred	1932-45
Kimmel, William	1935-46
Jones, Gomer L.	1938-77
Stein, Edwin	1941-42
Sur, William	1943-69
Machtel, David	1946-53
Klausli, Richard	1947-79
Armeling, Ethel	1950-90
Richmond, Edward	1955-60
Flood, Gordon	1961-62
Jones, J. Loren	1962-82
Brown, Harold	1968-72
Witter, Leona	1968-80
Bartlett, Dale	1969-97
Colber, Myron	1970-76
Harris, Robert A.	1970-77
Russell, Daniel	1977-81
Jones, Perry	1977-78
Smith, Charles K.	1978-02
Schultz, Paul	1980-82
Michelson, Steven	1984-90
Johnson, Jefferson	1991-93
Reed, Jonathan	1993-present
Rayl, David	2002-present

### **A Cappella Choir**

1936-41	William Kimmel	
1941-43	Edwin Stein	
1943-46	William Kimmel	
1946-47	No conductor listed in Schedule of Courses	
1947-48	Gomer L. Jones	
1948-55	Richard E. Klausli	A Cappella Choir- changed name to State Singers.

### **Chorale**

1970-77	Robert Harris
1978-02	Charles K. Smith
2002- present	David Rayl

### **Chorus**

1896-1902	Maud Marshall
1902-1908	Louise Freyhofer

1908-1910	Earle Killeen
1910-1916	Fred Killeen
1916-1917	Fred Abel
1917-1919	A. J. Clark (during World War I)
1919-1927	John Siebert Taylor
1927-1933	Arthur Farwell
1933-1939	Fred Patton
1939-1941	William Kimmel
1941-1943	Edwin E. Stein
1943-1947	No chorus listed in Course of Studies (World War II).
1947-1948	Chorus in Winter 47 Course of Studies.
1948-1977	Gomer L. Jones      I believe that at this point the University Chorus, utilizing faculty, students and community, was born. Gomer Jones conducted this until his retirement, performing major works with orchestra.
1982-present	Charles Smith formed the Choral Union, utilizing faculty, students, and community.
2002-present	David Rayl

#### **Men's Glee Club**

1910-13	Fred Killeen
1913-14	Bruce Hartsuch
1914-16	Fred Killeen
1916-18	Fred Abel
1918-19	A. J. Clark
1919-27	John Siebert Taylor
1927-32	Fred Killeen
1933-39	Fred Patton
1939-41	William Kimmel
1941-42	Edwin Stein
1942-43	William Kimmel
1943-46	No Men's Glee . World War II
1946-52	David Machtel
1952-60	Edward Richmond
1961-62	Gordon Flood
1962-66	J. Loren Jones
1966-67	Adolphus Hailstork, Graduate Assistant
1967-68	Alan Poland, Graduate Assistant
1974-75	J. Harold Strohl
1978-82	Paul Schultz
1982-83	Will Nichols, Graduate Assistant
1983-84	Len Riccinto, Graduate Assistant
1984-90	Steven Michelson
1990-93	Jefferson Johnson
1994- present	Jonathan Reed

### **Singing Statesmen**

1963-66	J. Loren Jones
1978-82	Paul Schultz
1982-83	Will Nichols
1984-87	Steven Michelson

### **State Singers**

1955-68	Richard E. Klausli
1968-70	Harold F. Brown
1970-78	Robert A. Harris
1978-84	Charles K. Smith
1984-85	Steven Michelson
1985-86	Charles K. Smith
1986-87	Michael Yachanin
1987-90	Steven Michelson
1990-93	Jefferson Johnson
1994-present	Jonathan Reed

(Sean Wallace substituted during fall of 1999, while Reed took Chorale during C. K. Smith's sabbatical.)

### **Women's Glee Club**

1902-1919	Louise Freyhofer	Began as a double quartet
1919-1922	John Seibert Taylor	
1922-1928	Probably no women's glee	
1928-1930	Betty Humphrey reorganized	
1930-1933	Zinovy Kogan	
1933-1943	Josephine Kackley	
1943-1951	William R. Sur	
1951-1978	Ethel Armeling	
1978-1979	Daniel Russell	
1979-1980	Charles K. Smith	
	Graduate Assistants from now on	
1980-1981	Judith Capper	
1981-1982	Judith Capper	
1982-1983	Peter Hopkins	
1983-1984	Thomas Hart	
1984-1985	Anton Armstrong	
1985-1986	Anton Armstrong	
1986-1987	Allen Borton	
1987-1988	Lynda Wynbeek	
1988-1989	Lynda Wynbeek	
1989-1990	Lynda Wynbeek	
1990-1991	Brad Richmond	
1991-1992	Helen Van Wyck	
1992-1993	Christine Leonard	

1993-1994	Ron Wilcott
1994-1995	Karyl Carlson
1995-1996	Karyl Carlson
1996-1997	Karyl Carlson
1997-1998	Jeffrey Brown
1998-1999	Jeffrey Brown
1999-2000	Jeffrey Brown
2000-2003	Paul Hondorp

### **Guitar**

Humphrey, Roger	1985-86
Klickstein, Jerry	1983-89
English, Ron	1994-95

### **Harp**

Hoertz, Elsa	1927-
Froude, Velma	1947-76
MacNair, Mary	1976-78
Campbell, Lauralee	1980-present

### **Jazz**

Hall, M. Eugene	1959-62
Meadows, Eddie	1970-73; 1987-89
Ruggiero, Charles	1974-
Newman, Ronald	1979-97; 2000-02
Dominguez, Peter	1984-96
Walden, Donald	1990-91
Russ, Eddie	1990-91
Lulloff, Joseph	1991-
Belgrave, Marcus	1993-94
Kofi, Francis	1993-94
Mora, Francisco	1993-2002
Speight, Andrew	1993-2001
Mitchell, Sherman	1994-95
Whitaker, Rodney	1996-present
Wilkinson, Sunny	1997-present
Smith, Louis	1997-2000
Gelispie, Randle	1997-98; 2002-present
Cox, Kenneth	1997-98
Marsalis, Branford	1998-2000
Cleaver, Gerald	1998-2002
Shunk, Gary	1998-2000
Gordon, Wycliffe	2000-2002
	2002 - Artist in Residence
Adams, Dwight	2000-2002

Smith, Patrick	2000-2002
Blake, Ron	2001-present
Roe, Rick	2001-present
Gardner, Derrick	2002-present
Killips, Rob	2002-present
Rivera, Diego	2002-present

### **Librarians**

Stanton, Margaret	1948-54
Campbell, LauraLee	1954-59
Hammill, Roseann	1962-91
Black, Mary	1992-present

### **Music Education**

Halladay, Hope	1927-28	
Stephens, John	1928-30	Head
Kackley, Josephine	1929-55	Extension and Music Education, Head
Collinge, Mary Ann	1931-41	Extension
Miles, Mabel	1931-71	Extension and Music Education
Stein, Keith	1934-75	Instrumental Music Education
Thrasher, Elsie	1937-46	Extension
Bannon, Mary Frances	1941-66	Extension and Music Education
Sur, William	1943-69	Head, Choral Music Education
Adler, Marie	1944-68	Extension and Music Education
Cook, Wanda	1946-69	Extension and Music Education
White, Martha	1947-71	Elementary Methods, Student Teachers
Nordholm, Harriett	1952-55	Music for Elementary Teachers
Mangino, Bea	1954-91	Class Piano, Methods, Music for Children
Fuszek, Rita	1957-64	Music for Elementary Teachers
Pernecky, Jack	1957-60	
McDermid, Charles	1959-92	Secondary Methods
Sidnell, Robert	1960-78	Head, Research for grad students
Clark, Robert	1968-71	Instrumental Music Education
Bartlett, Dale	1969-97	Choral Music Education, Psychology
Colber, Myron	1970-76	Choral Music Education
Erbes, Robert	1971-97	Head, Instrumental Music Education
Svenggaard, Cynthia	1974-75	Elem. Music education
Joiner, Jeannette	1975-77	Music education
LeBlanc, Albert	1976-03	Research, Psychology
Russell, Daniel	1977-81	Choral Music Education
Stuart, Melanie	1978-85	Music for Children/Suzuki
Schultz, Paul	1980-82	Choral Music Education
Michelson, Steven	1984-90	Choral Music Education
Palac, Judith	1985-pres.	String Education, Suzuki

Madden, John	1989-pres.	Instrumental Music Education
Johnson, Jefferson	1991-93	Choral Music Education
Reed, Jonathan	1993-pres.	Choral Music Education
Taggart, Cynthia	1993-pres.	Early Childhood, Elementary Methods
Kratus, John	1994-pres.	Head, Philosophy, M.S. Methods
Cavitt, Mary Ellen	1997-98	Instrumental Methods
Conway, Colleen	1998-2001	Instrumental Methods, Student Teaching
Gordon, Edwin	2001-2003	Research
Robinson, Mitchell	2003-	Instrumental Music Education
Goodrich, Andrew	2003-	Music Education, Jazz

### **Musicology**

Farwell, Arthur	1927-39
Ellinwood, Leonard	1936-39
Jones, Gomer L.	1938-77
Barbour, J. Murray	1939-65
Nathan, Hans	1946-81
Klausli, Richard	1947-79
Brandom, Sanford	1957-59
Hodgson, Walter	1959-73
Elliot, William	1965-67
Perris, Arnold	1967-69
Mukuna, Kazadi wa	1977-79
Osterhout, Paul	1980-90
Bonge, Dale	1977-present
Rife, Jerry	1981-84
Schellhous, Rosalie	1982-96
Ward, Barbara	1982-93
Donakowski, Conrad	1982-02
Peebles, Will	1989-91
Largey, Michael	1993-present
Galloway, Robert	1995-96
Nketia, J.H.K.	1997
Kalumbu, Isaac	1997-present
Celenza, Anna	1997-present
Lowerre, Kathryn	2002-present

### **Orchestral Conductors**

F. H. Hillman	1888	Student-led. 8 members
Killeen, Fred	1910-13	To accompany choral productions.
Clark, A.J.	1914	
	1917	MAC Musical Society - all musical groups. Orchestra disappeared during World War I.

Taylor, J. S.	1921-27	
Farwell, Arthur	1927-37	
Lange, Hans	1937-38	
Schuster, Alexander	1938-53	Came in 1929, no orchestra until 1938.
Potter, Louis	1953-59	
Lampl, Hans	1959-63	
Jones, Gomer L.	1963-66	
Burkh, Dennis	1966-83	
Fennell, Frederick	1983-84	
Zearott, Michael	1983-84	
St. Clair, Carl	1983-84	
Gregorian, Leon	1984-present	
Jiminez, Rafael	2002-present	

### **Organ**

MacKay, Francis	1928-30
Renwich, M. Llewellyn	1930-34
Scholl, Helen	1934-53
Autenrith, James	1953-59
Arnold, Corliss	1959-91

### **Percussion**

Leach, Joel	1964-65
Clark, Robert A.	1968-71
Johnson, Mark	1972-present
Shaw, Alison	1995-2003
Weber, Jon	2001-present

### **Piano**

Marshall, Maud	1896-1902
Freyhofer, Louise	1902-1919
Scott, Grace	1910-12
Leffler, Mabel	1912-18
Barber, Ethel	1913 -14
Edgerton, Lola	1914-19
Mead, Mildred	1919-
Mack, Ruth	1922-60
McHenry, Geraldine	1925-28
Clark, Gertrude	1924-29
Richards, Lewis	1927-39
Owen, William	1934-37
Westcott, Wendell	1935-77
Mannheimer, Frank	1938-45
MacDonald, Robert	1939-40
Underwood, Roy	1940-62



Evans, Joseph	1941-84
Fletcher, William	1943-44
Dumesnil, Maurice	1944-47
Gordon, Barbara	1945-48
Spicer, Patricia	1945-46
Silberer, Howard	1945-54
Richardson, John Shelby	1945-81
Bodman, Virginia	1946-84
Wolff, Ernst Victor	1947-60
Harris, Henry	1954-65
Grunewald, Phyllis	1955-56
Scionti, Silvio	1960-62
Luboshutz, Pierre	1962-68
Nemenoff, Genia	1962-68
Irwin, John	1964-66
Renner, David	1965-74
Zimmerman, Mildred	1966-75
Votapek, Ralph	1968-present
Kraft, Edith	1974-81
Moriarty, Deborah	1978-present
Richardson, Florence	1980-81
Hull, Jean	1981-87
Votapek, Albertine	1982-95
Lee, Dai Uk	1984-90; 1991-present
Moon, Yong Hi	1987-91; 1992-2002
Le, Chan	1987-92
Hosford, Philip	1991-95
Koga, Midori	1995-present
Lyras, Panayis	2002-present
Martin, Pauline	2002-present

#### **Piano Technicians\***

Stevens, Charles W.	1957-60
Jorgensen, Owen	1960-94 (Faculty)
Peterson, Kristin	1988-92
Campbell, Kristin	1990-91
Murphy, Robert	1993-present
Schneider, William	1993-present

#### **Publicity Officers\***

Platt, Mary	1984-91
Dunn, Linda	1991-98
Walsh, Kathy	1998-2001
MacMillan, Jill	2001-present

### **Recording Technicians\***

Bredwell, Dean	1979-84
McDaniel, John	1984-99
Harbison, Kevin	1992-94
Traczynski, Jennifer	1999-present

### **Strings**

Bemis, Delia	1924-32	violin
Birdsall, Florence	1926-28	violin
Abbas, Philip	1927-29	cello
Hodges, Gladys	1927-29	violin
Press, Michael	1928-38	violin
Mannings, Helen	1928	violin
Kogan, Zinovy	1929-33	violin
Schuster, Alexander	1929-53	cello
Lange, Hans	1937-38	violin
Aranyi, Francis	1939-41	violin
Simons, Edward	1940-	violin
Tata, Romeo	1941-76	violin
Stulberg, Julius	1941-45	violin, viola
Bodman, Virginia	1946-84	bass
Bodman, Lyman	1947-83	violin, viola
Potter, Louis	1953-77	cello
Verdehr, Walter	1968-pres.	violin
Rejto, Peter	1974-77	cello
Copes, Ronald	1976-77	violin
Carman, Owen	1977-99	cello
Tait, Catherine	1977-80	violin
Wang, I-Fu	1980-pres.	violin
Juilliard String Quartet	1980-86	
Randall, Donna	1983-86	violin
Uchimura, Bruce	1983-84	cello
Dominguez, Peter	1984-96	bass
Shapiro, Barry	1985-88	viola
Graham, John	1988-89	viola
Dan, Robert	1989-pres.	viola
Tomasek, Jiri	1995-96	violin
Budrow, W. Jack	1996-pres.	bass
Leventhal, Sharon	1997-00	violin
Carey, Tanya	1999-00	cello
Bagratuni, Suren	2000-pres.	cello
Khoma, Natalia	2000-pres.	cello
Berlinsky, Dmitri	2001-pres.	violin
Avsharian, Charles	2002-pres.	violin

### **Theory and Composition**

Leffler, Mabel	1912-18
MacDonald, Patricia	1921
Farwell, Arthur	1929-39
Miller, Robert	1934-
Ellinwood, Leonard	1936-39
Barbour, J. Murray	1939-65
Reed, H. Owen	1939-76
Campbell, Douglas	1946-90
Friedewald, Russell	1948-85
Kirk, Edgar	1948-90
Niblock, James	1948-85
Sherburn, Merrill	1957-82
Arnold, Corliss	1959-91
Johnson, Theodore	1964-02
Hutcheson, Jere	1965-present
Ruggiero, Charles	1974-present
Liptak, David	1976-80
Newman, Ronald	1979-present
Schultz, Donna	1980-81
Sinder, Philip	1983-present
Michael, Rogers	1984-85
Campbell, Bruce	1985-present
Sullivan, Mark	1985-present
Beene, Richard	1988-90
Sly, Gordon	1990-91;1994-95;1996-present
Murphy, Barbara	1991-95
Taggart, Bruce	1995-present
Ciacchi, Linda	1995-99
Lipten, David	1999-01
Gosman, Alan	2001-present

### **Therapy**

Underwood, Roy	1944-62
Unkefer, Robert	1957-89
Duerkson, George	1965-69
Bartlett, Dale	1969-97
Smeltekop, Roger	1977-present
Tims, Frederick	1996-present

### **Voice**

Killeen, Earle	1908-10
Killeen, Fred	1910-16
	1928-33

Taylor, J. S.	1919-27
MacDonald, Patricia	1921-
Henkel, Olive	1923-46
Graveure, Louis	1928-31
Humphrey, Betty	1928-30
Patton, Fred	1932-45
Miller, Julian	1945-46
Swanson, Herbert	1946-52
Machtel, David	1946-53
Pfitzner, Suzanne	1946-51
Armeling, Ethel	1949-90
Greenwell, Gean	1952-73
Jones, Mary Chelf	1955-59
Laverty, Lois	1955-59
Jones, J. Loren	1962-82
Witter, Leona	1968-80
Wiles, John	1969-73
Jennings, Harlan	1974-present
Benningfield, Paul	1974-81
Hurt, Phyllis	1979-80
Herzberg, Jean	1980-85
Gruett, Jon	1982-83
Anderson, Waldie	1983-91
Brumbaugh, Shirley	1983-84
Maxwell, Linn	1984-85
Zara, Meredith	1985-01
Buggs, Claritha	1990-98
Cousins, Michael	1991-92
Tonne, Keith	1992-93
Hartfield, Paul	1994-96
Doss, Mark	1995-97
Tripp, Alva	1997
Bracey, Robert	1997-2003
Cresswell, Mary	1997-98
Green, Patricia	1998-present
Helton, Melanie	2002-present

### **Woodwinds**

Wummer, John	1928	flute
Mosbach, Joseph	1928-	bassoon
Fossenkemper, Marius	1928-34	clarinet
Stein, Keith	1934-75	clarinet
Harder, Paul	1945-61	oboe
Kirk, Edgar	1948-90	bassoon
Friedewald, Russell	1948-85	flute

Finn, Stanley	1949-61	clarinet and saxophone
Silfies, George	1955-56	clarinet
Hedrick, Peter	1961-63	oboe
Ludewig-Verdehr, Elsa	1962-pres.	clarinet
Stolper, Daniel	1963-01	oboe
Jones, Donald	1964-65	oboe
Dahlberg, Ramona	1965-66	flute
Murray, Alexander	1966-74	flute
Borouchoff, Israel	1974-92	flute
Ormond, Fred	1975-82	clarinet
Zajac, Elaine	1977-79	saxophone
Forger, James	1979-90	saxophone
Ell, Frank	1982-pres.	clarinet
Bowan, Martha	1988-89	bassoon
Beene, Richard	1989-90	bassoon
Kantner, Christopher	1990-93	flute
Williams, Robert	1990-91	bassoon
Lulloff, Joseph	1991-pres.	saxophone
Steels, Barrick	1991-02	bassoon
Sherman, Richard	1993-pres.	flute
Sherman, Ann	1998-01	flute
Eberle, Jan	2001-pres.	oboe
Kroth, Michael	2002-pres.	bassoon

## ENSEMBLE DIRECTORS

Information taken from concert programs to ascertain graduate student conductors.

### **Band**

1870-1874	Ransom McDonough Brooks, '74 College Cornet Band
1874-1878	R. H. Gulloy
1885	Unit in Cadet Corps - Uniforms
1888	I.E. Hill
1907	B. G. Edgerton
1907-1916	Arthur J. Clark, chemistry professor. First Faculty Director.
1916-1918	Frederic Abel
1918-1919	Arthur J. CLark
1919-1922	John Siebert Taylor
1922-1925	Arthur J. Clark
1925-1927	Carl Kuhlman
1927-1967	Leonard Falcone
1967-1970	Harry Begian

1970-1978	Kenneth G. Bloomquist
1978-1983	Stanley DeRusha
1983-1984	Dave Catron - Acting Director of Bands
1984-1987	Eugene Corporon
1987-1993	Kenneth G. Bloomquist
1993-present	John Whitwell

### **Marching Band**

1870-1907	Band run by students and military officers
1907-1916	A. J. Clark also 1918-1919; 1922-1925
1916-1918	Frederic Abel
1919-1922	J. S. Taylor
1925-1927	Carl Kuhlman
1927-1967	Leonard Falcone
1967-1970	Harry Began
1970-1977	Kenneth G. Bloomquist
1977-1978	Thad Hegerberg
1978-1979	Carl Chevallard
1979-1988	Dave Catron
1988-1989	William Wiedrich
1989-present	John T. Madden

### **Assistant Marching Band Directors**

1953-1960	C. Oscar Stover	Assisted Falcone
1960-1969	William Moffit	Assisted Falcone and Began
1969-1970	Joseph Parker	Assisted Began
1970-1974	Dave Catron	Assisted Bloomquist, later became Director
1974-1977	Thad Hegerberg	Assisted Bloomquist, later became Director
1977-1978	Carl Chevallard	Assisted Bloomquist, later became Director
1978-1986	William Wiedrich	Assisted Catron, later became Director

### **Band Directors who did not conduct Marching Band**

DeRusha, Stanley	1978-83	
Catron, Dave	1983-84	acting director
Corporon, Eugene	1984-87	
Bloomquist, Kenneth	1987-93	
Whitwell, John	1993-present	
Broadnax, Wesley	2000-present	Assistant Director of Bands

### **Concert Band**

In 1978 Stanley DeRusha began Wind Symphony and Symphony Band,

leaving Concert Band as a third band, where it had previously been the first.

1978-79	Carl Chevallard
1979-89	Dave Catron
1989-90	John Madden, Dave Catron
1990-91	Dave Catron, John Madden
1991-92	John Madden
1992-93	No concert book
1993-94	No concerts listed in book for this band
1994-95	John Madden
Graduate Assistants majoring in Conducting now conduct ensemble	
1995-96	Wes Broadnax, Steven Ward
1996-97	Wes Broadnax, Steven Ward
1997-98	Joan deAlbuquerque, Douglas Keiser
1998-99	Wes Broadnax, Joan deAlbuquerque
1999-00	Wes Broadnax, Joan deAlbuquerque, William Peterson
2000-01	Scott Lubaroff, Gregory Wolynech
2001-02	Wes Broadnax (now on faculty), Rodney Schueller
2002-03	Wes Broadnax, Rodney Schueller

### **Repertory/Campus Band**

In 1978 Stanley DeRusha established a band for non-music majors, called Repertory Band or Campus Band. At times there have been two bands. First there was one on East campus and one on West campus. On other occasions, if the band is too large for rehearsal space, it may be split and meet on two different nights.

	Green	White
1978-79	John Duff	David Sebald
1979-80	Dave Catron	Dave Catron
1980-81	West-J. Joseph Laird	East-Paul Olley
1981-82	No listing - G.A.'s	
1982-83	No book available - G.A.'s	
1983-84	Richard Blatti	
1984-85	Richard Fischer	
1985-86	Larry Harper, Keith Ramsden	
1986-87	Gordon Brock, Keith Ramsden, R. Johnson, Ronnie Wooten	
1987-88	NOW CAMPUS BAND	William Wiedrich
1988-89	William Wiedrich	
1989-90	John Madden, Royce Tevis	
1990-91	John Madden, Royce Tevis, David Kehler	
1991-92	Tuesday-David Kehler	Thursday-Royce Tevis
1992-93	No book	
1993-94	Michael Golemo, Gary Zick	
1994-95	J. Robert Spence, Steven D. Ward	
1995-96	Pat Haunschild, Scotty Jones	

1996-97	Nate Lampman, Wyatt Moerdyk, Cress Schwarz	
1997-98	Wyatt Moerdyk, Cress Schwarz	
1998-99	Ryan Hourigan, William Peterson, Steven Burian	
1999-2000	Gregory Woly nec, Scott Lubaroff, Steven Burian	
2000-2001	Green- John Stanley Ross	White- Scott Boerma
2001-2002	Green- John Stanley Ross	White- David Rogers
2002-2003	Green- Paul Popiel	White- Tiffany Engle

## **Choral**

### **A Cappella Choir**

1936-41	William Kimmel	First mention of an a cappella choir.
1941-43	Edwin Stein	
1943-46	William Kimmel	
1946-47	No conductor listed in Schedule of Courses	
1947-48	Gomer L. Jones	
1948-55	Richard E. Klausli	A Cappella Choir changed name to State Singers.

### **State Singers**

1955-68	Richard E. Klausli
1968-70	Harold F. Brown
1970-78	Robert A. Harris
1978-84	Charles K. Smith
1984-85	Steven Michelson
1985-86	Charles K. Smith
1986-87	Michael Yachanin
1987-90	Steven Michelson
1990-93	Jefferson Johnson
1994-present	Jonathan Reed

(Sean Wallace substituted during fall of 1999, while Reed took Chorale during C. K. Smith's sabbatical.)

### **Chamber Choir**

1978-1979	
1979-1980	
1980-1981	Mark Taylor
1981-1982	Judith Lefler
1982-1983	Charles K. Smith
	Will Nichols
1983-1984	James Parker
	Gail Johnson
	Charles Livesay
1984-1985	Jan Eggers
	Thomas Hart



1985-1986	David Wallis Sheila Campbell Michael Yachanin John Ross Miller
1986-1987	David Wallis Lynda Wynbeek
1987-1988	Clayton Parr Jonathan Reed
1988-1989	Michael Hayden Kurt Amolsch
1989-1990	Don Graybiel J. Ware Kevin Dobreff
1990-1991	Christine Leonard Jong Won Park Timothy Bartlett
1991-1992	Charles Kamm Mark Webb
1992-1993	Ron Wilcott
1993-1994	Jonghyun Kim Bradley Creswell
1994-1995	Mark Hafso Gerald Langner
1995-1996	Mark Jennings Donna Green
1996-1997	Margaret Bragle Christopher Aspaas
1997-1998	David Hein Michael Bultman
1998-1999	David Scholz Jon Jens
1999-2000	Jeffrey Brown Kenton Barnes
2000-2001	Randi Grundahl Todd Prickett
2001-2002	Sarah Graham Simon Lee
2002-2003	Christopher Langsford Jeff Buettner

### **Chorale**

1970-77	Robert Harris
1978-2001	Charles K. Smith
2002	Jonathan Reed
2002- present	David Rayl

### **Collegiate Choir**

1981-1982	Dale Bartlett
1982-1983	Robert Ward, Thomas Hart
1983-1984	Robert Ward
1984-1985	Steven Michelson, assisted by Thomas Hart
1985-1989	Steven Michelson
1989-1990	Steven Michelson, Don Graybiel
1990-1992	Jefferson Johnson
1992-1993	Now directed by graduate students
1993-1994	Lori Hetzel
1994-1995	Lori Hetzel
1995-1996	Richard Bell
1996-1997	Richard Bell
1997-1998	Richard Bell
1998-1999	Ben Komelis
1999-2000	Jon Jenz      Became Jazz Choir here.
2000-2001	Jon Jenz
2001-2002	Sarah Hintz
2002-2003	Jeffrey Buettner

### **Chorus**

1896-1902	Maud Marshall
1902-1908	Louise Freyhofer
1908-1910	Earle Killeen
1910-1916	Fred Killeen
1916-1917	Fred Abel
1917-1919	A. J. Clark (during World War I)
1919-1927	John Siebert Taylor
1927-1933	Arthur Farwell
1933-1939	Fred Patton
1939-1941	William Kimmel
1941-1943	Edwin E. Stein
1943-1947	No chorus listed in Course of Studies (World War II).
1947-1948	Chorus in Winter 47 Course of Studies.
1948-1977	Gomer L. Jones      I believe that at this point the University Chorus, utilizing faculty, students and community, was born. Gomer Jones conducted this until his retirement, performing major works with orchestra.
1982-present	Charles Smith formed the Choral Union, utilizing faculty, students, and community.
2002-present	David Rayl

### **Men's Glee Club**

1910-13	Fred Killeen
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1913-14	Bruce Hartsuch
1914-16	Fred Killeen
1916-18	Fred Abel
1918-19	A. J. Clark
1919-27	John Siebert Taylor
1927-32	Fred Killeen
1933-39	Fred Patton
1939-41	William Kimmel
1941-42	Edwin Stein
1942-43	William Kimmel
1943-46	No Men's Glee . World War II
1946-52	David Machtel
1952-60	Edward Richmond
1961-62	Gordon Flood
1962-66	J. Loren Jones
1966-67	Adolphus Hailstork, Graduate Assistant
1967-68	Alan Poland, Graduate Assistant
1974-75	J. Harold Strohl
1978-82	Paul Schultz
1982-83	Will Nichols, Graduate Assistant
1983-84	Len Riccinto, Graduate Assistant
1984-90	Steven Michelson
1990-93	Jefferson Johnson
1994- present	Jonathan Reed

### **Singing Statesmen**

1963-66	J. Loren Jones
1978-82	Paul Schultz
1982-83	Will Nichols
1984-87	Steven Michelson

### **Women's Glee Club**

1902-1919	Louise Freyhofer	Double quartet
1919-1922	John Seibert Taylor	
1922-1928	Probably no women's glee	
1928-1930	Betty Humphrey reorganized	
1930-1933	Zinovy Kogan	
1933-1943	Josephine Kackley	
1943-1951	William R. Sur	
1951-1978	Ethel Armeling	
1978-1979	Daniel Russell	
1979-1980	Charles K. Smith	
	Graduate Assistants conduct this ensemble from now on.	
1980-1981	Judith Capper	

1981-1982	Judith Capper
1982-1983	Peter Hopkins
1983-1984	Thomas Hart
1984-1985	Anton Armstrong
1985-1986	Anton Armstrong
1986-1987	Allen Borton
1987-1988	Lynda Wynbeek
1988-1989	Lynda Wynbeek
1989-1990	Lynda Wynbeek
1990-1991	Brad Richmond
1991-1992	Helen Van Wyck
1992-1993	Christine Leonard
1993-1994	Ron Wilcott
1994-1995	Karyl Carlson
1995-1996	Karyl Carlson
1996-1997	Karyl Carlson
1997-1998	Jeffrey Brown
1998-1999	Jeffrey Brown
1999-2000	Jeffrey Brown
2000-present	Paul Hondorp

### **Orchestra**

F. H. Hillman	1888	Student-led. 8 members; 2 violin I, 2 violin II, 2 cornets, Bass Viol, Clarinet
Killeen, Fred	1910-13	To accompany choral productions.
Clark, A.J.	1914	Occasional orchestras formed to accompany musical productions.
	1917	MAC Musical Society - all musical groups. Orchestra disappeared during World War I.
Taylor, J. S.	1922-27	First music department orchestra
Farwell, Arthur	1927-28	
Press, Michael	1928-29	Shared with Farwell
	1930-37	
Lange, Hans	1937-38	Press ill, Lange from Chicago Symphony
Schuster, Alexander	1938-53	
Potter, Louis	1953-59	
Lampl, Hans	1959-63	
Jones, Gomer Ll.	1963-65	
Tata, Romeo	1965-66	
Burkh, Dennis	1966-83	
Fennell, Frederick	1983-84	
Zearott, Michael	1983-84	
St. Clair, Carl	1983-84	

Gregorian, Leon

1984-present

**Campus Orchestra**

Luis Milan, Jorge Richter	1993-94
Luis Milan, Jorge Richter	1994-95
En-Kuang Chung, William Crabtree, Timothy Dixon, Sung-Hyuk Im	1995-96
Ricardo Jamarillo, Douglas Morrison, Youqing Yang	
William Crabtree, Timothy Dixon, Sung Huyk Im, David Matthies	1996-97
Glenn Klassen, David Matthies, Suzanna Pavlovsky, Youqing Yang	1997-98
Jason Altieri, Chi Chung Ho, Darrin Kerr, Glenn Klassen	1998-99
Jason Altieri, Chi-Chung Ho	1999-00
Jason Altieri, Dana Eckensburg, Claudio Gonzalez, Chi-Chung Ho	2000-01
Glenn Klassen, Richard Uren, Youquing Yang	

**Philharmonic Orchestra**

Dana Eckensburg, Raphael Jiminez, David Matthies, Youqing Yang	1998-99
Dana Eckensburg, Glenn Klassen, Raphael Jimenez, Youqing Yang	1999-00
Jason Altieri, Claudio Gonzalez, Chi-Chung Ho, Raphael Jiminez, Glenn Klassen, Richard Uren, Youqing Yang.	2000-01
Jason Altieri, Laura Cooper, Chi Ching Ho, Glenn Klassen, Maxim Samarov, Rick Uren	2001-02
Jason Altieri, Laura Cooper, Chi Chung Ho, Dirk Meyer, Maxim Samarov, Rick Uren	2002-03

**Jazz Ensembles**

1959-62	M. Eugene Hall
1962-	George West, graduate student-Teaching Assistant (TA)
1970-	Bruce Early, graduate student- Teaching Assistant
1974	Charles Ruggiero - Improvisation Ensemble
1976-78	Burgess Gardner, graduate student (TA)
1978-80	Ronald Newman Jazz Bands I and II
1980-82	Ronald Newman Jazz Bands I and II
	Mike McLeod Jazz Band III, graduate student (TA)
1982-83	Ronald Newman Jazz I
	Joseph Lulloff Jazz II, graduate student (TA)
	Mike McLeod Jazz III, graduate student (TA)
1983-84	Ronald Newman Jazz I
	Joseph Lulloff Jazz II and III (TA)
1984-85	Ronald Newman Jazz I and II
	William Rose Jazz III, graduate student (TA)
1985-86	Ronald Newman I and II
	Robert Harvey III, graduate student (TA)
1986-87	Ronald Newman I and II
	Frank Mantooth, I and II, sabbatical replacement for

	Newman
1987-88	Ronald Newman I and II
1988-90	Ronald Newman I
1990-91	Ronald Newman I and II
1991-92	Combos - Green: Newman; White - Lulloff;
1992-93	Ronald Newman I Joseph Lulloff II
1993-94	Andrew Speight I; Andrew Speight and Marcus Belgrave II
1994-96	Andrew Speight I Joseph Lulloff II Carl Knox III
1996-97	Andrew Speight I Joseph Lulloff II
1997-1998	Andrew Speight coordinator of 2 bands and several combos
1998-2000	Andrew Speight one band and several combos Brantford Marsalis - Cobb Artist
2000-2001	Wycliffe Gordon Jazz Band I Rodney Whitaker Octet I
2001-2002	Wycliffe Gordon Jazz Band I Rodney Whitaker Jazz Band II and Octet I Ronald Newman Octet II
2002-2003	Rodney Whitaker Jazz Band I and Octet I Derrick Gardner Jazz Band II and Octet II Rob Killips Octet III Rick Roe and Ron Blake share 5 combos Wycliffe Gordon now Artist-in-Residence

## APPENDIX E

### NUMBER OF CONCERTS AND RECITALS IN SELECTED YEARS

Year	Faculty	Grad	Undergr.	Guest	Ensem	Jazz	New
1962	14	3	23	10	12		
1964	16	16	29	11	14		1
1975	27	35	79				
1979	26	39	103	12	34	6	4
1981	27	39	89	13	27	7	4
1983	29	44	61	8	27	10	6
1985	38	42	77	5	47	10	6
1987	32	61	47	19	28	9	6
1989	25	62	51	9	34	7	5
1991	23	39	90	7	58	7	3
1993	26	59	41	5	20	5	
1995	32	67	60	14	31	7	
1997	27	113	56	20	29	4	3
1999	20	99	64	9	23	3	4
2000	20	95	52	16	29	4	3
2001	21	102	50	11	32	5	5

This chart lists numbers of recitals given by faculty members, graduate students, undergraduate students, guest artists, school ensembles, jazz groups, and composition recitals of new music by composition students. These numbers are from the bound concert and recital books, which are not necessarily complete.

TABLE 1. Concerts and Recitals

## APPENDIX F

### WKAR AND THE LECTURE-CONCERT SERIES

#### WKAR

The early history of the school's radio station began with MAC instructors teaching military personnel and civilian students telegraphy and Morse Code for use during World War I. More than 900 persons had completed courses. In 1917 a small ingenious group began to experiment with wireless transmissions on the top floor of MAC's wood shop.

"The idea of regular program broadcasting arose from a few pranks," wrote Frederic E. Holmes, MAC Class of 1923 and founding member of the college's Student Radio Committee, to John Hannah, Jan. 14, 1939 (WKAR, *75th Anniversary Bulletin*, 1999, p. 4). Four students went to the English Building and broadcast the Alma Mater and Fight Song under the name of Ward A. Quartette in the spring of 1922. The response was not favorable! A week or so later someone reversed audio circuits in a superheterodyne, fed their own voices back into the oscillator circuits and sang some bawdy songs. They wanted to transmit to Wells Hall students, but instead they were heard for a radius of 15 miles. "This almost killed broadcasting at MAC before it was born!" (WKAR, 1999, p. 4).

The first official college-sponsored broadcast was MAC President David Friday's fifteen minute Founder's Day Speech on May 13, 1922. The speech could be heard on a crystal set within a radius of 500 Miles. WKAR, the third oldest station in Michigan, the second in the Lansing area, and the first educational station, was licensed on August 18, 1922, with unlimited air time, broadcasting from 111 Olds Hall. Air time was later severely curtailed.



The station experimented with broadcasting different events, including sports. WWJ, from Detroit, donated its old transmitter in 1924, and Consumers Electric donated a new tower. In the fall of 1924, a student-faculty committee organized the first radio series over WKAR. Music was important in the schedule, with the MAC band playing for an entire evening. In 1927, auxiliary studios were set up in the “new armory,” gym, and band rooms.

In 1934, Robert J. Coleman was appointed station director. Coleman was the financial director of the Michigan Institute for Music and the Applied Arts, and it is his mementoes of the trip to the Salzburg Mozarteum that appear in this paper, donated by his daughter, Sue Johnson. Coleman became the “heart and soul” of the station (WKAR, 1999, p. 6). By 1936 the station was broadcasting 50 programs a week. This included home economics and agricultural programs as well as Saturday afternoon symphonies and concerts by high school orchestras. It was the first in the state to have a wake-up disc jockey show and the first to present a music education program, Adventures in Music.

In 1947 WKAR received a permit for a non-commercial FM station, which went on the air in October, 1948. The station was very important over the years to the music department, broadcasting student performances and faculty recitals. Henry Harris, piano professor, gave a series of concerts with lectures about the music for years. In 1970 WKAR became one of the charter member stations of National Public Radio (NPR). In 1978 a fire in the WKAR-FRM-TV-Radio Talking Book transmitter caused three million dollars in damages, but they were back on the air three weeks later.

Don Pash, musical director for WKAR, impacted music from the 1950s until his retirement in 1987. Pash graduated from Northwestern with both bachelor's and master's degrees in music, earned a PhD from the University of

Edinburgh, did further graduate work at other places, including Juilliard, and studied conducting with Pierre Monteux. He then studied television producing at Syracuse University, and took a job at Michigan State. He produced a recital program on television 52 weeks a year, and in so doing, helped launch the careers of Jessye Norman, Emmanuel Ax, and Yo-Yo Ma, to name but a few. Bright young graduate students, like Charles Ruggiero and Ron Newman, worked with Pash as graduate assistants. Pash's retirement closed an era of special musical interest at MSU.

In the 1980s, three quarters of WKAR's budget came from state and federal funding. By the end of the 1990s, fifty per cent of the budget came from listeners and local businesses and by 2003 sixty percent came from those two sources. Though the FM station plays classical music almost exclusively, it no longer has close ties to the music department. WKAR-TV did, however, produce a video on the making of Ellen Taaffe Zwilich's Fourth Symphony, *The Gardens*, in 2001. Alumni Jack and Dottie Withrow commissioned this piece for the School of Music, and it was premiered by the MSU orchestra and choruses, including the MSU Children's Choir, conducted by Leon Gregorian.

### **The Lecture-Concert Series**

On June 12, 1912, the governing board of MAC authorized a blanket tax of \$2 per term, or \$6 per year, for student activities. Of this money, \$5 went to the Committee on Athletics and \$1 to the Committee on Liberal Arts (Luedders, ed., 1988, p. 7). After arranging for 700 chairs to be brought to the Armory, the committee decided on the first years' program. Five lectures were held and two music programs. One hundred dollars was appropriated for a winter concert and \$400 for a May Festival led by A. J. Patton and Fred Killeen. The subsidy

allowed the directors to hire professional soloists to supplement the student choruses.

In 1916, John Lomax of Texas received \$50 for presenting his program, "The Songs of the Cowboy," and the Minneapolis Symphony appeared in Prudden Auditorium in Lansing, jointly sponsored by MAC and a civic group. In 1920 MAC sponsored regular professional musical entertainment.

When the State Board of Agriculture established the first Department of Music in 1919, with J. S. Taylor as head and lone professor, courses could be offered to all students, not just those in the Women's Division. Though there was still no major in music, the College Glee Club and Mandolin Club began touring the state in 1919 and appeared on the Lecture-Concert Series in 1920.

In 1923 A. J. Clark, head of the chemistry department and director of the band, brought the Chicago Symphony for two concerts in May, held in the College Gymnasium (now I-M Circle). The performances were so well received, the Symphony returned the following year.

In 1925 when MAC's name was changed to MSC, the Arts Council changed its name to MSC Artists Course. When Peoples Church was finished in 1926, many concerts were held there, with its good acoustics and seating for 1500. The Chicago Symphony played there in 1926.

Lewis Richards was equally interested in bringing great musicians to campus, so he cooperated with the Artists Course. Demonstration Hall, newly built in 1927, was the site of two concerts by the Detroit Symphony. The matinee performance was done especially for children, a new concept. The evening concert was also unique, because faculty members performed with the symphony. Lewis Richards played harpsichord, and Arthur Farwell conducted the orchestra in a premiere of one of his works.

The Student Council then proposed adding \$1.50 to the annual fee to bring six to ten artists to campus the following year. This was passed and led to the establishment of a concert series operated by the Music Department.

The Minneapolis Symphony appeared in 1930 with Alexander Schuster, cellist, who was a member of the MSC faculty. In the following year the Michigan State Institute of Music (the union of the college and Lansing Conservatory) tried to start another concert series, but it failed, due to the depression (Luedders, ed., p.11). The College Concert Course, subsidized by the students, continued until 1940, presenting performances either in Peoples Church or Demonstration Hall.

In 1940 the College Auditorium was completed and it was dedicated by Eleanor Roosevelt. The building had been partly financed by the Public Works Administration Building Program, one of the steps taken by President Franklin Roosevelt to get the country out of the Great Depression of 1929. Unfortunately, World War II (1941-45) had decimated the college population by 1943, so Roy Underwood and Dean Stanley Crowe, chairman of the board of the Arts Council, decided to combine the lectures and concerts into one series. MSC President John Hannah agreed to appropriate \$10,000 for the "Culture Series." Students were admitted free, but townspeople paid admission. According to Clarice Thompson, whose father was on the faculty then, the cost was about \$25 per person for a season ticket. (Personal interview.)

After the war, the great influx of students, faculty, and townspeople caused a further change. The Lecture-Concert Series was divided into an A and B series. Season tickets were sold for one half of the Auditorium only, with the other side reserved for students. Performers over the years included the Philadelphia, Cleveland, and New York orchestras, the Chicago Symphony,

opera companies, the Ballet Russe de Monte Carlo, soloists like Lily Pons, Ezio Pinza, Kirsten Flagstad, Marian Anderson, Jose Iturbi, Fritz Kreisler, Jascha Heifetz, Artur Rubenstein, and Isaac Stern, plus lectures, travelogues, and foreign films.

In 1956, after the name change to MSU, Dean Crowe retired and Wilson B. Paul was appointed director of the Lecture-Concert Series. By this time a Division of International Studies had been created. Because of this, Paul emphasized bringing more foreign talent. The Auditorium had been improved by adding risers, better lighting, carpet, and better acoustics with an adjustable fiberglass shell. The Royal Danish Ballet, the Berlin Philharmonic directed by Herbert von Karajan, the Dancers of India, the Royal Shakespeare Company of England, and the Pognan Choir of Poland were a few of the offerings.

Paul also organized a special series featuring Asian, Latin-American, and African performing arts, beginning in 1963. Ravi Shankar, the Indian sitarist who influenced the Beatles, appeared on this series.

Broadway productions were also brought to the University Auditorium, as well as operas. In 1970 a Beethoven Bicentennial festival was held. Cellist Jacqueline DuPre and pianist Daniel Barenboim began the festival. Barenboim also conducted the Chicago Symphony in two concerts of Beethoven's works.

Paul retired in 1971, and Kenneth Beachler was appointed Director of the Lecture-Concert Series. Beachler continued the A and B series for two years and then changed the format to a University Series, similar to past concerts, and a Lively Arts Series, for lighter entertainment.

In 1976 when the members of the Juilliard String Quartet were artists-in-residence, they performed all of Beethoven's string quartets in Fairchild Theater, a smaller hall at the far end of the main Auditorium, which shared the

same stage. This was arranged by Kenneth Beachler, director of the Lecture-Concert Series. Beachler also set up an office for student management and house control, to increase students' awareness of the programs.

The Foreign Film Series started by Dean Crowe was replaced by the "Director's Choice Film Series," which included the best of both American and foreign films. Dance workshops started by Wilson Paul were continued. The World Travel Series remained very popular.

Ground breaking for the Clifton and Delores Wharton Center for the Performing Arts was held on July 19, 1979, with President Emeritus John Hannah speaking. Hannah said: "It (the performing arts center) will make available opportunities for all students, and all townspeople, and all the people in middle Michigan and elsewhere to better appreciate why the performing arts are of first importance" (Luedders, ed., 1988, p. 67). Later Hannah added: "It is an appreciation of music, dance, and dramatics, and all the arts, that equalizes people" (Luedders, ed., 1988, p.71).

Kenneth Beachler, head of the Lecture-Concert Series, wrote about Clifton Wharton daring to push the project in 1971, while so many thought of MSU as only vocational and sports-minded, barely tolerating the arts (Luedders, ed., 1988, p.67). Many different venues had been used for concerts over the years: the Old Armory, Prudden Auditorium in Lansing, the I-M Circle Gymnasium, Lansing Eastern High School, Demonstration Hall, Peoples Church, Jenison Fieldhouse, the lower pool at I-M Circle, and Munn Sports Arena, used when the University Auditorium was flooded. The University Auditorium had been built as a "multi-use facility," for college dances, commencements, registration, major speakers, Farmers' Week, and the Lecture-Concert Series. This necessitated a full-time concert manager, plus a

building manager and a stage manager, but they still had trouble fulfilling all the diverse needs. Therefore the Wharton Center has been a much needed answer for a home for the performing arts.

The dedication of the Wharton Center was held in September, 1982, eleven years after Clifton Wharton first started pushing for it. The Chicago Symphony Orchestra was chosen for the opening program. It had been one of the first professional orchestras to play at Michigan State and had returned to play several times over the years. Wharton Center has increased the scope of the cultural offerings at MSU.

## APPENDIX G

### GRADUATION AND ENROLLMENT STATISTICS

#### Key to abbreviations

NASM	National Association of Schools of Music
HEADS	Higher Education Arts Department Survey
BA	Bachelor of Arts
BM	Bachelor of Music
MA	Master of Arts
MM	Master of Music
PhD	Doctor of Philosophy
DMA	Doctor of Musical Arts
PSM	Public School Music; also ME (Music Education) or MusEd
Applied	Performance; also Appl.
T-C	Theory-Composition; when separated, Theo, Comp
M'ology	Musicology; also M'ogy
Ther.	Music Therapy; also MT
Cond.	Conducting
Perf	Performance; also called Applied
Perc.	Percussion
S	Summer term
F	Fall semester
Degs	Degrees
P.Ped.	Piano Pedagogy
WW	Woodwinds
Tech	Piano Technology
Accomp.	Accompanying



MUSIC DEGREES GRANTED - 1930 TO 1955									
Year	BA-PSM	BM-PSM	BM	BA	EM	MM	MM	MM-	PhD
1930	5								
1931	5			1					
1932	10	2	3						
1933	16	1		2					
1934	10	8	3						
1935	7	6		2					
1936	3	3	10						
1937	3	4		3					
1938	3	5	3						
1939		9		4					
1940		11	3						
1941		18		2					
1942		6	8						
1943	Undesig.	14	2						
1944		12	5						
1945	1	16		2					
1946	2	23	1						
1947	2	21		6					
1948	11	22	15						
1949	2	27	7		1				
1950		34	7			6			
1951	7	25		9	5				
1952	5	28	7		3				
1953		29		8	5				
1954	3	35	9		5				
1955	6	25		4 BM-2		3			1

TABLE 2. Degrees granted, 1930-1955

MUSIC DEGREES GRANTED- 1956 TO 1969										
Year	BA	BM PSM	BM Applied	BM Ther.	BM Theory	MM Applied	MM MusEd.	MM T-C	MA M'ology	
1956		18	3	1	2	16				
1957		25	2	1		9				
1958		21		3	1	16	2			
1959	4	25	12	2	1	9	3	3		
1960	5	21	8	9	1	6	7	1	1	
1961		22	2	11	8	5	11	1	1	
1962	1	31	7	7	5	12	7	2		
1963		31	7	5	2	5	14			
1964		42	4	4		4	7			
1965	2	41	4	4	2	4	8			
1966		35	5	7		7	10	2		
1967		26	8	7	1	11	12	1		
1968		41	4	12	1	16	18	4	3	
1969		43	8	8	2	11	25	1		
At this point, NASM began to require different statistics.										
New format.										

TABLE 3. Degrees granted, 1956-1969

Undergraduate Enrollment and Degrees- 1970-2002						
Year	UG-not ME	Degrees	UG-BA	Degrees	UG-ME + MT Degrees	Degrees
1970	138	24	3	1	274	46
1972	115		5		390	
1973	131	46	4	1	331	86
1975	251	18	9	7	321	77
1976	291	41	5	4	192	61
1977	281	39	3	5	211	48
1978	255	55	2	1	188	36
1979	258	46	2	0	180	47
1980	228	46	2	1	172	41
1981	225	44	3	1	155	37
1982	100	19	0	0	226	52
1984	108	25	12	1	130	44
1985	104	26	12	1	146	32
1986	73	19	12	4	127	21
1988	94	15	29	1	138	27
1990	74	20	27	2	99	11
1991	66	9	35	2	98	23
1992	84	9	22	2	98	19
1993	80	14	32	1	103	8
1994	109	10			112	11
1995	109	10	18		157	13
1996	117	11	31	1	188	25
1997	120	24	35	4	197	4
1998	136	16			215	39
1999	123	15			230	31
2000	122	21	33	6	217	27
2001	141	11	40	2	194	48
2002	99	27	35	2	196	31

TABLE 4. Undergraduate Enrollment and Degrees, 1970-2002

HEADS Reports- Masters Enrollment				Doctoral Enrollment + Degrees			
1968-81				1968-81			
Year	Program	Sum	Fall Degr	Year	Program	Sum	Fall Degr
1968	MM	42	38	1968		39	26
	MM-ME + MT	87	37				6
1969	MM	9	37	1969		3	11
	MM-ME+MT	118	29				3
1970	MM	25	34	1970		29	19
	MM-ME + MT	82	38				10
1972	MM		27	1972	Perf+Comp		5
	MM-ME + MT		37		ME + MT		11
	M'ology & Theo		1		M'ology+Theo		11
1973	MM	9	34	1973	Perf+Comp	4	9
	MM-ME + MT	67	49		ME + MT	7	14
	M'ology + Theo	1	9		M'ology+Theo	1	2
1974	MM		38	1974	Perf+Comp		21
	MM-ME + MT		56		ME + MT		9
	M'ology + Theo		12		M'ology+Theo		4
1975	MM	11	37	1975	Perf + Comp	9	20
	MM-ME + MT	78	52		ME + MT	12	11
	M'ology + Theo	4	12		M'ology+Theo	1	6
1976	MM	23	52	1976	Perf + Comp		24
	MM-ME + MT	42	26		ME + MT		10
	M'ology + Theo	5	7		M'ology+Theo		2
1977	MM	26	53	1977	Perf + Comp	20	26
	MM-ME + MT	59	21		ME + MT	10	12
	M'ology + Theo	7	7		M'ology+Theo	6	2

TABLE 5. Graduate Enrollment and Degrees, 1968-1981

Year	Program-MM	Sum	Fall	Degs	Year	Program-PhD	Sum	Fall	Degs
1978	MM	20	42	26	1978	Perf + Comp	30	28	4
	MM-ME + MT	37	20	13		ME+MT	9	10	5
	M'ology + Theo	5	3	1		M'ology+Theo	5	4	
1979	MM	16	58	10	1979	Perf + Comp	17	25	7
	MM-ME = MT	37	31	10		ME+MT	8	10	5
	M'ology + Theo	3	8	1		M'ology+Theo	1	5	1
1980	MM	25	61	30	1980	Perf + Comp	21	18	2
	MM-ME + MT	39	19	16		ME+MT	15	13	2
	M'ology + Theo	5	13	3		M'ology+Theo	6	7	3
1981	MM	15	48	29	1981	Perf + Comp	13	29	2
	MM-ME + MT	31	21	10		ME+MT	10	11	1
	M'ology + Theo	0	3	0		M'ology+Theo	4	5	1

HEADS REPORT- Masters Enrollment- 1982 On

Date	Brass	Comp	Cond	MusEd	M'ology	M.Theor	Organ	Perc	Piano	Strings	Theory	Voice	WW
1982		1		9	4	4					2		
1984	5	8	6	8	4	3	2		1	8	2	11	10
1985	9	8	4	8	6	3	1		2	14	5	2	5
1986	5	8	9	13	3	3			1	21	8	2	6
1988	7	3	10	14	1	3	1		1	13	5	3	3
1989	5	2	5	13		4			1	8	6	3	2
1990	2	2	9	11		4				9	8	1	3
1991	9	5	5	12		2			1	10	11		9
1992	8	6	5	9		2			1	11	10		2
1993	8	6	5	11		2			1	8	12		4
1994	9	4	8	10		2			2	15	15		2
1995	8	4	13	12					1	25	13	1	2
1996	5	6	17	15	2	1			2	19	17	4	1
1997	6	5	14	8	1	5			2	24	20	4	3
1998	7	1	20	13		14				14	16	3	3
1999	5	4	10	12	1	5			1	8	10	1	5
2000	6	3	16	21		6			1	11	4	1	1
2001	6	2	16	15	2	9	6		1	13	8	1	2
2002	1	6	13	15	6	6	2		3	15	14	3	2

TABLE 6. Masters Enrollment, 1982-2002.



HEADS ENROLLMENT- Doctorates-1982 On												
Year	Brass	Comp	Cond	MusEd	M'ology	Organ	Perc	Piano	Strings	Theory	Voice	VW
1982		3		11	7						7	
1984	2	8	11	5	4	1	1	6	3	6	6	1
1985	3	8	11	5	4	1	2	5	3	6	1	10
1986		5	10	6	5			4	1	3	2	8
1988		12	18	6	3			6	2	3	1	2
1989	2	11	16	4	5	1		7	2	4	1	8
1990	1	10	15	9	5	1	1	8	4	4	1	7
1991		11	13	9	4	1		8	6	3	1	6
1992	2	14	20	9	4			8	4	3	2	10
1993	2	14	17	6	4			9	6	1	2	10
1994	5	12	24	7				10	5	2	5	11
1995	7	13	16	12				10	9	2	2	10
1996	9	8	16	10				1	18	1	1	3
1997	9	6	13	13	2		1	2	19	12	3	21
1998	10	7	10	13	5		3	3	26	10	3	18
1999	5	5	13	13	3		2	36	12	3	4	15
2000	6	4	19	11	3		1	34	20	1	6	12
2001	9	5	18	7	1		2	29	19	2	5	18
2002	9	5	18	7	3			29	19	1	5	18

TABLE 7. Doctoral Enrollment, 1982-2002.



# HEADS REPORTS - DEGREES

Masters -1982 on

Year	Brass	Comp Cond	MusEd	M'ogy	P.Ped	Perc	Piano	Strings	Theory	Voice	WW	M. Ther
1982	4	1	4	8	1			7	3		2	8
1984	2	4	2	5				3			2	10
1985		2	3	7				2	1		3	9
1986	2	6	3	3	1			9			2	6
1988	1	1	3	6			1	5	2		5	5
1989	4	1	4	4				8			2	4
1990	2	1	6	5		1	1	2	4	1	5	1
1991				6				5	3	1	9	12
1992	1		3	7			1	2	3		1	11
1993	3	1	7	6				5	2		1	5
1994	3	1	3	3				5	3		3	10
1995												
1996	6	1	5	5	1		1	9	1		12	1
1997	2	2	8	8					7	1	1	10
1998	2	2	7	5		2		8	8	1	1	6
1999	4		12	8				8	9	1	7	1
2000	2		8	5		1		4	2	1	1	8
2001	2	2	1	4	1	1		4	2	2	1	9
2002		2	23	17		2		5	6		2	16

TABLE 8. Masters Degrees, 1982-2002

HEADS DEGREES- Doctoral-1982 on												
Year	Brass	Comp	Cond	MusEd	M'ogy	Perc	Org.	Piano	Strings	Theory	Voice	WW
1983	1	2		2						1		
1985		1	2	1	1	1				1		
1986	1	2	3	1				1				
1987			5		1			2		1	1	7
1988	0	2	5		1							
1989	1		1	1				2				
1990			4	1				1	1	1		2
1991	1	2	3	2	1			2		1	1	1
1992	1	4	4				1	1				
1993		1	2	3						1		
1994		2	3					2	1	1		1
1995									2		2	4
1996	1	3	3	2	2							
1997		4	8	3	1			3	1	1	1	3
1998	1	1	4	1	2			3	2	1	1	7
1999	6	3	2	4	1	1			2			4
2000	1		2	3				6	1		1	4
2001		2	4	MT2:1	1			4	4		1	3
2002	2	2	6	7	1			10	1		4	1

TABLE 9. Doctoral Degrees, 1982-2002

## APPENDIX H

### GROWTH OF THE INTERNATIONAL STUDENT POPULATION

#### Part I

Totals from selected years for entire university

1867	1
1900	3
1920	16
1930	18
1940	35
1950	390
1960	506
1970	1194
1975	1124
1980	1406
1985	1985
1990	2282
1995	2521
1997	2823
1998	2747

Information from International Student Center

TABLE 10. Growth of the International Student Population

## APPENDIX H

### GROWTH OF THE INTERNATIONAL STUDENT POPULATION

#### Part 2

Totals from selected years for the School of Music

INTERNATIONAL STUDENTS						
Year	Performance	MusEd	Therapy	T-C	Other	Total
1981	5	2	1	1	3	12
1985	17	2	2	2	4	27
1986	16	2		3	4	25
1987	23	3		1	4	31
1988	25	5	2	3	2	37
1989	25	5	2	6	5	43
1990	29	4	3	4	4	44
1991	35		1	1	2	39
1992	39	7		7		53
1993	42	4	2	6	3	57
1994	38		8	1	4	51
1995	no information					
1996	65	6	10	1	5	87
1997	69	8	11	1	6	95
1998	61	6	5	1	8	81

**TABLE 11.** International students enrolled in the School of Music. Information from the International Center.

## **APPENDIX I**

### **AWARDS AND SCHOLARSHIPS**

**Walter Adams Memorial Endowed Scholarship in Marching Band.** This scholarship was established in memory of Walter Adams, professor of economics from 1947 to 1993, and 13th president of the MSU from 1979 to 1980. He was a loyal patron of the marching band and athletic teams. The award is given to a member of the Spartan Marching Band who demonstrates academic excellence.

**Carl and Alleah Armeling Graduate Voice Fellowship.** Ethel Armeling, MSU School of Music faculty member for 40 years, has established this award in her parents' names to honor their support and encouragement of her musical career. This fellowship, awarded to one or two applicants a year, is intended to benefit a graduate voice student who demonstrates scholastic excellence and financial need.

**Gerald Bartlett Memorial Scholarship.** Gerald Bartlett was a graduate of MSU and an outstanding Michigan music educator. The criteria for this scholarship are as follows: preference should be given to an upperclassman majoring in instrumental music education, who is outstanding in musicianship, scholarship, and leadership.

**Kenneth G. Bloomquist Endowed Fellowship in Wind Conducting.** This scholarship program was established in honor of Kenneth G. Bloomquist in recognition of his long-standing and significant contributions to the

MSU Bands, the MSU Alumni Band, and the MSU School of Music. He is known nationally and internationally, serving as an officer in many professional organizations, including: Big Ten Band Directors Association, Academy of Wind and Percussion Arts Board, American Bandmasters Association, National Band Association and National Association of Brass Bands of America. This scholarship is intended to serve as an encouragement to students who have demonstrated the initiative, motivation, and capacity to achieve demanding educational and professional goals.

Pat Carrigan Endowed Woodwind Scholarship. This award was created by Pat Carrigan, the first woman elected to the MSU Board of Trustees and first woman chairperson. As a former Trustee, she has seen firsthand the role of the School of Music, and the importance of the study of music at a land-grant university. The award will be given to an outstanding woodwind major to encourage students who have demonstrated the initiative, motivation, and capacity to achieve demanding educational and professional goals.

Dick Charles Endowed Scholarship in Saxophone Studies. This scholarship program was established by the family and friends of Dick Charles in recognition of his passion and love for music. Charles Radwanski matriculated to MSC in 1939 from the Detroit area. He immediately established a very successful dance band, the Dick Charles Band, named for his band manager, Dick, and himself, and soon he became known as Dick Charles. Following his graduation he married Ruth Minks,

also a 1947 MSC music graduate in piano and organ, and moved to California. After establishing a successful large show band in the Hollywood area under the Dick Charles name, they found it appropriate to legally become Mr. and Mrs. Richard Charles. Dick and Ruth had a most successful musical life, including the Charles Music Store and Studio and the Big Band of Dick Charles. Their performances continued until Dick's untimely death in 1994. This scholarship is intended to attract and retain highly talented students with an interest in saxophone studies and performance.

**The Ruth Minks Charles Endowed Scholarship in Piano.** Mrs. Charles established this scholarship fund in piano to preserve a legacy of piano studies for future generations of MSU students. These prestigious fellowships permit advanced students to study with faculty who foster their professional and artistic growth.

**Catherine Herrick Cobb Fellowships.** These scholarships, established by Mrs. Cobb, enable exceptionally talented musicians to pursue advanced study in the musical performing arts at MSU.

**Catherine Herrick Cobb Scholars in Music.** This fund was established by the Herrick Foundation in honor of Catherine Herrick Cobb, a 1934 graduate of MSU. Grants are awarded to full-time undergraduate or graduate students to recognize exceptional musical talent and to encourage the most promising students of music and the performing arts to attend the university. Awards are based on the following factors: financial need,

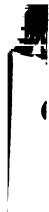
strong scholastic performance, performance level, talents or achievements in school or community, citizenship activities, leadership, and perseverance and resourcefulness. Grants may take the form of graduate assistantships, cover expenses related to career development, or pay tuition, books, and living expenses.

**Robert and Caroline Coleman Memorial Scholarship in Strings.** Robert Coleman was the treasurer of the Michigan State Institute of the Arts and later worked for MSC. Richard and Suzanne Johnson honor the memory of her parents with this scholarship, awarded yearly to graduate string performance majors on the basis of their musical and performance potential and their prospective contributions to the orchestra and chamber music programs at the School of Music.

**Mary Nelson Eidson Piano Scholarship.** This scholarship was established by her husband John in recognition of her significant and lifelong interests in music. Both Mary, her husband Robert, and their eldest son John graduated from MSU, Mary as a music major. She played piano and organ and sang in church choirs.

**Emil G. and Doris E. Ellis Family Endowed Scholarship in Music Education.** This was established in honor of Doris Ellis by her husband Emil and their children. Doris and Emil, who died in 1996, met at MSC in the early 1940s when they were both music education majors. They both had successful careers in music before entering the field of insurance and investments.





**Leonard Falcone Memorial Award.** Leonard Falcone was the director of bands at MSU from 1928 to 1968. He was one of the world's most accomplished euphonium performers. For 40 years he guided the development of the MSU department of music and the band, which grew from 65 to more than 300 members. In 1984 he was named to the National Band Association Hall of Fame, joining such musical luminaries as John Philip Sousa and Henry Fillmore.

**The John Gulash Memorial Scholarship.** This award was established by John's parents in memory of their son, who was killed in a motorcycle accident between his freshman and sophomore years. This award is to be made to a student who plays trumpet or cornet in the School of Music.

**Paul Harder Fellowship.** This is awarded to an outstanding graduate student with demonstrated potential for high achievement in composition and music theory. This fellowship honors the distinguished theorist and composer Paul Harder(1923-1986) who taught at MSU from 1945 until 1973. Professor Harder is especially remembered for his series of innovative music theory texts, his compositions, and his administrative abilities.

**Stanley and Selma Hollander Endowed Scholarship for First Chair in Cello.** Dr. and Mrs. Hollander were both faculty members at MSU, he in the Department of Marketing in the Eli Broad College of Business, and she in the department of Home Economics. The Hollander Scholarship is

awarded to music majors serving as principal cello in the MSU Symphony Orchestra.

**Dorothy Carr Houvener Memorial Scholarship.** Established by Russell W. Houvener in memory of his wife, this scholarship is designed to encourage students who have demonstrated the capacity and the motivation to achieve their educational and professional goals. Houvener scholarships are awarded to outstanding undergraduate students who have demonstrated promise for careers in French language instruction, instrumental performance, music education, or composition.

**The Colin Kerr Memorial Scholarship.** Colin Kerr was a mellophone (marching French horn) player in the Spartan Marching Band from 1989 to 1991. Colin's father, Richard Kerr, has established this gift in memory of his son. Mr. Kerr directed that "the Spartan Marching Band director grant the award each year to a student who has the same zeal and enthusiastic sense of humor that Colin did each day at rehearsal." His dedication to the Spartan Marching Band was exemplary and will always be remembered by the Colin Kerr Memorial Award recipient.

**Margaret Ballard Kraeer Piano Scholarship.** This award was established by John Kraeer in memory of his mother, who served the same church as organist for 62 years. John studied piano, which he played at all his high school functions. After the Army, he studied Business Education at MSU, receiving two degrees, and working in the College of Business Student

**Affairs Department. He currently studies piano with Deborah Moriarty.**

**The Stephan and Josephine Ludewig Memorial Scholarship. This award was established by Walter and Elsa Ludewig-Verdehr to honor the memory of her parents. Walter is an MSU professor of Violin, arriving in 1968, and Elsa, on the faculty since 1962, is a Distinguished University Professor of Clarinet. The scholarship is awarded to a deserving and diligent clarinetist in the graduate program and is applied to tuition costs.**

**Mackey-Niland Award. The Mackey-Niland Award in Music Education is given to a promising upperclassman majoring in music education. It was established by Dr. E. James Potchen, MSU professor of radiology, to honor Mrs. Clare Mackey and Mrs. Martha Niland. Students beginning the sequence of upper division courses in their major - including conducting, methods, and pedagogy courses - are eligible. The award is based on academic excellence, performance skills, and promise as a music educator.**

**The MSU Choral Society Graduate Assistantship. The MSU Choral Society is a not-for-profit organization established to support and enhance the choral program at MSU. Over the years, the society has sponsored concerts and fund-raising events in order to provide scholarships and graduate teaching assistantships for talented voice and choral conducting students.**

**School of Music Minority Scholarship.** Venice L. Peek, formerly development director for the College of Arts and Letters and currently Director of West Coast Development for MSU, established this annual scholarship for a student enrolled in the School of Music in the College of Arts and Letters, with preference given to a minority student. The Director of the School of Music shall select the scholarship recipient from the programs of greatest need within the School of Music

**Music Study Club of Metropolitan Detroit Scholarship.** The recipient must be an outstanding music major and a citizen of the United States, with preference given to Michigan residents.

**John Newman Memorial Scholarship in Clarinet.** The John Newman Scholarship is awarded to an outstanding graduate student in clarinet performance. The student selected should hold the leadership qualities, academic achievement, and proficiency on the clarinet that were just some of the outstanding traits of John Newman, who died tragically in an automobile accident in 1988.

**Niland Family Award in Music Education.** Martha and Paul Niland actively support and admire the music program at MSU and in the East Lansing community. Mrs. Niland, an accomplished singer, has studied voice throughout the years. She has performed with her church choir, the MSU Choral Union, and with many local choral groups. The Nilands' love of music and their concern for its future have inspired this gift. The recipient is selected on the basis of academic excellence, performance skills, and

promise as a music educator, as determined by the Director of the School of Music. Students beginning the sequence of upper division courses, including methods, conducting, and pedagogy, are eligible.

**Elizabeth R. Stanaway Nordlund Endowment.** Elizabeth and her husband Richard Nordlund have established a deferred gift to be used for voice scholarship or programming to promote the educational development of vocal students in the School of Music. The gift will encourage students who have demonstrated the capacity to achieve educational and professional goals, and who have the motivation to achieve those goals, as well as the initiative to seek opportunities to further their progress.

**Paxton Scholarship.** This is awarded to an outstanding student in the School of Music who has demonstrated initiative, motivation, and capacity to achieve demanding professional goals.

**Maurice D. Pelton Endowed Scholarship in Music Studies.** This scholarship is given in memory of Maurice D. Pelton by his wife and sons, all MSU graduates. After graduating in music education and teaching music, he received an MA in Education and finally a Doctor of Education degree in 1966. He worked for the Waterford, Michigan School District as Director of Elementary Education until his retirement. The recipient of this scholarship shall be a junior or senior level brass major, with preference given to a trumpet player with an interest in jazz studies, with a minimum 3.0 grade point average.

**Presser Foundation Award.** The Presser Scholarship, sponsored by the Board of Trustees of the Presser Foundation, is awarded annually to an outstanding music major at or after the end of her or his junior year in recognition of excellence in the field of music performance.

**Lewis Richards Memorial Award.** The Lewis Richards Memorial Award recipients are selected by the voice faculty. The award is given in memory of the former director of the School of Music to promising vocal performance majors with demonstrated proficiency.

**Leo and Dorothy Rohrstock Memorial Scholarship in Voice.** This scholarship is intended to aid and encourage singers who have demonstrated the capacity to achieve educational and professional goals, and who are seriously motivated to pursue a career in voice performance and/or education. The recipient is a student enrolled in the voice program in the School of Music and is selected as determined by the Director of the School of Music.

**Alexander Schuster Principal Violinist Award.** This award was initiated by William David Bohn (MSU 1955) and is given in memory and honor of Alexander Schuster, MSC professor of music from 1929 to 1952, in recognition of his lifelong commitment to education and excellence as a scholar and teacher. While a student at MSC, Bohn studied conducting with Professor Schuster, who was a major influence and mentor for many students in the department of music. The recipient of the Schuster Award is chosen by the MSU Symphony Orchestra conductor, and must be a

music major and member of the MSU Symphony Orchestra serving as principal violin.

**The William B. Stutler Marching Band Scholarship.** William Stutler was a student at MSU from 1956 to 1961 and received both bachelor's and master's degrees. He performed two years as a twirler with the band and two years as drum major. He spent his fifth season as an assistant to band director Leonard Falcone. Scholarships are awarded to two marching band members. The drum major is always considered first as one of the recipients, but if need is not shown, the director of the marching band has the prerogative to select another band member.

**Romeo Tata Graduate Fellowship in Music.** This fellowship was established by the family of Dr. Romeo Tata, professor of music at MSU from 1941 to 1976. During his tenure, he taught violin and music theory, served as chairperson for the violin area, and conducted the MSU orchestra. Dr. Tata was founder of the Michigan String Teachers Association in 1949. He also served with the Lansing Symphony for 26 years, 21 as conductor and 5 years as concertmaster.

**Helen Tretheway Endowed Voice Scholarship.** Helen Tretheway graduated from MSC in 1948 in vocal performance. She continued studies at the Chicago Conservatory of Music, and then taught at the School for the Deaf and Blind in South Carolina. Returning to Michigan, she worked with the visually impaired for 20 years in the Saginaw Public Schools. This scholarship was established to benefit worthy and capable voice



students in the School of Music.

**Josef and Elfriede Verderber Award in Violin.** This scholarship was established by Walter Verdehr, professor of violin since 1968, to honor the memory of his parents. It is to be awarded to a deserving and diligent violinist.

**Ralph Votapek Endowed Scholarship.** This award was initiated to honor Ralph Votapek, MSU professor of piano and artist-in-residence, in recognition of his longstanding and significant contributions to the Greater Lansing Community and MSU. Votapek, professor of piano and artist-in-residence at MSU, received a bachelor's degree from Northwestern University and master's in music from the Manhattan School of Music. He also studied at the Juilliard School of Music. He was the first winner of the Van Cliburn International Quadrennial Piano Competition in 1962. The scholarship is awarded to graduate students pursuing a master's degree in music.

**John B. and Beverly A. Webb Spartan Marching Band Scholarship.** This scholarship was established by generous supporters of the Spartan Marching Band, John and Beverly Webb. Applicants for this award must have a cumulative MSU grade point average of 2.0. Recipients shall be selected on the basis of current membership in the Spartan Marching Band, with a preference to musicians who play a lower brass instrument and demonstrate financial need.

**Frank and Ruby Zara Memorial Scholarship in Voice. This scholarship, established in honor of the parents of Meredith Zara, professor emeritus of voice, is intended to encourage students who have demonstrated the capacity to achieve educational and professional goals, the motivation to achieve these goals and the initiative to seek opportunities to further their progress. The recipients are voice majors enrolled in a master's program, or upper level voice majors, with a preference for sopranos.**

## APPENDIX J

### FACULTY WHO SERVED FOR 25 YEARS OR MORE

#### Forty Years or More

Ethel Armeling  
Douglas Campbell  
Joseph Evans  
Leonard Falcone  
Edgar Kirk  
Elsa Ludewig-Verdehr  
Ruth Mack  
Mabel Miles  
Keith Stein  
Wendell Westcott

#### Thirty Four or More

Corliss Arnold  
Lyman Bodman  
Virginia Bodman  
Russell Friedewald  
Jere Hutcheson  
Ted Johnson  
Bea Mangino  
Hans Nathan  
James Niblock  
Owen Reed  
John Richardson  
Daniel Stolper  
Romeo Tata  
Walter Verdehr  
Ralph Votapek

#### Twenty Five or More

Dale Bonge  
Robert Erbes  
Roseann Hammill  
Paul Harder  
Harlan Jennings  
Mark Johnson  
Gomer Jones  
Owen Jorgensen  
Richard Klausli

Albert LeBlanc  
Curtis Olson  
Charles Ruggiero  
Merrill Sherburn  
Helen Sholl  
Roger Smeltekop  
Robert Unkefer

## APPENDIX K

### MISCELLANY

#### **Department Heads, Chairs, or Directors**

John S. Taylor (1919-27)

Lewis Richards (1927-40)

Roy Underwood (1940-57)

Weldon Hart (1957)

H. Owen Reed (1957-58)

Walter Hodgson (1958-63)

James Niblock (1963-77)

Kenneth Bloomquist (1978-88)

Barbara Ward (1988-90)

James Forger (1990-)

#### **Recipients of Distinguished Faculty Awards**

1960 Ernst Victor Wolff

1962 H. Owen Reed

1975 Gomer Llywellyn Jones

1979 Elsa Ludewig-Verdehr

1992 Ralph Votapek

1997 Deborah Moriarty

1999 Leon Gregorian

2003 John Whitwell

### **Recipients of Distinguished Alumni Awards**

1984	Dorothy Delay
1985	Clare Fischer
1987	Charles Hoffer
1994	William Brohn

### **Recipients of Teacher-Scholar Awards**

1995	Joseph Lulloff
1996	Cynthia Taggart
1998	Michael Largey
1998	Leon Gregorian
2002	Anna Celenza

### **Recipients of Apollo Awards**

1993	Wendell Westcott
1995	The Verdehr Trio
	MSU Choral Union
	Community Music School

### **Recipients of Honorary Doctorates**

1970	Robert Shaw
1976	Leonard Falcone
1984	Juilliard String Quartet
1991	Dorothy DeLay
1997	William David Brohn
1999	Clare Fischer

### **Recipient of a Distinguished University Professorship**

1997            Elsa Ludewig-Verdehr

### **Presidents of the University**

1857-1859	Joseph R. Williams
1859-1862	Lewis R. Fisk
1862-1884	Theophilus C. Abbot
1885-1889	Edwin Willits
1889-1893	Oscar Clute
1893-1895	Lewis B. Gorton
1896-1915	Jonathan L. Snyder
1915-1921	Frank S. Kedzie
1921-1923	David Friday
1924-1928	Kenyon L. Butterfield
1928-1941	Robert S. Shaw
1941-1969	John A. Hannah
1969-1970	Walter Adams
1970-1978	Clifton R. Wharton, Jr.
1978-1979	Edgar L. Harden
1979-1985	Cecil Mackey
1985-1992	John DiBiaggio
1992-1993	Gordon E. Guyer
1993-	Peter McPherson

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Box 1212, folder 1, 1951-53; folder 4, 1963-64; folder 5, 1978-80; folder 6, 1981-82; folder 7, 1982-83; folder 8, 1983-84; folder 9, 1984-85;



folder 10, 1986-87; folder 32, 1964-65, folder 33, 1965-66.  
Box 1213, folder 1, 1987-88; folder 2, 1988-89; folder 3, 1989-90; folder  
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## INTERVIEWS

Aaron, Suzanne	Alumna
Armeling, Ethel	Emeritus faculty
Arnold, Corliss	Emeritus faculty
Autrey, Byron	Emeritus faculty
Bartlett, Dale	Emeritus faculty
Black, Mary	Music librarian
Bloomquist, Kenneth	Emeritus faculty
Bodman, Lyman	Emeritus faculty
Bodman, Virginia	Emeritus faculty
Bracey, Robert	Faculty and former student
Burton, Suzanne	Alumna
Campbell, Lauralee	Faculty
Catron, Dave	Emeritus faculty
Crane, Maurice	Emeritus faculty

Dionese, Margaret	MSU employee
Erbes, Robert	Emeritus faculty
Forger, James	Faculty
Goldsworthy, Richard	Alumnus
Gregorian, Leon	Faculty and former student
Hoffer, Charles	Alumnus
Hutcheson, Jere	Faculty and former student
Jennings, Robert	Alumnus
Johnson, Bea	Alumna
Johnson, Theodore	Emeritus faculty
Johnson, Sue	Alumna
Johnston, Al	Alumnus
Kabodian, Judy	Alumna
Kirk, Edgar	Emeritus faculty
LeBlanc, Albert	Faculty
Lulloff, Joseph	Faculty and former student
Madden, John	Faculty and former student
Mangino, Beatrice	Emeritus faculty
Nash, Gary	Alumnus
Newman, Ronald	Faculty and former student
Niblock, James	Emeritus faculty
Okada, Jun	Alumna
Olson, Curtis	Faculty
Palac, Judith	Faculty
Pelton, Dorothy	Alumna
Pelton, Maurice	Alumnus
Reed, Jonathan	Faculty and former student
Reed, H. Owen	Emeritus faculty
Ruggiero, Charles	Faculty and former student
Schneider, William	Alumnus
Smith, Charles K.	Emeritus faculty
Smeltekop, Roger	Faculty and former student
Sullivan, Mark	Faculty
Thompson, Clarice	Alumna
Topliff, Roger	Alumnus
Verdehr, Elsa	Faculty
Verdehr, Walter	Faculty
Whitaker, Rodney	Faculty
Wilson, Marvin	Alumnus
Wilson, Mary	Alumna
Winter, Dean	Alumnus

