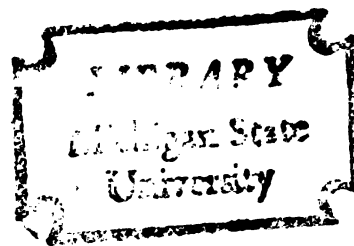


A HISTORY OF THE DOW CHEMICAL COMPANY
MUSIC DEPARTMENT

Dissertation for the Degree of Ph. D.
MICHIGAN STATE UNIVERSITY
ALAN BLAIR POLAND
1976



This is to certify that the
thesis entitled
A HISTORY OF
THE DOW CHEMICAL COMPANY
MUSIC DEPARTMENT
presented by

Alan Blair Poland

has been accepted towards fulfillment
of the requirements for

Ph.D. degree in Music

A handwritten signature in cursive script, reading "Robert G. Sidwell".

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Date

July 27, 1976

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ABSTRACT

A HISTORY OF THE DOW CHEMICAL COMPANY MUSIC DEPARTMENT

By

Alan Blair Poland

The study records the history of a large and comprehensive industrially supported music program, and documents the salutary effect that industrial support exerted on the cultivation of the arts in a community.

Beginning in 1936 with the formation of a male chorus, the Dow Chemical Company of Midland, Michigan, founded what was to become known as the world's largest industrially supported music program. In 1943 the company hired a full time Director of Music, Dr. Theodore Vosburgh. Under Vosburgh's leadership the Dow Music Department grew to include a broad spectrum of choral and instrumental ensembles, and annual performances of oratorios and operettas. Money collected at these performances was used to provide music education for the county schools and to fund annual scholarship contests for young musicians. At its zenith, the Dow Music Department employed four full time staff members. The performance ensembles provided recreational and cultural outlets for the employees of the

corporation. All the ensembles except the Male Chorus were open to community membership as well. Most concerts given by the Dow ensembles utilized professional soloists, some of whom were of international reputation. These concerts greatly enriched the cultural life of the community.

As a result of the economic recession of the late 1950s The Dow Chemical Company curtailed its funding for the Music Department and in 1961 ceased all support. The citizens of Midland refused to allow the program to terminate and arranged to assume financial responsibility for its continuance. The city of Midland has continued to maintain a vital community music program supported by volunteer fund raising and sale of tickets.

Method of Inquiry

The Dow Music Department was accorded much national publicity through magazines, journals, and newspapers. The articles were located and served, along with programs and reviews, to document the events in the growth of the program. Interviews with Dr. Vosburgh and many others associated with the Dow Music Department and other areas of musical life in Midland provided further data. The research was conducted at a time when most the significant people in the study were still living.

Findings and Conclusions

The study revealed three major contributing factors to the success of the program: interest in the arts and

support of recreational and cultural activities on the part of the Dow family and other management officials; the unique nature of the community of Midland--its geographic location and the large number of well educated citizens; and the personal and musical attributes of Dr. Vosburgh, the musical director.

A comparison of community musical involvement before and after the existence of the Dow Music Department indicates that industrial support contributed to the development of the outstanding musical environment of Midland. The role of music in industry and the history of various industrial music programs are reviewed, and implications of this study for further industrial support to the arts are indicated.

A HISTORY OF THE DOW CHEMICAL COMPANY

MUSIC DEPARTMENT

By

Alan Blair Poland

A DISSERTATION

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

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1976

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To Dr. and Mrs. Arthur J. Barry

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CHAPTER I

THE STUDY: ITS SCOPE AND IMPORTANCE

Introduction

For a period of twenty-five years the Dow Chemical Company of Midland, Michigan, supported an employee musical performance program of unusual breadth within the structure of its corporation. Beginning in 1936 with an informal male chorus of employees, it expanded in 1943 to a full-fledged music department with a full-time director. By 1947 the Dow Music Department was referred to as the "world's largest industrial music department."¹

Though it is not possible to state definitively the effect and influence of the Dow program beyond Midland, the study documents that: some industrial firms sent representatives to Dow Chemical Company to study the structure of its music program; and that the Dow efforts received extensive national publicity. The war effort of the 1940s brought increased attention to the role of music in industry, but few companies had even a full-time

¹The Saginaw News, Dec. 7, 1947, p. 35.

director, while Dow boasted an entire Music Department with four full-time employees.

As a result of the economic recession of the late 1950s, the Department was gradually phased out and all direct company support to music withdrawn. The program had grown to include many participants not affiliated with Dow Chemical Company and had become an integral part of community life. The citizens of Midland insisted on the continuance of its existence and made arrangements to assume financial responsibility for the several musical organizations. Since then Midland has continued to maintain very high standards of community music without benefit of direct industrial financial contributions.

Need for the Study

In The Gateway to History, Allan Nevins suggests that historical research:

. . . enables communities to grasp their relationship with the past, and to chart on general lines their immediate forward course. It does more. By giving peoples a sense of continuity in all their efforts, and by chronicling immortal worth, it confers upon them both a consciousness of their unity, and a feeling of the importance of human achievement.²

The current high level of community involvement in and support of music in the city of Midland, Michigan, is an outgrowth of an unusual program of industrially supported music. The chronicling of this effort can confer upon

²Allan Nevins, The Gateway to History (Boston: D. C. Heath and Co., 1938), p. 3.

Midland citizens a feeling of the importance of their achievements in building and maintaining a high standard of community musical life. Thus, this study hopes to fulfill Nevins' stated purposes, and more.

The history of a significant industrially supported music program, perhaps the largest and most extensive in history, is here recorded. The author uses "perhaps," for though one can find often in newspaper and magazine articles the statement that the Dow Music Department was the largest in the world, one cannot locate statistics to support this statement. While the statement may be hyperbolic, the Dow Music Department was of sufficient importance to merit recording, before documentary sources had been dispersed. This study can prevent distortion or disintegration of the scope, influence, and contributions of the Dow Music Department.

H. Earle Johnson, in "The Need for Research in the History of American Music," urges that studies in the areas of civic subsidy and "histories of concerts, operatic and orchestral on a community basis"³ be undertaken. He believes, "This field of investigation remains virtually untouched by the scholar."⁴ He feels the situation in

³H. Earle Johnson, "The Need for Research in the History of American Music," Journal of Research in Music Education 6, No. 1 (Spring, 1958), p. 56

⁴Ibid., p. 48.

regard to historical research in American music remains much the same as it was in 1915 when Oscar G. Sonneck wrote:

. . ., taking a still broader view of this whole matter of American musical history, we cannot do ourselves justice or expect justice at the hands of foreigners until we have produced a methodologically correct and abundant literature of city and state musical histories, on a critical digest of which the general historian may safely base his survey.⁵

In fact, continues Sonneck, "The plain truth of the matter is, that the literature on music in America is woefully inadequate both in quantity and quality."⁶ It is hoped that this study can assist in filling the need for such literature.

Importance of the Study

The author believes that the Dow Music Department exemplifies the impact industrial support can have on the cultivation of the arts. Twenty-five years of humanistic interest on the part of a large corporation are reflected in the current state of the arts in Midland. The Music Educators National Conference recognized this effect in 1953, when they published the following description of the Dow Music Department:

Take for your chemicals a small company-sponsored male chorus with vision, a community-sponsored orchestra with some excellent players but with financial problems, a large potential pool of women singers, add the pocketbook of

⁵Oscar G. Sonneck, "A Survey of Music in America," Suum Cuique (New York: G. Schirmer, 1916), pp. 131-32.

⁶Ibid., p. 129.

wise company management as the catalyst--the substance needed to speed a reaction--and you get the Dow Music Department in Midland, . . . What has been done in Midland is surely possible for numerous other communities, and this article is written with the hope that it may encourage music educators (or others who may read it) to help develop the potential in their own localities, following the well-stated admonition or suggestion, whichever you will, presented by the MENC Resolutions Committee at the 1952 biennial convention in Philadelphia:

"In the field of adult education, it is apparent that there is a need for encouraging musical activities in the welfare programs of many industrial groups throughout the nation. We would, therefore, recommend that music educators investigate the needs of their respective communities and lend assistance wherever possible in promoting an adequate program of musical activities for such groups."⁷

The study illustrates how industrially supported music organizations and public school music programs can work effectively together and each benefit from the association. Dr. Vosburgh, the Music Director, was interested in reaching young people through the Dow Music Department, but did not duplicate or compete with the work of the public school music program. In addition to scholarship contests, summer musical productions, and supplementary music education for the county schools, the Dow Music Department often loaned instruments, risers, and other equipment to the public schools.

⁷Wilford B. Crawford, "Chemistry and Music--Midland's Alchemy," Music Educators Journal (Jan., 1953, Vol. 39, No. 3), p. 36. (Crawford's quote comes from "Some Needs and Opportunities in the Field of Music Education," MENC 1952 Resolutions, Music Educators Journal (June/July, 1952, Vol. 38), p. 13.)

The study records what was achieved by the advantageous combination of an unusually responsive and generous company support; and an unusually talented and enthusiastic community. It is likely that given the unusual makeup of the community of Midland there would have developed considerable community involvement in music without the advantage of industrial assistance. It is doubtful that it would have achieved the standard of excellence, been as extensive, and received such breadth of publicity, without the sympathetic interest and generous financial support of the company, and without the special qualities of its musical director.

Unique Characteristics of Midland, Michigan

Dow Chemical Company drew a large number of well-educated men and women to a rather small city that was quite removed from opportunities to hear and participate in first-rate musical events. J. Dorsey Callaghan, Detroit Free Press movie critic, suggests that:

To obtain a perspective on the cultural setup in Midland, it is necessary to view it with the Dow Chemical Co. as a background. For, while there was always a firmly established tradition of music and art appreciation in the city, it took the mushrooming industry to spur it to major proportions.

First off, one must consider the need for a cultural program in relation to the town itself. Midland, be it known, has more Ph.D.'s in proportion to its population than any other American city except another Midland, this one in Texas (it's a chemical town, too). Of a total enrollment of 9,000 employees, the Dow plant counts over 3,500

college men and women. With an educational level as high as this, the company just had to do something to keep them happy in a community of less than 20,000. Music was the major portion of the answer, and the company, wisely, permitted it to grow from within.⁸

Further statistics regarding the unusually high proportion of college graduates in this city are supplied by the Midland Chamber of Commerce:

In Midland there are over 1,500 engineers, 2,000 scientists, and 1,000 business and liberal arts degree holders. [Population: 34,921] Midland has the largest Adult Education Program of any city in the country. Over 1,200 people are enrolled each semester in adult education programs working toward high school or college degrees or taking arts, crafts or other courses.

Michigan State University has, at times, had more people enrolled in graduate chemistry courses in Midland than on their main campus.⁹

Administrative Interest in Music and Extent of Financial Support

The fortuitous interest of the Dow families in music and their generosity in fostering a wide range of recreational and cultural activities were undoubtedly important factors in the success of the Dow Music Department. The Dows were definitely the "first family" of Midland and attended with interest the community musical efforts. Thus, these events were imbued with a stature beyond other

⁸J. Dorsey Callaghan, Detroit Free Press, Dec. 17, 1952, p. 2.

⁹"The Midland Michigan Story," Midland Chamber of Commerce, 300 Rodd Street, Midland, Michigan (undated, probably 1970).

industrial situations where the music program received only financial encouragement.

For many years, another key figure, Harold S. Kendall, served as administrative supervisor of the activities of the Dow Music Department. He, too, enjoyed music, and though not a participant in the Dow ensembles, was vitally interested in their welfare and was an effective spokesman for them with the management.

The Dow Chemical Company representative contacted, John F. Nelson, was unable to divulge data relating to the costs of the program to the company. He stated, "These records have probably been destroyed in accordance with Dow Record Retention policies."¹⁰ The only figures available pertained to salaries for the years of 1943 and 1958. Nelson quoted that in 1943 this figure was \$6,300, and that salaries for the Music Department staff peaked in 1958 with a total of \$33,000.¹¹

In addition to staff salaries, Dow Chemical Company purchased a \$40,000 building to house the Music Department and paid the taxes and maintenance for this building. They further sent Vosburgh on annual trips to New York City to audition soloists for the various concerts of the choral and instrumental ensembles, and paid the salaries of these

¹⁰Letter, John F. Nelson, Corporate Communications, The Dow Chemical Company, Midland, Michigan, Sept. 10, 1973.

¹¹Ibid.

soloists. On one occasion, when Vosburgh wished to have the assistance of a nationally known choral expert, they paid to have Don Craig come to Midland to conduct several rehearsals with the Dow Male Chorus. Cost of tickets and programs for the concerts were also paid by the company. Members of the various ensembles were responsible for whatever special clothing was deemed necessary and paid a small annual dues that was used to cover incidental expenses. All the money from the free will offerings at their concerts went to philanthropic causes, mostly to the scholarship contest fund.

Significance of the Music Director

Perhaps the most important single factor in the Dow story was the director of the Music Department, Dr. Theodore Vosburgh. His background, personality, enthusiasm and musicianship enabled him to make the most of this opportunity where talented adults were eager to make music together, and where the corporation management was willing to underwrite the costs. During research this author found that one authority¹² felt that a major reason for the decline in industrial music programs was lack of competent musicians in directors' posts. There can be no doubt as to Vosburgh's competence, and this coupled with imagination,

¹²James Berry, "Industry and Music," Musical America (Oct., 1964), p. 6.

energy and the ability to get along with all kinds of people must be considered a key factor in the phenomenon of the Dow Music Department. Vosburgh served as director of the Dow Music Department throughout its existence and continued in this position during the early years of the community sponsored program, which very likely aided in effecting the smooth transition from industrially to community supported music activity.

The respect and affection held for Vosburgh by the people of Midland are expressed in an editorial in the Midland Daily News:

Highly-trained men, of Dr. Vosburgh's caliber, are hard to come by. What makes him more rare than most is his ability to work with all sorts of people and his ready willingness to recognize all forms of music.¹³

The same article speaks of the special recognition given Vosburgh by the people of Midland, when he was presented with a "Mr. Music" award:

. . . When he received this award in 1960, it was noted that his qualifications "cover practically the entire realm of music: singer, instrumentalist, choral and instrumental conductor, composer, arranger, musicologist, judge, counsellor, and friend of music."¹⁴

Another issue of the Midland Daily News stressed the personal qualities that endeared him to the Midland populace:

¹³"Our View," Midland Daily News, Feb. 29, 1964, p. 2.

¹⁴Ibid.

. . . Dr. Vosburgh is not only an exceptionally able musician but he is an organizer, negotiator and a man of patience--necessary attributes when you are heading a volunteer group of any kind.

.
We are happy to add our voice to the others applauding Dr. Vosburgh. He lacks the difficult disposition so often associated with able musicians, which is good. He has a wealth of human, friendly, pleasing qualities which add to his personality and talents and place him at the top in his field and make him worth knowing and of great value to any community.¹⁵

Dr. Vosburgh continually searched for new approaches to enrich the musical life of the corporation and community. During his tenure as director the following aspects of the program were added to the existing male chorus:

- Dow Girls Chorus
- Dow Mixed Chorus
- Dow Orchestra
- Dow Trio
- Dow Symphonic Band
- Dow Madrigal Singers
- Annual production of an operetta
- Annual production of an oratorio
- Contests for school-age musicians
- Formation of local chapter of National Teachers of Music Association
- Midland Singing Boys
- Summer musical productions for high school and college students
- Recital series for high school, college and adult musicians
- Music education program for the county schools

Author's Interest in the Study

The author has a strong personal interest in the story of the Dow Music Department. His wife's parents,

¹⁵Midland Daily News, Jan. 3, 1951, p. 12.

Dr. and Mrs. Arthur J. Barry, moved to Midland, Michigan in 1937, the year after the Dow Male Chorus was formed. Dr. Barry was employed at Dow Chemical Company, and later became Director of Chemical Research for Dow Corning. From their first year in Midland the Barrys were participants in Dow-sponsored music ensembles and continued in the civic-sponsored organizations until they left Midland in 1972. They have been of inestimable help during the research, assisting the author in contacting appropriate people for elusive data. Their enthusiasm for the experiences they had as members of various ensembles has helped bring much of the research to life.

During undergraduate years at Central Michigan University, in the neighboring city of Mt. Pleasant, the author became aware of the extensive involvement of the Midland populace in amateur music. He has since come to know personally many of the people in this study and is proud to be able to record their efforts and achievements.

Procedures and Sources

The procedures used in collecting data have been several. Interviews were possible with many of the significant people in the study. Dr. Theodore Vosburgh was interviewed on two occasions. He also read and critiqued the chapters covering his tenure as director. The author was able to contact personally many other people active in music in Midland. These sources included both people

connected with the Dow Music Department and those active only in the community. Some of the latter were active in community music before Dow-sponsorship of music.

Very complete scrapbooks had been maintained, documenting the activities of the several choral ensembles and the orchestra through programs and critical reviews of concerts. These sources were made available and were carefully scrutinized. Through the archives of the Midland Daily News and the Midland Historical Society, it was possible to verify facts and to survey the total musical activity of the city of Midland during the year 1936. The publications giving publicity to the Dow Music Department were located and examined.

The facilities of the Music Library of Northwestern University, Evanston, Illinois and the Newberry Library, Chicago, Illinois were utilized for the survey of related literature. Mr. John F. Nelson of Dow Chemical Company's Corporate Communications supplied some issues of Dow publications that otherwise would have been unavailable to the author.

Order of Presentation

The study surveys the growth of industrial ensembles nationally and reviews the research in industrial use of music. The lack of research on the efficacy of industrial use of music, and the need for an assessment of the role of music in industry today are noted.

The Dow Music Department was founded in 1943 and functioned until 1961, but the period researched commences in 1936, the first indication of music at Dow Chemical Company. The study continues to the present time to describe the after effects of withdrawal of industrial support and the assumption of civic sponsorship of music. A concluding section of the report summarizes and states the major contributing factors in the success of the program. It also suggests implications for future industrial support to community music programs.

CHAPTER II

RELATED LITERATURE

Origins of Industrial Music

Music has long been considered to have an efficacious effect on a worker's output. The use of music to ease the tedium of work may be as old as the art of music. In fact, it has been speculated that music may have originated as a kind of by-product of work.¹ The Roman rhetorician Quintilian acknowledged in the 1st century that music could soften man's labor, and stated that "every man . . . has his own song."² Our own nation has rich musical resources in the work songs of sailors, railroad workers, miners, cowboys, plantation workers, and in those of people of many other occupations. Antrim points out that the term "shantyman" was applied to singers in the woods, mines and railroads, as well as those at sea.

. . . These men were hired for their vocal accomplishments chiefly and often did nothing but lead the singing. They were considered worthy of their hire,

¹Doran K. Antrim, "Music in Industry," Musical Quarterly (July, 1943), p. 286.

²Music in Industry (A Manual on Music for Work and for Recreation in Business and Industry), (Chicago: Industrial Recreation Association, 1944), p. 4.

for they kept production up. Whenever it showed a tendency to lag, they started the singing and soon had picks swinging in double time.³

With the advent of the industrial revolution hand labor was replaced by machines and work-songs, and shantymen found no place in the factories. Toward the end of the 19th century, however, industrialists began to recognize that music had a contribution to make to the morale of factory and clerical workers, and the more human industrialists began to bring music into industrial life. Industrially supported music ensembles originated near the turn of the century, gained impetus with each of the World Wars, and peaked during the 1950s.

Ronald F. Eyer has compared work music of previous times and present day, stating:

Today, the worker does not participate directly in his music. It is given to him as a stimulus from outside and it assumes quite different forms from the work music of tradition. To begin with, it almost invariably is recorded or radio-broadcast music conveyed to the workman at his machine or in his office by means of a loudspeaker communications system. Secondly, it is not specifically related to the work it accompanies - the true work song derived not only its mood, but also its very rhythm, melodic line and lyrics from the particular occupation. Modern industrial music is something that has been composed for the concert stage, the theater or the dance hall, for the most part, but its psychological effect upon the workers seems no less potent than that of the spontaneous work songs.⁴

³Antrim, "Music in Industry," p. 287.

⁴Ronald F. Eyer, "Music Goes to War on the Home Front," Musical America (December 10, 1942), p. 7.

Eyer's comments are directed toward an industrial use of music that is peripheral to the major thrust of this study: that of playing recorded music over loudspeaker systems for employees in offices and factories. Since this notion is an important role played by music in industry it will be treated separately later in this chapter.

The Value of Music in Industry

One of the most significant sources published on industrial music is Kenneth S. Clark's Music in Industry. Clark used a questionnaire to determine the extent of musical activity in American industry in 1929. In this book he summarizes the data gathered through the questionnaire, and provides a brief historical survey of industrial music. One chapter is devoted to suggestions for organizing and developing employee musical activities and ensembles, and states what he considers to be the value of industrial music programs to both the employer and the employee. Since this was written in 1929, before there was anything beyond experimental use of broadcast music during work hours, Clark writes exclusively about participatory music activities for employees. He says, regarding the purpose of his book:

Music in industry is no longer an experiment. Its efficacy has been practically demonstrated under varying conditions and in nearly every field of industrial activity. Inasmuch as its wide use has conclusively proved it to be highly beneficial to employer and employee alike, a further study of its possibilities would seem to be advisable for any in either of those categories who may not be entirely familiar with its numerous advantages. It is for the purpose of acquainting every one in industry with the benefits of musical

activities among the workers that this book has been issued.⁵

Clark cites the following values for industrially supported musical activities:

From the viewpoint of the employer:

1. it increases production
2. it provides a common meeting ground for executives and the working force
3. it improves the morale of the workers
4. it therefore cuts down the turnover of laborers
5. it creates goodwill advertising

From the viewpoint of the employee:

6. it counteracts the monotony and fatigue of the job
7. it opens up avenues of self-expression
8. it brings to the worker widened friendships and a social outlet⁶

Antrim says that the values of work music, here referring to broadcasts of recorded music, have remained fundamentally unchanged throughout time, and are specifically ". . . to control production, to relieve monotony and boredom and their aftermath of fatigue, to conserve energy, to give the worker a lift, and to contribute to that intangible quality, morale."⁷ He writes of the believed attributes of industrial music programs, ". . . music is applied to such prosaic objectives as speeding output, relieving fatigue, reducing accidents and absenteeism, bolstering

⁵Kenneth S. Clark, Music in Industry (New York: National Bureau for the Advancement of Music, 1929), p. 1.

⁶Ibid., Chapter II.

⁷Antrim, "Music in Industry, pp. 287-88.

morale; and its effectiveness is determined by the extent to which it accomplishes these goals."⁸

Favorable opinions about the value accruing from the development of industrial music activities have been expressed by leaders from both labor and management. A past-president of the Federation of Labor, William Green, stated: "Music is a friend of labor for it lightens the task by refreshing the nerves and spirit of the worker. It tends to make work pleasurable as well as profitable and adds to the enjoyment of leisure time."⁹ Mr. Leland I. Doan, at one time president of Dow Chemical Company, referring specifically to the Dow Music Department, said:

The value of good community spirit and good family spirit within an industrial organization such as ours at Dow becomes increasingly important in our modern American economy. We are aware of the need for spiritual and emotional values in our community life. These are enhanced and stimulated through the influence of music. We at Dow believe that organized music groups, as well as other recreational programs, offer our employees opportunities for identification and self-expression which are so necessary to heighten self-respect and a sense of 'belonging'.¹⁰

On another occasion Doan spoke of the value of the music program in recruiting employees:

"Every cultural activity here fulfills a need, either direct or implied," says Company President L. I. Doan. "Many's the time we have had a scientist decide in favor

⁸Ibid., p. 275.

⁹Clark, Music in Industry, p. 3.

¹⁰T. Gordon Harrington, "Midland Makes Its Own Music," Etude (February, 1953), p. 64.

of Dow employment because of the city's cultural atmosphere."¹¹

Another administrative spokesman for the Dow Chemical Company spoke of its music program:

"And it's worth every effort," says Harold S. Kendall, assistant to President Leland I. Doan. "The friendly response of the community alone would make a music program worthwhile. Even greater is the benefit gained by the attitude of individual employees--they are cheerful, their morale is high, and the company's record shows it. The music groups, sponsored by the company, fuse a bond between recreation and employment that results in loyalty and dependability. The attraction of music groups is a definite aid in securing high-grade employees."¹²

Dow Chemical Company was keenly aware of the benefits it derived from its music program in the area of building public relations, and stated in an article in Business Week that the "expense of the program is nothing, in comparison to the goodwill it has created."¹³ The same article reiterates the value Dow Chemical Company placed on its music program for recruitment purposes: "Many musically trained children have applied to Dow for jobs when they grow up. Dow also says the music program helps considerably to

¹¹J. Dorsey Callaghan, "Industry and Labor Back Cultural Setup," The Detroit Free Press (Dec. 17, 1952), p. 12.

¹²"Music Is An Aid to Management at Dow," The Philip Lesly Co., for American Music Conference (Chicago, Press release, no author or date supplied), p. 4.

¹³"Extra Harmony for Company Relations," Business Week (March 1, 1952), p. 108.

lure professional men who can't decide between Midland and 'big city enticements.'"¹⁴

A Dow Chemical Company employee, John Simonian, spoke of the value of industrially supported music activity from the standpoint of a participant, saying:

"... , music is the great leveler of man. You feel as if you are all the same . . . it's a religion of music --a universal language." And John, who honestly admits that the biggest reason he took a job at Dow was because of its music department, [feels] singing while you work is a natural process of life.¹⁵

Henry Ford II, too, gave indirect support to industrial music programs, in recognizing the need for developing better human relations in industry:

It seems clear that we have not kept the development of our human relations in industry in pace with the development of our production technology. Perhaps for every dollar we spend in scientific research for the development of better products and more efficient machines, we should spend another dollar in research into the problems of people in industry.¹⁶

The publication Industrial Bands and Orchestras provides insights into the benefits of instrumental ensembles and how they can best be organized, administered and financed in an industrial setting. One segment of this manual seeks to rationalize the need for music in

¹⁴Ibid.

¹⁵"What Singing Means at Dow," News Release from the Dow Chemical Company (Midland, Michigan: February 11, 1952), p. 6.

¹⁶"Why Music in the Recreation Program?" Industrial Bands and Orchestras (Chicago: National Industrial Recreation Association, 1953), p. 2.

modern industry, stating that the employee's "repetitive, monotonous work robbed him of creative satisfaction in craftsmanship. The job was filled; the worker was left empty. He, as a person, was negated."¹⁷ Since self-expression through creative work is not possible on an assembly line the author urged that industry accept responsibility for providing other creative outlets. Hence:

. . . More and more, it is being realized that wholesome play in leisure time tends to perform the social function of industry that may be missing during the hours of work; tends to recreate the person so that his working time becomes profitable to him rather than frustrating.¹⁸

It is further postulated that music is particularly suitable for such purposes,

. . . not only because it so specifically meets the leisure needs of a substantial segment of the employee roster, and not only because it has great spectator and public relations values, but also because once started it usually continues as an important program activity for many years.¹⁹

This same publication addresses the position of industrial management toward music programs:

They know they have a share in the responsibility for community welfare, and that at the top of this responsibility is an obligation to have employees happy not only on the job but at leisure and at home. The more than half-billion dollars industry spends every

¹⁷Ibid.

¹⁸Ibid.

¹⁹Ibid.

year for recreation programs attests to this knowledge.²⁰

Paul Eastman, like many others, credits World War II with stimulating much interest in industrial music because this was a time when "high production and employee satisfaction were vital."²¹ Music participation was promoted "as a means of releasing tension and solidifying front-office and production-line relations."²²

The National Association of Teachers of Singing expressed still another possible benefit of participation in industrial music programs. It was their opinion that such programs "proved to be a strong factor in the raising of the standards of music appreciation."²³ "Proved" is probably too strong a word to use in connection with raising standards of music appreciation since no research conducted on this possible effect of participation in industrial music ensembles is reported. No other printed source makes this claim or even mentions it as a possible goal to be sought. One could even speculate that the repertoire often used would not be of calibre capable of raising standards of music appreciation to any significant degree. Current

²⁰Ibid.

²¹Paul Eastman, "Music: How it Builds Morale in Industry," American Business (November, 1952), p. 52.

²²Ibid.

²³"Industrial Music," The Bulletin, National Association of Teachers of Singing (Nov./Dec., 1948), p. 7.

research about the effects of participation in public school performing ensembles upon the student's appreciation of music make this claim difficult to accept.²⁴

Other selected statements pertinent to the supposed values of industrial music programs follow:

Industrial music is practical if there is practical use of better attitude, pride in one's company, need for cooperative association and use for a communal expression among peoples.²⁵

Industry's rising interest in music is, of course, more than just a friendly gesture. It is the result of an intelligent approach to the problems of employee morale and loyalty as well as retaining the good-will of the community and the public at large.²⁶

. . . First, a common bond is established between worker and management over and above the workaday relationship. Second, and more important, an energetic, cheerful, willing attitude is promoted, showing results on the assembly line . . .²⁷

During the war [World War I] the values of music in increasing efficiency and relieving nerve strain was generally recognized. The same value exists today.²⁸

²⁴See either Ned C. Deihl, "Developing Musical Concepts Through Performance," Music Educators Journal (Nov./Dec., 1964), p. 61, or, Bennet Reimer, "Performance and Aesthetic Sensitivity," Music Educators Journal (March, 1968), p. 29.

²⁵Albert P. Stewart, "The Case for Music," Industrial Sports Journal (Jan. 15, 1952), p. 23.

²⁶"Industry's Rising Interest in Music Makes it Part of Balanced Recreation Program," Industrial Sports Journal (May, 1952). Reprinted in Music in Industry--How Employees Participate in Musical Groups (Chicago: American Music Conference, probably 1953), p. 22.

²⁷Harold Keen, "Beethoven Helps Build American Bombers," Etude (August, 1943), p. 545.

²⁸Clark, Music in Industry, p. v.

Use of Recorded Music in Industry

It is appropriate and relevant to include at this point a brief consideration of the scope and contribution of recorded music as used in industry, played over loudspeaker systems to counteract boredom and stimulate production. While this facet of industrial music is not of crucial importance in the study of the Dow Music Department, it does figure largely in the total picture of industrial music.

The invention of the phonograph made it possible for many firms to broadcast music to their employees during working hours, but even prior to this innovation some companies had provided live music to ease the tedium of their workers in much the same way that the previously mentioned "shantymen" had fulfilled their functions in pre-industrial years. The reasons for bringing background music into plants and offices may have been purely altruistic on the part of management, or it may have been done on the sure expectation of increased production and profits.

Thomas Edison is reputed to have had an interest in the potential use of his phonograph to supply music to factory workers, but his efforts were thwarted by the quality of amplifiers and loudspeakers available to him in 1915. Kalamazoo, Michigan, was the site of an early attempt to supply factory workers with recorded music. Clark provides the following details of this experiment:

In the early 1920s came a follow-up to Edison's experiments, in what probably constituted the original installations of store-wide and plant-wide sound systems

for the playing of recorded music during working hours. The project was a private one worked out by two officials of Gibson, Inc., makers of fretted instruments in Kalamazoo, Michigan--A. Williams, general manager and Lloyd Loar, acoustical engineer. These two men equipped the Gilmore Brothers department store in Kalamazoo and a number of factories in southern Michigan with loud-speakers over which music was broadcast from phonograph records played on an ordinary phonograph. Difficulties with patent rights on some of the equipment employed prevented Williams and Loar from capitalizing on their successful experiments.²⁹

The 1930s saw the flowering of the idea of bringing recorded music into the business world. As improvements were made in sound engineering the interest in this aspect of industrial use of music swelled enormously and stimulated some scientific studies of the effects of music on employees, which in turn caused an intense interest in program planning for industrial music. From such developments it was inevitable that someone would conceive the idea of supplying business firms with recorded music programs that originated from a central broadcasting studio. This first occurred in 1936, in New York City, where the broadcasts were sent over leased telephone wires and were aired first in a restaurant. "Other restaurants, bars, stores, hotels, apartment houses, and hospitals took up the idea, and, around 1940, industry."³⁰

Literature dealing with the use of recorded music for industrial purposes is pervaded by the names of

²⁹"Music in Industry," Industrial Recreation Association, p. 6.

³⁰Ibid., p. 7.

Willard A. Kerr and Harold Burris-Meyer, each of whom conducted research on the effects of recorded music on factory workers. Burris-Meyer, director of sound research at Stevens Institute of Technology, expressed dismay at the paucity of research on this subject:

Instead of facts we have hearsay, hunch, and theory, all readily available in almost any quantity. Managements which use music and employees who listen to it seem to agree that music is a fine thing. Organizations which install electronic distribution systems and furnish programs have files full of letters from satisfied customers. There is a growing belief in this country that music in a factory can do just about everything except rearrange the stock room or interpret the latest set of government regulations.³¹

Some of the research conducted by Burris-Meyer has been summarized by Eyer, who states:

. . . Statistics compiled by Dr. Burris-Meyer show, for example, that total production per 100 man-hours, in one instance, increased by 11.4 percent after the installation of music. They also show impressive reductions in man-hour losses occasioned by early departures of tired workers, Monday morning absences, and other irregularities which are deleterious to maximum efficiency.³²

Kerr cautions against wholehearted acceptance of Burris-Meyer's research because of inadequacies in the design employed. According to Kerr:

Burris-Meyer has reported data on production before and during music and his estimates of production increases resulting from music range from 4.07 percent to 14.8 percent. While his data, as he points out, are indicative, his results, based on comparisons of periods before music and periods after music, are difficult to

³¹Harold Burris-Meyer, from Mechanical Engineering, January, 1943, quoted in Music in Industry, Industrial Recreation Association, p. 8.

³²Eyer, "Music Goes to War," p. 7.

interpret because of the impossibility of controlling the effects of annual, seasonal, and technological trends in the type of research design which he used. His two graphs on early departures and Monday morning absenteeism may also be indicative but are again subject to the design limitations just mentioned.³³

Kerr summarized the psychological research in industrial music and plant broadcasting, much of it his own, that was conducted prior to 1943. He delineated six areas that had been subjected to systematic study:

1. work place preference of job applicants and factory workers with reference to music
2. music type attitudes of industrial workers
3. voice type attitudes of industrial workers
4. believed effects of music
5. actual effects of different types of music on euphoria, morale, and specific subjective feelings
6. effects of different types of music on the productive efficiency of workers doing various kinds of jobs³⁴

The original research that Kerr reported consisted wholly of surveys. For example, he polled 228 electrical workers and learned that the great majority preferred working in a department with music played either occasionally or frequently as opposed to one without any music.³⁵ He

³³Willard A. Kerr, "Psychological Research in Industrial Music and Plant Broadcasting," Journal of Psychology 17 (January, 1944), p. 256.

³⁴Ibid., p. 243.

³⁵Willard A. Kerr, "Where They Like to Work: Work Place Preference on 228 Electrical Workers in Terms of Music," Journal of Applied Psychology 27 (1943), p. 441.

also conducted a survey on workers' "Feelings about Music" and found the following attitudes toward the psychological powers of music:

77% think it improves their feelings toward associates; 90% believe it helps them when tired; 88% say it soothes their nerves; 56% think it helps their digestion; 90% believe it helps them in performing a wearisome, monotonous task; 85% say it helps make them forget their worries.³⁶

Kerr made seven recommendations he believed could be supported by "experimental and objective evidence":

1. Employment managers can with factual justification stress the presence of music as a desired condition of repetitive work.
2. Music should be provided for all work areas in which the work is manual and monotonous if a majority of employees want music.
3. The music preferences of each industrial audience should be measured rather than guessed at, and such measurements should be utilized in planning industrial music programs. The RCA Attitudes Toward Music scale is available for such measurement of industrial music audiences.
4. Music needs of night shift workers should receive special attention, and probably night shift workers should receive more music than day shift workers.
5. Selection of soprano and bass announcers should be avoided. Alto, tenor, and baritone voices are acceptable and baritone seems most preferred. Male voices are preferred over female voices, especially by female workers.
6. Records containing vocals should not be banned from broadcast to workers engaged in repetitive manual operations.
7. Industrial music, scientifically applied, should be regarded as a factor favorable to quantity of

³⁶Willard A. Kerr, "Psychological Effects of Music as Reported by 162 Defense Trainees," Psychological Record 5 (December, 1942), p. 211.

production in the typical repetitive operations of modern industry.³⁷

It can be seen that research in this facet of industrial use of music was not overwhelming either in quantity or quality. Forrest H. Kirkpatrick generalized about the bulk of such research:

Reports as to the use of music, delivered by means of reproduction, amplification and broadcast set-ups indicate positive results in increasing the output and satisfaction of all kinds of workers--industrial laborers, dockhands, and office employees. An examination of the reports usually shows that they are subjective and that they rest mainly on the belief that "boredom" is due to a consciousness of uniformity and repetition. The assumption is made therefore that anything that will "take the mind away" will reduce the boredom. The activities most commonly reported to be reinforced by music are the motor processes of industrial operations in which auditory components are lacking or are at a minimum.³⁸

Two years later, Paul Little still complained of the lack of research in industrial music:

Music in industry has not yet become a science. There is a difference of opinion among authorities on the length of the music period to be used and on the frequency of such programs. Plants have found their own methods through the trial and error process.³⁹

Since so many people have credited music with such a plethora of values for industrial use, it seems odd that there has been so little worthwhile research on this

³⁷Kerr, "Psychological Research in Industrial Music," p. 260.

³⁸Forrest H. Kirkpatrick, "Music and the Factory Worker," Psychological Record 5 (Dec., 1942), pp. 197-98.

³⁹Paul H. Little, "What Future Has Industrial Music?" Musical Leader (Oct., 1944), p. 7.

subject. Both the limitations and small quantity of this research cause it to be of little value. The designs of some projects were not sufficiently sophisticated and others suffered from inadequate controls. Much of this quasi-research consisted of surveys, the results of which were greatly weakened by the inclusion of leading questions. These subjective data were then used as the basis for making dogmatic statements as to the efficacy of industrial use of music. The only generalization that can be drawn from the results of the research is something that has been known for centuries--many people enjoy hearing music while they work.

Industrially Supported Performance Ensembles

A second major facet of industrial use of music centers on industrially sponsored performance ensembles designed to serve as recreational outlets outside of working hours. Companies who were concerned about developing strong employee morale or who felt a commitment to contribute to community resources capitalized on this phase of music in industry. Some firms concentrated on providing musical opportunities for the children of their employees and made provisions for bands, orchestras, and drum and bugle corps. More often than not the musical organizations were established for the employees, rather than their dependents, and took the form of choruses, glee clubs, bands,

orchestras, dance bands and other less formal types of musical ensembles.

The use of music in industry in this country began through efforts to provide recreational activities for employees. Mining companies concerned about the lack of wholesome community recreational facilities made provisions for musical ensembles for their employees. Department stores concerned about the morale of their employees organized informal sings that grew into performing organizations. Among the earliest instances recorded of industrially supported music programs in this country are:

1870--a group of New York bank clerks formed a choral group that developed into the New York Banks Glee Club

1876--Wanamaker's department store in Philadelphia installed an organ in the store and held employee sings each morning that eventually expanded into store sponsored choruses, bands and orchestras.

1883--Norfolk and Western Railway Band formed in Roanoke, Virginia

1887--Butte Mines Band formed and eventually became one of the most celebrated of the mining bands

Strawbridge & Clothier, a Philadelphia department store, had a store chorus prior to 1889⁴⁰

While compiling the historical data outlined in his book, Music in Industry, Clark said it became apparent early "that two classes of industries were leaders in the number of musical activities reported. These were the railroads

⁴⁰Dates extracted from "Music in Industry," Industrial Recreation Association, p. 5, and "Music in Industry: How Employees Participate," American Music Conference, pp. 4-5.

and the department stores."⁴¹ The railroads seemed to favor wind bands, while choral ensembles predominated in department stores.

By the first decade of this century some of the industrial ensembles had achieved remarkable levels of performance and the scope of their activities became quite extraordinary. For example, the Wanamaker store in Philadelphia held regular choral festivals, utilizing such celebrities as George W. Chadwick, Horatio Parker, Arthur Foote, and John Philip Sousa as judges and guest conductors. On one occasion the Philadelphia Orchestra was engaged to perform in this same store, while their New York City store secured the services of Richard Strauss and his orchestra for a performance.⁴²

The Philadelphia department store, Strawbridge and Clothier, made a practice of giving concert versions of operas and operettas by their store-sponsored employee ensembles. Aida, Faust, Lohengrin and various Gilbert and Sullivan operettas were essayed. They further commissioned original cantatas and oratorios, securing works from Victor Herbert, Henry Hadley and others. The fact that the chorus also made appearances with the Philadelphia, Chicago and

⁴¹Clark, Music in Industry, p. 46.

⁴²Ibid., p. 74.

New York Symphony Orchestras would seem to indicate a rather professional level of musical accomplishment.⁴³

L. Bamberger & Company of Newark, New Jersey is an interesting and unusual example of industrially supported music activity during this era. They supported a Music Club, whose purpose was to encourage their employees to engage in cultural activities outside of the store. In addition to offering music appreciation courses and providing scholarships for music students, the store helped the employees attend Sunday afternoon concerts of the New York Philharmonic in New York City by paying half the price of the tickets.⁴⁴

The origins of many such industrial music activities are fascinating. For instance, the Choral Society of Marshall Field and Company, Chicago, Illinois, which for many years had a most enviable reputation, grew out of an impromptu concert of small ensembles. The purpose of this concept was to raise money to pay the end of season deficit of the store's baseball association.⁴⁵ Much of the literature stressed that ensembles should not be encouraged unless employees felt a need for them, and that they should not duplicate community facilities or offerings already in existence.

⁴³Ibid., pp. 76-77.

⁴⁴Ibid., p. 84.

⁴⁵Ibid., p. 78.

An example of unusually enthusiastic industrial support can be found in the annals of United States Steel Corporation. In the late 1920's there existed concurrently 53 music organizations among their various plants. This included 12 bands, 11 orchestras, 9 glee clubs, and 4 choruses.⁴⁶

Aubrey Haines provides the following statistics:

. . . By 1923 there were more than 500 plant bands in the United States, with many more such organizations in Europe.
If we include policemen's, firemen's, letter carriers' and similar bands, the number of employee instrumental groups in America today probably exceeds 1,000.⁴⁷

The pamphlet "Music in Industry" purports to give a "bird's-eye view of the industrial-music picture [immediately] prior to 1930":

. . . The majority of big businesses and industries, and many of the smaller ones, had employee music organizations. These organizations embraced a wide range of instrumental and vocal combinations. Some of them achieved national renown. Operettas, musical shows, festivals, and other types of entertainment featuring music were well established. In some communities where the industry virtually comprised the entire community, the musical activities of the workers furnished the greater part of the social and cultural life.⁴⁸

The results of Clark's survey for the National Bureau for the Advancement of Music were published in 1929.

⁴⁶ Music in Industry, Industrial Recreation Association, p. 7.

⁴⁷ Aubrey B. Haines, "Music in Industry," Music Journal (April, 1956), p. 21.

⁴⁸ Music in Industry, Industrial Recreation Association, p. 7.

The following summary of his data provides an idea of the size and scope of industrial musical activity in the late 1920s.

. . . Among 679 industrial plants, business houses, and other types of commercial enterprises reporting musical activities, there were 267 bands, 182 orchestras, 76 mixed choruses, 68 men's choruses, 34 women's choruses, community singing in 133 companies, and other musical activities bringing the total to 911. These other activities comprised ukulele clubs, harmonica bands, drum corps, a banjo and mandolin combination, a violin choir, a saxophone band, a brass quartet, a bagpipe band, men's quartets, mixed quartets, women's quartets, men's octets, a women's octet, mixed octets, a children's chorus, a men's trio, mixed choirs, a vested choir, an oratorio group, Christmas caroling, operettas, minstrel shows, musical shows, and a music club.⁴⁹

The 1920s was an important decade for industrial music because "in general, until the 1920s, musical organizations sprang into being without any particular goal other than to furnish a musical outlet for musician-employees."⁵⁰ This began to change, possibly because of dissemination of European practices regarding work music, particularly experiences reported in England. Whatever the reason, this decade showed great expansion, for:

. . . during the 20's, industrialists began to be aware that attention to the human needs of employees could be made to pay off for the company. And music, in various forms, began to play a more purposeful part in existing recreation programs and in those that were started later. . . .

⁴⁹Ibid., pp. 6-7.

⁵⁰Industrial Bands and Orchestras, p. 3.

By 1929, music was included in most industrial recreation programs.⁵¹

The proliferation of industrially supported music activities is further attested to by the interest shown in this activity by the National Federation of Music Clubs. In 1923 this organization deemed industrial music programs to be important enough to warrant adding a National Chairman on Music in Industry to their roster of officers. Many regional units of the National Federation of Music Clubs followed suit and lent support and assistance to businesses interested in organizing music activities by supplying speakers, programs and song leaders.⁵²

The movement gained momentum during the 1930s, and with the United States' entry into World War II in the 1940s the industrial music movement became quite frenzied. There has been much written about the encouragement given to music in industry at this time by management. The fact that maximum production for the war effort was uppermost in everyone's mind surely did account for much of the increased musical activity, hoping it would improve morale, decrease absenteeism and employee turn-over, increase production and improve quality control. It is quite probable that there were also other factors that combined to make participation

⁵¹Industrial Bands and Orchestras, pp. 3-4.

⁵²Clark, Music in Industry, p. 191.

in industrially supported musical ensembles attractive during the 1940s.

Participation in an industrially supported ensemble was one of the most attractive forms of entertainment available to the working populace, since the rationing of gasoline and other commodities during the war made some forms of entertainment inaccessible. Such participation may have been made even more attractive when considered to be a patriotic effort. Since industrial ensembles created good public relations for the company and served to raise morale among workers, both important factors contributing indirectly to the war effort, such involvement could give participants a feeling that their time spent in such organizations had a significance beyond mere personal enjoyment. The Dow Chemical Company ensembles, for example, participated in Red Cross Benefit Concerts and a Victory Sing. Even after the war, this aspect of patriotism may have been fostered by such ensembles, since they served to provide propaganda on at least the following occasion:

Voice of America has been telling the world about genuine harmonious labor-management relations. Seems Bell Telephone in New York and Dow Chemical Company in Midland, Michigan, have large orchestras with both workers and executives participating.⁵³

The momentum gained during the war years carried industrial music comfortably into the 1950s, and the

⁵³Nelson Frank, New York World-Telegram & Sun (March 14, 1952).

literature in this field is sizeable during this decade. In 1952 Paul Eastman documented industrial interest in music:

Evidence of the increasing interest in company music programs is shown by clinics and conferences that are being held. The Seventh Annual North Carolina Recreation Conference devoted its last meeting to an Industrial Music Workshop, and more than 100 directors of recreation attended. . . .

In March, the use of musical activity to foster morale and efficiency will be highlighted at Purdue University, Lafayette, Ind., where the Second Annual Industrial Music Clinic will be held. Included in the program will be demonstrations of how class piano courses can be set up for employees, how to organize and direct bands and orchestras, and the place of choruses in industrial recreation activities.

For companies interested in starting music programs, the American Music Conference in Chicago can be helpful. A recent announcement by Dr. John C. Kendel, vice-president of the Conference, offered the help of specialists in music training free of charge to industrial groups planning some music activity. The Conference already furnishes service to schools, churches, and recreation groups.⁵⁴

By the end of the decade the literature began to thin out, reflecting the decline in industrial music activity itself. The reasons for the decline are elusive and apparently there has been little interest in identifying them. The lack of literature on this topic in the 1960s and 1970s further reflects lack of national interest in furthering such activity, perhaps because some of the factors contributing to its growth during the war years no longer existed.

⁵⁴Eastman, "Music: How It Builds Morale," American Business, pp. 52-54.

Several factors may be presented for consideration as contributors to the decline of interest in industrial ensemble programs. Television, as a source of home entertainment, has unquestionably changed the life styles of the American people. The fact that many community organized and supported music ensembles continue to survive tends to negate television as the prime reason for declining industrial music programs. Television definitely did, however, have a desultory effect, and this effect was likely two-fold. It undoubtedly was responsible for smaller audiences at industrial music concerts, thus lowering the morale of the performers and raising the question of the value of the effort. Second, the performers themselves may have developed increasingly competitive interests, one of them quite possibly television and, lacking the conviction that their musical efforts were worthwhile, yielded to these other interests. Thus, it seems that audience appeal was eroded and participants' morale depleted, creating a situation in which the image of the organization deteriorated and in a period of austerity financial support may have been withdrawn from music rather than from other areas.

The late 1950s brought an economic recession felt by most major industries in this country, causing management to withdraw support from non-essential areas. Furthermore, labor-management bargaining for increased fringe benefits and higher salaries may have forced the relatively small

amounts being spent on industrial music programs to be diverted to other purposes.

The most recent article found during the survey of related literature is James Berry's "Industry and Music" from the October, 1964 issue of Musical America. The content of the article is a curious mixture of optimism and pessimism. First he states that "employee music groups are beginning to come of age as effective instruments in improving the corporate image."⁵⁵ Somewhat later, referring to a boom in industrial music activity he says:

The boom in industrial music, however, if it is a boom, is not entirely harmonious. The head of a national association of choral groups believes that overall industrial music activity is down, and he blames union-management conflict as a cause.⁵⁶

Berry quotes an industrial personnel director as saying, "We still sponsor a chorus, but now the employees seem tired of it."⁵⁷ Berry also acknowledges that pressures from stockholders have forced some corporations to find other means than a company's profits for financing employee recreation programs.⁵⁸ Thus, the programs dwindle both from lack of secure financial support and lack of intense employee interest.

⁵⁵James Berry, "Industry and Music," Musical America (October, 1964), p. 6.

⁵⁶Ibid.

⁵⁷Ibid.

⁵⁸Ibid., p. 19.

Berry, however, feels that the "main problem confronting employee music" in 1964 is surprisingly none of the aforementioned aspects, but rather lack of outstanding music directors involved with industrial music programs. He believes, "It takes the special enthusiasm of a professional director, plus a great deal of musical ability, to make an employee music group thrive."⁵⁹ Throughout the literature one continually encounters statements about the importance of securing a good music director and what a difficult chore this could be. For example, Haines has written:

. . . But it is fully as difficult to obtain a first-rate director as performers of rare instruments. In developing an industrial orchestra or band, the most thoughtful consideration should be given to finding a competent director.⁶⁰

Berry also stresses another vital factor in successful industrial music programs. According to him, "the other important, and perhaps key ingredient is fervent management blessing."⁶¹

Without a careful assessment of the exact situation today regarding industrially supported music ensembles across the country, and a tabulation of reasons for terminating such programs, it is impossible to do more than speculate. Since this study is limited to the study of only

⁵⁹Ibid., p. 6

⁶⁰Haines, "Music in Industry," p. 90.

⁶¹Berry, "Industry and Music," p. 6.

one individual music program, for which the reasons for termination are reasonably well known, such information is not of vital importance.

Summary

One can find frequent references, and even specific pieces of music, that attest to the fact that man has long considered music to be a pleasurable and therapeutic accompaniment to his work. With the advent of the machine age new ways were sought to bring the efficacy of music to the industrial assembly line. Musical entertainments and industrially supported vocal and instrumental ensembles were experimented with during lunch hours and after working hours, and as a result the music used was not specifically related to the work it accompanied as it had been in former times.

Kenneth S. Clark conducted an extensive survey and reported his findings in the book Music in Industry, published in 1929. This source documents the scope of industrially supported music ensembles at that time, and lists eight values for this type of musical activity in industry: increases production; provides a common meeting ground for executives and the working force; improves the morale of the workers; cuts down on turnover of laborers; creates goodwill advertising; counteracts the monotony and fatigue of the job; opens up avenues of self-expression; and brings to the worker widened friendships and social outlets.

To these values others have added reduction of nerve strain, conservation of energy, and a host of others. In the twentieth century, especially during the years of the Second World War, both labor and management have spoken in favor of industrial use of music, often citing one or more of the above listed salutary effects.

Industrial ensembles have existed in every conceivable form, both for employees and for their families. Often the emphasis was on providing wholesome recreational activities for employees and such efforts date back at least to 1870. Music was not the only recreation sponsored by companies, but along with athletic activities was just one of the fringe benefits offered by humanistic firms.

While industrial ensembles had been a part of the scene since the late nineteenth century, the use of recorded music in factories and businesses really flowered in the 1930s, awaiting first the development of the phonograph, and then of adequate sound systems.

By the late 1920s "the majority of big businesses and industries, and many of the smaller ones, had employee music organizations."⁶² Many types of instrumental and vocal ensembles and musical theater groups were represented and some of them achieved considerable renown.

⁶²Music in Industry (A Manual on Music for Work and for Recreation in Business and Industry), (Chicago: Industrial Recreation Association, 1944), p. 7.

Industrial musical activities gained further momentum in the 1930s; peaked with the war effort in the 1940s; tapered off in the 1950s; and all but ceased existence in the 1960s. Many reasons have been advanced for its apparent demise, the most prominent among them being:

1. the economic recession of the 1950s
2. labor unions bargained for fringe benefits that would more directly affect the pocket books of the workers
3. lack of really good musical directors active in this field

It seems strange that with so much enthusiasm expressed by so many people attesting to the efficacy of industrial use of music, it is at present seemingly nonexistent except for industrial use of Muzak. It also seems strange that so little research of any stature and credibility was done to prove or disprove its reputed value. The only area subjected to research has been that of recorded music piped into factories and offices. The validity of this research is highly questionable, though it all supports the thesis that use of recorded music generally produces salutary effects on the listeners and their work.

The value to industry of both use of recorded music on the assembly line, and of participation in instrumental and vocal ensembles needs further careful research. Another area that should have systematic documentation is the extent of current industrial use of music.

CHAPTER III

THE BEGINNINGS OF DOW-SUPPORTED MUSIC ACTIVITY

A Brief History of Midland

The first white settler came to the area now occupied by the city of Midland in 1836, and was soon followed by many others.

. . . The influx of these pioneers resulted in the formation of Midland County in 1850, and the organization of the township in 1853. For the next fifty years the air rang with boisterous shouts of the loggers, the clang of their axes, and the thunder of the log booms as ninety percent of the county's known wealth was floated down the river.¹

The lumbering boom and rapid development of the area caused the county's original Indian residents to be persuaded to move to a settlement one county to the west. In addition to the wealth of timber which made this area the largest lumbering center of the state, a second industry began to develop.

Some of the lumbermen discovered brine in the ground under their mills and initiated the sideline of evaporating salt by heat from waste lumber, the

¹"The Midland Michigan Story," a pamphlet printed by the Midland Chamber of Commerce, 300 Rodd Street, Midland, Michigan, 48640, (undated, probably 1970), p. 1.

first salt well being sunk in 1878. Later, it was found that bromine could also be extracted, and by 1884 the village was shipping both salt and bromine on a production basis.

However, the loggers' practices soon exhausted the surrounding forests, and without cheap fuel there could be no profitable salt or bromine industry. By 1890, Midland was a doomed and dying town consisting of fourteen saloons, a brief business street, a few wooden sidewalks, two covered bridges and the more-or-less nondescript homes of some two thousand inhabitants--its future seemingly behind.

But to young Herbert Henry Dow, it was a town of promise. The crude wooden towers dotting the countryside were evidence of the brine wells below. "This gold mine of natural resources" provided the "waste" compound from which he first extracted bromine. And it is from this buried ocean, pumped at the rate of millions of gallons a day through Dow pipelines, that the company has developed more than 700 different chemicals and products available today. In a little more than sixty years, the Dow Chemical Company has grown from its simple beginning of one idea and practically no capital into one of the country's largest chemical companies--based in Midland with plants, subsidiaries and associated companies throughout the world. And with it, Midland has grown into a lovely, modern city notable for its progressive activity in the fields of education, religion, recreation, architecture and civic planning.²

Music in Midland in 1936

Before examining the scope of musical activity in Midland in the year 1936, mention should be made of Midland's status in two national music surveys. From a national survey of community musical activity conducted in 1925 it is found that the city of Midland, population 5,483, had little community music activity. There was no municipal monetary appropriation for music, no city band

²The Midland Michigan Story, p. 1.

or orchestra and no observation of "Music Week" reported. In fact, the only community involvement in music was described as "community singing with concerts." The public school music budget was \$1500, and the presence of only one music supervisor, with no additional staff, was recorded.³

Four years later, in 1929, another national survey was conducted to document the extent of industrially supported musical activity in this country. Chapter II has previously established that industrially supported music programs were common throughout the country by the end of the nineteenth century. Though this survey reports considerable industrial musical activity nationally, and substantiates its existence elsewhere in Michigan, the city of Midland is not mentioned.⁴

From careful scanning of the Midland Republican for the year 1936 some interesting items come to light that may have had impact on the development of Dow supported musical activity. For example, the city had had a history of sporadic attempts at maintaining a civic orchestra,⁵ and in

³Kenneth S. Clark, Municipal Aid to Music in America (New York: National Bureau for the Advancement of Music, 1925), p. 196.

⁴Kenneth S. Clark, Music in Industry (New York: National Bureau for the Advancement of Music, 1929), pp. 281-87.

⁵Midland Symphony Orchestra Pearl Anniversary Program of 1966 records an orchestra season for 1922 and 1923 under Community Center sponsorship. The orchestra

1936 a new effort was made to re-establish it under the aegis of the Community Center. By its first concert in November the orchestra numbered twenty-nine members--in a community of slightly less than 10,000 citizens.

This same year, Mrs. Gwendolyn Pike, a very important person in the history of Midland's musical development moved to town. She was a mezzo-soprano, with a degree in music from the University of Michigan. Mrs. Pike was a native of Flint, Michigan, and thereby familiar with and accustomed to the thriving industrial and community sponsored music activity fostered by Buick and headed by Dr. W. W. Norton, who was also director of public school music in Flint. Mrs. Pike opened a voice studio and became involved in the church music activities in Midland. She was largely responsible for Midland's first community chorus concert, a production of Messiah, given in December of 1936. For this performance several church choirs combined to form Midland's first community chorus. Mrs. Pike rehearsed the choirs for the performance and Dr. W. W. Norton was engaged to direct the final product. Local singers took the soprano and alto arias, and bass and tenor soloists were imported. The success of this initial venture immediately established it as an annual musical event and this community chorus, made up of an aggregate of

numbered 23 members including students. This program states that there was evidence of "pick up" orchestras between 1923 and 1936.

church choirs, retained its separate identity for several years after the Dow Mixed Chorus came into existence.⁶ The program for this performance indicates that there was an orchestra, and in addition to the Overture and Pastoral Symphony it included seven choruses, ten recitatives and eight arias from the oratorio.

The local newspaper documents that there was a community concert series in Midland, and that Midland residents also held tickets to the Community Concert Association series presented in Saginaw, Lansing, and Flint.⁷

Prior to World War II [the 1930s] occasional concerts were presented in Midland under the auspices of the Midland Guild. This organization was sponsored by prominent citizens of Midland including the Dow families, but the war unfortunately caused this effort to be terminated.⁸

The community concert series was not reactivated until 1947, when the Dow Music Department was a strong functioning unit.

That Midlanders wanted to hear and had opportunities to hear choral music is attested to by the appearances in 1936 of the Kalamazoo College Men's Glee Club and the University of Michigan Men's Glee Club. It is conceivable that one or both of these male chorus concerts could have sparked the idea of forming a male chorus in Midland. Mr.

⁶From an interview with Mrs. Gwendolyn Pike, Midland, Michigan, July, 1973.

⁷Midland Republican, April 2, 1936, p. 8, and April 16, 1936, p. 5.

⁸Midland Center for the Arts, pamphlet, 1971, p. 14.

Frank Whaley, who is credited with originating the idea of a Dow Chemical Company sponsored male chorus, died some years ago, so it is impossible to establish if there was any direct influence.

The Midland Republican also documents a series of band concerts. The membership of this ensemble included high school, college and community instrumentalists.⁹

Willard Dow, son of Herbert H. Dow, was interested in music and fostered musical activities as well as various other aspects of community recreation. It is recorded that the Willard Dow band trophy, given annually for "most progress and best spirit," was awarded to one Elwood Hunemorder, a Midland high school student.¹⁰

That there were among the citizenry those with refined taste in music is evidenced by the engagement of the Stulberg String Trio for social events at the country club. The members of this ensemble were Julius Stulberg, Joseph Evans, and David Pratt. Joseph Evans recalls that their trio played several engagements at the country club and that the audiences were very appreciative and responsive.¹¹ The following program of salon music played by the trio would seem to indicate a more than average degree

⁹Midland Republican, June 25, 1936, p. 6.

¹⁰Ibid., June 4, 1936, p. 1.

¹¹From a conversation with Joseph Evans, July 1973, East Lansing, Michigan.

of musical sophistication for the citizens of this small, relatively isolated city.

Trio #2, Cm	Mendelssohn
Zigeunerweisen	Sarasate
Lento, 2nd Trio, Op. 34	Chaminade
March of the Tin Soldiers	Pierne
Kammenoi-Ostrow	Rubinstein
Blue Danube Waltzes	Strauss ¹²

Public school music made the news several times during this year. The county band festival held on March 29th was described as the first county instrumental music festival.¹³ It boasted 160 musicians under the direction of Neil G. Keyes. On April 23rd the city of Midland held its eighth annual Midland School Instrumental Festival under Ted Nicholson's direction. The extent of the school instrumental program can be surmised by this article which lists high school band, orchestra, junior band, saxette band and beginners band as participants in the festival.¹⁴ On May 22nd the Midland school instrumentalists participated in the sixth annual Central Michigan Band Festival.¹⁵

The county schools apparently had no vocal music instruction at this time, for it is recorded that the

¹²Midland Republican, Sept. 17, 1936, p. 4.

¹³Ibid., April 2, 1936, p. 1.

¹⁴Ibid., April 23, 1936, p. 3.

¹⁵Ibid., May 28, 1936, p. 3.

County School Commission wrote Lansing to request that vocal music be re-established in the county schools.¹⁶

Margaret Berry was director of choral music in the Midland public schools and the paper announced a Christmas program under her direction.¹⁷

The Dow Male Chorus

It is likely that the most significant musical event of 1936 for the future of music in Midland was a performance of male chorus music at the Presbyterian Church. There exist three slightly varying accounts of this event that sparked the idea of forming a Dow Chemical Male Chorus:

Formation of the Dow Music Department began quite casually. It was the outgrowth of an especially good performance at the Presbyterian Church one Sunday back in 1936. Frank Whaley, a choir member, met L. I. Doan, now president as he was checking in for work the following morning. Doan complimented Whaley on the choir's performance. "Wish we could do something like that here in the plant," Whaley said. "Go ahead and see what you can do," was Doan's reply. Whaley got busy, put up invitations to singers on all the bulletin boards and finally came up with a 40-voice male chorus.¹⁸

In 1936, when an emergency choir situation arose at the First Presbyterian church, an all male group

¹⁶Midland Republican, Dec. 10, 1936, p. 7.

¹⁷Ibid., p. 1.

¹⁸J. Dorsey Callaghan, "Choir Vital Part of Dow Firm," Detroit Free Press, Dec. 20, 1952, p. 12.

sang one Sunday. Afterward, Leland I. Doan, now Dow company president, collared Frank Whaley, one of the singers, and said: "We ought to have a men's chorus like that. Don't you want to organize one?" Whaley did, and so did about 40 others, and what later became the Dow Male Chorus was born.¹⁹

The chorus itself was born because one Sunday in 1936 men in the choir of Midland's Presbyterian Church sang an especially pleasing anthem. Dow President Leland I. Doan, who was then general sales manager, complimented Frank M. Whaley, a choir member. "I told him what we needed was a Dow male chorus," said Whaley, a tenor and Dow salesman.

Later at Dr. Doan's suggestion, Whaley took the idea to the late President Willard H. Dow, who agreed to a budget of \$60 a month for a part-time director, rental of a piano and expenses for music. . . .²⁰

Harold Powers, head of the music department at Central State Teachers College in Mount Pleasant, Michigan, was engaged to conduct the new ensemble. By the end of that season membership totaled sixty-five.²¹

During their first year they performed in the tree-lighting ceremonies in front of the Midland County Court House at Christmas; gave a joint concert with the Midland Civic Orchestra in February; sang a full concert in the Dow Auditorium in May; and performed at the Dowchemic Field Day. The "Memorandum of Expenses" for 1936-37 reveals that Mr. Powers was paid a total salary of \$250.00

¹⁹Elaine Plummer, "Midland-Manufactured Exported Music Gives City Good Reputation," The Bay City Times, Jan. 11, 1953, p. 11.

²⁰Paul Harsha, "Something to Grow On," Dow Diamond (July, 1956), p. 3.

²¹"Sing, Brother Sing!" Dow Diamond (Oct. 1937), p. 13.

for directing the group, at \$10.00 per rehearsal. The chorus cost the company a grand total of \$411.02 that first year. In addition to the director's salary, \$80.52 was spent on music, and \$50.50 paid for the rental of a piano for the year and the tuning of same. (Piano tuning cost only \$3.50 in 1937!)²²

The second and third years of the Dow Male Chorus were under the direction of Harry Runkle, a Dow Chemical Company employee in the Sodium Salicylate Department. Mr. Runkle was a charter member of the Dow Male Chorus and a graduate of Eastman School of Music. Winfield Sunderland of Technical Research Department and Lee DePree of the Ethyl Cellulose Department shared the duties of accompanist.

The first issue of the Dow Diamond, a magazine for Dow employees, published to

. . . create a closer inter-relation between the various departments of Dow Chemical, its subsidiaries, partnerships and branch offices; to record the achievements of the whole organization, of each of its parts and of individuals; and, in general, to bring about a greater appreciation of our responsibilities and associations²³

carried an article about the new industrial chorus. The following excerpt from the article provides insight regarding the membership and requirements:

²² Memorandum of Expenses, an unpublished ledger maintained by the treasurers of the Dow Male Chorus from 1936-46, pp. 2-3.

²³ Dow Diamond (Oct. 1937), p. 1.

It is interesting to note that the chorus has drawn men from practically every department in the plant, numbering among its members, heads of departments as well as hourly employees. As in the past, membership this year is open to every employee of Dow Chemical. While some musical training is desired, the only requirements are a love for music, a passable singing voice and, of course, the ability to carry a tune. The majority of present members cannot read a note of music, so don't let any inability in that line bother you. It won't cost you a cent to join either, since all expenses are borne by the management.²⁴

The second season the chorus records expenditures of \$566.16. Of this figure \$315.00 was spent for the director's salary; \$120.52 for music; and \$55.50 for rental and tuning of piano.²⁵ The chorus rehearsed weekly from September 16 through April 21 and gave a joint concert with the Civic Orchestra, a concert of their own, and made their first out of town appearance at the First Presbyterian Church in Saginaw.²⁶ The program for this latter performance reveals the following repertoire:

Now Let Every Tongue Adore Thee	Bach
Song of the Vikings	Faning
On Great Lone Hills	Sibelius
On The Sea	Buck
Stars of the Summer Night	Woodbury
How Can I Leave Thee	Kuecken
Lift Thine Eyes	Logan
Accordion Selections	
Auf Wiedersehn	Romberg

²⁴Dow Diamond (Oct. 1937), p. 13.

²⁵Memorandum of Expenses, pp. 4-5.

²⁶John Spencer, "History of the Dow Male Chorus," found in the program for the Tenth Anniversary Concert of the Dow Male Chorus, Feb. 19 and 20, 1947.

Goin' Home	Dvorak
Chanteys: 8 Bells; Away to Rio;	
Old Man Noah	A. T. Davidson
Land-Sighting	Greig
In a Persian Market	Ketelby
Soldiers' Chorus from "Faust"	Gounod

During the 1938-39 season the chorus presented concerts that were broadcast over WBCM, Bay City, every four weeks. It can be assumed from the expense records from the 1938-39 season that the company purchased a piano for \$100.00 from the University Club of Midland. The budget showed an expenditure of \$131.47 for music, but no information regarding the director's salary is recorded.²⁷

Very little documentation survives from the fourth season of the Dow Male Chorus. Mr. H. R. (Rusty) Evans, music teacher at Bay City Central High School, was hired as director. The treasurer's records show disbursements of \$10.00 per rehearsal to him from October 2, 1939 to May 21, 1940. The expenditure for new music was \$64.82, and this sum coupled with \$10.00 for rental of an auditorium for the spring concert brought the total expenditures of the group to \$364.82 for the 1939-40 season.²⁸ A spring concert; another joint concert with the Civic Orchestra; and an

²⁷Memorandum of Expenses, pp. 8-9.

²⁸Ibid., pp. 10-11.

appearance for the Industrial Executive Club of Bay City constituted the performances given.²⁹

The services of Dr. W. W. Norton were secured as director for the following three years (1940-43). Dr. Norton was already well-known to Midland singers, as he had made annual visits at Christmas to conduct the community chorus performances of Messiah. For the season of 1940 he was paid \$725.00. The relatively large increase in stipend for the director probably stems from the additional expense of travelling from Flint--the round trip from Flint to Midland being approximately 100 miles. The 1941 season is the last for which records relating to director's salary are available. The payment of the director's salary must have passed out of the treasurer's hands in 1941 and have become the responsibility of someone in Dow Chemical Company payroll division. The treasurer's report indicates that certain expenses (director's salary, new music, tuning of piano and rental of choral risers) were reimbursed by Dow Chemical Company, while others (advertising, tickets, refreshments, auditorium rental fee and ushers' fees) were paid from the club treasury. The sole source of revenue for the club was \$124.00, concert receipts from a joint concert with W. W. Norton's Flint Chorus. This appears to

²⁹ John Spencer, "History of the Dow Male Chorus," Tenth Anniversary Concert of the Dow Male Chorus Program.

be the first occasion that the Dow Male Chorus charged admission for a concert.³⁰

Only a few programs of Dow Male Chorus concerts under Norton's direction survive. John Spencer, Chorus Historian, gave the following account of the Male Chorus' activities during the years 1940-43:

. . . That season [1940-41] the group joined the Michigan Male Chorus Association, a Division of the Associated Male Choruses of America.

On November 14, 1940, the Chorus entertained the Dow Sales Conference at the Midland Country Club. In December it assisted the Midland Choral Society in presenting the "Messiah" directed by Dr. Norton. The fifth joint concert with the Civic Orchestra was presented on February 9 in the Midland High School auditorium.

The Norton Male Chorus joined with the Dow Male Chorus to present a concert on April 15. The combined group sang eight numbers and each chorus sang four numbers separately. Climaxing the season, on May 10, the Dow Chorus joined with sixteen other member choruses of the Michigan Male Chorus Association to give a concert in the I.M.A. auditorium in Flint, where 700 men sang. The Dow group sang "Legend" by Tschaikowsky for their solo . . .

Another successful appearance resulted when Midland and Lodge F & A M invited the men to sing in the Masonic Temple, January 28.

On October 30, 1941, a concert was given in Bay City for the Annual Convention of Michigan Council of Churches. . . .³¹

³⁰Memorandum of Expenses, pp. 12-13.

³¹John Spencer, "History of the Dow Male Chorus," Tenth Anniversary Concert of the Dow Male Chorus Program.

Since the program for this last mentioned concert is one of the few extant from Norton's tenure as director, the choral repertoire performed is recorded below:

Prayer of Thanksgiving . . .	Netherlands Folk Song
Morning Hymn	J. G. Henschel
Going Home	Anton Dvorak
Salvation Belongeth to	
Our God	Paul Tchesnokav
Tenebrae factae sunt	Giovanni Palestrina
The Creation	Willy Richter
Carry Me 'Long	Stephen C. Foster
Carmen Chita	Mexican Folk Song
Come to Me in My Dreams	Noble Cain
Hail, Bright Abode	Richard Wagner
Star Spangled Banner . . .	Arr. by Geoffrey O'Hara

John Spencer continues his account of the Male

Chorus activities stating that the 1940-41 season:

. . . was climaxed by a trip to Chicago on May 23, 1942, for the Midwest Conference of Male Choruses. Dow men were part of a chorus of 1500 men representing forty-seven choral groups from Michigan, Wisconsin, Indiana and Illinois who staged what is aptly called a "big sing." While in Chicago the Chorus sang for the Chicago Drug and Chemical Association at the Palmer House.

During the 1942-43 season . . . twenty-nine members of the Chorus were in the armed forces, but the remainder still met weekly. A minstrel show was given by the Order of the Eastern Star to raise money for War Bonds, and the Chorus provided part of the entertainment by singing several selections. The Michigan Male Chorus Association State Sing was postponed because of the transportation difficulties.³²

During Norton's tenure the membership in the Male Chorus was opened to include Dow employees from Bay City, and Midland residents who were not Dow employees. This was a reflection of a decline in membership at this time

³²Ibid.

resulting from war-time conditions--gas rationing and loss of membership to military service.

In the fall of 1942 the Dow Male Chorus sought a new director. Perhaps Norton found it difficult to secure gasoline for the weekly trips from Flint, or the choir members felt a need for a change in leadership. Whatever the reasons, the rehearsals did not start until November, and throughout this season the secretary's minutes record the efforts of the officers of the chorus and the Dow Chemical administration to locate and secure a new director for the men. On September 1, 1942, a meeting of the Executive Board of the Dow Male Chorus discussed the situation with Mr. Steven L. Starks, who acted as liaison between the chorus and the company management:

. . . Mr. S. L. Starks, representing the Dow Co. as sponsor has asked for a recommendation from the board for a program for the coming year, especially with respect to a director. Bliss asked Mr. Starks if there was thought of a fulltime musical director following along the lines of the recent appointment of a fulltime athletic director. Starks says that might be termed an idea of his--not of the company necessarily.

There was considerable discussion regarding the merits of a local man as conductor, the general feeling being that if the right man could be obtained for full or part time work in other civic music as well as the chorus it would be a good move.³³

At this time there was no official administrative representative for the male chorus. Starks was head of

³³"Secretary's Record," minutes from the meetings of the officers of the Dow Male Chorus, June, 1942-February, 1949, p. 5.

personnel and thereby interested in all recreational activities that would make Dow Chemical Company more attractive to prospective employees. Starks also had an interest in music and later sang in one of the Dow Music Department operettas.

Mr. Ryan, an assistant to Dr. Norton in Flint, was discussed as a possible candidate for the proposed full-time directorship. Luman Bliss, president of the chorus, was asked to contact him to learn if he would be interested. Dr. Vosburgh, though not mentioned by name at this time in the minutes, was also the subject of discussion: ". . . the director of the Albion acapella [sic] choir was discussed and considered a possibility that should be investigated."³⁴ The other possible candidate considered at this meeting was also a university choral director, Elwyn Carter of Western Michigan University: ". . . Elwood [sic] Carter (Kalamazoo) has been considered for the director's job according to Starks. However, his draft status is not good."³⁵

A progress report delivered on October 27th revealed:

. . . Bliss reported on the search for a director for full time or part time work. Mr. Ryan has moved to Detroit on a teaching job and is not available. Mr. Vosburgh is tied up on a contract in Albion, but is interested--another year.³⁶

³⁴Ibid.

³⁵Ibid.

³⁶Ibid., p. 6.

A certain Mr. Smith was reported "out of the picture" because the "men were not in favor of him."³⁷ Another candidate recommended by Dr. Norton came for an interview but was considered "too old and health not good enough."³⁸ Therefore, the officers decided to continue another year with Dr. Norton.

. . . Norton has been O.K.d [sic] by Starks--for the present at least until other arrangements can be made. He feels he will be able to get gasoline for the trips up here in spite of gas rationing. In the meantime we will be looking for a man to fit into part-time work and live here.³⁹

The first rehearsal of this season (1942-43) did not take place until November 5, 1942. There were only 45 members, including the accompanist, present. In the February 4th, 1943 minutes of the Executive Board it was recorded:

. . . Meeting called by Pres. Bliss to discuss ways and means for picking up attendance and creating more interest in the club activities. A general discussion resulted and the general feeling was that there were a variety of factors contributing to the general sag in chorus, probably the most important being the war situation. Everybody is very busy. Some men have left for the services, etc. It was also felt that under these conditions an out-of-town director one night a week was not sufficient to maintain interest. It was decided that efforts should be made to obtain by another year if possible a man who would make his home here and probably devote full time to Dow musical

³⁷Ibid.

³⁸Ibid.

³⁹Ibid.

work. In this connection we had Mr. Franklin Weddle from Flint visit us with Norton a week ago.

Pres. Bliss agreed to contact Weddle and Vosburgh from Albion and attempt to arrange to have them devote a full evening to us on music which we would send them for their preparation. It was felt in such a way the club could better evaluate these men.

It was decided that instead of the usual Spring Concert an effort would be made to book a series of smaller concerts before local groups. This was considered better due to our slow start.⁴⁰

The results of the two auditions were then recorded at the March 30th meeting of the Executive Board:

. . . Meeting called by Pres. Bliss primarily to formulate a recommendation to Mr. Starks as to our desires in the matter of a director for the next year. On March 18th we had Mr. Franklin Weddle from Flint as a guest director. On March 25th in Norton's absence Harland Burgess directed and March 27th Theodore Vosburgh came for a special rehearsal as a guest conductor. Mr. Starks wants the recommendation of the Club regarding these three men so that action can be taken if approval for such a move can be made. There was considerable discussion with considerable enthusiasm being expressed regarding Mr. Vosburgh's ability.

It was moved by Spalding and seconded by Sharp that we recommend to Mr. Starks that we do all in our power to obtain Mr. Vosburgh as a resident director of the Chorus. This was unanimously approved.

While not a formal part of the motion it was agreed that Mr. Bliss prepare such recommendation for Mr. Starks and stress the point that of the three men considered we feel he is the only one who can fill the job in question.⁴¹

The last rehearsal of this season was on April 15th. No further reference to the search for a new director is to

⁴⁰Secretary's Record, p. 8.

⁴¹Ibid., pp. 8-9.

be found. Fortunately for the future of the Dow Male Chorus and for the future of music in Midland generally, the recommendation from the Dow Male Chorus to hire Theodore Vosburgh was accepted by the company. On July 14th the minutes of the Executive Board meeting record that Dr. Vosburgh had accepted the position and made a presentation of his "tentative general program for the Dow vocal groups."⁴² That Dr. Vosburgh was not content in this first meeting to talk only of the future of the Male Chorus, but of a broader program gives an indication of the energy and enthusiasm which characterized his tenure with the Dow Music Department and later with the community supported music program in Midland.

Summary

From a town recording no municipally supported musical activity in 1925, and no industrially supported musical activity in 1929, Midland, Michigan blossomed forth in 1936 with a flurry of important musical events. The community orchestra was revived, the church choirs joined together to present Handel's Messiah, and with company approval and financial assistance a group of men at Dow Chemical Company formed a male chorus.

The chapter records the history of the latter organization during its first seven years. The modest

⁴²Secretary's Record, p. 15.

budget of the Dow Male Chorus was documented, the conductors were identified, and as much information as could be found relevant to their performance schedule was presented.

The management must have considered the ensemble worthwhile as a recreational outlet, for in 1942, with membership and enthusiasm waning, it was decided to hire a full-time director whom they hoped could revitalize the group and expand its scope. Dr. Theodore Vosburgh was the first choice of the chorus members. The company officials accepted the recommendation to hire Vosburgh, and he in turn accepted the contract. Thus, in 1943, the Dow Male Chorus ceased to be the rather informal and sole area of company supported music and instead became the foundation around which the new Dow Music Department developed.

CHAPTER IV

THE DOW CHEMICAL COMPANY MUSIC DEPARTMENT'S FIRST DECADE

The 1943-44 Season

On July 1, 1943, Dr. Theodore Vosburgh began his tenure as Music Director of the newly founded Music Department of the Dow Chemical Company. He had been considered for the position of conductor of the Dow Male Chorus a year prior to his appointment but had a year remaining on his contract with Albion College.

It is appropriate at this point to present Dr. Vosburgh's professional credentials. The following is an extract from a résumé used for press releases:

Theodore Vosburgh was active in all community and school music programs of his home town DuBois, Pennsylvania, during his grade and high school years. He sang leads in operettas, was concert master of the High School Orchestra, and played violin in the community orchestra - the DuBois Philharmonic.

He attended the Eastman School of Music where he received the Bachelor of Music and Master of Music degrees. He sang roles in many operas while in Rochester and appeared in numerous recitals, orchestra performances, and radio programs. In 1930 he was the winner of the Western New York State Atwater Kent Contest and sang in the semi-finals over N.B.C.

In 1941 he received the Ph.D. in Music from the Detroit Institute of Musical Art. He has studied orchestral conducting with Paul White and Franco Autori, and

choral conducting with F. Melius Christiansen, John Finley Williamson, and Fred Waring.

For five years Dr. Vosburgh was head of the voice department of Newberry College, Newberry, South Carolina, and for six years Associate Professor of Music and Director of Vocal Organizations at Albion College, Albion, Michigan. . . .¹

Dr. Vosburgh recalled that initially his job was to rehearse and conduct the Male Chorus. That he elected to do far more than this in his first year in the position is indicative of the energy and enthusiasm that characterized his nearly thirty years of musical activity in Midland. The management suggested that an instrumental program of bands or drum and bugle corps for the children of Dow employees might be a suitable activity for the new music department to undertake. Vosburgh wisely counselled that this would be in some ways a duplication of efforts already underway through the public school music program, and instead channelled his energies toward reviving the Civic Orchestra which had ceased activities in 1941,² and organizing a female counterpart to the Male Chorus. His decisions were made with counsel from the Dow employees, for one of the first things he did was to distribute the following questionnaire to all Dow employees:

¹Unpublished résumé prepared by Dr. Vosburgh.

²In 1941 Loren Cady of Bay City was engaged to conduct the orchestra. He was drafted in 1942 and the orchestra did not function again until Vosburgh reactivated it.

WOULD YOU LIKE TO BE IN ANY KIND OF MUSICAL GROUP?
If so, please check the following.

What kind of Group?

INSTRUMENTAL

Band
Orchestra
Stringed Ensemble
Dance Orchestra
What Instrument Do You Play?

VOCAL

Girls' Choir
Male Chorus
Oratorio Chorus
Girls Sextet
Male Quartet
Would you like to have an inter-departmental male
quartet contest sometime this winter?
What part do you sing?
Do you play the piano?

Name	Plant Dept.	Clock No.
Home Address	Building	Are you on
Home Phone No.	Plant Phone No.	shift work?

Theodore Vosburgh, Music Director, The Dow Chemical Company³

³Unpublished paper found in the files of the Dow Chemical Company Music Department, dating from Fall, 1943. Photocopy in Appendices, p. 168.

The questionnaire revealed that there was sufficient interest to hold auditions for a Girls Chorus, which netted an initial enrollment of 73 voices. By November, Vosburgh was ready to present the new Girls Chorus and the rejuvenated Male Chorus of 71 members in a combined concert. Each chorus performed separately and then combined as a mixed chorus at the end. The following repertoire was presented:

Girls Chorus:

Prelude Ronald-Cain
 The Nightingale Tschaikovsky-Luvaas
 The Night Has A Thousand Eyes Cain
 When A Maid Comes Knocking. Friml-Bartlett

Male Chorus:

Pilgrim's Song. Tschaikovsky-Treharne
 Cindy Malin
 Bendemeer's Stream. Irish-Luvaas
 Boots Felman-Howorth
 Dance, My Comrades. Bennett

Mixed Chorus:

Somber Woods. Lully-Howorth
 Hi Ho Sing Gaily. Swiss-Luvaas
 Annie Laurie. Scotch-Johnstone
 Nocturne. Fibich-Bourdon
 Ole Ark's a-Moverin arr. by Cain
 Your Land and My Land Romberg-MacLean

It could be said that this was not a very exciting repertoire, consisting of selections of easy to medium difficulty, and typical of high school choral ensembles. It must be remembered, however, that in addition to this being the first concert under the new director with only three months of rehearsal, the ensembles were also hard at work learning their parts for the oratorio, Elijah, scheduled one month later.

Employee interest in oratorio singing, as revealed in the questionnaire, was fostered by encouraging involvement in the already existing community sponsored annual Messiah. Vosburgh was asked to conduct and readily accepted the opportunity to have contact with the community music activity. Some important changes were effected the first year under his leadership: first, though Messiah had been performed every year since 1936, this year it was given a rest and Midlanders sang and heard their first Elijah; and, second, the soloists engaged were of quite impressive stature, the most illustrious being the young tenor Donald Dame. The Midland church choirs still participated in the oratorio under the name of the Midland Choral Society, and the Midland Civic Orchestra, rejuvenated for the occasion by Vosburgh, supplied the instrumental work. The Dow Male and Girls Choruses combined their forces under the name of the Dow Mixed Chorus. It was likely necessary and wise to preserve these separate musical identities on the program at this time, to insure maximum participation from the non-Dow affiliated musicians.

The Midland Daily News of December 28, 1943, records that Vosburgh found time this first year to address the local Kiwanis Club. The burden of his speech was that almost everyone has sufficient vocal ability to learn to sing in a choir. He stressed that very few choir members can actually read music, and that such participation can be a source of much enjoyment and satisfaction.

In early January tryouts were held for the first Dow sponsored operetta, Gilbert and Sullivan's H.M.S. Pinafore. Like the production of Elijah, this was open to all Midlanders, not just Dow employees. It would seem that this was very far-sighted on Vosburgh's part for it established him as a figure in the total community, not just as a company employee, and encouraged a spirit of cooperation between Dow musicians and non-Dow musicians.

Two weeks later came the spring concert of the Male Chorus, assisted by the 1944 Michigan State Champion Barber Shop Quartet, the "Harmony Halls." The war-time problems that had wreaked havoc with attendance and participation in the Male Chorus the previous year no longer seemed to present serious problems under Vosburgh's direction. Of the 71 men who signed up in the fall, 58 remained on the roster for this spring performance. It is recorded that on rehearsal nights one man regularly had to wait until 12:15 a.m. to catch a bus home and then had to walk an additional two miles.

The new Girls Chorus debuted at a special Holy Week Service sponsored by Kiwanis and Midland Ministers' Association. For the spring concert they, also, had an assisting guest performer, this time a contralto, Mary Van Kirk, of the Metropolitan Opera Association. This pattern of separate concerts for the Male and Girls Choruses with assisting distinguished soloists was to continue for many years, bringing a number of renowned performers to Midland.

The Male Chorus accepted an invitation to sing in nearby Coleman, Michigan. They repeated their spring concert repertoire, plus vocal solo numbers by one of their own members, G. Fred Heisman; and violin solos by Harold Powers, a Dow employee and member of the Civic Orchestra.⁴

The Civic Orchestra made three appearances in their first season with Vosburgh. In addition to accompanying Elijah, they appeared with the Dow choral ensembles on the spring concert, and between these concerts played an all-orchestra concert with soloist Romeo Tata from Michigan State College.

Also on Vosburgh's schedule his first spring at Dow was another speaking engagement, this time in Saginaw for the Community Concert Association's campaign drive. A few of his remarks, as quoted in the Saginaw News of May 1, 1944, reflect his philosophy of the role of community music organizations:

. . . Likening the enjoyment of music to spectating at sports, Dr. Vosberg [sic] warned that it is only after a person gains some knowledge of a game that he gets a thrill out of it.

"It is only after a person has heard many concerts that he begins to recognize tunes and get real enjoyment out of music," Dr. Vosberg said. "That is why in music, as in sports, we need the 'sandlots' and the 'duffers' so as to be able really to enjoy the professionals."

⁴Powers is one of a number of unusually talented musicians in Midland. He had toured professionally with a chamber music ensemble; left it first for teaching and finally came to work for Dow Chemical. He was for many years concert master of the orchestra and contributed much in this capacity and also as soloist in the Dow Music Department performances.

The last concert of Vosburgh's first season took place on May 31, 1944, and brought the Male Chorus and Girls Chorus together again with the Civic Orchestra. The program, printed below, reflects Vosburgh's knowledge of appropriate literature for both the amateur orchestra and vocal ensembles, and his interest in contemporary music.

Civic Orchestra:

Pomp and Circumstance #1. Elgar
 Two Entr'acte Pieces from "Thamos, King
 of Egypt". Mozart
 Peter and the Wolf. Prokofieff
 Six Contredanses. Beethoven
 Chop Sticks H. R. Evans
 Mardi Gras from "Mississippi Suite" Grofe

Dow Mixed Chorus (combined Girls and Male Choruses):

Rising Tide William Grant Still
 Go, Lovely Rose Eric Thiman
 Marching Songs of the Siberian
 Convoy arr. by Wihtol
 Oh, Susanna Foster-Cain

Chorus and Orchestra:

Ballad for Americans. Latouche-Robinson

Thus, the end of this ambitious first season of the Dow Music Department saw the primary goal achieved--the revitalizing of the Dow Male Chorus. Also the new Dow Girls Chorus was firmly established; and the Civic Choral Society and revived Civic Orchestra worked closely with the Dow ensembles. A new oratorio was presented and the first operetta was produced. In addition, several first-rate professional musicians were presented to Midland audiences.

The 1944-45 Season

Vosburgh's second season with the Dow Music Department followed a similar format of performances but included some important innovations. The Civic Orchestra elected to come under Dow sponsorship and became known as the Dow Symphony Orchestra, providing greater stability and giving Vosburgh more control over its activities. The first concert of the season took place on October 10th and consisted of separate segments by the orchestra, Girls and Male Choruses, and the Mixed Chorus. The repertoire of this concert could be termed "pops."

Messiah was the choice for the traditional Christmas oratorio but differed from previous civic productions in that it utilized a higher caliber of professional soloists. They were Susanne Fisher, soprano; Elizabeth Wysor, contralto; Hardesty Johnson, tenor; and Gean Greenwell, bass, all of whom were singing professionally in New York City.

On January 2, 1945, the Male Chorus sang a full concert for the Saginaw Valley Torch Club, assisted again by Harold Powers, who played a group of violin solos; and by a new small vocal ensemble called the Dow Girls Sextette.⁵ On January 10th the Dow Symphony Orchestra played a full concert with Harrison Potter as guest artist in a performance of the MacDowell Piano Concert No. 2. Also programmed were:

⁵The Dow Girls Sextette did not continue beyond this season.

Overture, "The Merry Wives of Windsor" Nicolai
 Suite for Orchestra. Lully
 Coronation March from "The Prophet". Meyerbeer
 The Moldau Smetana
 Alley Tunes. David Guion

February brought the second operetta production, The Mikado, which played four performances. In March the Male Chorus presented its separate spring concert with assisting artist Lois Bannerman, harpist. This concert was repeated a week later in Bay City and a month later in Saginaw. The Male Chorus also travelled to Flint to participate in a Red Cross Benefit Concert sponsored by the Michigan Male Chorus Association. The Male Chorus affiliated with this organization in 1940 and continued an active membership. That season the Male Chorus had a membership of 100 singers. More men wanted to sing but had to be placed on a waiting list.

The Girls Chorus membership numbered 78 and performed a separate spring concert in April. As guest soloist they had baritone Conrad Thibault, who sang a group of solos, and appeared as soloist with the Girls Chorus in presenting Deems Taylor's The Highwayman.

Another innovation was the first Spring Music Festival, a three day series of musical events, featuring all the Dow ensembles plus many guest artists. The first evening, entitled "Opera for Everyone," consisted of operatic highlights performed by a quartet of Metropolitan Opera artists accompanied by none less than Kurt Adler. The second

evening was Dow Symphony Orchestra night with Mary Becker, guest violinist. The repertoire performed was:

Violin Concerto in E Minor	Mendelssohn
Egmont Overture.	Beethoven
Three Dances from Henry VIII	Edward German
Entrance of the Little Fauns	Pierne
Five Miniatures.	Paul White
Russian Sailors' Dance	Gliere

For an orchestra that had been revived from dormancy the previous season, the repertoire for the entire year is rather impressive.

The final evening of the festival was devoted to a concert version, in English, of Bizet's Carmen. Major roles were sung by the same quartet of the first evening, with Midland singers taking smaller roles, and the Dow Girls and Male Choruses supplying the choral work, accompanied by the Dow Symphony. The very handsome program from this festival prompts the comment that all programs were professionally printed, reflected careful planning and usually contained excellent and accurate program notes. Such programs may well have contributed much to the enthusiasm of the participants, serving as a source of recognition for their efforts, and giving them the feeling that they were part of something of a near professional level.

No admission was charged for any of the concerts, but this year free will offerings were taken and the money given to the Midland Hospital Fund.⁶ The costs of the

⁶Dr. Arthur J. Barry recalls: "It was made clear to our organizations that any free will contributions had to be

programs, Vosburgh's salary, his expenses for trips to New York City to audition soloists, the salaries of the soloists, music, costumes for the operettas, and rehearsal facilities were all paid by the Dow Chemical Company.

In the 1944-45 season the company supplied Vosburgh with a full-time assistant, Barbara Schumacher, who had been a former music student of his at Albion College. She served as secretary to the Music Department and assisted with sectional rehearsals of the choral ensembles.

Following the end of the second season came the first in a long series of articles in national magazines and journals. The article occupied half a page in the August, 1945 issue of Musical America, and stressed several of the unique aspects of the department:

. . . As far as the company is concerned, the purpose of setting up a music department was not for publicity, but as a factor in building morale, an outlet for musical interest, and for the entertainment of the employees and the public. . . . Thus the employees themselves, through their enthusiasm and interest in music, and with the cooperation of the company, created their own music department and at a series of tryouts, chose their own director.

. . . The community at large can also participate in the music program. The annual presentation of an oratorio at Christmas, an operetta and a Spring festival are open to all. The orchestra, though sponsored completely by the Dow Company is also open to men and women in the town.⁷

distributed to worthy charitable organizations, or funds for civic purposes. If these offerings had come into the main organization, there would have been serious problems of accounting at Dow and of taxation.

⁷"Music Cultivated by Industrial Firm," Musical America (Aug., 1945), p. 19.

Perhaps one reason for the considerable publicity received by the department was that Vosburgh was conscientious about supplying material for news releases. The material he supplied did not emphasize unduly his role and importance, but instead stressed the contributions of the performers and sought proper recognition for their efforts.

The 1945-46 Season

Vosburgh's interest in the musical environment of Midland's young musicians was demonstrated during this 1945-46 season. Vosburgh asked the company for more assistance to develop the Dow Orchestra and was able to work out an intricate arrangement whereby Virginia Nicholson, an excellent violinist with a M. M. from Eastman School of Music, was hired jointly by Dow Chemical and the Midland Public Schools. For several years she taught strings part-time in the public schools and worked part-time in the Dow Music Department, appearing as soloist on many occasions.

The performances during the third season continued in the established format. The Dow Symphony opened the season in October, and December brought the annual oratorio, this time Haydn's The Creation. The operetta that year was Victor Herbert's Naughty Marietta. The spring concerts of the Girls and Male Choruses brought to Midland guest artists Arthur Whittmore and Jack Lowe, duo-pianists; and Teresita and Emilio Osta, dancer and pianist. The Girls Chorus also performed in Saginaw, and the Male Chorus appeared both in

Clare, Michigan, and in South Bend, Indiana. The winter concert of the orchestra presented guest contralto, Winifred Heidt, and included in its repertoire Weber's Overture to Oberon and Mozart's "Haffner" Symphony in D (K. 385).

The Second Spring Music Festival consisted of:

A Night of Oratorio (distinguished soloists in solo and ensemble excerpts from famous oratorios, plus a full performance of The Ordering of Moses by R. Nathaniel Dett with the Dow choruses and professional soloists).

A Night of Symphony (Symphony No. 8 by Beethoven and Overture to Ruslan and Ludmilla by Glinka performed by the Dow Symphony, plus the Saint-Saëns Cello Concerto in A Minor with soloist Dudley Powers).

A Night of Opera (Wolf-Ferrari's The Secret of Suzanne and the third act of Gounod's Faust, featuring the same soloists used for the oratorio evening: Gean and Pauline Greenwell, Irwin Dillon and Jean Carlton).

The growth of the orchestra, as reflected in its repertoire this season, is impressive. It was the first season a full symphony was programed by the orchestra. For the Elijah performance in 1943 the orchestra had 43 members, among them fourteen violinists and five clarinetists. By February of 1946 it had increased its total membership by only two, but now had eighteen violinists and two clarinetists. The additional part-time staff person to assist with the orchestra not only benefited the orchestra but also released Vosburgh for other aspects of the Department.

The 1946-47 Season

The tenth anniversaries of the founding of the Dow Male Chorus and the revival of the Civic Orchestra were celebrated in the 1946-47 season. Vosburgh gained still

another assistant--this time a full-time accompanist in the person of Robert Moss. Moss, who had a B.M. from Eastman and an M.M. from the University of Michigan, had taught five years at the University of Texas before coming to Midland in August, 1946. In addition to his accompanist duties he appeared frequently as piano soloist, and on occasion even played oboe in the orchestra.

The first concert of the season featured both the Dow Symphony, and the Male Chorus, who gave a presentation of Trial by Jury by Gilbert and Sullivan. The annual oratorio was again Mendelssohn's Elijah. In January the ensembles took time off to celebrate their achievements by having a dinner dance at which they reviewed their musical accomplishments. The program for this event recognizes four factors which contributed to the success of the department:

This progress is due to encouragement and help from The Dow Chemical Company, to guidance by the directors of musical activities, to continuing ambition and effort of the members of the groups, and to the interest and support of the citizens of the community. We, who receive the greatest benefits from these activities, should examine the results of this effort.⁸

In January of 1947 the Dow Diamond ran a three-page article expressing appreciation to the Music Department. The pictures and kind words of praise did nothing to dampen the enthusiasm of the participants:

⁸Tenth Anniversary Dinner Dance Program, January 17, 1947.

Today Doctor Vosburgh's Music Department is in the midst of the 1946-47 winter season, but he is no longer carrying on alone. He is assisted by Virginia Nicholson, violinist, and Robert Moss, pianist, who provide not only solid additions to the participating groups, but also permit Doctor Vosburgh to fulfill his increasing number of requests to describe to other groups the popularity which has come to Dow's musical organizations.

The Dow Chemical Company has fared well in its sponsorship of the musical organizations, because in addition to the interest of Dow men and women in the project--as members of the audience--there has been provided a fine outlet for musical talent. The plant-wide popularity of the project is seen readily in the fact that 60 different departments are represented in the personnel of the musical groups. Also, the excellence of the programs has brought a tremendous amount of unexpected publicity.

The action of Dow in sponsoring a Department of Music within its company is salutary, and as the success of the project is seen in business and industrial circles, there may be many others who will follow the lead in making music a vital part of personnel relations.⁹

During the 1946-47 season an event of considerable significance to the total musical environment of Midland was the founding of the Midland Music Foundation. It was established to administer the money collected at concerts of the Dow ensembles and to further musical development in all of Midland County. Its origins and initial goals were described as:

. . . It was felt that the music groups would like to benefit the community musically with the collections taken at the various concerts. Several proposals were discussed, and finally it was decided to contribute these funds to the Midland County Music Foundation. The foundation was formed from all three music groups to sponsor scholarships to the Interlochen Music Camp for talented young people from Midland County. This was

⁹"Music in Industry," Dow Diamond (Jan., 1947), pp. 12-14.

very successful during the 1945-46 season and is going to be continued and enlarged.¹⁰

The work of the Midland Music Foundation was continued and enlarged. An annual contest was held for elementary through high school aged musicians. The winners were granted scholarships to the National Music Camp and Michigan State College; or the scholarships could also be used for private lessons with local music teachers. The Foundation also set up a fund to furnish music lessons to needy talented students and from its inception was not limited to families of Dow employees, or even to Midland residents, but open to the entire county.

The Male Chorus gave a concert in Elkton, Michigan, in late March and in April the operetta Sweethearts by Victor Herbert ran for three performances. In May the Male Chorus participated in the 21st Annual State Sing of the Michigan Male Chorus Association held in Detroit. The Third Spring Music Festival was cut back to only two nights this year and remained a two-night production for several years. The first evening of this year's festival featured all the Dow ensembles, highlights of which were Schubert's B Minor Symphony; the first movement of the Anton Rubenstein D Minor Concerto with the new staff accompanist, Robert Moss, as soloist; and the Samuel Coleridge-Taylor cantata Hiawatha's

¹⁰From the program of the Tenth Anniversary Concert of the Dow Male Chorus, February 19 and 20, 1947, "History of the Dow Male Chorus" by John C. Spencer, pp. 13-14.

Wedding Feast with the Dow choruses and guest tenor Leopold Simoneau. The second evening was presented by a group called "The Troubadours," a vocal quartet which included Simoneau.

In November of this season Vosburgh was elected president of the Michigan Music Teachers Association, again a reflection of his continuous involvement in musical activities beyond the immediate scope of his job. He had founded a local chapter of M.M.T.A. in Midland and always worked closely with the local studio music teachers there. He also fulfilled another speaking engagement--this time in March at the North Central Division meeting of Music Educators National Conference in Indianapolis, Indiana. At this meeting he discussed industrially supported musical activities and the scope and structure of the Dow Music Department.

The 1947-48 Season

The first event of the 1947-48 season was an original variety show called Chemic Capers produced to celebrate the 50th anniversary of Dow Chemical Company. Vosburgh was musical director of the show and the Dow ensembles all participated, raising over \$1,000 in donations at the three performances. On December 7, 1947, the Saginaw News carried an article about the Dow Music Department with the headline "World's Largest Industrial Music Department at Dow."¹¹

¹¹The Saginaw News, Dec. 7, 1947, p. 35.

Included in this lengthy description of the Dow supported program are three items new this season to the department. The first was a series of Sunday afternoon chamber music recitals featuring small vocal and instrumental ensembles from the Dow Music Department and occasionally talented high school musicians from the area. The second addition to the program was classes "in theory and practice in both vocal and instrumental music"¹² for adults. The third consisted of increased activity within the Midland Music Foundation, which now used some of its funds to "encourage musical appreciation in the county's 67 rural schools."¹³ This encouragement took the form of supplementary music lessons, taught the first several years by Vosburgh, where the children learned a specific repertoire of songs, and had general music lessons on the instruments of the orchestra. This instruction culminated in a performance, during which the students participated in massed singing and heard a short concert by the Dow Symphony.

The Christmas season performance took a slightly different form in 1947. The first half of the program was orchestral music, while the second half consisted of the Advent portion of Messiah. The soloists were all chorus members, with the exception of the tenor, Eugene Grove of Central Michigan College.

¹²Ibid.

¹³Ibid.

The separate choruses had a very busy season. The Male Chorus, in addition to their traditional late winter concert, sang two performances in Detroit churches; sang a short program at Midland High School for a Holy Week Service; and presented full concerts in Bay City and Saginaw. The Saginaw concert elicited an excellent review:

Theodore Vosburgh, director, has trained 100 voices into a resilient, responsive instrument. There seems a perfect balance between sections of the chorus, with the result that tonal effects of great variety are produced with no apparent effort.¹⁴

The following day there appeared an editorial in The Saginaw News, praising the work of the Dow Music Department, but also chiding Saginaw for not being able to produce amateur music ensembles of similar quality, citing lack of community interest and support for such efforts as the principal reason for their absence from the Saginaw scene:

Saginawians who Sunday attended the performance of the Dow Male Chorus at the Auditorium came away feeling that neighboring Midland has a quality of musical accomplishment which any community would be proud to own. We doubt that Midland is blessed with any more musical talent per capita than any other city--including Saginaw. We feel quite certain it has done more to inspire that talent to attain real artistry than have most communities--including our own.

Saginaw boasts a number of musical organizations. With a more positive community backing and display of interest, it is fully possible that these, too, could be raised to the caliber of attainment demonstrated by the Midland organization. Director Vosburgh merits the credit he has been given for his work with the Midland group. But neither Mr. Vosburgh nor his chorus would have combined their talents to the enrichment of Midland

¹⁴The Saginaw News, Feb. 2, 1948, p. 13.

without the positive encouragement that stands back of them.

The Dow Chorus is an excellent illustration of what can be accomplished with the right kind of interested support.¹⁵

The Male Chorus did not have a professional guest soloist for their concert, but the Girls Chorus brought back Leopold Simoneau for their winter concert. The Girls Chorus also sang a performance in Grand Ledge, Michigan. The Dow Symphony had Douglas Campbell as soloist in Mozart's Concerto #3 for French Horn, and also performed the Symphony No. 4 of Mendelssohn. Instead of producing an operetta, the Music Department turned to opera and presented Act I of Offenbach's Tales of Hoffman, and Act II of Flotow's Martha. The first evening of the annual Spring Music Festival was devoted to the Dow ensembles. The second evening's program consisted of instrumental chamber music performed by a guest quintet, The Bary Ensemble.

There survives in the files of the Music Department a tabulation of a questionnaire Vosburgh distributed to the Male Chorus in the spring of 1948. He seems to have been very interested in the men's reaction to the repertoire he chose, for this questionnaire and several others in later years asked the members to check the selections they most enjoyed and to suggest any selections they would like to add to the repertoire. From the repertoire of the preceding five

¹⁵The Saginaw News, Feb. 3, 1948, p. 6.

years the following selections received the highest number of votes:

Number of votes	Title	Composer
36	The Lost Chord	Sullivan
34	Dry Bones	Spiritual arr. Gearhart
24	Donkey's Serenade	Friml
24	Stouthearted Men	Romberg
22	Hallelujah from "The Mount of Olives"	Beethoven
22	De Glory Road	Wolfe
22	The Creation	Richter
21	Where'er You Walk	Handel
20	Thanks Be to Thee	Handel
20	Night and Day	Porter

"The Lost Chord" and "Dry Bones" head the list of the most liked songs. Two rather gentle works of Handel and the Beethoven "Hallelujah" were nearly as well-liked as "Stouthearted Men" and the "Donkey's Serenade." (The results of a similar questionnaire administered in the 1949-50 season will show changes in taste.)

The 1948-49 Season

Gilbert and Sullivan reentered the repertoire as Patience opened the 1948-49 season. A new secretary was hired for the department, cellist, Portia Treend, a graduate of Michigan State College. Thus, there were now four professional musicians on the payroll--Treend, Virginia Nicholson, Robert Moss, and Vosburgh. A new vocal ensemble was added to the roster in the form of The Dow Madrigal Singers. This group of nine vocalists sang a variety of music suitable for small ensembles, but an examination of the concert

programs revealed no works of secular Renaissance polyphony. The Dow Trio was also inaugurated that year and appeared frequently in concert with the larger ensembles and also on chamber music programs.

The Girls Chorus had Don Craig as soloist in their winter concert and repeated the concert without Craig in Coleman, Michigan. The Male Chorus featured guest soprano Josephine Antoine for their winter concert in Midland. The Male Chorus sang additional performances in Tecumseh and Bay City, Michigan, as well as Sarnia, Ontario. Both choruses gave two performances of their winter concerts in Midland and each time to packed houses--the auditorium used held 1,250 people. The March 3, 1949, issue of the Midland Daily News carried a review titled "Male Chorus Concert Rates 'Finest Yet'."¹⁶

The following article appeared as an editorial in the Midland Daily News later in March, 1949. It is reprinted in its entirety here because it gives more details about the work of the Midland Music Foundation, and reflects community attitudes toward music.

Tomorrow's Musicians

In late 1945, plans for the Midland Music Foundation were announced by Dr. Theodore Vosburgh of the Dow Music Department. His idea was to encourage development of local talent as well as to spread music appreciation throughout Midland County.

¹⁶ Elaine Plummer, "Male Chorus Concert Rates 'Finest Yet,'" Midland Daily News, Mar. 3, 1949, p. 1.

Three successful years have passed and the Foundation's fourth annual contest for local music students is scheduled for tomorrow at the Midland High School auditorium. The public has been invited to attend the final event at 8 p.m. when the 14 finalists will be chosen. A total of 90 students are entered.

The contest is really a community affair. The prizes --Interlochen scholarships, private lessons, and medals-- are paid for by Midlanders who enjoy the Dow music concerts. Their contributions, in lieu of admission charge, make up the contest fund.

Of particular note, to assure impartial treatment, is the fact that outside judges are employed for the occasion. One of this year's judges is the head of the Michigan State College music department. The other is the director of bands at MSC.

Dr. Vosburgh, Robert Moss and their other associates in the Dow Music Department undoubtedly have earned much credit in keeping this program alive--in keeping Midland enthusiastic about it. However, we think they'll be the first to say that the real credit should go to the Midland community itself. It should go to the many people who practice long hours in developing the concerts; to the Dow Chemical Company which sponsors them; to Wilford Crawford, head of our public school music department and president of the Foundation; and to Mr. and Mrs. Average Midlander who enjoy good music and who provide their children with the instruments, lessons and encouragement.

Music has become an important segment in the development of Midland. Through our schools and the Music Foundation, we are building tomorrow's musicians. They will develop other skills with which to earn their daily living. But they will always have the ability and capacity to lose themselves, now and then, in the realm of music and to entertain their fellow man with their talent.

A community is made up of people and people are made up of diversified talents. Some can carve and whittle. Others become skilled in athletics, wood-working, metal working or in flowers, animal husbandry or a hundred other things. Our talents are sifted down and through the use of them we earn livings and support families.

But each of us have a special talent through which we can find recreation, relaxation and just plain fun. That talent is the background of the hobby so important

to us. Rarely do we become professional enough so we turn the hobby into an occupation.

Today, we're talking about the music hobby. It's an especially important part of Midland and a lot of people are doing an especially good job. We hope they get just a little extra feeling of satisfaction tomorrow night when they hear "tomorrow's musicians." They have deserved it.¹⁷

The spring concert of the Dow Symphony brought a most distinguished guest artist to Midland in the person of Percy Grainger, who soloed both as pianist and conductor. In addition to Grieg's Piano Concerto, he played several solo pieces and conducted his orchestral work Spoon River.

The Spring Music Festival presented all Dow ensembles the first night and "Rhythms of Spain," an evening of Spanish dance and music the second night. Additional national publicity came with the November/December 1948 issue of The Bulletin from the National Association of Teachers of Singing, Inc., which ran an article describing the Dow Music Department.¹⁸

The 1949-50 Season

This season started early and very successfully with a Minstrel Show that ran for four performances and netted \$1,974 in donations for the Midland Music Foundation. The Midland Daily News of October 18th records that \$503 of this

¹⁷Midland Daily News, March 11, 1949, p. 4.

¹⁸"Industrial Music," The Bulletin, National Association of Teachers of Singing, Inc. (Nov./Dec., 1948), p. 7.

figure was given to the high school band and choral robe fund, still another indication of the community oriented nature of the Dow Music Department.

Indicative of Dow Chemical Company's satisfaction with their Music Department was the purchase of a building to be used exclusively by the Music Department. This building, previously a church, was large enough for all rehearsals, could accommodate an audience of 300 in its small auditorium, and also provide ample office space for the staff. The building cost the Dow Chemical Company \$40,000.

Representative of the consistent support of the local press, and the good will and appreciation felt by the community toward the Dow Chemical Company is the following excerpt from still another editorial in the Midland Daily News:

. . . few Midlanders realize just how many long hours of practice go into the production of such an event. The genuine enthusiasm of all participants is unusual to say the least. Undoubtedly it is a tribute to Dr. Theodore Vosburgh and his staff who plan all performances . . .

Management of the Dow Chemical Company evidences as much interest in the music programs as any person or group in or out of the show. To our way of thinking, the music program is one of the country's best industrial programs in community relations.

Few companies have gone so far to back a well-rounded music and home talent program. Few have obtained leadership of the quality typified by all personnel in the Dow Music Department. And we also believe it is somewhat rare that such personnel have been given the tools with which to work--as shown by the church building converted to music department uses.

Unquestionably, this company attitude has had much to do with the wholehearted participation by employees and uptowners in the Dow programs.

The Dow music program is also novel in that it is designed to supplement--not supplant--other activities within the community. School, community concert, and other groups find ready cooperation from Dr. Vosburgh who has demonstrated that music loving is not confined to high opera but embraces the entire field.

So, even on a four-night run, many Midlanders couldn't get in to see the show. WMDN's Thursday night broadcast filled in the gap for them and also provided many of us with an opportunity to hear it over the radio after seeing it on the stage.¹⁹

The Midland Daily News also ran a full-page spread of pictures of the Dow ensembles rehearsing in their attractive new facilities. The building had been redecorated, and some basement rooms acoustically treated for practice.²⁰

In November the orchestra presented its fall concert with the three staff musicians as soloists. The oratorio for this season was for the second time Haydn's The Creation, and included among the soloists J. Herbert Swanson of the Michigan State College faculty. Plans were also announced for the orchestra to take part in a festival on April 23, 1950, in the Michigan State College auditorium.

The February concert by the Girls Chorus had as guest artists the Philharmonic Male Quartet of Chicago, while the Male Chorus concert brought to Midland the duo-piano team of Harry Watts and George MacNabb from the Eastman School of

¹⁹Midland Daily News, Oct. 18, 1949, p. 6.

²⁰Midland Daily News, Oct. 29, 1949, p. 8.

Music faculty. The Male Chorus also sang their program in the Michigan communities of Caro, Saginaw and Coleman with the Dow Trio as assisting artists. The orchestra's spring concert in March had baritone John Grant as soloist.

The Sixth Spring Music Festival again brought Percy Grainger before Midland audiences. The orchestra performed several works by Grainger under his baton, and several choral works with orchestra accompaniment by Grainger were given by the Dow Male Chorus and the Dow Mixed Chorus. The only works on the program not by Grainger were a cantata In Normandy by A. Walter Kramer sung by the Girls Chorus, and the Prelude to Die Meistersinger von Nurmberg. The second night of the festival was given over to a guest performance of Carmen which was "streamlined and sung in English" in a translation by Gean Greenwell, who also directed and sang the roles of Zuniga and Escamillo!

Examples of the increasing publicity received by the Dow ensembles were an article in the Sunday magazine section of the Detroit Free Press,²¹ cover pictures and article in The Keynote, organ of the Associated Male Choruses of America;²² and a reprint in the National Music Council

²¹J. Dorsey Callaghan, "Chemistry Pays the Piper," Detroit Free Press, Feb. 12, 1950, p. 12.

²²The Keynote, Associated Male Choruses of America, Feb., 1950.

Bulletin²³ of the article from The Bulletin of the National Association of Teachers of Singing.

The written constitution of the Girls Chorus stems from this season. This document, which says the members purchased their own gowns and collected dues to defray incidental expenses, is reprinted in its entirety in Appendix B on page 169. The following extract states the purposes of the ensemble:

The purposes and functions of the organization are the study and performance of choral music, the promotion of sociability and good fellowship among its members, the maintenance of an organization worthy of its sponsor, cooperation with other musical organizations of the Company, and public appearances which will be to the best interests of the Chorus, the Sponsor, and the community.²⁴

Another interesting document of this season contains the results of a second questionnaire administered to the Dow Male Chorus. The opinions of the members were solicited on several aspects of their choral experiences. Fifty-eight questionnaires were returned by June 15th from a membership which numbered 85 at the March concert. Some selected questions are reproduced below:

²³The National Music Council Bulletin (Jan., 1949), p. 24.

²⁴Unpublished Constitution of the Dow Girls Chorus, March 22, 1950, Constitution Committee: Knutson, Hyser, Meeks, and Reinke.

1. Would you like to have the chorus sing -

<u>8</u>	a. More often in Midland?
<u>4</u>	b. Less often in Midland?
<u>47</u>	c. Same as now?
<u>29</u>	d. More out-of-town?
<u>5</u>	e. Less out-of-town?
<u>23</u>	f. Same as now?

2. Would you like to have the Male Chorus sing -

<u>10</u>	a. More mixed chorus music?
<u>21</u>	b. Less mixed chorus music?
<u>25</u>	c. Same as now?

3. Which mixed programs do you enjoy?

<u>29</u>	a. Oratorio
<u>21</u>	b. Festival
<u>34</u>	c. Mixed Chorus Programs - Each chorus doing some numbers and combining for others

5. Would you like to have our Male Chorus programs made up of -

<u>13</u>	a. More formal music?
<u>11</u>	b. More light music?
<u>35</u>	c. Same as now?

The men were again asked to indicate their reactions to the repertoire performed during the past four years:

Following are listed the musical numbers on your concerts the last four years. Please check the ones you liked, and give any suggestions as to good numbers that we have not sung.

<u>1947:</u>	No. of votes	Title	Composer
	<u>19</u>	All Through the Night	arr. Chambers
	<u>9</u>	Andalucia	Lecuona/Elkan
	<u>8</u>	A Scottish Fantasia	arr. Gilbert
	<u>22</u>	Ave Maria	Arcadelt
	<u>23</u>	De Glory Road	Wolfe
	<u>20</u>	Hallelujah from "The Mount of Olives"	Beethoven
	<u>19</u>	I'm a Baptist	arr. Dane and MacColl
	<u>11</u>	Low Lands	arr. Scott
	<u>5</u>	May Day Carol	arr. Deems Taylor

	<u>15</u>	One Alone	Romberg
	<u>22</u>	Salvation Belongeth to Our God	Tschesnokov
	<u>9</u>	Turn Ye to Me	arr. A. T. Davison
<u>1948:</u>	<u>32</u>	Dry Bones	arr. Gearhart
	<u>13</u>	Haul Away, Joe	arr. Scott
	<u>20</u>	Juanita	arr. Ringwell
	<u>14</u>	Laudamus	Owen-Protheroe
	<u>11</u>	Look to This Day	Gaines
	<u>18</u>	O Peaceful Calm	Schubert-Goodwin
	<u>21</u>	Russian Picnic	Enders
	<u>28</u>	Sheep May Safely Graze	Bach-Lefebvre
	<u>4</u>	Tell Me, Fair One	arr. A. T. Davison
	<u>7</u>	Serenaders	arr. A. T. Davison
	<u>14</u>	The Silver Moon is Shining	arr. A. T. Davison
	<u>8</u>	Two Guitars	arr. Howorth
	<u>8</u>	We's A-Lis'enin'	Edward Harris
<u>1949:</u>	<u>21</u>	Brothers, Sing On	Grieg
	<u>12</u>	The Curtains of Night	arr. Strong
	<u>3</u>	Has Sorrow Thy Young Days Shaded	arr. A. T. Davison
	<u>11</u>	It Ain't Necessarily So	Gershwin/Enders
	<u>17</u>	Italian Street Song	Herbert
	<u>16</u>	Kathryn's Wedding Day	arr. Luvaas
	<u>15</u>	Let My People Go	arr. Scott
	<u>30</u>	The Lost Chord	Sullivan/Brewer
	<u>27</u>	Now Thank We All Our God	Mueller
	<u>19</u>	Onward Christian Soliders	Sullivan/Simeone
	<u>21</u>	Railroad Chant	arr. Scott
	<u>21</u>	Waters Ripple and Flow	arr. Deems Taylor
	<u>38</u>	Where'er You Walk	Handel/Hoppin
<u>1950:</u>	<u>10</u>	The Blue Tail Fly	arr. Darby
	<u>10</u>	Careless Love	arr. Scott
	<u>21</u>	Cool Water	arr. Wilson
	<u>5</u>	De Camptown Races	Foster/Baldwin
	<u>35</u>	Friendship	W. E. Haesche
	<u>26</u>	Galway Bay	Arthur Colahan
	<u>21</u>	Land Sighting	Grieg
	<u>4</u>	Long Ago in Alcala	Messenger-Matthews
	<u>9</u>	Louisiana Hayride	arr. Stickles
	<u>23</u>	Moonlight on the Water	Rossini/Mondrone
	<u>10</u>	My Lovely Celia	Monro/Cobleigh
	<u>13</u>	The Night is Young	Suesse/Ringwald
	<u>38</u>	Tenebrae Factae Sunt	Palestrina

<u>Encores</u>	<u>23</u>	All Kinds of Women	Brackett
	<u>12</u>	Dr. Foster	Hughes
	<u>22</u>	Donkey's Serenade	Friml
	<u>26</u>	Lo! Hear the Gentle Lark	arr. Howorth
	<u>10</u>	Old King Cole	Forsyth
	<u>23</u>	Old Jonah Had a Whale of a Time in a Whale	Wick
	<u>18</u>	Oklahoma	Rogers
	<u>10</u>	Orchestra Song	arr. Schumann
	<u>21</u>	Peter Piper	Whittredge
	<u>21</u>	Some Folks	Foster
	<u>25</u>	Stout Hearted Men	Romberg
	<u>22</u>	Swing Along	Cook

State Sing Numbers*

<u>6</u>	Ave Maris Stella	Grieg/Matthews
<u>19</u>	Battle Hymn of the Republic	arr. Ringwald
<u>3</u>	Border Ballad	Mourder
<u>16</u>	Cindy	arr. Wilson
<u>17</u>	Come to Me, In My Dreams	Cain
<u>25</u>	The Creation	Richter
<u>3</u>	An Eriskay Love Lilt	Kennedy/Fraser
<u>15</u>	Fierce Was the Wild Billow	Noble/Howorth
<u>7</u>	Galway Piper	arr. Davison
<u>14</u>	John Peel	arr. Andrews
<u>17</u>	Lift Thine Eyes	Logan/Baldwin
<u>10</u>	Lullaby	Brahms
<u>13</u>	On the Sea	Buck
<u>23</u>	Pilgrim's Song	Tschaikowsky/ Treharne
<u>20</u>	Prayer of Thanksgiving	arr. Kremser
<u>4</u>	Reaper's Song	arr. Davison
<u>15</u>	Roll Chariot	arr. Cain
<u>31</u>	Thanks Be to Thee	Handel/Lefebvre

*Presumably the numbers sung in massed performance at concerts staged during the past four years by the Michigan Male Chorus Association.

In this survey the best-liked selections were Palestrina's "Tenebrae Factae Sunt" and Handel's "Where'er You Walk," both outdistancing the favorite of the earlier (1947-48) questionnaire "The Lost Chord" by eight votes. Handel's "Thanks Be To Thee" rates only one vote less than the other

previous favorite "Dry Bones." Out of fifty-nine selections, Bach's "Sheep May Safely Graze" ranked in seventh place.

One could perhaps criticize the repertoire on the grounds that it was heavily weighted with folk songs and contained little of the significant literature for male chorus. The repertoire for the Dow Male Chorus was greatly influenced by their membership in the Michigan Male Chorus Association. Since the Dow Male Chorus participated regularly in the annual massed concert of this organization they had to learn about a dozen selections each year for this concert. These selections were decided by a committee of directors and thus a good portion of the year's repertoire was not chosen by Vosburgh specifically for the Dow Male Chorus. The results of Vosburgh's survey demonstrate general satisfaction with the repertoire performed. In fact, the survey generally indicates satisfaction with the status quo of all facets of the program.

The 1950-51 Season

The operetta The Red Mill by Victor Herbert opened the season. Instead of an oratorio, a traditional "Christmas Concert" format was used with all the Dow ensembles participating. The Sunday afternoon series of recitals continued--featuring Midland musicians performing chamber music literature. On November 19th, for example, the program consisted of Sonata for Cello and Piano, Opus 19 by

Rachmaninoff; Quartet for Piano and Strings, Opus 47 by Schumann; and a group of arias and art songs. The Dow Male Chorus featured ballad singer, Susan Reed, in their winter concert, while the Girls Chorus had for guest artists Larry Teal and his saxophone quartet. The Male Chorus gave out-of-town performances in Marlette, Mt. Pleasant, Port Huron, and Sarnia, Ontario. The orchestra had Harrison Potter, pianist, as guest soloist in its spring concert. The Seventh Spring Music Festival again provided one evening of music from the Dow ensembles and a second evening from a visiting professional artist--this time Dance Satirist, Iva Kitchell.

The Dow Music Department rated still another editorial in the Midland Daily News, which acknowledges with pride more national publicity:

Dow Music Groups Rate Nationwide Publicity

It is significant, as well as appropriate, that the Music Journal singles out Midland and the Dow music department for special note in its January issue.

Under the title of "Midland Makes Its Own Music," the national music magazine traces the growth of music activity from 1943 when the Dow Chemical Company brought Dr. Theodore Vosburgh to Midland to the present day when a full-fledged department is housed in its own building.

The article reports the Dow program represents "the largest industrial music organization in the world." Another interesting statement is: "In the last seven seasons the three major organizations have given 96 full concerts in Midland before about 120,000 people--in a hall seating 1,250." That is also something of a record in music circles.

Many of us in Midland are inclined to follow the day to day happenings of our volunteer music groups without

thinking much about how they look to the so-called experts from outside. We are also inclined to skip lightly over some of the long practice sessions that various members of the groups take as a matter of course.

Unquestionably much of the program's success in Midland must go to the personalities within the Dow Music Department. Dr. Vosburgh is not only an exceptionally able musician but he is an organizer, negotiator and a man of patience--necessary attributes when you are heading a volunteer group of any kind. Robert Moss and Mrs. Portia Thede, main-stays of his staff, also seem to find it easy to get along with the other person--as well as do the things the job requires from a technical point of view.

Midland's "music making" also has a profound influence upon music instruction in our schools and in our homes. This year the Midland Music Foundation, which receives all donations concert-goers substitute for admission charges, is paying for part of a music instructor's salary in the county schools. In addition, it provided several scholarships to Interlochen this last year and sponsors an annual contest among local student musicians. It is impossible to measure the value of this program in terms of tomorrow's generation.

But we can take pride in knowing that Midland's program has attracted national attention. Just about everyone in Midland knows our community has been making its own music for a long time. And just about everyone in these parts will consider the national publicity a well-earned compliment for Dr. Vosburgh, his staff and all the people who have raised their voices, sounded a few notes or plucked some strings in this community-wide music-making business.

We are happy to add our voice to the others applauding Dr. Vosburgh. He lacks the difficult disposition so often associated with able musicians, which is good. He has a wealth of human, friendly, pleasing qualities which add to his personality and talents and place him at the top in his field and make him worth knowing and of great value to any community.

All Midland is proud of Dr. Vosburgh and happy to learn of his newest honors!²⁵

²⁵Midland Daily News, January 3, 1951, p. 12.

The Music Journal article referred to in the preceding editorial is the source for the following quotation, which provides the rationale for the professional guest soloists:

. . . local talent is given every opportunity to do solo work.
 . . . However, one or more nationally known artists appear on about two thirds of our concerts. These artists are not brought in to increase attendance; rather, they supply an exciting stimulus to the performing group from both a musical and personal point of view. The artist usually performs a work of some length with the group and then offers some shorter pieces.²⁶

This same article provides an interesting evaluation of the program:

It is hard to evaluate the true worth of a program such as the one at Dow, although there is no doubt in the mind of anyone who has attended even one performance that it is of inestimable value. Perhaps the figures tell the real story. In the last seven seasons the three major organizations have given 96 full concerts in Midland before about 120,000 people--in a hall seating only 1,250. Free tickets are distributed for each performance in an effort to control the size of the crowds. These tickets are given out at three distribution points, and even when 3,750 tickets are given out for three nights they are often gone in an hour. Can there be any doubt that Midland is getting her share of the satisfaction that music can bring?²⁷

The 1951-52 Season

Perhaps, in retrospect, this season can be considered to be the most exciting one in the history of the Dow Music Department. It was a year that brought much

²⁶Bob McKellar, "Midland Makes Its Own Music," Music Journal (Jan., 1951), p. 45.

²⁷Ibid., p. 46.

national attention to the Dow ensembles, and after the Male Chorus made a week-long concert tour to Texas and Oklahoma there was little left that could inspire equal excitement.

Important changes were made within the Music Department at the beginning of the season. Robert Moss, who had served as accompanist and staff member since 1946, was replaced by Wilford Crawford, who also assumed the role of conductor of the Dow Symphony. Crawford had been the director of public school music in Midland and was replaced in this capacity by Lawrence Guenther. Virginia Nicholson Dent also left the department staff and was replaced by Evelyn Vosburgh, a graduate of Eastman in voice and piano, who had actually functioned as a staff assistant long before she was given the position.

In September, an article which was written by Sam Dawson for the Associated Press, cited various industries fostering choral programs. The Dow Music Department was given more space than the others mentioned. Dawson's column appeared in newspapers all over the country in late September and early October. Among other significant publicity received by the Department were:

a reprint of McKellar's article from Music Journal in the magazine Recreation²⁸

²⁸Bob McKellar, "We Make Our Own Music," Recreation (May, 1952), p. 80.

six paragraphs in an article entitled "Employee Relations" in Modern Industry²⁹

a small article in Dun's Review³⁰

mention in an article on morale boosting in industry in the Wall Street Journal³¹

a full-length article, "Music in Industry--How Dow Chemical Co. Developed America's Biggest Program" in the Industrial Sports Journal³²

mention in another article in Industrial Sports Journal, "Industrial-Community Recreation," in which Dow's total recreation program was described³³

an article in Chemical Week³⁴

a two-page spread with pictures in Chemical and Engineering News³⁵

significant mention in an article in Management Record³⁶

²⁹"Employee Relations," Modern Industry (March 15, 1952), p. 103.

³⁰Dun's Review (April, 1952), p. 82.

³¹John Wilford, "Ancient Instrument Makes Tuneful Return in U.S. Music Boom," Wall Street Journal (July 26, 1956), p. 1.

³²"Music in Industry--How Dow Chemical Co. Developed America's Biggest Program," Industrial Sports Journal (March 15, 1952), p. 29.

³³"Industrial-Community Recreation," Industrial Sports Journal (Jan. 15, 1952), p. 7.

³⁴Chemical Week (Sept. 22, 1951), p. 18.

³⁵Chemical and Engineering News (June 23, 1952), p. 2624.

³⁶"It's Tune-up Time for Industry," Management Record (Sept., 1951), p. 312.

mention in an article in Business Week, "Extra Harmony for Company Relations"³⁷

In addition, there was much attention given to the Dow Music Department in the local area papers and the Dow publications The Brine Well and Dow Diamond, the latter of which ran a six-page spread in the June issue. International publicity was given the Dow Music Department, too, but not for the high quality of its musical achievements. In the March 14, 1952 issue of the New York World-Telegram & Sun, staff writer Nelson Frank reports:

Voice of America has been telling the world about genuine harmonious labor-management relations. Seems Bell Telephone in New York and Dow Chemical Co. in Midland, Michigan, have large orchestras with both workers and executives participating.

Along similar lines, the American Federation of Musicians, Local 47, in Los Angeles, ran a two-page spread in their publication Overture, lauding the Dow Music Department because "Musical groups at Dow do not compete with organized union musicians. Quite the contrary, they serve to stimulate support and interest in music and the music union."³⁸

Evidence of the Department's influence on the development of industrially supported music programs was the visit paid by Mr. Phillip Lesly and John C. Kendel of the American Music Conference. This organization, located in Chicago,

³⁷"Extra Harmony for Company Relations," Business Week (March 1, 1952), p. 106.

³⁸"Industry! Here's How!" Overture, American Federation of Musicians (Oct., 1952), p. 10.

helped develop community and industrial music programs throughout the country, and made an intensive study of the Dow program. Mr. Lesly is quoted in the December 9, 1951 issue of the Saginaw News as having stated that "the Dow program is definitely the most complete we have come upon in the country."³⁹ The previously cited article found in Business Week speaks of the increasing influence the Dow Music Department was developing in industry generally: "Dow is proud of the fact that executives of many other companies have gone to Midland to study the program with eye towards setting up similar experiments in their own companies."⁴⁰

The actual concert season began with Rudolf Friml's Rose Marie, and continued with the Dow Symphony concert in November, featuring flutist Ruth Freeman and pianist Evelyn Vosburgh. This was the first concert under Crawford's baton. The oratorio was once again Elijah, and the recital series by local musicians continued. The Girls Chorus shared their March concert program with accordionist Lloyd La Vaux and also made an appearance at Oscoda, Michigan. The highlight of the season came with the Male Chorus and their guest artist, soprano Gail Manners. Two concerts were given as usual in Midland with Manners, and one without her in Bay Port, Michigan. Gail Manners was also the soloist with the Male Chorus during their eight-day tour of

³⁹Saginaw News, Dec. 9, 1951, p. 13.

⁴⁰"Extra Harmony for Company Relations," Business Week (March 1, 1952), p. 108.

Oklahoma and Texas. This concert tour was handsomely commemorated by an elegant eight-page program replete with pictures and history of the Male Chorus and the Music Department, and after the trip by a lavish twelve-page souvenir photo portfolio.

The Oklahoma-Texas tour illustrates the tremendous extent of Dow Chemical Company's financial commitment to its Male Chorus. Vosburgh was allowed to hire Don Craig of Fred Waring's staff to come to Midland and conduct several rehearsals with the men. Obviously there was an intense desire to have the group at as near professional level as possible.

There were several reasons for the Dow Chemical Company's underwriting this elaborate concert tour for its Male Chorus. Dr. Arthur Barry recalls that the singers were cautioned to be on their best behavior because the management hoped to assuage some ill will existing between Dow Chemical Company in Midland and the Freeport, Texas, installation. This rift had been caused by another facet of Dow-sponsored employee recreational outlets--the baseball team. Some rather poor sportsmanship had been exhibited in a baseball game between the two plants, which apparently had far reaching implications, making the Midland management feel they should do something to counteract it. The Dow installation in Freeport, Texas, had a band for its employees. It was further hoped that this trip might be an inspiration to them to expand their music program. The trip

did generate some interest in a choral program, but it did not ever approach the heights of the Dow Music Department in Midland. The concerts given in Tulsa, Oklahoma at Dowell, Incorporated were purely for public relations purposes, and included a performance for school children.⁴¹

The March concert by the orchestra again brought Romeo Tata to Midland as soloist along with Alexander Schuster in the Brahms's Double Concerto. The eighth Spring Music Festival featured all the Dow ensembles the first evening and concert comedienne, Anna Russell, the second evening. Two other musical presentations of this season in Midland should also be mentioned since they were sponsored by the Dow Music Department and underwritten by the company, showing another aspect of the scope of the program. The Male Chorus of the Colgate-Rochester Divinity School appeared in a noon hour concert at the plant, and the Detroit Symphony Orchestra gave an evening concert for the entire community--"in the nature of a belated Christmas gift from Dow."⁴² The Midland Music Foundation continued its scholarship contests and its financial support of the Midland County Schools music programs.

⁴¹Interview with Dr. Arthur J. Barry, September, 1975.

⁴²Brinewell, Jan. 16, 1952.

The 1952-53 Season

To begin the 1952-53 season, the Music Department staged Brigadoon. This was the first time that a show was produced while it was still running professionally, and really the first Broadway musical to be essayed. The October orchestra concert featured Don Gillis conducting his own compositions.⁴³ The Girls Chorus fulfilled two full concert engagements; one in November in Elkton, and the other in December in Midland for the Saginaw Valley Torch Club. Both these concerts also included performances by the Dow Madrigal Singers. The Christmas concert was quite unusual in that it presented Solemn Mass in F, by Edward J. Khom, a Viennese refugee living in Midland. This performance prompted J. Dorsey Callaghan of the Detroit Free Press to write a series of four articles about Midland and its musical life.

In late January the Dow Symphony gave a second concert, starting a series of Sunday afternoon "family" concerts, wherein solists came from the ranks of the orchestra. January also brought the board of directors of the Associated Male Choruses of America to Midland.⁴⁴

⁴³Dr. Vosburgh is listed among the second violins in the orchestra for this and several other concerts during this season.

⁴⁴Luman Bliss, a charter member of the Dow Male Chorus, was at that time executive vice-president of the national group and president of the Michigan Male Chorus Association.

The Girls Chorus had a five member harp ensemble, The Angelaires, as guest artists, on their February concert and fulfilled an engagement in Coleman as well. The Male Chorus February concert was graced by the distinguished tenor Robert Rounseville. This concert was repeated in Bay City, Marquette and Ludington, with John Toms of Northwestern University, tenor.⁴⁵ Aaron Rosand, violinist, was guest soloist for the orchestra's March concert. The Spring Festival brought 65 string players from the Midland public schools to assist in playing Ralph Vaughan William's Concerto Grosso for String Orchestra. Also on the program were two works by George Frederick McKay. The second evening of the festival presented Virginia Morley and Livingston Gearhart, duo-pianists.

The recital series continued throughout the season and for the third consecutive year financial assistance was given to the Midland County rural schools to support a music teacher. The Midland Music Foundation again held its annual scholarship contest for the young musicians of Midland. Almost \$4,000 was distributed in cash prizes for study with local teachers, scholarships to National Music Camp, and stipends for needy and deserving youngsters for music study.

⁴⁵ In the repertoire of these concerts was an arrangement of the spiritual "Let Us Break Bread Together" dedicated to the Dow Male Chorus by the well-known arranger Wayne Howorth.

Significant national publicity from the 1952-53 season includes an article in Music Educators Journal, "Chemistry and Music--Midland's Alchemy";⁴⁶ mention in an Etude article "Music, Prosperity and Business";⁴⁷ an article in American Business, "Music: How It Builds Morale in Industry";⁴⁸ and an article in Etude, "Midland Makes Its Own Music,"⁴⁹ from which the following quotation is taken:

Naturally, with so much interest in music, private teachers of high calibre flourish. Many who lived in Midland before Dow's espousal of the cause of music cannot say enough about the benefit of the many outlets so generously provided. They agree with Mrs. Kenneth Bacon, president of the Midland County Music Teachers Association, who said recently:

"The biggest thing about the Dow program is naturally its role in making the whole community music-conscious. With so many places to go, musically, youngsters keep up an even level of enthusiasm, and there is comparatively little let-down in the difficult adolescent years. As a matter of fact, with parents taking part in a chorus or orchestra, children develop a keen appreciation of what music means, and they literally clamor for lessons so that they, too, may some day enjoy participation in things musical as much as their fathers and mothers do."

⁴⁶Wilford Crawford, "Chemistry and Music--Midland's Alchemy," Music Educators Journal (Jan., 1953), p. 24.

⁴⁷James Francis Cooke, "Music, Prosperity and Business," Etude (Nov., 1952), p. 14.

⁴⁸Paul Eastman, "Music: How It Builds Morale in Industry," American Business (Nov., 1952), p. 12.

⁴⁹T. Gordon Harrington, "Midland Makes Its Own Music," Etude (Feb., 1953), p. 13.

Summary

When Dr. Vosburgh took over as director of the newly formed Dow Music Department in 1943, he inherited one performing ensemble, the Dow Male Chorus. By the end of the first decade a nationally famous industrial music program had evolved, housed in its own building, and included in its astonishingly comprehensive program:

- Male Chorus
- Girls Chorus
- Mixed Chorus (above two groups combined)
- Symphony Orchestra
- String Trio
- Madrigal Singers
- Girls Sextette
- Midland Music Foundation

Its concert season included annually: operetta; oratorio; symphony concerts; choral concerts; chamber music recitals; and a spring festival of musical events that, like many other concerts, brought world famous artists to Midland. A typical concert season enabled Midland residents to hear a wide variety of repertoire and many outstanding professional musicians.

From its inception, the Dow Music Department, though industrially supported, was community centered. The entire community could participate in the operetta, oratorio, symphony orchestra, and spring music festival, and benefited directly in many other ways. Through the efforts of the Midland Music Foundation, supported by donations collected at Dow concerts, many scholarships and cash prizes were awarded to young musicians; money was contributed to the

Midland public schools for band uniforms and choir robes; music festivals were held in the county rural schools and direct financial assistance was given to the county rural schools to improve their music programs.

The success of the programs brought a great deal of national publicity which enabled the Dow Music Department to exert a nationwide influence on industrially and community supported music programs. It was considered a model worthy of emulation by such organizations as American Federation of Musicians, American Music Conference, and various industrial management groups. From a single vocal ensemble in 1943, it became known as the world's largest and most comprehensive industrially supported music program.

CHAPTER V

THE SECOND DECADE: INDUSTRIAL SUPPORT IS WITHDRAWN AND COMMUNITY SUPPORT ESTABLISHED

The 1953-54 Season

The first season of the new decade was launched in October with four performances of Oscar Straus' The Chocolate Soldier. In November Keith Stein, clarinetist, performed the von Weber Concertino in C Minor with the Dow Symphony, and played a group of solo works accompanied by Joseph Evans. Messiah was once again the choice for the winter oratorio.¹ At least four concerts were given in the Sunday Afternoon Recital Series, presenting among others the Dow Madrigal Singers,² Midland High School String Quartet, and a solo violin recital.

¹On the program for this performance is found a slight, but significant, change of format. Previously the name "The Midland Civic Chorus" appeared along with the names of the Dow ensembles. Now only the Dow ensembles are listed, but under the listing of the individual singers, one finds that non-Dow musicians continued to participate and were identified separately.

²This season under the direction of Evelyn Vosburgh.

The Dow Male Chorus had a very busy season beginning with a pair of concerts in Midland that boasted soprano Eva Likova as guest artist. This was followed by an appearance with the Lansing Civic Symphony; full concerts in Lapeer, Michigan, and Sarnia, Ontario; and in May they travelled to Ann Arbor for the Michigan Male Chorus Association "State Sing." The Girls Chorus concert brought tenor Walter Fredericks to Midland. The Spring Music Festival, originating ten years earlier as a three-evening series of concerts in which the Dow ensembles shared the spot light with distinguished guest artists, had been reduced to two evenings in 1947. This season, due to reduced budget, it was cut further to one evening and limited to the Dow ensembles and local soloists.

National publicity for the Dow Music Department continued unabated and included articles in the following magazines: Musical Merchandise,³ The Music Trades,⁴ Inside

³"Industrial Music Increasing," Musical Merchandise (Aug., 1953), p. 12.

⁴"Industrial Music Clinic Unfolds Vast, Untouched Market," The Music Trades (Aug., 1953), p. 26.

Michigan,⁵ Occupational Hazards,⁶ Glamour,⁷ Musical America,⁸ and Etude.⁹ Newspaper coverage included the July 17, 1953 Chicago Daily Tribune; the November 2, 1953 Middletown, New York Times-Herald, and the July 12, 1953 Lansing State Journal. In 1953 the National Industrial Recreation Association, Chicago, Illinois, produced a 32-page pamphlet entitled Industrial Bands and Orchestras which used for its front cover a color photo of the Dow Symphony Orchestra. Included in the pamphlet were three other pictures of the Dow Music Department and descriptions of various aspects of the program. This publication was designed to supply information on the benefits of industrially supported music ensembles and ideas for the organization, administration and financing of such programs. Vosburgh was a panel member in a session devoted to Industrial Music at the National Association of Musical Merchandisers conference held in July of 1953 in Chicago.

⁵Elaine M. Plummer, "Culture in Industry," Inside Michigan (Dec., 1953), p. 37.

⁶"The Factory Bandwagon," Occupational Hazards (Nov., 1953, Vol. 16, No. 1), p. 15.

⁷Nancy Longley, "Sing after Supper," Glamour (Mar., 1954), p. 62.

⁸"Dow Chemical Sponsors Varied Music Season," Musical America (Jan. 15, 1954), p. 14.

⁹James Francis Cooke, "Making Friends Through Music," Etude (Aug., 1953), p. 15.

The 1954-55 Season

The New Moon by Sigmund Romberg was the first offering of the Music Department this season, and it ran for four performances. Robert Pace, head of piano instruction at Teachers' College Columbia University, soloed with the Dow Symphony in their November concert. Instead of an oratorio this year, all the Dow ensembles appeared in a potpourri of Christmas music.

The winter concerts of the Girls and Male Choruses had only local soloists as assisting artists, as did the March concert of the Dow Symphony. Again, the Spring Music Festival was cut back to only one concert consisting of performances by all the Dow ensembles. Thus, Pace was the only out-of-town soloist to appear with the Dow groups in the 1954 season. This represents the first really noticeable reduction of financial support for the Music Department, and, as the next season shows, it was only temporary.

The Sunday Afternoon Recital Series continued and featured, among other things, a new ensemble called not the Dow String Quartet, but rather the Midland String Quartet. While the quartet included Dow Music Department staff member Portia Thede as cellist, two other members were music teachers in the Midland Public Schools.

National publicity for the Department dwindled to brief mention in the January, 1955 issue of The Music

Trades, and an article "Music Comes to Main Street" by H. W. Heinsheimer that appeared in the January, 1955 issue of Recreation. This same article was reprinted in condensed form in the February, 1955 issue of Reader's Digest.

Also dating from this season is the Constitution adopted by the Male Chorus on April 14, 1955,¹⁰ and a questionnaire that again asked the Male Chorus to react to the repertoire performed and describe the aspects of the chorus activities they liked most and least.¹¹ Another item of interest in the files is a letter of thanks to Vosburgh and the Male Chorus for providing lunch hour entertainment for the Dow workers. The Girls Chorus as well gave noon hour performances, illustrating that this facet of industrial use of music was also practiced at Dow.

The 1955-56 Season

Another example of Midland's increasing enthusiasm for participation in community music activity was a summer musical production during 1955 called "River Days." This was a pageant loosely based on the history of the city. Vosburgh conducted a choral group in this event, but the extent of the Dow Music Department's participation or

¹⁰The Constitution of the Dow Male Chorus was very similar in format and content to that of the Dow Girls Chorus.

¹¹A page from this questionnaire containing tabulation of the members' reaction to the repertoire may be found on page 176.

influence in this production is not documented. A further example of non-Dow supported music activity was a concert given in October sponsored by Midland County Music Teachers Association that brought pianist Leo Podolsky and cellist Alexander Schuster to Midland audiences.¹²

The actual Dow Music Department season opened in October with four performances of Song of Norway, adapted by Wright and Forrest from music of Grieg. The fall concert of the Dow Symphony had no guest soloist but featured instead a world premiere of a composition commissioned by the Department. This composition, Symphonic Movement, by Chicago composer and teacher Leon Stein, shared third prize in a contest sponsored by the Midland Music Foundation and an anonymous donor. The contest was designed to encourage American composers and apparently 1954 was the only year funds were available to hold it.

Oratorio returned to the Department with another presentation of Haydn's The Creation. Soloists, though not Midlanders, lacked the stature of previous years. The Girls Chorus, however, who had no soloist the previous season, now presented Metropolitan Opera baritone Hugh Thompson. Vosburgh, himself, was tenor soloist this season with the Flint Symphony Orchestra. The Madrigal Singers, again under the direction of Mrs. Vosburgh, made an out-of-town appearance in Albion.

¹²Though not directly Dow supported, it should be remembered that Vosburgh had founded this organization and worked very closely with it.

The season of 1955-56 marked the 20th anniversary of the Male Chorus and it was celebrated with a very busy schedule of performances. In February they performed in St. Joseph, Michigan, and gave their traditional pair of concerts in Midland, assisted by soprano soloist, Mary Judd. In June they travelled to Rochester, New York, to participate in the "International Concert of the Associated Male Choruses of America,"¹³ and enroute made appearances at Sarnia and London, Ontario, for the Dow Chemical of Canada, Ltd. Their 20th anniversary was handsomely commemorated by both Dow publications, The Brinewell and the Dow Diamond. The latter ran a lavishly illustrated five-page article in its July, 1956 issue, in which the following statistics were presented:

. . . Professional praise is the more noteworthy considering these facts:

1. The chorus rehearses only two hours a week--with summers off--after the regular day's work of making chemicals.
2. Membership is plant-wide and from all company ranks. Sixty-five different Dow operations and ten others from Dow Corning Corporation are represented.
3. All but a few of the members have had no formal musical training, and many cannot read music.
4. About 75 percent of each year's repertoire is new music.¹⁴

¹³Luman Bliss, long time member of the Dow Male Chorus, was now president of this organization.

¹⁴Paul Harsha, "Something to Grow On," Dow Diamond (July, 1956), p. 3.

Today music is a recreational activity involving more than 500 employees and townspeople. More than 30,000 persons enjoy the concerts, operas, operettas, oratorios and recitals staged each year.¹⁵

The following letter further indicates the extent of the financial support given the Male Chorus by Dow Chemical Company:

June 1, 1956

To All Midland Supervisors:

The Dow Male Chorus will give concerts in Sarnia, Ontario; Rochester, New York and London, Ontario; June 8, 9 and 10, for Dow employees and friends.

Because of the distance involved to Sarnia, it will be necessary to leave Midland by noon Friday, June 8. Therefore, we are asking you to excuse from work at 11:00 A.M., any members of the Dow Male Chorus under your Supervision.

The time lost from their regular schedule should be turned in to the Pay Department as company business.

Your cooperation will be appreciated.

Very truly yours,

Herbert H. Dow

Some of the glitter of earlier years had returned to the Department, for the spring concert of the Dow Symphony again featured a guest soloist, cellist Karl Fruh of Chicago. The Spring Music Festival, though limited to one night, had distinguished soloists in the husband/wife

¹⁵Ibid., pp. 4-5.

team of Gail Manners and Walter Cassel. This concert was dedicated to the memory of Harold S. Kendall "whose love of music and keen interest in the Dow Music Department contributed greatly to its success."¹⁶

Three Sunday Afternoon Recitals were sponsored this season, and the work of the Midland Music Foundation continued. Though there is no mention of support for the Midland County schools music program during the 1955-56 season, financial aid was given to assist the Midland High School Orchestra's trip to St. Louis, where they played for the Music Educators National Conference.¹⁷

A new ensemble joined the roster of the Dow Music Department this season. The Dow Concert Band was "organized in January 1956 to make an additional instrumental musical outlet for plant personnel and other interested members of our community. Though designed principally for adult participation, it will probably find room for a few talented school students each season."¹⁸ Wilford Crawford was the

¹⁶Kendall was the Dow Chemical Company administrator directly responsible for the activities of the Music Department and had been most enthusiastic and helpful in his support.

¹⁷The author recalls hearing a Midland public school music teacher complain that Dow Chemical Company did very little for the public school music department, citing this trip as one example. It was stated that Dow Chemical had been asked to contribute to the expenses of the trip, but had declined.

¹⁸From the concert program of the Dow Concert Band, April 24, 1956.

organizing force behind this organization and served as its conductor. The first season the ensemble numbered forty-five members, with moderately good instrumentation.¹⁹

Still further proof of Midland's penchant for active participation in music making is a program from the Saginaw Civic Symphony of this season. Among the personnel of the Saginaw orchestra are to be found fourteen Midland residents, who were also regular members of the Dow Symphony Orchestra.

National publicity was somewhat scant again in the 1955-56 season. Brief mention of the Dow program was made in an article in the Wall Street Journal,²⁰ and the Department also rated two paragraphs in Music Journal for April, 1956.²¹

The 1956-57 Season

Lerner and Loewe's Paint Your Wagon opened the season in October and was followed the next month by a concert by the Dow Symphony and a program in the Sunday

¹⁹Numbered among its personnel, playing baritone saxophone, was violist Lawrence Guenther, Director of Music for the Midland Public Schools.

²⁰John Wilford, "Ancient Instrument Makes Tuneful Return in U.S. Music Boom," Wall Street Journal (July 26, 1956), p. 1.

²¹Aubrey B. Haines, "Music in Industry," Music Journal (April, 1956), p. 21.

Afternoon Recital Series. The latter was a solo recital introducing new staff accompanist Sally Brosman. Miss Brosman, like the preceding staff members of the Dow Music Department, was an eminently qualified musician with a M.M. from Northwestern University, and teaching experience at College of Wooster, Ohio, and Iowa State College. A brilliant pianist and organist, she added much to the musical environment of Midland. Crawford continued as accompanist for the Male Chorus, while Miss Brosman replaced Evelyn Vosburgh as accompanist for the Girls Chorus, Madrigal Singers, and Mixed Chorus.

A Christmas Concert, rather than an oratorio, was presented. The Male Chorus did not participate in the Christmas Concert because their own solo concert was scheduled for January. In addition, they were busy preparing a tape recording of two numbers for a nation-wide radio broadcast over ABC on Christmas Eve. This broadcast consisted of Christmas music "by the nation's leading industrial music organizations" and had Milton Cross as announcer.²² The Male Chorus later sang a pair of concerts in Midland with the well-known soprano Irene Jordan, and gave a performance in Carrollton, Michigan, with a soprano soloist Ruth Weise.

The Dow Girls Chorus also had an impressive soloist for their winter concert in the person of tenor

²²From a bulletin dated Dec. 19, 1956, from the Information Service, Public Relation Department, Dow Chemical Company.

Thomas Hayward. They fulfilled an out-of-town engagement with the Dow Symphony at the Warren Avenue Presbyterian Church in Saginaw. During the summer the Girls Chorus made an appearance with the Saginaw Symphony.

The spring concert of the Dow Symphony featured guest pianist Grace Castagnetta. The annual Spring Music Festival was returned to its previous two-night format. The first evening displayed the Dow ensembles, and the second evening was a return engagement for Dance Satirist, Iva Kitchel.

Three Sunday Afternoon Recitals were presented and the annual scholarship contest of the Midland Music Foundation took place as usual.²³ Another interesting musical program during this season was an "Honor Recital" presented by eighteen private music teachers in the Midland area, under the aegis of the Midland County Music Teachers Association.

The only national publicity found for this season was an article in Fischer Edition News, which makes the following statements about the Dow Music Department:

. . . The guiding policy is to offer musical opportunity for adults comparable to that offered for children by the school system.

In a year's time the department now presents 25 to 30 concerts involving in the neighborhood of 500

²³ Further details about the scope of the annual scholarship contest can be found in Appendix D in a letter to contestants in this year's contest.

employees and townspeople. Total audience is estimated at about 40,000--twice the population of Midland. . . .

Officials of the Dow Chemical view the success of their music department with great pride. "Naturally, there is no accurate way to measure the results our program has achieved in making our people happier and more productive," one of them commented recently. "We do believe, though, that music is a marvelous release from the pressures of work-a-day living, and in that sense we are convinced it makes our people better employees. If our people generate harmony together in their off-hours, it stands to reason that they should also generate harmony in their jobs."²⁴

The same article also quotes John C. Kendel of American Music Conference, who stated:

. . . The record of what music has done for Dow and the entire community at Midland is a major chapter in the modern story of what enlightened management is doing--and will continue to do--to foster . . . the advancement of excellent employee and community relations . . . while enriching the lives of employees and neighbors.²⁵

Three information sheets, specifically reproduced for the Girls Chorus, but similar to those used by all the ensembles, were found among the files for this season. They are deemed informative and important enough to be reproduced in the Appendices, p. 179. They illustrate the tremendous amount of time and organization expended on each group; the stringent attendance requirements, and aspects of performance expectations--all far beyond that of a typical community ensemble. Such organization no doubt contributed much to the effectiveness of the total program.

²⁴"Music Makes Better Employees," Fischer Edition News (Sept., 1956), p. 17.

²⁵Ibid.

In Appendix F, following the information sheets is a form pertaining to the concert dress of the Male Chorus. It, too, reflects the fastidious organization of the Music Department. The Department served as an exchange for buying, selling, and trading tuxedos. Vosburgh sought out used tuxedos from the community so that that members who wished to do so could purchase a tuxedo inexpensively.

The 1957-58 Season

The Mikado returned to the repertoire to open the season in October. The Dow Symphony featured staff accompanist Sally Brosman as soloist, and with the Girls Chorus gave a benefit concert for the Saginaw Valley Torch Club. The Christmas Concert included all the Dow ensembles in orchestral and choral music of Bach, plus selections from the Advent section of Messiah.

The Male Chorus shared their pair of Midland concerts with dancer Daniel Nagrin, and in addition gave concerts in Elkton and Cadillac. The Girls Chorus concert presented two guest soloists, Jean Carlton, soprano, and Norman Farrow, baritone, who performed opera excerpts and gave a complete performance of Menotti's The Telephone. The Girls Chorus also travelled to Standish for a concert appearance.

A decline in membership is noticed in the ensembles this season of 1957-58. The Girls Chorus membership was

60 voices, and the once 100 voice plus waiting list membership of the Male Chorus had dropped to 70 voices. The orchestra boasted 70 members and the band remained almost the same with 44 players, 16 of whom were also in the orchestra.

The Dow Concert Band, which never seemed to gain the popularity of the other ensembles, gave only one concert this season. Unlike the other ensembles it did not engage guest soloists, which was perhaps a factor in its lack of popularity. The Dow Symphony, on the other hand, had as soloist the acclaimed baritone Cornell MacNeil. A little more than a month later the orchestra played a completely new program for the Spring Music Festival, which included a performance of Kurt Weill's folk opera Down in the Valley. The second evening of the festival presented duo-pianists Allen and Coash, soprano Margaret Lukas, and the Chicago Arts Quartet.

Three Sunday Afternoon Recitals were given,²⁶ and the concert programs for the season carried the following statistics regarding the continued efforts of the Midland Music Foundation:

Last spring one hundred and eighty students competed for twenty-seven prizes. In the twelve years since the Foundation was organized, two

²⁶One of the Sunday Afternoon Recitals featured a seemingly new Dow choral ensemble called the Dow Choraleers. For all practical purposes it is, however, only the former Madrigal Singers with a new name.

hundred and eleven students have been awarded prizes for private study and thirty-eight students have won scholarships to the National Music Camp at Interlochen.

The only national publicity found for this season is an article from Ladies Home Journal, "There's Music in the Air--in Midland, Michigan."²⁷

The 1958-59 Season

Finian's Rainbow opened the season, but was given only two performances instead of the customary four, perhaps reflecting a decrease in attendance as compared to previous seasons. The greatest change in the Dow Music Department this year was the fact that it no longer contained the orchestra. Support for the Music Department had to be cut and it was felt that the orchestra stood a good chance of making its own way as a community supported group. It was immediately reorganized as the Midland Symphony Orchestra and presented a season of three concerts, under guest conductors. Lawrence Guenther served as Assistant Conductor and held the group together while the search for a permanent conductor was in process. Wilford Crawford, its previous conductor, left Midland when it was announced that financial support for the Department had to be curtailed, and his position was not filled by another

²⁷ Margaret Hickey, "There's Music in the Air--in Midland, Michigan," Ladies Home Journal, April, 1958, p. 51.

staff member. The size of the orchestra increased by three members, and the repertoire, though always judiciously balanced between serious and light music, now contained more larger symphonic works.

For the Christmas season Menotti's Amahl and the Night Visitors was produced by the Dow Choraleers (formerly the Madrigal Singers) and the Dow Mixed Chorus. This latter group was a new ensemble with considerable overlapping among it and the personnel of the Male and Girls Choruses. Members of the new Midland Symphony Orchestra supplied the accompaniment for the Menotti opera, indicating that a pleasant relationship still existed between the Department and the orchestra.

The Girls Chorus, this season reduced to 42 members, presented local soloists in their winter concert, and also gave a performance of The Lady of Shalott by Bendall on a Sunday Afternoon Recital. The Dow Male Chorus, still 70 members strong, also secured local soloists for their winter concerts in Midland; made return appearances in two Detroit churches; gave a concert in Cass City; and played host to the Michigan Male Chorus Association's State Sing.

This year, after only three seasons, the Dow Concert Band ceased to function. Perhaps there had not been enough enthusiasm to merit its continued existence, or perhaps there was no money to support it. Crawford, who had generated its existence was no longer in Midland.

The only publicity found for this season is a brief mention in the periodical Management Methods. The article was ironically entitled "How Companies Use Their Choirs."²⁸

The season reflects the fact that Vosburgh had been told to keep expenses to a minimum. The Music Department staff now consisted of only Vosburgh and Sally Brosman, the accompanist. The Band was no longer in existence, the orchestra was reorganized as a community orchestra, and membership in the choral ensembles was falling off.

The 1959-60 Season

Though the season opened traditionally with a musical, this year Oklahoma, the number of performances was reduced and the format for the performances was changed. A Carol Festival was the title of the Christmas season program. It consisted of separate performances by the Girls and Male Choruses, numbering 35 and 69 voices respectively, and a combined number that also included the 30 voices of the Dow Mixed Chorus and the 13 voices of the Dow Choraleers.

No winter choral concerts were given this season by the Dow Male or Girls Choruses, and the only out-of-town appearances by the Department were a concert by the Dow Choraleers for the Faculty Folk of Michigan State University, and the Male Chorus participation in the State Sing

²⁸"How Companies Use Their Choirs," Management Methods (Dec., 1958), p. 399.

of the Michigan Male Chorus Association in Ann Arbor. Taking the place of these traditional winter choral concerts was a minstrel show Darktown Jamboree which ran for three performances in February. In this production the Girls and Male Choruses each sang two solo numbers and combined for several others. The final and fourth concert of the season was not billed as the traditional Spring Music Festival, but instead was a performance of Haydn's The Creation using a local solo soprano, but importing tenor Edward Richmond and bass Gean Greenwell from Michigan State University.

The former Dow Symphony completed its second year as the Midland Symphony independent of the Department. There are no records of any performances in the Sunday Afternoon Recital Series this season, but the work of the Midland Music Foundation to provide scholarship contests for young musicians continued unabated. That no trace of national publicity exists for this season indicates that Midland's waning support for its industrial music program was not just a local problem but possibly part of a larger trend.

The 1960-61 Season

To inaugurate the 25th season of the Male Chorus the Dow publication Brinewell²⁹ ran a five-page illustrated

²⁹"Men of Music," Brinewell (Aug., 1960), pp. 4-8.

and lighthearted history of the ensemble. The article optimistically stated that the group was looking forward to another season, though there were many indications that Dow's support of even this favorite group might soon be withdrawn.

The first production of the season was Rodger and Hammerstein's Carousel, which ran for four performances. This was followed by still another performance of Messiah, presented by the Dow Male and Girls Choruses, the Mixed Chorus and the Dow Choraleers, plus 47 non-Dow vocalists-- a significantly larger number of non-Dow musicians than had participated in recent seasons. At this performance Vosburgh was presented with a special citation for his long years of service as Midland's "Mr. Music."

In February, the Male Chorus, reduced to 58 voices, gave their 25th Anniversary Concert in Midland, but scheduled it for only one performance instead of the traditional two. Soloists for this concert were three former Dow Music Department staff members and a bass, G. Fred Heisman, who in addition to being a charter member of the male Chorus, had performed with them as soloist on innumerable occasions, and also had sung many lead roles in other Department productions. On the back of the program was printed:

THE DOW MALE CHORUS

extends its sincere thanks and appreciation to

THE DOW CHEMICAL COMPANY

whose generous support has made possible any

success which the chorus may have achieved.

Later in the same month, February, the 32 voices of the Girls Chorus and the 28 voices of the Mixed Chorus joined the Dow Choraleers in presenting a "Sacred Concert." The season closed with Heart of America--A Modern Musical Travelogue, a nostalgic, patriotic program consisting of light choral music with original narration, sung by a chorus of 110 voices from the various Dow ensembles. The program announced:

This is the final concert to be given by the Dow Music Department. Henceforth the activities of this department will be carried on by the Midland Music Foundation. In the past eighteen years two hundred and sixty formal concerts have been given in Midland, and approximately two hundred concerts out of Midland.

No one can measure the value in terms of human happiness that planning, rehearsing, and presenting these concerts has given to the people of Midland. Surely this program has made our city, for many people, a happier place in which to live.

For recognizing this need and so generously organizing and maintaining this department the hundreds of musical Midlanders say to the Dow Chemical Company a sincere "Thank You."

The official announcement that Dow Chemical Company intended to withdraw its financial support for the Dow Music Department had been made public on December 8, 1960. There had, however, been indications much earlier that such

action would likely be necessary. It is not surprising then that the reaction of the Midland musicians was stoical acceptance of the situation, and an immediate mustering of forces to find ways and means of continuing the life of their music organizations.

There was much written about this decision to eliminate support for the Music Department, but nowhere can one find written comments that reflected bitterness or a sense of injustice regarding this action. Rather, the Dow Chemical Company was profusely thanked for its many years of financial support, regret was expressed that it could not continue, and hope was expressed that the community could find a way to continue to support this work in the same way it rose to support the disenfranchised orchestra several years earlier.

The following article comes from the Dow Internal News Service, and can be considered thereby to represent the official views of the company on the issue. It was reprinted almost verbatim in the Midland, Bay City and Saginaw newspapers, and also in the Dow publication, Brinewell.

Plans for a self-supporting Midland music organization were being laid today following a meeting of about 200 participants in the Dow Music Department's programs at the Dow Music Building Thursday night.

The groups met for a discussion of the future of the company's music program with Dr. Leland I. Doan, Dow president, who told them the company's board of directors feels it should discontinue Dow's financial support of the program beginning next June 1.

"I would like to see us put adversity to good use," Dr. Doan said, "and to see something even better than we've had before made out of our music program." During a question-and-answer session following his remarks, he encouraged organization based on the present program between now and next June.

"There have been no better representatives of The Dow Chemical Company anywhere, and no better leader than your leader," he said, indicating Dr. Theodore Vosburgh, head of the Music Department.

Presiding with Dr. Doan and Dr. Vosburgh was Herbert H. Dow, a company director who had been supervisor of the Music Department.

Dr. Doan discussed the current problems of the chemical industry and explained that "we have to pare down on those things that are not directly connected with making a profit. We have been hard at work trying to figure out how to do this in all our operations."

"Therefore, we had asked Dr. Vosburgh to cut expenses where possible until May 31, and we feel that after that date the program should be self-supporting," he said.

"I am sure you will find many willing to help, and that the community will support us in this effort," Dr. Doan said.

He said the Dow company is willing to supply the present Music Building to house such a program, and in such a case would pay the taxes and maintenance costs of the building as in the past.

Dr. Vosburgh said he favored a reorganization on a non-profit basis and pointed out that funds could be raised through admissions to music programs, possibly through rental of the buildings, and also possibly through dues payment, subscriptions, and gifts.

A question-and-answer session lasting about 45 minutes followed Dr. Doan's talk. Asked "what will happen to Vosburgh?", Dr. Doan said "that depends largely on what you decide is going to happen."

H. H. Dow suggested that each of the four music organizations meet separately, collect the ideas of its group, and then have the officers of each group meet together to pool these ideas and develop a program.

The four groups are the Male Chorus, the Girls' Chorus, the Mixed Chorus, and the Choraleers.

Jerry Menzie of the Male Chorus moved that the H. H. Dow suggestion be adopted and this was done unanimously.

Dr. Vosburgh was loudly applauded when he read a statement at the conclusion of the meeting. "I hope that Community Music can be reorganized in Midland and continue to give creative expression to the fine musical talent here," he said. "The outstanding support and cooperation of The Dow Chemical Company has made possible the many years of notable success we have achieved. If all interested individuals and music organizations will work together with whole-hearted determination to create a Community Music organization second to none--it will be done."

The Male Chorus, oldest Dow music group, will give its 25th anniversary concert next spring.

Information Service
Public Relations Department

In the early days of the Music Department, the Willard Dow family came to all performances and gave much support and encouragement to the Department efforts. It was during Willard Dow's tenure as president of the Dow Chemical Company that the Department was created, and it was he who had earlier encouraged the formation of the first Male Chorus. Enthusiastic support had also always been given by Harold S. Kendall. Kendall had served as the Music Department supervisor until his death. It has been speculated that had Kendall been alive at the time of this crisis some way would have been found to continue support for the Music Department.

Some Midland citizens believe that termination of support was insisted on by the major stockholders, some of whom lived in Cleveland rather than Midland and had no interest in the community welfare of Midland. Still others point to one particular member of the board of directors whose lack of enthusiasm for the Music Department was of long standing and of common knowledge.

More realistic perhaps is the opinion that unions had forced more and more monetary fringe benefits so that recreation programs for employees, where everybody did not necessarily benefit equally, were no longer financially feasible for corporations. That Dow Chemical should terminate its Music Department is in line with the research reported in Chapter II, which documents a nationwide decline in industrially supported music programs.

Dr. Vosburgh identified two other possible reasons for the demise of the Department. He recalled that when he came to Midland in 1943 the churches had only one or two ministers and very little in the way of activity programs for their congregations. After the war several large churches were built, some of which maintained a staff of four ministers and developed extensive activity programs. These programs, he believes, contributed to the populace's declining interest in the Dow music ensembles.

The second factor he identified was resentment of the Music Department by some of the Dow department heads. This resentment centered on the money allocated for the

music program. When certain department heads were refused money for expansion or special projects they complained that there was money available for the Music Department, but no money for their needs.

Another point of view held by some Midlanders is that the Dow Music Department was dying from within because employee interest and participation was waning. It is true that membership in the ensembles had fallen off considerably compared with the figures from the late 1940s. Concerts by the Dow ensembles no longer attracted over-flow audiences--one performance now sufficed where two with standing room were required in the late 1940s and early 1950s. It has been said that this, too, was a reflection of the lack of interest on the part of the Dow management, for in earlier times the Dow family attended most concerts, and therefore made it socially important for many others in the community to do so.

An editorial soon after the announcement of intent to withdraw support, confirms that the company's action was not unexpected: "Friday's announcement that Dow wants to step aside on the rest of the music department at the end of the company's fiscal year was something that was expected to come sooner or later."³⁰ It does not give reasons for this expectation, but speaks of advantages of continuing without Dow support, saying:

³⁰"Challenge is Facing Local Music Lovers," Midland Daily News, Dec. 10, 1960, Editorial, p. 2.

. . . there have been undesirable side effects which could be eliminated if the people of Midland face up to the challenge that now confronts them. These undesirable features have involved tendencies to let local industry carry the ball for civic activities. Too often, promoters of various community projects have run into the "let Dow do it" attitude.³¹

If the above cited attitude really did exist, it showed little awareness of the pattern of Dow philanthropic activities in the community. The Dow families lived in Midland and sent their children to the public schools there. They undoubtedly gave more to their community than other cases in which officials of some companies did not reside in the communities where their industries were located. It was, however, the Dow's practice never to initiate philanthropic projects. Rather, community projects were usually encouraged by them without direct financial support until the community committed itself strongly to the project.

Another optimistic newspaper article points to the successful efforts of the former Dow Symphony as a model for the entire Department to follow:

The recent announcement that the board of directors of the Dow Chemical Co. had decided to eliminate the firm's nationally-known music department caused considerable consternation among Midland music lovers.

However, a few straws in the wind during the past few years eased the full shock of the board's action. The major "straw" was the drastic reduction in personnel in the music department in May of 1958, almost three years before the date set for final abandonment

³¹Ibid.

of the entire program. At that time the Dow Symphony Orchestra was eliminated.

.
 . . . It seemed time to the Dow directors for the community to be given the opportunity to show what it could do, on its own, to support a cultural program.

In the past two years the Symphony Orchestra has done a splendid job of showing what such a musical group can do when faced with the hard, economic facts of life. The players in the orchestra, through their own efforts, created the Midland Symphony Association. This organization sells memberships, solicits gifts from private individuals and generally supports itself on a pay-as-you-go basis.

What the orchestra has done through the hard work of its members the other musical groups should now be able to accomplish, Dow directors believe.³²

It did not take the people of Midland very long to decide what course of action they would follow. There never seemed to be any question that the music program should continue somehow. Before the deadline for expiration of Dow financial support, the Midland Music Foundation had been reorganized to administer the proposed music program; plans for the next season had been announced; and funds to support it had been secured!

On January 8, 1961, 200 people attended a meeting to make plans for a community sponsored music program. An eleven member steering committee was established to direct these efforts and to represent the various musical organizations in the community. The work of this committee is described below:

³²"Midland Scans Its Musical Future," The Bay City Times, Dec. 25, 1960, p. 6.

Earl E. Ziegler, previously chosen as temporary chairman of the committee, was elected permanent chairman. Luman Bliss, Dow Male Chorus, was elected vice chairman and Mrs. Jerry Heeschen, representing Midland Church choir directors, was elected secretary.

Three members-at-large were also chosen by the group and are being contacted. They will be announced later. J. A. Kenall of Dow's legal department was chosen as legal counsel.

Ziegler said the function of the committee at this time is "to assess the wishes of the community in regard to the desired type and scope of a music program." These wishes will later be translated into proposals to be presented in a public meeting to be held at a later date.

All members of the steering committee are "very optimistic" about the future of a music program in Midland and will meet again next week to make plans for a time and date for presentation of proposals to the public, Ziegler said.

Pending public approval of a program, the committee's hopes are to complete organization by May 31, at which time sponsorship of choral groups by Dow Chemical Company will end.

Members of the committee, in addition to those named above, include: Mrs. Earl Pollard, representing Midland's music teachers; Ronald Melton, Midland school music faculty; Mrs. Lyn MacPhail, Girls Chorus; Mrs. Burdette Abel, Mixed Chorus; Mrs. William McIntire, Choraleers; and Dr. J. D. Hanawalt, representing Dow.³³

The estimated cost of the proposed program was \$25,630 which, characteristic of Midlanders, included an allotment to carry on the scholarship contests for young musicians.

³³"Ziegler Named Head of Music Committee," Midland Daily News, Jan. 25, 1961, p. 7.

The finance committee felt this amount could be raised by selling 180 sustaining memberships in the program, which would furnish about \$10,800; from 200 chorus dues payments of \$10 each for \$2,000; from the sale of 640 season tickets at \$4 each, for \$2,560; from about 3,600 box office sales of tickets at \$1.50 each for \$5,400; and from advertising sales and business support amounting to about \$5,000.³⁴

The Midland Music Foundation, which had previously functioned principally to administer the annual scholarship contests and other related philanthropic activities, was reorganized with a broader scope of activities. Membership in this organization had previously consisted of representatives from the various Dow ensembles, but now anyone sufficiently interested to donate five or more dollars could be a voting member. Its new goals and purposes were:

. . . to promote and encourage the appreciation, understanding, and performance of music, particularly within the area bounded by Bay, Saginaw, and Midland counties; to encourage music among the school children of the area served by the corporation; to sponsor musical activities deemed educational by the board of trustees, to present public concerts and do all other things consistent with the foregoing purposes and objectives.³⁵

The steering committee presented a proposal of musical events for the following year--two musicals, a Christmas concert and a winter choral concert. The committee felt "that the program outlined would require a

³⁴"Group Named to Push Community Music Plan," Midland Daily News, Jan. 9, 1961, p. 13.

³⁵"Agree on Joint Music Program," Midland Daily News, March 27, 1961, p. 1.

full-time director and proposed that Dr. Vosburgh be offered the post. This proposal was unanimously approved."³⁶ Vosburgh did, of course, accept the position which probably made the transition from an industrially supported to a community supported program smoother and easier.

Something else that made the first several years of the transition easier was an announcement by newly founded Delta College that expressed interest in assisting with the financial support of this new venture. Delta College was established to serve the three counties of Bay, Midland and Saginaw; and the Midland Music Foundation, to reach a larger group of participants, was advertising their efforts as a three county organization, thus the proposed relationship was not unnatural.

Financial support of the directorship was offered by the new Delta College. Dr. Samuel Marble, college president, said the college was vitally interested in the support of music in the area and that the board of trustees felt it desirable to provide financial support for a director in exchange for help in the college's fine arts program. He said a man of Dr. Vosburgh's experience and capability could very ably assist in a college music program.³⁷

A tickets sales campaign was organized, having as its goal the sum of \$13,900 in advanced ticket sales for

³⁶"OK Plans for Music Program," Midland Daily News, March 13, 1961, p. 1.

³⁷"Delta College Offers to Finance Part of Tri-County Music Program," Saginaw News, Mar. 13, 1961.

the following season. The May 17, 1961 headlines of the Midland Daily News proudly announce "Drive Goes Over Top." Indeed it had, to a total of \$15,174.50--and this in a community which was already supporting separately an orchestra and a Community Concert Series.

Dow Chemical Company loaned the Midland Music Foundation the use of the Music Building and its library and equipment. (The following year these facilities were given to the Foundation.) In addition, a grant of \$5,000 was made by Dow to assist the organization in its first year.

Thus, before the withdrawal of industrial support the community of Midland had a legally constituted organization, the revised Midland Music Foundation, ready to administer its program; help forthcoming from Delta College to assist in paying the director's salary; an experienced director contracted; rehearsal space, music library and much equipment (compliments of their former benefactor); and sufficient advance ticket sales to provide ample operating capital to initiate its proposed program for the following year. And, perhaps most important, it had a large number of citizens with such a strong appetite for making music that they were willing to volunteer many hours of their time to maintain their music organizations.

The 1961-62 Season

The first season under community sponsorship came off according to plan, and even netted a profit beyond expenses. Two Broadway musicals were produced: Guys and Dolls and Plain and Fancy. The records indicate that four performances of Guys and Dolls were given and approximately 4000 people attended. Two choral programs were presented: a Christmas collage entitled "Tidings of Joy" and an early spring show called "Stop, Look, Listen," both of which ran for two performances.

The former Dow choral ensembles were reorganized with new names: Men of Music, Women's Chorus, and Mixed Chorus. The Dow Choraleers, outgrowth of the earlier Madrigal Singers, chose not to continue as a separate entity, but a new ensemble rose to take their place. This was the "Singing Boys of Midland," consisting of twenty-one boys the first season, aged nine to twelve. Vosburgh had long wanted to form a boys' ensemble because his own earliest musical experiences had been gained singing in a boys' choir. In addition to serving as executive director for the Midland Music Foundation, Vosburgh joined the staff of Delta College.

The new male chorus, Men of Music, ever the most popular of the choral ensembles, gave a concert this season in Cass City. The Midland Symphony Orchestra, now in its fourth season as a civic orchestra, had Robert Zeller as conductor and played a four concert season. 224 young

musicians competed for \$3,200 worth of scholarships in the annual contest, and the Midland Daily News of July 12, 1961, carried a photo of nine Midland students who were attending the National Music Camp at Interlochen--though not all were there on Midland Music Foundation scholarships.

The membership campaign for the following season was undertaken in early May, ably headed by Luman Bliss and Mrs. Arthur Barry. Both had already contributed nearly twenty years of service each to musical activities in the Dow Music Department, and typify the generous and willing support given by volunteer workers to ensure the success of the new civic music program.

The 1962-63 Season

The second year of community sponsored music followed the pattern of performances established the previous year. Two Broadway musicals were given four performances each--The Pajama Game in October, and Music Man in February. The Christmas choral program, again titled Tidings of Joy contained more serious music than the preceding year (Parts I and II of Bach's Christmas Oratorio, three selections from Britten's Ceremony of Carols and several choruses from Messiah), and, like the spring choral/variety show Contrasts of much lighter music, ran two performances. Many Midland singers also participated

that season in The Delta Choral Union which gave a performance of Messiah under Vosburgh.

The year's budget had been met and the following excerpt from "A Message from the Retiring President" speaks of the increased public support of the program:

. . . The merit of the broad type of annual program of the Midland Music Foundation is reflected in the public support of this season's budget of \$24,185. Of this money, 60% comes from ticket sales; 20% comes from patron memberships and 20% comes from special gifts. All of this generous support is greatly appreciated and obviously vitally necessary. One of the objectives of the Midland Music Foundation is to be as self-supporting as possible, and considerable progress is being made in this direction as seen in the fact that for the first season the corresponding percentages were ticket sales 48%, patron memberships 21%, special gifts 31%.

The new ensemble, The Singing Boys, increased its membership to 32 voices and made several appearances this season. The Men of Music enrollment dropped to only 41 singers, while the Women's Chorus outnumbered them for the first time with 48 members. The combined male and female ensembles constituted the group now called the Midland Chorale. The annual scholarship contest continued as usual.

Thus ended the second year of community supported music activity and Vosburgh's second decade in Midland. Much had been retained from the previous industrially supported program and there were still innovations to come.

What had been lost in the transition from industrially to community supported program? The Sunday

Afternoon Recital Series, which had presented some of the most serious repertoire and served as an outlet for chamber music enthusiasts no longer functioned, but was to be revived again at a later date. Gone, too, were the Dow Choraleers, but in their place was the new ensemble, The Singing Boys of Midland. The distinguished guest soloists that had enlivened and enriched many choral concerts and oratorios, and provided complete evenings of professional talent to Midlanders were too expensive for the new budget. Gone, as well, was the close working relationship with the orchestra, which now had to fight its own battle for survival and had its own identity to establish. Probably the greatest loss must have been the feeling of producing "art for art's sake," for everything now had to be programmed with an eye toward that which would attract the largest paying audience. It was no secret that the Broadway musicals were providing the bulk of the box office income. Where previously the Male Chorus had been the most popular aspect of the program and the most active, now the musicals dominated.

But to compensate for this was a greater feeling of self-satisfaction derived from the knowledge that what they had, they had forged for themselves and obtained by themselves. In addition, they could be very proud knowing that the community as a whole enjoyed and appreciated their efforts enough to support them financially.

Summary

The early years of the second decade of the Dow Music Department show a few signs of weakening support. The Spring Music Festival was cut back to only one evening, and the second year of the decade saw only one professional soloist appear with the Dow ensembles. There were some events, however, that indicated expansion rather than reduction of musical activity. For example, a composition contest was sponsored by the Department, and a new ensemble, the Dow Concert Band, was formed.

The 1958-59 season found the Dow Symphony without industrial support, restructured as the Midland Symphony Orchestra. The Department staff, as well, was cut with only Vosburgh, director, and Sally Brosman, accompanist, remaining on the payroll. Fewer concerts were given and fewer guest artists were hired for the concerts. Less publicity was received nationally, though such articles as there were spoke hollowly about a resurgence in industrial music programs, while program after program folded.

In 1960 the Dow Chemical Company announced their intention to withdraw support from the entire Department, leaving them the Music Building on loan. Immediate community action led to civic sponsored continuation of the existing program. Vosburgh accepted a part-time position with Delta College and continued as executive director for the newly reorganized Midland Music Foundation. A new ensemble, The Singing Boys of Midland, was added to the

ranks. Two broadway musicals were given each season because they attracted larger paying audiences than did the choral concerts. By the end of the second season of civic supported music it could be said that all was functioning comfortably, thanks to many dedicated volunteer workers.

CHAPTER VI

SUMMARY AND CONCLUSIONS

Summary

Prior to 1936, municipally supported music in Midland, Michigan, had consisted largely of sporadic attempts to maintain a Civic Orchestra. In 1936 the orchestra was revived and contained twenty-nine members. Other community participation in music included adult amateurs among the membership in a summer series of band concerts, and a performance of Messiah by combined church choirs.

In November of 1936 Dow Chemical Company approved the establishment of a male chorus for its employees and agreed to pay the necessary expenses. For seven years this ensemble functioned as the only industrially supported music in Midland. There were four different conductors during this period and the members began to feel the need for a more permanent, stable arrangement. They petitioned the management for a full-time conductor who would establish a music department within the corporation.

The management in 1942 was sympathetic to all aspects of recreation, and already had employed a full-time

athletic director. They agreed to the music proposal and, after a year of searching and auditioning, hired Dr. Theodore Vosburgh of Albion College as Director of Music of the new Dow Music Department.

Vosburgh immediately added a Girls Chorus and reactivated the Civic Orchestra which had collapsed again in 1942. He originated the practice of bringing professional musicians to Midland as soloists with the ensembles and founded an annual Spring Musical Festival.

The ensembles thrived: the Male Chorus membership reached one hundred and the Girls Chorus numbered eighty voices. The two choruses combined frequently and performed as a mixed chorus. The Civic Orchestra flourished and elected to come under Dow sponsorship.

Each year Midland audiences could hear separate concerts by the Male and Girls Choruses and the Orchestra, each usually with a professional soloist; an operetta using local talent; and a two- or three-day festival in the spring presenting guest artists as well as the Dow ensembles.

As the program grew, so did the Department staff. First a secretary was gained; then a part-time assistant for the orchestra; then a professional accompanist. At its zenith the Department had four full-time staff members.

Vosburgh's interest in community music extended to the public school music program. Freewill offerings from

Dow ensemble concerts were used to fund contests that gave scholarships to talented students for further musical study. Money and Vosburgh's time was also expended to provide musical experiences for the county schools, and contributions were made to school choir robe and band uniform funds.

In 1949 Dow purchased a \$40,000 building to house its Music Department. In addition to staff salaries the company paid for: the maintenance of this building; printing of tickets and programs for all concerts; music for the ensembles; Vosburgh's expenses for annual trips to New York City to audition soloists; the stipends for the soloists; needed equipment and instruments. All money collected at concerts was administered by an organization, the Midland Music Foundation, whose major purpose was running the scholarship contests for young musicians.

A band, madrigal ensemble and string trio joined the ranks of the Dow ensembles and a recital series was added to the concert offerings. The ensembles began to make many out-of-town engagements. The fame of the Department spread and considerable publicity was accorded it. Other companies sent representatives to Midland to study the scope and structure of Dow's Music Department.

Signs of deterioration first appeared in the early 1950s. During the 1953-54 season there was a temporary cut in budget that prevented the usual array of professional soloists. Full support was resumed the next season, but

publicity for the Department dropped dramatically. By 1957 a noticeable decline in the memberships of the choruses was evident. The following year severe cuts in budget, resulting from the economic recession, forced the Department to drop the Dow Symphony Orchestra. Wilford Crawford, who had been conductor of the orchestra and band left Midland and was not replaced on the Music Department staff. His departure caused the band to cease operations. The orchestra, however, did not cease functioning as it had done several times in the past. Instead, the orchestra held its membership together, sought a new conductor, and turned to the community at large for a means of supporting itself.

In December of 1960 the Dow Chemical Company announced that it could no longer continue its Music Department. Plans were immediately initiated to maintain the ensembles under community support--not from municipal funds, but from money raised by volunteer efforts. To assist the transference to community sponsorship, Dow gave the ensembles the Music Building and its equipment on loan. In addition, Dow made a grant of \$5,000.

The grant money was not touched that year, for even after allocating \$3,200 for the scholarship contests, memberships and ticket sales exceeded expenses. Proof of the value of rich musical experiences afforded the community by the Department was the enthusiastic response of its citizens to preserve the existence of the ensembles. They did

not waste time lamenting that Dow had ceased support, but set to work to ensure that this part of their community assets should continue to survive.

Factors Contributing to the Success of the Program

There are several factors that contributed greatly to the success of industrial and community support of music in Midland. Midland was not large enough to have a professional symphony orchestra, theater or opera company, and was located far from any other city offering these cultural advantages.

The Dow Chemical Company drew a large number of scientists and other well-educated people to this community. Dow realized that to keep this type of employee happy it needed to encourage all aspects of culture and recreation, and it gave generously to do so. The fact that the Herbert H. Dow family and others in top administrative posts were interested in music gave special impetus to the performing ensembles.

The fortuitous employment of Dr. Vosburgh as Director of the Music Department was a decisive factor. His professional skill, enthusiasm, and personality allowed him to capitalize on this unique situation, in which the community wanted to participate musically and industry was willing to underwrite the costs.

The era in which this all occurred had an enormous impact on community musical activity. During the war years

the rationing of gasoline and other commodities made some forms of recreation inaccessible. Participation in an industrially supported ensemble had the added attraction of being peripherally related to the war effort, in as much as it created good public relations for industry and contributed at least indirectly to increased production. Some of the concerts raised funds for the Red Cross, others for savings bonds. It is likely that at this time making music together had a special salutary effect on the morale of the participants.

Music in Midland Today

Community participation in choral and instrumental music ensembles continues unabated in Midland today, fifteen years after Dow Chemical Company abolished its Music Department. The Midland Music Foundation was replaced by a similar organization called Midland Music Society which administers the program through the new Center for the Arts.

The Center for the Arts was first proposed in 1965. Alden Dow, son of the founder of Dow Chemical Company, was the first architect for the Center, a structure costing 7.8 million dollars. The Herbert H. and Grace A. Dow Foundations supplied 4.1 million of the figure; Alden B. and wife gave 2 million; \$500,000 came from special gifts; and "1.7 million was pledged by nearly 3,000 individuals and

businesses in this unique community of 35,000 persons."¹

An additional 2.5 million was obtained from Dow Foundations for endowing maintenance of the building.

This facility provides:

- 1538 seat Auditorium/Concert Hall
- 386 seat Theatre
- 95 seat Lecture/Recital Hall
- 3 Art Galleries
- Dining and lounge facilities
- 9 art studios
- Offices for administration and affiliated organizations
- Adequate rehearsal space²

The orchestra and choral ensembles are not the only contributors to the active musical life of Midland. The city has an active musical theater group; a Community Concert Series; excellent church choirs; active chapters of National Piano Teachers Guild and Music Teachers National Association; strong public school music programs; summer musical theater productions for high school and college students; and annual scholarship contests for young musicians.

Implications for Future Application

The money given by the Dow Foundations and individual Dow family members to assist in paying for the Midland Center for the Arts typifies the role of much

¹Dexter Bartlett, editor, Midland Center for the Arts, Midland Center for the Arts, 1971, p. 4.

²Ibid., p. 1.

current industrial support of the arts. Such support comes mainly from Foundations set up for altruistic purposes rather than directly from the corporations. Further, it is most frequently given to construct buildings or to assist professional ensembles. One rarely hears of grants given to establish or assist community music programs.

Many prominent industrialists have accepted a responsibility for encouraging the development and growth of the arts in our society. Clarence Francis, retired chairman of the General Foods Corporation, now director of Lincoln Center for the Performing Arts, served as chairman of its \$160 million fund-raising campaign. He speaks of the \$9.5 million contributed to Lincoln Center by American business.

Such support is a significant breakthrough because corporations, in comparison with individuals and foundations, must justify their philanthropic gifts not only to themselves but often to hundreds of thousands of stockholders. The overwhelming majority doubtless recognize the performing arts as one of the most meaningful, satisfying and constructive ways in which company personnel can spend increased leisure time and higher pay. The need for cultural satisfaction is more and more apparent to management. Prospective top personnel, for example, are especially desirous of locating in an area in which this need can be fulfilled in modern surroundings.³

Francis identifies several roles that a cultural center can play in a community. Some of these roles could also be extrapolated to any vital program of community participation in the arts.

³Clarence Francis, "Lincoln Center and Corporate Support," Musical America (Oct., 1964), p. 10.

From my viewpoint, corporate donors, as well as other benefactors, sense that a cultural center can help to re-shape or rejuvenate a sector of a community. I feel sure that Lincoln Center has been one of the sparks which has dramatically and favorably altered one of New York's major communities in terms of not only residential but also marketing, production and total environment.

.
Corporate backing of the arts is also, in a sense, a hand-maiden to corporate giving to education, because it is the educational and cultural systems of the world that ultimately make possible a vigorous, free, informed and complete society.

Indeed, support in the case of Lincoln Center is primarily significant because very substantial members of large and small businesses within a major community have recognized, first, this growing importance of cultural needs in our lives and secondly, business' growing responsibility for community cultural institutions.

Business leadership has thus courageously vaulted far over and beyond considerations of even enlightened self-interest and of tax considerations to aid tangibly the need of all men for the intangible of creative fulfillment, a need made more immediate by the pressures that weigh upon us in this complex age.

Such serious financial support of Lincoln Center leads to the hope that other municipalities, towns, and regional areas, searching for more adequate facilities for the arts, will also receive proportionate aid from their own business communities.⁴

Richard Eells, executive editor of the Program for Studies of the Modern Corporation, Graduate School of Business, Columbia University, speaks of the benefits to be derived by industrial support of the arts:

. . . The goal of a 20th-century business now embraces a greater concept of social responsibility.

⁴Ibid.

Rising cultural standards benefit corporations in many ways. For example, an orchestra, ballet, opera or music theater group can help reshape a community, favorably altering business production and marketing environments. Quality cultural facilities have a dollars-and-cents value in attracting tourists and benefiting residents. Also, cultural activities in a community help attract and hold not only top executives but technical personnel.

A distinction should be made between corporate support for the arts from funds for advertising, public relations and market development, and support from contributions, such as gifts to various groups and organizations. The first is charged to business; the second may be thought of as insurance against the decay of our freedom. In both cases management's responsibility is essentially the same--to allocate money in the most useful way.⁵

Eells suggests a number of projects deserving of industrial support, including the development of employee performance ensembles:

Some of the routes that corporations may take to support the arts might include building auditoriums for cultural organizations; making direct contributions to organizations, or united arts funds; making business facilities available to arts group; enabling community organizations to expand their season by purchasing tickets or sponsoring special programs for employees and their families; developing employee-performing programs; and recognizing the value of the arts in advertising and public relations programs.⁶

Eells names several outstanding instances of philanthropic projects in the arts currently espoused by corporations. None of his examples have to do with employee performance ensembles. They center on gifts to

⁵Richard Eells, "Should Business Support the Arts?" Musical America (Oct., 1964), pp. 8-9.

⁶Ibid., p. 9.

professional symphonies and opera companies, or underwriting the cost of tickets to concerts of professional organizations for the employees.⁷

While there are aspects of the Dow program that make one believe its success was due to its unique combination of variables, there may be some factors that could be extrapolated. It might be possible to persuade local industry or a foundation to allocate funds to establish a similar structure of performance ensembles in communities that, like Midland, are too small to support professional performing ensembles, and too far removed from cities that already have them. If the costs could be underwritten for a five to ten year period, giving the ensembles enough time to make a lasting impact on their communities, these communities, too, might insist on maintaining the program when funding terminates.

Should long-term funding for community music projects become available, much consideration should be given to the selection of music directors. The literature has indicated that successful directors of amateur ensembles must be competent musicians, and possess the imagination to see the potential in such ventures. The directors must be willing to involve themselves in musical comedy as well as in oratorio; in folk music as well as in serious music. Equally important are the organizational skills required to

⁷Ibid.

keep such an undertaking functioning. Unfortunately, relative lack of job security might make such positions unattractive to musical directors who have the required qualifications.

Would community music programs thrive in locations where a significantly smaller number of highly-educated people reside? Such a populace might not value the opportunity sufficiently to give the time and money needed to maintain it when funding ceased. It is hoped that the example of Midland, Michigan, will serve to inspire other industries to chance an investment in their communities in this type of support for the arts.

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APPENDICES

APPENDIX A

SURVEY OF MUSICAL INTERESTS

SURVEY OF MUSICAL INTERESTS

WOULD YOU LIKE TO BE IN ANY KIND OF MUSICAL GROUP? IF SO, PLEASE CHECK THE FOLLOWING.

WHAT KIND OF GROUP?

INSTRUMENTAL

BAND

ORCHESTRA

STRINGED ENSEMBLE

DANCE ORCHESTRA

WHAT INSTRUMENT DO YOU PLAY?

VOCAL

GIRLS' CHOIR

X MALE CHORUS

ORATORIO CHORUS

GIRLS' SEXTET

X MALE QUARTET

Yes WOULD YOU LIKE TO HAVE AN INTER-DEPARTMENTAL
MALE QUARTET CONTEST SOMETIME THIS WINTER?

Tenor WHAT PART DO YOU SING?

Yes DO YOU PLAY THE PIANO?

NAME *Arthur J Barry*
HOME ADDRESS *2718 Ashmun St*
HOME PHONE No. *2346 - W*

PLANT DEPT. *Cellulose & Plastics*
BUILDING *298*
PLANT PHONE No. *417*
CLOCK No. *4-122*
ARE YOU ON SHIFT WORK? *140*

THEODORE VOSBURGH
MUSIC DIRECTOR
THE DOW CHEMICAL COMPANY

APPENDIX B

CONSTITUTION OF THE DOW GIRLS CHORUS

CONSTITUTION of the DOW GIRLS CHORUS of MIDLAND, MICHIGAN

ARTICLE I. NAME

Section 1.

The organization shall be known as the DOW GIRLS CHORUS of Midland, Michigan.

ARTICLE II. SPONSOR

Section 1.

The sponsor shall be The Dow Chemical Company, Midland, Michigan. All functions of the Dow Girls Chorus shall be subject to the approval of said sponsor.

ARTICLE III. AFFILIATION

Section 1.

It shall be hereby provided that the Dow Girls Chorus may become affiliated with any state or national music organization, subject to the approval of the sponsor; the decision to affiliate with any state or national music organization becoming effective upon a majority vote of the Chorus membership at any meeting attended by a quorum.

Section 2.

Having affiliated with said organization, the decision to withdraw such affiliation shall become effective only by a majority vote of the Chorus membership at any meeting attended by a quorum.

ARTICLE IV. OBJECTS

Section 1.

The purposes and functions of the organization are the study and performance of choral music, the promotion of sociability and good fellowship among its members, the maintenance of an organization worthy of its sponsor, cooperation with other musical organizations of the Company, and public appearances which will be to the best interests of the Chorus, the Sponsor, and the Community.

ARTICLE V. FINANCES

Section 1.

The Chorus shall make every effort to aid its sponsor in defraying expenses.

- 2 -

Section 2.

The dues required for membership in any state or national music organization shall be paid by members to the Treasurer. The Treasurer shall forward said dues to the Secretary-Treasurer of any state or national music organization joined by the Dow Girls Chorus.

Section 3.

Such assessments as may be deemed necessary to defray incidental expenses or costs of social functions may be levied at the discretion of the Executive Board with the approval of the Chorus by vote in the order of regular business. Said assessments shall be paid by members of the Chorus within one month after the opening of each season, and by new members within one month after joining the Chorus at any time. Notices of assessments due will be mailed by the Secretary one week before the final date of payment permitted. If assessments are not paid by that final date, the member in arrear shall be relieved of her Chorus membership by action of the Executive Board.

Section 4.

All expenses pertaining to purchase and upkeep of gowns shall be the responsibility of the individual Chorus members unless otherwise designated by the Sponsor.

ARTICLE VI. MEMBERSHIP**Section 1.**

Any girl of good character, possessed of a voice adaptable to ensemble singing shall be eligible for membership, subject to the conditions of Section 2 of this Article.

Section 2.

Since a high standard of choral work can only be maintained by qualified members, consistently in attendance at rehearsals and presentations, the following restrictions shall be rigidly enforced:

a. Qualification for Membership

Each candidate for active membership shall be tried out by the Conductor who, with the advice of the Membership Committee, may admit such candidate to membership.

b. Maintenance of Membership

(1) Absences: Any member, knowing in advance that it will be impossible for her to be present at a rehearsal or concert, shall notify the Secretary or a member of the Membership Committee prior to the rehearsal or concert, giving the reason for her inability to attend. If, in the opinion of the Membership Committee, the reason is sufficient, the absence shall be considered excused. To guide the Membership Committee, the following examples of unexcused absences are listed:

- 3 -

b Maintenance of Membership (Cont.)

Common cold or loss of voice.
 Regularly scheduled activities.
 Social engagements.

(2) **Attendance:** Any member having three unexcused absences from rehearsals or concerts, including Oratorios and May Festivals, during one season may be expelled from membership, and shall be notified in writing to that effect by the Membership Committee. She may, however, apply for reinstatement after one month, when it shall be the duty of the Chairman of the Membership Committee to present the name of such a member before the next meeting of the Executive Board for action relating to readmission.

(3) **Concert Eligibility:** The Membership Committee, acting with the Conductor, may at their discretion disqualify a member who has been absent from one or more rehearsals immediately preceding a concert from singing in that concert.

(4) **Practice:** While not enforceable by any agent of the Chorus, it is strongly urged that each member assume the responsibility for a fifteen-minute vocal exercise each day, that her voice may be maintained of quality required for membership.

(5) **Gowns:** Members shall retain possession of gowns purchased by them, keeping them in good condition and readiness for concert appearances. These gowns are not to be worn on occasions other than Chorus appearances, thus keeping them as nearly as possible in a uniform state of depreciation. By such restricted use they remain a symbol of the Dow Girls Chorus.

(6) The membership shall be closed six (6) weeks preceding a performance and reopened immediately thereafter.

ARTICLE VII. OFFICERS**Section 1.**

The elective officers, to serve one year, shall consist of a President, Vice-President, Secretary, Treasurer, and Librarian. The officers shall be elected at the annual meeting as described in Article IX, Section 3b. The responsibilities of these officers are defined as follows:

a. The President shall have general responsibility over all the activities of the Chorus and shall be an ex-officio member of all committees. She shall preside at all business meetings of the Chorus and Executive Board. She shall sign all contracts and appoint special committees and a Chorus Historian.

- 4 -

b. The Vice-President shall, in the absence of the President, take over the duties of the President if that office is made vacant, and shall substitute for any other officer who is temporarily unable to perform the duties of her office.

c. The Secretary shall keep an accurate record of the membership roll and attendance. She shall take and compile the minutes of all business meetings of the Chorus and Executive Board; shall be an ex-officio member of the Membership Committee; shall perform such other duties as are pertinent to her office.

d. The Treasurer shall be responsible for all receipts; shall pay all bills by check except those paid by the sponsor; shall keep an accurate account of receipts and all disbursements paid from the Chorus treasury; shall submit reports at such times as may be requested by the President.

e. The Librarian shall have direct supervision of the distribution and collection of music. She shall have one or two assistants, as necessity demands.

f. Other officers

(1) The Conductor shall be an officer.

(2) The Historian shall be appointed, to serve one year, by the President. She shall compile and maintain a history of the Chorus and its activities.

Section 2.

Vacancies in office or in the elective membership of the Executive Board occurring during the year shall be filled by appointment of the President subject to the approval of the remaining members of the Executive Board, such appointees serving during the balance of the current year. A vacancy in the office of President shall be automatically filled by the Vice-President.

ARTICLE VIII. COMMITTEES

Section 1.

The duties of the committees necessary for the effective administration of the organization are defined as follows:

a. The Executive Board shall consist of the President, Vice-President, Secretary, Treasurer, Librarian, Chairman of the Social Committee, Chairman of Membership Committee, Chairman of the Gown Committee, Conductor, and three other members who shall be elected at the annual meeting to serve one year. The President shall be Chairman.

This board shall have general management of all Chorus activities. Matters of special importance shall be submitted to the Chorus for approval.

5 -

A quorum for transaction of business by the Executive Board shall be nine members of that body, one of whom shall be President, or Vice-President.

b. The Membership Committee, to serve one year, shall consist of four members, one from each section of the Chorus, who shall be appointed and the Chairman designated by the President with the approval of the elected members of the Executive Board. The Secretary shall also serve in an ex-officio capacity.

This Committee, acting in an advisory capacity to the Conductor, shall investigate the qualifications of all candidates for membership, and shall supervise attendance as provided in Article VI, Section 3.

This Committee shall meet not later than two weeks prior to the Annual Meeting and, functioning as a Nominating Committee, prepare to make nominations of two candidates for each elective office at the time of the elections at the Annual Meeting. Such nominations shall be made from the floor by the Chairman of the Committee.

c. The Social Committee, to serve one year, shall consist of a Chairman designated by the President with the approval of the elected members of the Executive Board, and as many members as she deems necessary for each social activity of the Chorus, to be appointed by her from the four sections of the Chorus.

This Committee shall be responsible for all social activities of the Chorus.

d. The Gown Committee, to serve one year, shall consist of three members who shall be appointed and the Chairman designated by the President with the approval of the elected members of the Executive Board.

This Committee, acting with the advice of the Conductor and Executive Board, shall supervise the selection of gowns to be worn at public appearances of the Chorus. Any member wishing to resign should consult with this Committee on the disposal of her gown.

This Committee, acting with the advice of the Conductor and Executive Board, shall set the rate of depreciation to be allowed on exchange of gowns.

This Committee may also assist and advise in the girls' make-up for public appearances.

e. Special Committees may be appointed by the President as required.

- 6 -

ARTICLE IX. MEETINGS**Section 1.**

Rehearsals shall be held as called by the Conductor, advised by the Executive Board.

Section 2.

Business matters other than those already provided for and that cannot satisfactorily be handled by the various committees, may be discussed and acted upon at any meeting attended by a quorum consisting of two-thirds of the current membership. Any business matters except amendment to the Constitution must be passed by a simple majority. Any member in good standing as defined in Article VI shall be permitted to vote at any meeting.

Section 3.

The Annual meeting of the Chorus shall be called by the President between March 15 and April 15. Notice of such annual meeting shall be given or mailed to each member at least five days in advance.

a. The order of business for the annual meeting shall be as follows:

- (1) Roll Call
- (2) Reading of Minutes
- (3) Reports of Officers
- (4) Reports of Committees
- (5) Election of officers, and members of the Executive Board.
- (6) Unfinished business
- (7) New Business
- (8) Adjournment

b. Nomination and Election of Officers:

- (1) A primary election shall be held at least two weeks prior to the Annual Meeting to select a maximum of two candidates for each office by a plurality vote. The membership committee shall nominate at least one girl for each office following which nominations may be made from the floor according to parliamentary procedure. If there are more than two nominations, the primary election shall follow immediately by secret ballot.
- (2) The election committee consisting of the tellers, appointed by the President after nominations are closed, shall notify the Secretary of the candidates elected and this information shall be included in the notice of the Annual Meeting to the membership.
- (3) At the Annual Meeting voting shall be by secret ballot and ballots shall be furnished with names of all candidates and space to write in any three names of her choice from the membership at large except those voted under officers.

- 7 -

(4) The three board candidates receiving the highest number of votes, excluding newly elected officers, shall be declared elected to the Board.

ARTICLE X. MIDLAND MUSIC FOUNDATION

Section 1.

The Dow Girls Chorus, by action taken in January, 1946, shall be a co-sponsor of The Midland Music Foundation along with The Dow Male Chorus and The Dow Symphony Orchestra.

Section 2.

The Dow Girls Chorus shall be represented on the Governing Board of The Midland Music Foundation by two members.

Each year, at the annual meeting of The Dow Girls Chorus, one representative shall be elected to serve a term of approximately two (2) years, as provided in Article IV, Section 2, of the Constitution of The Midland Music Foundation. The term of one representative shall expire each year on the date of the annual meeting of the new board of said Foundation.

Nomination and election of the representative shall be conducted in the manner provided in Article IX, Section 3b, except that she shall assume her duties on the date of the annual meeting of the new board of said Foundation.

Vacancies shall be filled in the manner provided in Article VII, Section 2.

ARTICLE XI. AMENDMENTS

Section 1.

Amendments to the Constitution may be made at any meeting attended by a quorum, provided written notice of such proposed amendments has been mailed or given to every member at least five days in advance. Amendments must be passed by a two-thirds vote of the members present.

Drawn by the Constitution Committee	March 22, 1950
<u>Lucile Knutson</u>	<u>Hilda Hyser</u>
<u>Joyce Meeks</u>	<u>Tressa Reinke</u>
Approved by the Executive Board	_____
Adopted by the Dow Girls Chorus	_____

APPENDIX C

DOW MALE CHORUS QUESTIONNAIRE FROM 1955

DOW MALE CHORUS - 1955

To help the Music Department in future planning would you answer the following and mail to the Music Department at once.

Would you write what part of our chorus activities you enjoy the most and what part the least.

Here are the musical numbers on your concerts the last two years. Please check the ones you liked.

- 1954
- 17 Komm, Susser Tod
 - 23 Laudamus
 - 28 Jesus Walked This Lonesome Valley
 - 25 Pious Was the Wild Billow
 - 27 Calm and Storm
 - 31 Give Me Your Tired, Your Poor
 - 33 Brother Will, Brother John
 - 27 A Mountain Love Song
 - 17 Dance, My Comrades
 - 15 It's a Grand Night for Singing
 - 18 Every Day Is Ladies' Day With Me
 - 32 You'll Never Walk Alone
 - 50 Comin' Thro' the Rye
 - 15 Italian Street Song

- 1955
- 35 God, Our Help in Ages Past
 - 26 I Believe
 - 25 Dark Water
 - 33 Rock-a My Soul
 - 32 How Beautiful Upon the Mountains
 - 32 Pilgrim's Song
 - 21 Roving
 - 34 Down in the Valley
 - 23 Hunter's Moon
 - 38 No Man Is an Island
 - 20 Cindy
 - 1 Come to Me
 - 35 The Happy Wanderer
 - 2 Lullaby of Broadway
 - 34 Galway Bay
 - 33 Malaguena
 - 32 The Syncoated Clock
 - 30 Kathryn's Wedding Day
 - 30 Moon of Manakooa
 - 30 On the Trail
 - 33 Pore Jud
 - 30 Swanee
 - 34 Like It Here

APPENDIX D

MIDLAND MUSIC FOUNDATION SCHOLARSHIP

CONTEST LETTER

MIDLAND MUSIC FOUNDATION CONTEST

February 28, 1957

Dear Contestant:

Your entry blank for the Midland Music Foundation Contest has been received. Following is information you should know about the contest.

ORDER OF APPEARANCE

Contestants' names have been drawn out of a hat to determine the order of appearance. A list showing this order is enclosed; the same list will be available at the beginning of each session.

PRIZES AND MEDAL INFORMATION

A First Prize of \$100, a Second Prize of \$75, and a Third Prize of \$50, is available in the following categories if (based on the judges' scores) they are earned: Intermediate Piano; Intermediate Strings; Intermediate Woodwind; Intermediate Brass; Senior Piano; Senior Strings; Senior Woodwind; Senior Brass; Senior Vocal.

To win First Prize, a contestant must make a score of 94 or more; to win Second Prize, a contestant must make a score of 87 or more; to win Third Prize, a contestant must make a score of 80 or more.

A full eight-week Interlochen Scholarship will be awarded to the contestant who makes the highest score in the Advanced Division.

In both the Intermediate and Senior Accordion Divisions, a prize of \$25 will be available to the contestant making the highest score - if that score is 94 or above.

Medals will be given in each Division and Instrument Classification of the Division on the basis of the numerical score:

- Class A Medals for scores of 94 through 100
- Class B Medals for scores of 87 through 93
- Class C Medals for scores of 80 through 86

Cash awards are to be used for purposes of musical education approved by the Midland Music Foundation.

CHOICE AND ANNOUNCEMENT OF WINNERS OF PRIZES AND MEDALS

1. Winners of prizes will be announced at the completion of the hearing of each Division.
2. Winners Class A (Blue Ribbon) Medals, Class B (Red Ribbon) Medals, Class C (White Ribbon) Medals, will receive these Medals at the completion of the hearing of each Division.

Because of a general increase in entries in the contest, we are making these changes affecting the contest on March 23, 1957:

1. Intermediate and Senior pianists will play at Central Intermediate Auditorium; all Woodwind, Brass and Strings will play at the Dow Music building.
2. All contestants in the Woodwind, Brass and String Divisions will be allowed "five minutes" playing time. No penalty in scoring will be assessed if the contestant is stopped while playing.
3. The Advanced Division of the Contest will be held in Central Intermediate Auditorium.

Cordially yours,

The Midland Music Foundation Board

APPENDIX E

INFORMATION SHEETS FOR DOW GIRLS CHORUS

DOW GIRLS CHORUS

Instruction Sheet, 19__ - 19__

ATTENDANCE

1. Attendance will be taken from the first meeting in the fall through the May Festival and will include all rehearsals and performances of the Chorus either alone or with other groups.
2. Excuses for absence should be presented before a rehearsal or concert not after. Please call or contact the roll taker for your section.
3. Rehearsals will start promptly at 7:00 P.M. and end as close to 9:00 P.M. as possible.
4. Members of the Chorus are expected to sing in all out-of-town concerts as well as local concerts.
5. The acceptance of an excuse for tardiness shall be up to the discretion of the section attendance taker. If the excuse is unacceptable, the tardiness will count as an unexcused absence.
6. Examples of unexcused absences (See Constitution - Article VI, Section 2b).

Section Leaders: _____ 1st Soprano
_____ 2nd Soprano
_____ 1st Alto
_____ 2nd Alto

DRESS

Concert dress shall consist of a long black skirt, a long sleeved white blouse, black shoes, a single strand of pearls & plain button-type pearl earrings.

Black Skirt:

- a. preferably made of a dull finish crepe.
- b. gored skirt.
- c. should hang one inch from the floor.
- d. ordinary width waistband.

White Blouse:

- a. made of white cotton.
- b. patterns for these blouses in all sizes will be available from your gown chairman.

If you have any further questions, please see your gown chairman.

_____ Gown Chairman.

DUES

1. Dues are \$_____ a year, payable to the Treasurer _____.
_____. If paid within four weeks, the amount is
reduced 50 cents. Dues are not refundable after they are paid.

2. Constitution - Article V, Finances, Section 3:

"Such assessments as may be deemed necessary to defray expenses or costs of social functions may be levied at the discretion of the Executive Board with the approval of the Chorus by vote in the order of regular business. Said assessments shall be paid by the members of the Chorus eight weeks after the opening of each season, and by new members within eight weeks after joining the Chorus at any time. If a member pays her assessment within four weeks after the opening of the season or within four weeks after first joining Chorus, she will be allowed a reduction on the total assessment, the exact amount to be determined by the Executive Board. If the assessment is not paid by the end of the eight week period, the member in arrear shall be relieved of her chorus membership by action of the Executive Board."

3. Dues are used to finance our social functions for the year.

DOW GIRLS CHORUS

According to the Girls Chorus attendance records, you have two unexcused absences. As you know, after three unexcused absences your membership is automatically dropped.

We would appreciate knowing whether you intend keeping your membership with the chorus. We would like to hear from you concerning this matter as soon as possible.

Very truly yours,

Membership Chairman

Phone

APPENDIX F

**CONCERT DRESS REGULATIONS FOR
DOW MALE CHORUS**

THE DOW MALE CHORUS CONCERT DRESS

The official concert dress of the Dow Male Chorus shall be tuxedos, white shirts, black bow-ties, black shoes and socks. A white handkerchief shall be worn in the breast pocket of the tuxedo coat. Nothing additional to the afore-mentioned items shall be used with this dress. No pins or boutonnieres shall be permitted.

This is the official concert dress for all concerts, unless notified to the contrary, and Chorus members are expected to conform to the above to the best of their ability.

In the interest of presenting a uniform appearance to the audience, the following suggestions shall be followed, if at all possible:

1. Tuxedo

The tuxedo shall be plain black or blue-black.

2. SHIRT *

The shirt shall be plain white.

3. COLLAR

The collar shall be a plain, white, turn-down formal type. "Arrow Duncan" or equal, as to style.

4. TIE

The tie shall be plain black dress bow. No "Shoe strings" allowed.

5. SHOES

The shoes shall be black, plain toes.

6. SOCKS

The socks shall be plain black of fine weave. No colored clocks or argyles.

7. HANDKERCHIEF

The handkerchief shall be plain white, without initial or border, and shall be of some fairly stiff material (Preferably linen). It shall be folded in half, and then in thirds, and inserted in the breast pocket so that about one-half inch of the hemmed edges show above the top of the pocket.

* NOTE - A white "dicky" previously worn by the chorus shall be accepted as a satisfactory substitute for the full dress shirt listed.

To the new members of the Chorus: The Dress Committee offers the following suggestions:

Second-hand tuxedos can be purchased for as little as ten dollars up to twenty-five dollars, depending on the age and condition of the garment. The Music Department acts as an exchange where tuxedos can be bought, sold or traded. Such transactions are usually person to person. The May Clothing Co., Center Ave., Bay City, usually has a limited stock of second-hand tuxedos, as well as a complete line of accessories such as shirts, collars, ties, etc. The Mill -End Store in Bay City, and the Christian Youth League of Saginaw are also sources of second-hand tuxes.

APPENDIX G

1952 CONCERT TOUR PROGRAM

FOR DOW MALE CHORUS



PRESENTING

The Dow Male Chorus

OF MIDLAND, MICHIGAN

Theodore Vosburgh, Conductor



Oklahoma-Texas Concerts

MARCH 9-16, 1952

as special guests of

DOWELL, INCORPORATED

TULSA, OKLAHOMA

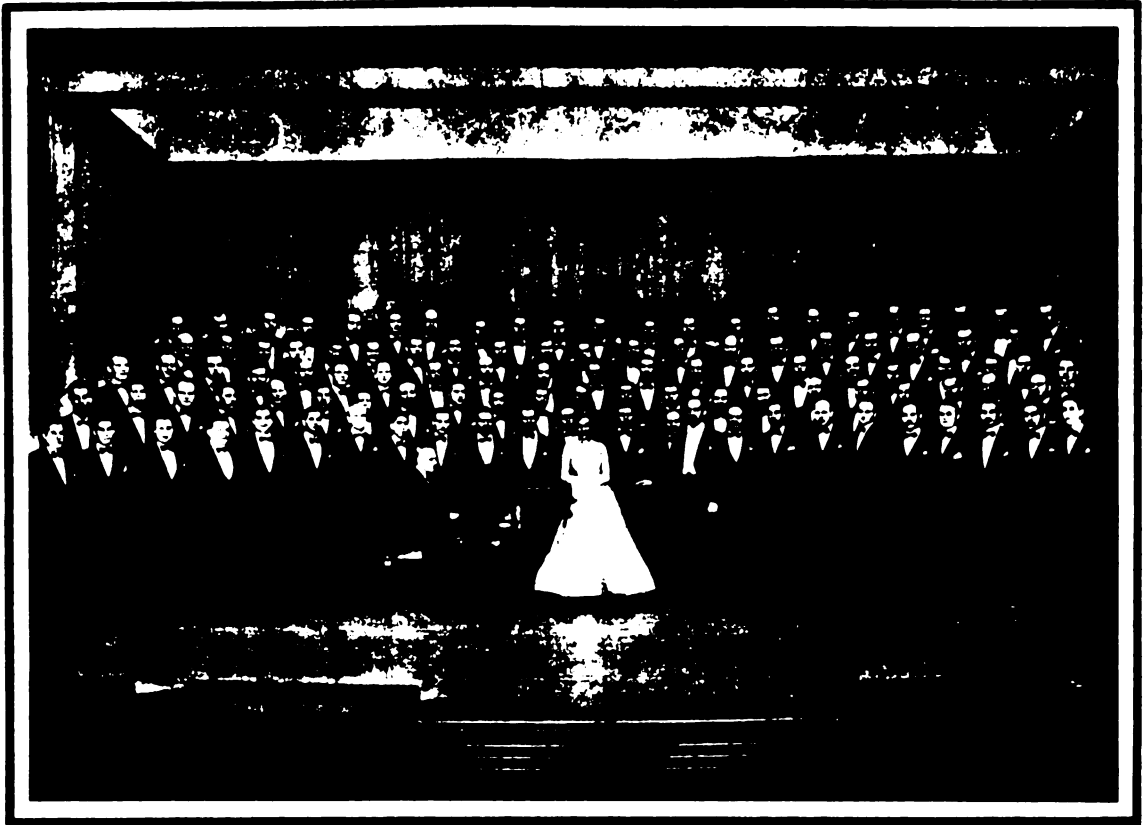
and

TEXAS DIVISION

THE DOW CHEMICAL COMPANY

FREEPORT, TEXAS





The Dow Male Chorus under the direction of Theodore Vesburgh, accompanied by Wilford Crawford, with Gail Manners, soprano.

“THE record of what music has done for Dow and the entire community at Midland is a major chapter in the modern story of what enlightened industrial management is doing — and will continue to do — to foster . . . the advancement of excellent employee and community relations . . . while enriching the lives of employees and neighbors.”

THE AMERICAN MUSIC CONFERENCE

History OF THE DOW MALE CHORUS

From a group of Dow employees in 1936 who wanted to sing has grown one of the largest industrial music organizations in the world. Grandfather of the Dow Music Department is the Dow Male Chorus, organized in 1936. Moving spirit was Frank M. Whaley, of Organic Chemical Sales, who is still singing with the Chorus.

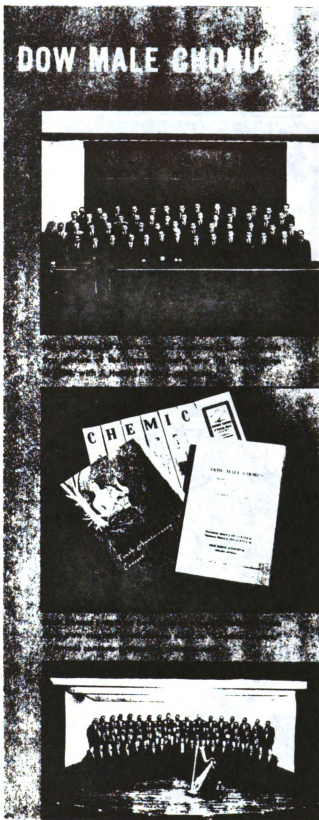
The Chorus began its activities with the support of Willard H. Dow, a goal of 100 voices, and a budget of \$60 a month for a part-time director, rental of a piano, and expenses for music. Of that early group, 16 still sing with the Chorus. This fact is significant when one considers that members may miss no more than three weekly rehearsals without adequate excuse. Still, there is a continuous waiting list of from 20 to 40 Dow employees eager to become members.

First conductor was Professor J. Harold Powers of Central Michigan College. Several others followed until Dr. Theodore Vosburgh took over in 1943. From the start, the Chorus drew men from practically every department at Dow. A thoroughly democratic organization where the boss rubbed shoulders with his helper, the one requirement was that every man should carry his share of the notes.

Each season, the Chorus sings at least two home and several out-of-town concerts; joins the Dow Girls Chorus and the Dow Symphony Orchestra in presenting an opera, an oratorio or other religious program, and takes part in the Dow Music Festival in May. A member of The Associated Males Chorus of America, and the Michigan Male Chorus Association, the Dow Male Chorus will sing to approximately 20,000 persons this year.

Nationally-known concert and operatic stars appear with the Chorus each season. Such names as Josephine Antoine, leading Metropolitan Opera coloratura soprano; Percy Grainger, famous pianist; Susan Reed, folk singer; Donald Dame and Frederick Jagel, Metropolitan Opera tenor; and Louis Bannerman, harpist, have appeared in previous seasons. A number of these artists have expressed high praise for the musical skill and precision of the Dow Chorus.

The 100 male voices are so flexible that a Dow Chorus concert plays the full range of musical types—from classical and oratorio numbers to ballad, musical comedy, popular novelty-type songs. Their singing is always expressed with vigorous fervor and a catching spirit that sends the audience away singing. As expressed by Percy Grainger about one of their concerts —
"the finest male chorus presentation yet."



History OF THE



Dr. Theodore Voshburgh, Director of the Dow Music Department, was formerly Associate Professor of Music at Albion College, Albion, Michigan. Graduate of the Eastman School of Music, Dr. Voshburgh directed numerous orchestras and choral groups before coming to Dow.

Music at Dow has become a recreational activity in which more than 500 persons, most of them associated with the company, take part each year. During each season more than 30,000 persons enjoy the concerts, operas, operettas, oratorios and recitals.

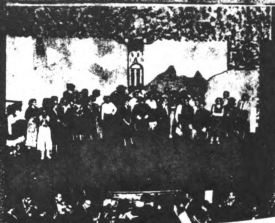
The Dow Music Department was organized in 1943, after Dr. Theodore Voshburgh was brought to Midland to become Dow's first full-time director of its musical activities. He took over the male chorus and immediately organized the Dow Girls' Chorus. Previously, a community symphony orchestra had been organized in 1936, whose activities were discontinued in 1942. Feeling that instrumentalists should have an equal opportunity to perform, Dr. Voshburgh took over the job of reorganizing this orchestra, which became the present Dow Symphony Orchestra.

A madrigal group was organized in 1948. Chamber music and mixed recital groups were organized later. These groups have since brought back to the community the Sunday afternoon musicals of a generation ago. Like the sections of a great orchestra, the Dow Music Department has built on a sound basis of fundamental units. Many combinations and variations of these groups permit the performance of a wide range of musical programs. The organizations also permit the broadest base for those persons connected with Dow and the community to take part in musical activities.

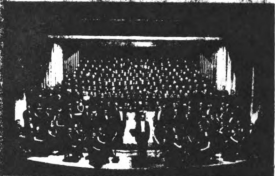
In 1949, the Music Department took over a former church building which has been converted into a small auditorium, offices and rehearsal rooms.

The Music Department organized the Midland Music Foundation in 1945 for the purpose of encouraging music among the school children of the surrounding area. Funds for the Foundation come entirely from the free-will offerings at the Dow concerts. With these monies, the Foundation sponsors scholarships to the National Music Camp at Interlochen, Michigan, as well as cash awards to be used for private lessons with local teachers. For the past two years the Foundation has helped finance the music program in the Midland County Schools.

MUSIC DEPARTMENT



Dr. Voshburgh is planning the program for the coming season.



Beautiful, petite concert star, Gail Manners, is accompanying the Dow Male Chorus on its Oklahoma-Texas trip. Miss Manners has been guest soloist with the New York Philharmonic and Philadelphia Orchestras; featured with the late Edgard Baudouin's orchestra; and has sung leads in many operettas and musical shows.



The Dow Male Chorus

Theodore Vosburgh, *Conductor*

Wilford Crawford, *Accompanist*

with

Gail Manners, *Soprano*

PROGRAM

MUSICAL GREETING	-	(Words of "Men of Dow" by Earl Ziegler)	-	arr. by Wilford Crawford
LET THERE BE MUSIC	-	-	-	Frances Williams
THANKS BE TO THEE	-	-	-	Handel-LeFebvre
DEEP RIVER	-	-	-	arr. by Burleigh
DE GLORY ROAD	-	(G. Fred Heisman, Bass and Charles Noble, Baritone)	-	Jacques Wolfe

DOW MALE CHORUS



MY HEART HATH A MIND	-	-	-	17th Century English Folk Song, arr. by S. R. Gimes
AH, 'TWINE NO BLOSSOMS	-	-	-	Gliere
A PIPER	-	-	-	John Duke
AUX TEMPS DES FEES	-	-	-	Ch. Koebelin
VISI D'ARTE from "Tosca"	-	-	-	Puccini

MISS MANNERS



THE FOGGY, FOGGY DEW	-	(William Guerrant, Baritone)	-	American Folk Song, arr. by Scott
SERENADE	-	(John Simonian, Tenor)	-	Wayne Howorth
DRILL, YE TARRIERS, DRILL	(Dialogue: Chester Payne and Earl Ziegler)	-	-	Railroad Work Song, arr. by Gladys Pitscher
CARRY ME HOME TO THE LONE PRAIRIE	(Paul Gruenberg, Baritone)	-	-	Cowboy Song, Guion-Ducrest
DOWN BY THE OLD BAYOU	-	-	-	David Bennett

DOW MALE CHORUS



INTERMISSION



A MAIDEN	-	-	-	Christopher Thomas
HURDY GURDY	-	-	-	Philip Warner
WHEN I MARRY MR. SNOW from "Carousel"	-	-	-	Rodgers and Hammerstein
ROMANCE from "The Desert Song"	-	-	-	Sigmund Romberg

MISS MANNERS



THE SERENADERS	-	-	-	Italian Folk Song, arr. by A. T. Davison
THE SILVER MOON IS SHINING	-	-	-	Italian Folk Song, arr. by A. T. Davison
ONE ALONE from "The Desert Song"	-	(Ralph Hand, Baritone)	-	Sigmund Romberg
BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS	-	-	-	Irish Air, arr. by Ringwald
		(GAIL MANNERS, Soprano)		
ROMANY LIFE from "The Fortune Teller"	-	-	-	Victor Herbert
		(GAIL MANNERS, Soprano)		

DOW MALE CHORUS



DOW MUSIC GROUPS

DOW GIRLS' CHORUS

Concerts by the Girls' Chorus are always gay, colorful and charming. Colorful costumes increase the attractiveness of their programs. The Girls' Concert in April, in contrast to the Male Chorus, usually presents an outstanding male singing star or instrumentalist. For operettas and oratorios, the 115 to 130 members join the other Dow groups in their production. The Girls' Chorus also takes part in the Spring Music Festival.

DOW SYMPHONY ORCHESTRA

The Symphony Orchestra has a long record of loyalty and affection among its members. It has grown to a membership of between 70 and 75 Midland residents. During the season, the orchestra presents two home concerts and two out-of-town concerts, usually with guest artists, in addition to the joint programs, such as operettas, oratorios, and the Spring Music Festival. Its musical performances have received repeated praise from music critics. Wilford Crawford, conductor, has been active for many years in organizing and directing school and community instrumental and choral groups.

ENSEMBLES AND CHAMBER GROUPS

The Madrigal was a form of home music popular for a long period in Europe, beginning in the 14th Century. Organized among a small and select number of singers, the Dow Madrigal Singers perform authentic madrigals, as well as more recent American folk and popular songs.

Chamber music with its more intimate appeal to artist and audience alike gives opportunities for members of the orchestra and choruses to present music in which individual excellence is more clearly displayed. Small combinations of all kinds take part in presenting a series of Sunday afternoon recitals during the season at Dow.

MUSIC DEPARTMENT STAFF

The extensive and ambitious music program at Dow requires great energy and directing talent. The Dow music staff is one with excellent training and professional skill. All are accomplished musicians who take part in the choral or orchestral work, both directing and performing.

Planning concert schedules and Dr. Vaughan, director (center); Wilford Crawford, assistant director and conductor of the orchestra (left); Mrs. Evelyn Vaughan, staff assistant (left center); and Mrs. Purdie Todd, department secretary (right).



MEMBERS OF THE CHORUS

FIRST TENOR

Thomas Bellotte
 † Luman Bliss
 Frank Clark
 †† Richard Clark
 Harry Hamilton
 Ernest Hulsey
 Warren Larson
 Harold Lindsay
 S. M. MacCuecheon
 William McIntire
 † Dale Reed
 James Runyon
 Carl Schimmelman
 † William Schwartz
 John Simonian
 Edward Sprague
 Norman Sweeney
 Lee Teichthesen
 Clarence Thomas
 James Upham
 Wayne VanDerwill
 † Stanley Venton
 Harry Walker
 Willard Westveer
 † Frank Whaley
 Eugene Yehle
 Theodore Zairawic
 * Cornelius Sullivan

* Military Service

† Member of the chorus for twelve years or more

SECOND TENOR

† Arthur Barry
 Herbert Bauss
 Hollis Dean
 Roy Bliss
 James Coffin
 Donald Croope
 James Cummings
 † Edward Fiedler
 Sharon Hill
 Donald Hook
 Edgar Ilgenfritz
 Robert Lind
 †† A. A. MacPhail
 Robert Martin
 Edward Murray, Jr.
 Sterling Myers
 Warren Myers
 Donald Roe
 Robert Rose
 Lyman Skory
 James Smith
 Fred Sovia
 DeWitt Stillman
 Dudley Tabor
 Halbert White
 Eugene Winters
 * Richard Thompson

† Charter Members

FIRST BASS

Lawrence Adams
 Dwight Barth
 Earl Beck
 Harold Clark
 Franklin Edwards
 Charles Gerould
 William Guerrant
 Ralph Hand
 † Harold Hawley
 Robert Hughes
 Robert Kimmel
 Amos Knutson
 Clarence Kruse
 † Byron Mate
 Delton Miller
 Fane Morrison
 †† Charles Noble
 Richard Olson
 Harold Owen
 Robert Phillips
 †† Harry Runkle
 L. L. Ryden
 Heigo Sati
 William Schwartz, Jr.
 Willard Smith
 Harland Taglauer
 Kenneth Tyson
 Richard Wendland
 † Donald Wilson
 Mark Wolf
 James Wooton
 * Willis Miller

SECOND BASS

†† Warren Abbott
 Gerald Allen
 F. J. Borge
 Philip Crawford
 John Dawson
 †† Alan Doidge
 Charles Gildart
 Albert Gowdy
 Edwin Greenleaf
 Paul Gruenberg
 † Earl Harris
 †† Fred Heisman
 † Ray Holmes
 George Konkile
 Clarence Lince
 Russell Lisle
 W. M. MacArthur
 †† Bernard Niehoff
 Phillip Oren
 Chester Payne
 Roy Phair
 †† Ed Ronda
 Eldon Schwartz
 James Shaffer
 Paul Sheffield
 †† John Spencer
 Maurice Thompson
 Robert Titus
 Almar Widiger
 Frank Williams
 Earl Ziegler
 * Mart Musolf

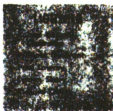
OFFICERS OF THE CHORUS

Earl Ziegler, *President*
 Paul Sheffield, *Vice-President*
 William McIntire, *Secretary*

Franklin Edwards,
Membership Chairman

James Runyon, *Treasurer*
 Roy Phair, *Librarian*
 Luman Bliss, *Governor*

COMMITTEES



APPENDIX H

DOW SYMPHONY ORCHESTRA PROGRAM

MARCH, 1949

ORCHESTRA

VIOLINS:

Harold Powers, Concertmaster
Virginia Nicholson
Frances Bourke
Robert Broad
Lash Cannon
George Himel
Frederick Koester
Robert Kroeger
Gladys Lake
Stephen Shepard
Mary Kathryn Sloan
Edward Spangue
Elbert Trail
Frances Walling
Robert Wheaton
Freda Wiernman
Kathleen Zufelt

VIOLAS:

Erl Pelton
Arch Friel
Barbara Hunter
Melvin Pike

CELLOS:

Portia Ruth Treasid
Phoebe Barrow
Lucy Blackburn
Wilson Hux
June Pelton
Russell Skidmore

BASSES:

William Tolson
John Spalding
Ruth Seeger

HARP:

June Brownell Klambo

FLUTES:

Eileen Sarks
Irene Taber

OBOES:

Vernon Stenget
Dolf Bass
John Cobler

CLARINETS:

Norman Hall
Hugh Sarks

BASSOONS:

John Gilkey
Eugene Lowrey

SAXOPHONE:

Lorraine Stevens

HORNS:

Wilford Crawford
Beverly Luce
Paul Samuel
Thomas Samuel
Arthur Winston, Jr.

TRUMPETS:

Charles Huchensreuther
Wayne Barrett
Ernest McLaughlin

TROMBONES:

Herbert Lyoo
Frank Solosky
James Sarks

TUBA:

Allen Lewis

PERCUSSION:

Floyd Hack
William Creighton

TYMPANI:

Helen Riley

DOW SYMPHONY ORCHESTRA

Theodore Vosburgh, *Conductor*

PERCY GRAINGER
Pianist

TUESDAY, MARCH 22, 1949 at 8:30 P. M.
WEDNESDAY, MARCH 23, 1949 at 8:30 P. M.

MIDLAND, MICHIGAN
HIGH SCHOOL AUDITORIUM

Mr. Grainger is under the management of the Albert Morini Artist Management.

PROGRAM

OVERTURE TO "RIENZI" Richard Wagner, 1813-1883

"Rienzi", written in 1839, is one of Wagner's very early operas. Possibly the most interesting feature of the music is the long "A" of the trumpet which begins the piece and figures prominently in it from time to time, as it is one of Wagner's earliest approaches to the idea of the leitmotif.

The opera itself deals with the career of Rienzi, the last of the Roman tribunes and is based on Bulwer's novel of the same name.

CONCERTO IN A MINOR FOR PIANO AND ORCHESTRA . . . Grieg, 1843-1907

Allegro molto moderato, Andante, Allegro moderato molto e marcato

The music of Grieg is written in the style and idiom of the folk music of his native Norway. Sudden strong accents, and vivid contrasts of light and shade suggest to the listener the mountains, fjords and clear atmosphere of the North.

Although the bulk of Grieg's compositions are for piano or voice, he is best known by the Peer Gynt Suite for orchestra—and the A Minor Concerto. The concerto was written in 1868, when Grieg was 25 years old. Mr. Grainger studied the concerto with Grieg and is noted for his interpretation of this work.

MR. GRAINGER, Soloist

• • •

INTERMISSION

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AN OFFERING WILL BE TAKEN FOR THE MIDLAND MUSIC FOUNDATION

SPOON RIVER Percy Aldridge Grainger, 1882-

Percy Grainger symbolizes in his person as well as in his music the essential unity of the English-speaking races. Born in Melbourne, Australia, he came to this country at the age of 33. In 1917 he interrupted a concert career to enlist in the American Army, where he became a bandman and taught in the Army Music School. He has lived in the U. S. ever since.

Mr. Grainger is best known for his settings of folk tunes of the British Isles: "Irish Tune from County Derry," "Molly on the Shore," "Shepherd's Hey," and many others. He deserves much credit for the interest in American folk music in this country through concert performances of such American folk dances as Gumbo's "Turkey in the Straw" and "Arkansas Traveler." "Spoon River", which we hear tonight, is an arrangement of an American folk dance.

Mrs. Grainger has brought her own self bells, xylophone, and marimba, and is assisting in the performance of this number.

MR. GRAINGER AND THE ORCHESTRA

TOCCATA AND FUGUE, D MINOR Bach, 1685-1750

Tausig-Busoni transcriptions

"LOVE WALKED IN" Geribwin-Grainger

Gerbwin, 1898-1937

PARAPHRASE ON THE OPENING OF
PIANOFORTE CONCERTO, NO. 1 Tchaikovsky, 1840-1893

MR. GRAINGER

FINLANDIA Sibelius, 1865-

Finlandia was written in 1899 during a period when Finland was struggling against oppression by Russia. Sibelius conveyed the Finnish spirit and temperament so successfully in the music that Finlandia became the musical symbol of Finland. The composition to find the people with patriotism that the Russian government forbade its performance. Finlandia is the voice of the people. The recs intone a hymn of supplication for freedom and independence. The climax thunders the triumph of a struggling people to preserve its identity.

COUNTRY GARDENS Percy Grainger, 1882-

Inspired by Grieg's interest in national music, Grainger has devoted himself to recovering English folk songs. He has studied and collected phonograph records of the music of many countries, including Australia and New Zealand. Country Gardens is probably the best known of all the English folk tunes he has arranged.

A SHORT OVERTURE TO AN UNWRITTEN OPERA Don Gillis, 1912-

Born in Missouri, Don Gillis is associated with the National Broadcasting Company as Music Production Director. His main interest is composition, and many of his orchestral works have been performed by major symphonies. The "Short Overture" was composed in 1943.

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MIDLAND MUSIC FOUNDATION CONTEST

The annual contest sponsored by the Midland Music Foundation was held Saturday, March 12, at the Midland High School. Professors Roy Underwood and Leonard Falcone of Michigan State College served as judges.

As a result of the contest four students will receive eight-week scholarships to the National Music Camp at Interlochen; three will receive two week scholarships; and eight private lesson scholarships of \$50.00 each.

These scholarships are only possible because of offerings taken at the monthly Dow concert.

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COMING CONCERTS

FRIDAY, APRIL 1, 1949, 8:15 at the High School Auditorium. Third Annual Midland County Rural Schools Music Festival. Midland County Schools Chorus, assisted by the Dow Symphony Orchestra.

SUNDAY, APRIL 3, 1949, 4:00 at the Dow Auditorium. Recital presented by the Dow Music Department. No tickets required.

MONDAY AND TUESDAY, MAY 2 and 3, 8:15 at the High School Auditorium. Fifth Annual Spring Music Festival. May 2, a program by the Dow Chorus and Orchestras; May 3, a program by the "Rhythms of Spain"—Spanish dance group—featuring Federico Rey, Pilar Gomez, Tina Ramirez, and Raymond Sabae.

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