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The University of Michigan, Ph.D., 1976
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A COMPARISON OF THE HISTORY OF THE DEPARTMENTS OF MUSIC AT THE UNIVERSITY OF TOLEDO FINDLAY COLLEGE, AND BOWLING GREEN STATE UNIVERSITY

by
Richard Earl Barber

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy
(Music: Music Education)
in The University of Michigan
1976

Doctoral Committee:

Professor Bessie R. Swanson, Chairman
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ACKNOWLEDGMENTS

The author wishes to acknowledge the assistance of the music faculty members, administration and staff at the University of Toledo, Findlay College, and Bowling Green State University. Also very helpful were the archive staffs at Toledo and Bowling Green, and Mr. John Hutson, Director of the Findlay College Alumni Office.

A deep sense of appreciation is felt for the help and encouragement of the late Professor Emil A. Holz, who was serving as committee chairman at the time of his death. He assisted greatly in the initial preparation of this paper. The same appreciation is also expressed for the continued guidance of Professor Bessie R. Swanson, who replaced Dr. Holz as chairman.

The author also wishes to recognize his wife, Ruth, for her encouragement and assistance.

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INTRODUCTION

Within a forty mile radius in the northwestern corner of Ohio, there are three collegiate institutions, each with established programs in music. This study deals with the development of the music departments at these schools, and the factors which were influential in their development. The schools selected for this study are The University of Toledo, a multipurpose university which was municipally supported until it became a state school in 1967; Findlay College, a small church-related liberal arts college; and Bowling Green State University, a multipurpose university which began as a normal school. The general type of each of the schools is considerably different in terms of governing body, financial support, school size, and original mission.

In studying the histories of each of the music departments, the author was looking for the answer to a number of questions, including: Does the type of school affect music offerings? What factors affect the growth patterns of the music departments? Do each of the schools offer the same type of degrees? Are the specific requirements for respective programs of study the same or quite different? To what extent are specific requirements for various programs of study influenced by the Ohio Teacher Certification regulations and the curricular standards of the National Associa-

tion of Schools of Music? Does the size of a music department affect curricula? Throughout the history of these schools what were the most popular degree programs?

The primary sources of information for the research included interviews, school documents, state documents, newspapers, yearbooks, books, and unpublished research papers.

The study has two principle parts; the first being the history of music offerings at the three schools, and the second a comparative analysis of these histories. A chapter is devoted to each of the three institutions. To establish an understanding of the school setting, the history of each of the music departments is prefaced by a summary of the school's history. These summaries include the origins, the types of schools, curricula, the funding and fee structures, and enrollment patterns. The history of each music department includes a general history of the department, course offerings, faculty, performing ensembles and facilities.

The final chapter is a comparison of the history of music at the three schools. Items that are compared include; enrollment and fees, general growth pattern of each music department, curricula, and performing ensembles.

Concluding statements point out events or circumstances which had major impact upon the various music departments. These include administrative decisions, financial considerations, curricular influences, and the need

for teachers in Ohio.

In conclusion the author suggests ways in which each school might determine the effectiveness of its curricula, and ideas on preparing for the future. As in most fields, the specific training required of college educated musicians is in a state of constant change. Thus, it behooves a school to periodically evaluate its educational programs in terms of the success of its graduates. Perhaps current programs of study should be altered or even deleted, and others added.

CHAPTER I

THE UNIVERSITY OF TOLEDO

The history of The University of Toledo began in 1872 when Jessup W. Scott gave his 160 acre farm as an endowment for a private trade school. When the Toledo University of Arts and Trades opened its doors in 1875, courses in architecture and drawing were offered in several rooms of Central High School to a student enrollment of one hundred. Scott had envisioned other wealthy Toledo residents following his lead and adding to the endowment so as to provide the school with a sufficiently firm financial basis, but few did so. As a result, from 1878 to 1884, the school was little more than a hope.

In 1884 the property of the school was transferred by the trustees to the city whose officials, in turn, adopted an ordinance establishing the Municipal University of Toledo. This ordinance remained in effect as the school's charter until the school joined the university system of the state of Ohio in 1967.

During the first year the city appropriated $2,500 for the school, and in the following year the city council passed a 0.2 mill operating levy. This financial support, combined with the growing enrollment, brought about the construction of a new university building adjacent to Central

High School. In the succeeding fifteen years the school operated smoothly, and by 1900 the attendance was up to 276 and the annual operating budget had grown to $34,169.

During the first decade of the twentieth century, the University of Toledo went through a period of struggle over control and organizational structure. The University had been a manual arts school prior to 1900 and the directors wanted to develop a school with a more traditional academic base. In 1900 the Manual Training Center was reorganized as a polytechnic school which two years later was placed, by state law, under the control of the board of education. For a while the Manual Training Center was operated jointly by the public schools and by the university directors. This joint control was the source of many problems.

> Arguments brewed until 1906, when, in a scarcely sophisticated move, the directors nailed the doors of the training center shut rather than open without control.
>
> In response, one dark October morning in 1906 - the enlightened, progressive Brand Whitlock was mayor then - board member George McKesson and three board employees took a backward step for Toledo and mankind by staging an assault on the building, an outright takeover. . . .
>
> During those troublesome years from 1900 to 1920, there were continual efforts by the directors to reorganize as a bonafide institution of higher learning.[1]

The city council had not provided the tax revenue for the university for a period of six years, but the 1904 merger with The Toledo Medical College brought the Univer-

---

[1]Pat Jones, "The University of Toledo: 100 Years," The Blade Sunday Magazine (Toledo, Ohio: October 8, 1972), p. 11-12.

sity the needed organizational structure and its alumni provided the financial support.

The legal status of the university was finally recognized in 1909 when the city council granted the sum of $2,400 for support and appointed Dr. Jerome Raymond as The University of Toledo's first president; former heads of the instructional staff had been known as the superintendent. At that time, the university was reorganized with a College of Arts and Science, College of Medicine, and a College of Law. The College of Industrial Science was established in 1910.

Studies leading to advanced academic degrees were first undertaken in 1912, and the first Master of Arts degree was conferred in the succeeding year. The College of Commerce and Business was established in 1914 and the College of Education in 1915.

Ancilroy Monroe Stowe became president in 1914. During his eleven year tenure he led the young municipal university through its period of developing firm roots. Enrollment grew from 200 to 2,025 and accreditation was awarded by the North Central Association of Colleges and Secondary Schools. In 1921 the name was changed to The University of the City of Toledo. A year later the university was moved to Scott farm where it occupied a large brick building built during World War I by the United States Army.

Following World War I, a greater social life developed on campus. Fraternities and sororities were established

and in 1917, the first football team played and lost its first game to the University of Detroit by the score of 145 to 0. The school newspaper, founded in 1919, was called the Toledo University-Teaser, but later was known as The Teaser. A yearbook, The Blockhouse, was first published in 1922.

In 1928 Henry Doermann became president. One of his first tasks was to select a new university site for which voters had approved a $2,850,000 bond issue. The site on Bancroft Street was chosen and in 1929 work began on University Hall. In 1931 the large Gothic-like University Hall was opened with 337 rooms including administrative offices, library, Doermann Theatre, science laboratories, and classrooms.

Philip C. Nash, who became president in 1932, saw the university through the difficult depression years, the years of World War II, and the post-war years until 1947. In spite of the financial problems of the 1930s, Nash was able to keep the university out of debt. In fact,

> The University fared far better than many institutions, public or private, during the . . . depression years, largely because of the highly capable leadership of its seventh president, Philip C. Nash.
>
> Nash kept the school out of debt, and never hesitated to make cuts. . . .
>
> Enrollment soared because of the lack of jobs, and new buildings . . . were constructed through federal projects.[1]

Following the bombing of Pearl Harbor only 270 men remained on campus. The university became involved in the

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[1]Ibid., p. 21.

war effort by providing a station for the 27th College Air Corps Training Unit and the Civil Aeronautical Administration War Training Unit.

The post-war years brought a considerable increase in enrollment; by 1947 over 3,100 men had returned to campus from the armed services and the total enrollment was 6,200.

In 1950 the administration of President Asa Knowles was spending much time with financial difficulties brought on by a student body that grew faster than had been anticipated. Fifty-nine percent of the educational cost was paid by student tuition and fees. The remainder was met by city appropriations, which at that time amounted to an annual appropriation of $735,000.[1]

The appropriations given the university in 1956 represented 12 per-cent of the city's total operating funds, but the university's needs were not being met. At that time it became apparent that state control and support was inevitable. Two years later the city council voted to seek state support for The University of Toledo.

A great deal of credit should be given to the Knowles administration (1950-1958) for increasing and upgrading the faculty and raising salaries. The facilities were improved with the addition of five buildings and a new power plant.

Beginning in 1959, when financial support was guaranteed by a vote of the citizens of Toledo, the univer-

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[1]The University of Toledo Budget for The Year Ending June 30, 1950.

> sity moved steadily toward membership in the state university system. In 1963 it began receiving financial assistance from the state. In 1963, like other public institutions of higher education in Ohio, it came under the general supervision of the Ohio Board of Regents. . . . In May 1966 Toledo voters approved transfer of the university to the state as of July 1, 1967.
>
> As a state university it is governed by a board of trustees appointed by the Governor of Ohio. The official name continued as The University of Toledo.[1]

By joining the state university system, a considerable change occurred in the funding. This change is reflected in the educational cost to the students. In the year ending June 30, 1960, students paid for 69% of their education, but by 1970 that figure had been reduced to 42%.

At the end of President William S. Carlson's administration in 1972, the university's annual operating budget was nearly $24 million compared to $3.6 million in 1958. The faculty increased to 800 full-time teachers and the student enrollment to 14,500.

Music Department, 1909-1950

In the spring of 1909 the university officials met with the administrative officers of the Toledo Conservatory of Music to arrange the affiliation of the conservatory with the university. It appeared as though the University of Toledo would have a promising College of Music.

Eugene B. Knowlton, Dean of the College of Music, headed a staff of fourteen music teachers and a librarian. Courses were offered in the study of piano, singing, violin,

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[1] Bulletin of The University of Toledo, 1967-68 (Toledo, Ohio), p. 42.

cello, mandolin, guitar, harmony, composition, history, normal training, public school music and drawing, pedagogy, psychology, German, French and Italian.

However, the College of Music at The University of Toledo was short-lived. The directors terminated the contract at the close of the 1909-1910 school year. The reason for this action was that the contract

> failed to include any provisions for the supervision or control by the university over the faculty and curriculum of the Conservatory. Officials of the conservatory made changes in their faculty from time to time without consultation or permission of the university. The contract expressly reserved to the conservatory the management of its own finances and the directors were informed by the city solicitors that the contract was illegal because of an Ohio Statute defining a municipal university as 'an assemblage of Colleges under one management.' His opinion was that the conservatory was not under the management of the university board of directors.[1]

Following the failure of the College of Music, the university offered only a few music courses. In 1910 the only music teacher was George W. Hull who taught "The Origin of Music," the "History of Secular Music," and the "History of Modern Music." In 1915 additional courses were offered in music theory and elementary music education.

By the late thirties, there was still no major or minor offered in music, but a number of music courses were taught. Charlotte Ruegger directed the orchestra and taught all of the courses in history, theory, and music

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[1]Frank R. Hickerson, The Tower Builders, The Centennial Story of The University of Toledo (Toledo, Ohio: The University of Toledo, 1972), p. 124.

appreciation. Ruegger graduated from the Conservatoire Royal de Musique in Brussels and spent several years as a concert violinist in Europe and America before moving to Toledo. In 1926 she joined the faculty at the Toledo Conservatory of Music and joined the faculty at The University of Toledo in 1934 as a part-time instructor.[1] She became a full-time instructor in 1936 and remained until she retired in 1950. H. Harold Harder, a part-time instructor, directed the chorus, and Thomas Middlekauff, another part-time instructor, directed the band. Hazel Brownell taught courses in public school music.

In 1942 the College of Arts and Science offered a minor in music requiring eighteen hours of music study in addition to required ensemble performances. Following World War II, Ruth Lambertus, Charlotte Ruegger, and Charles Harris, the three full-time members of the music faculty began preparations for the establishment of a course of study for music majors. This goal was achieved in 1950.

Choral Activities, 1910-1950

As early as 1910 a glee club of twenty-four men was formed and sang at least one formal concert. However, stability of a performing organization was not achieved until 1919.

Last year under the direction of Mr. W. R. Zapfe,

---

[1]The Campus Collegian (Toledo, Ohio: The University of Toledo), September 28, 1934, p. 2.

> a vocal instructor of this city, a University Glee Club was formed which sang at assemblies during the year and proved a valuable addition to the June Commencement program.[1]

For the next several years a number of articles in the school newspaper referred to the development of a glee club that could "rank with those of the larger schools. . . ."[2] Efforts to establish a glee club were made by several non-music professors and interested community persons, as well as by male students. In the fall of 1920 the new director of the men's glee club, Edward Holmes, started weekly rehearsals with a membership of twenty-five, and gave a formal concert in the spring of 1921.

By the following year, the men's glee club had earned a fine reputation and was invited to sing at a number of functions. At least six concerts were given in the city besides two in nearby communities. A women's glee club was formed the same year and sang its first concert on May 17, 1922. For the next few years the glee clubs continued to be extra-curricular, student-run organizations with interested professors serving as advisors.

At the request of Francis Nold, director of music organizations, academic credit was given for participation in the choral groups for the first time in 1928. One semester hour of credit was available to members who were faithful in attending two one-hour rehearsals each week. The glee

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[1]The Teaser (Toledo, Ohio: University of Toledo, September 25, 1919), p. 1.

[2]Ibid., October 28, 1920, p. 1.

clubs combined to create a mixed chorus, and at times a male or female group was formed as a sub-group. Several times each year the chorus was heard over WSPD, a radio station in Toledo.

In 1930 the chorus was directed by Lynnel Reed, a part-time instructor and rehearsals were held at the J. W. Greene Musical Company building. The following year the university moved to its new campus and the chorus was able to rehearse in its own theatre, with Clarence Ball, a part-time instructor, directing for the next three years.

Between 1933 and 1940, the chorus presented such musical theatre productions as H.M.S. Pinafore and The Pirates of Penzance by Gilbert and Sullivan, The Prince of Pilsen by Gustave Ludors, The Red Mill by Victor Herbert, Martha by Friedrich vonFlotow, and Hiawatha's Wedding Feast by Samuel Coleridge-Taylor.

The chorus was under the direction of Ottis Ballard, a part-time instructor, between 1934 and 1936, with George P. Evans, a full-time member of the faculty as the advisor. During this period of time, the chorus maintained a membership of approximately thirty and rehearsed two afternoons each week. The organization often sang for civic groups as well as on campus and over WSPD.

In 1936 J. Harold Harder became director of the chorus which reached a membership of sixty. Harder, a part-time instructor, directed the choral activities until the end of World War II. In 1937 he rehearsed a men's glee

club once a week, a women's glee club once a week, and the two were combined once a week to form the mixed chorus. In 1938 these combined groups were known as the University Choral Society and had a total membership of eighty singers. In December of 1939 the choral society sang Handel's Messiah with guest soloists. Other yearly choral activities consisted of a musical theatre production, performances for various functions on and off campus, and the popular spring concert in Doermann Theatre. But in 1942, the war draft had caused such a shortage of men in the chorus that the Messiah was eliminated from the Christmas concert. Toward the end of the war the choral activities consisted of a women's glee club, organized in 1944, by William Ballin a freshman in the College of Business Administration.

Charlotte Ruegger who also directed the orchestra, became the director of the chorus in 1945 with a membership of twenty-six women and nine men. Regular concerts were resumed and the chorus became more balanced as men began to return to campus. The Bartered Bride by Bedrich Smetana was produced in the spring of 1947. At this time Marjorie Clark organized and directed the Madrigal Singers.

Charles W. Harris was hired as the director of the band in 1947, and in January of 1948 he also organized and directed a men's glee club. In the succeeding two years, the activities of the men's glee club included sharing concerts with the band and singing at special functions. On one occasion, the glee club joined with the city recreation

department chorus and orchestra in a performance of Bach's Magnificat.

Orchestra, 1924-1950

As early as the fall of 1924 efforts were made to organize an orchestra, but a small ensemble of less than ten students was the best result in the first two years. The first real success at establishing an orchestra came in 1928.

> The orchestra under the direction of Mr. Franklin Nold will make its initial bow over the radio Friday evening, April 27. The broadcasting will be over WSPD, Toledo's new broadcasting station.
> There are 23 pieces in the orchestra although it has been organized only one month.[1]

Between 1929 and 1934 the orchestra had four directors; H. E. Perry, who had formerly been with the Toledo Symphony Orchestra, Bessie Werum, then director of high school orchestras in Toledo, Lynnel Reed and Walter Willihnganz. During this time the orchestra presented formal concerts in the Art Museum and accompanied the glee club at commencement.

In 1932 the orchestra rehearsed twice weekly in the new facilities on the campus. The students received academic credit for participating and the organization became as much a part of the school schedule as any other course.

The first public performance of the twenty member orchestra, directed by Walter Willihnganz, occurred on October 17, 1932, when it performed for a weekly convocation of the student body. The following year Willihnganz had

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[1] The Campus Collegian (Toledo, Ohio: The University of Toledo, April 26, 1928), p. 1.

recruited a membership of fifty. In the first semester the orchestra presented ten performances including an accompaniment for a production of H.M.S. Pinafore. The annual formal spring concert was given in the Peristyle Concert Hall at the Toledo Art Museum.

In 1934 Charlotte Ruegger became the director of the orchestra, a position she held until 1950. Beginning as a part-time instructor, as were the previous directors, she became a full-time music teacher in 1936. Prior to this date she also taught at the Toledo Conservatory of Music. She maintained an orchestra of approximately fifty members. The annual activities continued to be performing at convocations, presenting formal concerts each semester, broadcasting over local radio stations, accompanying the musicals, performing at events such as baccalaureate services, commencement exercises, and at the May Festival.

Because of the war, membership in the orchestra began to decline in 1942. Rehearsals were then changed from daytime to Tuesday evenings to allow community people to participate. In 1946 the orchestra returned to daytime rehearsals, thus eliminating most of the non-student performers. The orchestra did not regain the sizeable membership it had during the thirties; in fact, the membership continued to decline. The orchestra continued to be listed in the catalog through 1950, but there is very little evidence of its having functioned. However, small string ensembles did perform from time to time in the early fifties.

Band, 1924-1950

Prior to 1930 a number of efforts were made to establish a band. The first effort occurred in March of 1924 and the second was in September when the band director, L. Glenn Stimmel, put an article in the school newspaper inviting all interested men "to join the noisy throng."[1] In the fall of 1927 Wilbur Wacker sent out an invitation to students to join a band. In the following year Franklin Nold did the same.

By the fall of 1929 a band of thirty-three members made its first appearance. This occurred at Bowling Green, Ohio at the half-time of the Bowling Green versus Toledo football game. Royden Bachman was the student director and Professor Watts was the faculty advisor. Two weeks after this game the band received uniforms. The band rehearsed one afternoon each week and performed at some convocations as well as at football games.

Two years later the university moved to its new quarters, and the band was planned to be a more permanent activity. According to The Campus Collegian, "Band rehearsals are to be held regularly each Friday . . . at 2:15 in the Little Theatre. The conductor is Roscoe Thayer. His plans are for a band that plays not only marches, but also concert pieces."[2]

---

[1] The Campus Collegian (Toledo, Ohio: The University of Toledo, September 26, 1924), p. 1.

[2] Ibid., October 13, 1931, p. 1.

Walter Willihnganz, a part-time instructor who also directed the orchestra, became the band director in 1932. He first worked to get more sweaters to match the first uniforms. After this was accomplished he sought financing for military style uniforms.

A school newspaper article indicated that not everything always went smoothly with the band.

> Members of the university band, faced with a break-up in its organization, have started a membership campaign in an effort to hold its place on campus. . . .
> The band was reorganized last fall after three years of mediocre existence. Between thirty and thirty-five regularly attended . . . rehearsals, though they were held at 4:00 P.M. The band played at convocations in addition to nearly all football games.
> Plans were made to secure uniforms, but financial conditions prohibited this at this time. These plans have not been forgotten, athletic officials announced, and every effort is still being made to get them by next fall.[1]

The goal of recruiting fifty band members was reached in the fall of 1934 with Otis Ballard as director and Walter G. Lezins, an instructor in economics, as drill master and organizer. By October the sum of $925 was raised to purchase fifty new uniforms. The band played at home football games, at one game out-of-town, for some convocations and for the dedication of the student union. The weekly rehearsal schedule included 10:30 A.M. drill on Monday, 10:30 A.M. music practice on Tuesday and Thursday, and 4:00 P.M. daily maneuvering. Attendance was required on Tuesday and Thursday for students taking band for academic credit.

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[1]Ibid., March 9, 1934, p. 1.

Members threatened a walkout in February of 1935 when the faculty took control of the band's management by overruling the band's choice of student director.

> John Kappel [drum major] . . . was taken out of that position [student director] by the committee at the end of last semester. The committee upheld Miss Charlotte Ruegger's selection of Louis Giese. . . .
>
> During the football season, it is pointed out, the band often had as many as eight rehearsals a week. The members cooperated under Kappel's direction to provide the university with the finest band in its history. However, since that time internal strife and what some of the players termed faculty interference, caused the attendance to drop in half . . . There are only three persons enrolled for credit in band this semester.
>
> Last week thirty members . . . elected Kappel as student band director.[1]

Thomas Middlekauff replaced Ballard as director of the band in 1937, remaining in that position until the time of World War II. A membership of approximately fifty members was maintained. In addition to playing at football and basketball games, at convocations and parades, the band also performed its first formal concerts. In 1940, the first majorette corps of six girls was added to the marching band.

In the spring of 1945, the band membership had dwindled to eighteen and the spring concert had to be cancelled. In marked contrast to this, in the fall of 1946 the returning war veterans increased the membership to seventy-four. Under the guidance of the first full-time faculty band director, John L. Hassberg, a drive was begun to raise $7000 for uniforms. Hassberg died very suddenly after a few months and was replaced for the remainder of the year by Roscoe

---

[1]Ibid., February 15, 1935, p. 1.

Lantz.

Between 1947 and 1950, Charles W. Harris directed the band. Shortly after he arrived, sixty-two new uniforms were received. He started a series of outdoor "Pops" concerts to raise money for new instruments.

Music Department, 1950-1973

According to a school newspaper article in 1949, "An orchestra, a practically defunct chorus, and a few courses in musicology completed the music offerings at the university at this time."[1]

Between the years of 1950 and 1973 there was great improvement in the music offerings. The first curriculum for a music major appeared in 1950. By 1973 a number of curricula were extant leading to several baccalaureate degrees. In 1950 the music department faculty had four full-time and six part-time members. In 1973 there were eighteen full-time faculty members. During this span of time, the successive chairmen of the department were Dr. Lloyd F. Sunderman, Dr. Boris E. Nelson and Arthur S. Winsor. In 1972 the Music Department at the University of Toledo was accepted into membership by the National Association of Schools of Music (NASM), a goal toward which the department had been working for a number of years.

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[1]The Campus Collegian (Toledo, Ohio: The University of Toledo, November 18, 1949), p. 6.

Curricula, 1950-1973

It must have given the members of the music faculty a great deal of satisfaction when the music major course of study became a reality in 1950. This goal had been sought since the end of World War II.

> With its facilities greatly improved in the last three years, the music department at the University of Toledo has finally been accredited by the Ohio State Department of Education, Dr. Wilbur W. White, University President, announced today.
>
> One important result will be that music majors from the university can be accepted after graduation as music teachers in Ohio public schools, which has not been possible in the past. . . .
>
> This year the music department at TU has seven classrooms, compared with three in 1947. In the past two years it has built up a supply of instruments valued at more than $9,000 and a professional music library of 800 volumes, together with recordings that include the Carnegie library of musical selections.
>
> Nine students will receive the first bachelor of education degrees based on the new music curriculum in June, 1951, according to Dean David W. Henry of the College of Education.
>
> Ruth Lambertus is acting chairman of the music department, which includes two other full-time members and four part-time instructors.[1]

In 1950 those desiring to major in music were limited to a curriculum leading to the degree, Bachelor of Education. However, the students did have a choice of emphasis in either instrumental or vocal music. The total semester hours of music and music education required of an instrumental major was fifty-three, and of a vocal major was fifty-six. (See Table 1.) "The three music faculty members set up this first program utilizing their own ideas,

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[1] The Toledo Blade, (Toledo, Ohio), April 2, 1950, p. 39.

however, building it around the state teacher certification requirements plus the College of Education requirements."[1]

TABLE 1

THE 1950 MUSIC AND MUSIC EDUCATION REQUIREMENTS FOR THE BACHELOR OF EDUCATION DEGREE WITH A MAJOR IN MUSIC AT THE UNIVERSITY OF TOLEDO

	Instrumental Emphasis Semester Hours	Vocal Emphasis Semester Hours
Theory	16	16
Instrumentation	4	0
History and Literature	4	4
Applied Major	6	8
Applied Minor	3	4
Voice Class	0	2
Instrumental Class	4	4
Piano Class	2	0
Ensembles	4	4
Conducting	2	2
Music Education	4	8
Music Electives	4	4

Instrumental majors were required to be members of the marching band. All music majors were required to participate in choir, band, or orchestra for eight semesters. However, only four semesters of ensemble participation counted for credit as part of the total 124 hours required for the baccalaureate degree.

By 1953, music students were offered the additional opportunities of working toward the Bachelor of Arts and Bachelor of Science degrees. Both the B.A. and the B.S.

[1]Dr. Lloyd F. Sunderman, Sylvania, Ohio, Personal Interview, August, 1975.

required a minimum of thirty-two semester hours of music credit plus participation in a large performing ensemble each semester. For both of these degrees students were not allowed more than fifty credit hours in music as a part of the required 124 semester hours.

In 1966 two new curricula were made available for music students, both leading to the Bachelor of Education degree. The Music Education Intensive Major curriculum required sixty-five semester hours of music study plus eight semester hours of music education. Large ensemble participation was required each semester, but only four semester hours received credit. Small ensemble participation was required for two semesters but received no credit.

The other new curriculum in 1966 was the Music Comprehensive Major requiring fifty-two semester hours of music study plus eight semester hours of music education. Participation in large ensembles was required each semester, but only four semester hours received credit. (See Table 2)

Throughout the fifties, the greatest influence on the music major curricula was the State of Ohio certification standards for teachers. However, by the later sixties and early seventies greater influence on the curricular development was coming from the music faculty.[1]

The Bachelor of Music degree was first offered in 1970. This degree was designed as a program for performance majors in either orchestral instruments, piano, organ

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[1]Dr. Lloyd F. Sunderman, Sylvania, Ohio, Interview, August, 1975.

or voice. Students were admitted to this degree upon the approval of the faculty. The university, by this time, was on the quarter system, and the quarter-hour requirement in music was a total of ninety-nine. This program also included participating in and attending eleven quarters of recital class without credit, participating in performing organizations each quarter without credit, passing a piano proficiency, and performing a senior recital. The required quarter hours were: theory (30), history and literature (18), applied study (48), and conducting (31).

TABLE 2

THE 1966 MUSIC AND MUSIC EDUCATION REQUIREMENTS FOR CURRICULA IN MUSIC FOR THE BACHELOR OF EDUCATION DEGREE AT THE UNIVERSITY OF TOLEDO

	Music Education Intensive Major Semester Hours	Music Comprehensive Major Semester Hours
Theory	18	16
Instrumentation	5	0
History and Literature	12	10
Applied Major	16	12
Voice Class	2	2
Instrumental Class	6	6
Ensembles	4	4
Music Education	8	8

Faculty, 1960-1973

Throughout the 1960s the music faculty became increasingly involved in performance. By 1962, there were a number of individual faculty recitals. During 1964 a string

quartet was in residence. Shortly thereafter a brass trio and woodwind trio were formed, and by 1967 the brass and woodwind groups had been expanded into quintets. The performing duties of the string quartet members made up one-third to two-third of their work loads, but members of the other groups were allowed only one-twelfth of their workload for performance. The brass and woodwind ensembles were maintained in the early seventies, but there was no string quartet.

Some scholarly publications have come from the faculty during this period. Dr. Stephen Erdely has done research and writing in the area of ethnomusicology. He has written a number of articles for professional periodicals, as well as his book, Methods and Principles of Hungarian Ethnomusicology, Indiana University Publications, 1965.

Dr. Lloyd Sunderman has also been very active as a scholar in the fields of music education and voice performance. Sunderman has conducted many choral and music education workshops throughout the United States and has published numerous articles in professional periodicals. His published books are: Historical Foundations of Music Education in The United States, The Scarecrow Press, 1971; Artistic Singing, Scarecrow Press, 1970; Basic Vocal Instructor, Belwin, Inc., 1958; Organization of The Church Choir, Belwin, Inc., 1957; Choral Organization and Administration, Belwin, Inc., 1954; Techniques for Choral Success, Belwin, Inc., 1952; School Music Teaching - Its Theory

and Practice, The Scarecrow Press, 1965; and New Dimensions in Music Education, 1971.

Music Facilities, 1950-1973

During the fifties, the several rooms of University Hall assigned to the music department became insufficient. Eventually the entire sixth floor of University Hall was used for classrooms, teaching studios, offices, and practice rooms. Several temporary wood-frame buildings were erected behind University Hall, and one of these was assigned to the music department for use as a rehearsal hall. This building continued to be used throughout the sixties.

In the early seventies one-half of the rooms on the fifth floor of University Hall were assigned to the music department, in addition to the sixth floor. The temporary wood building was abandoned and subsequently a portion of Nash Hall was converted from a dormitory to provide a rehearsal hall for large ensembles, storage areas for uniforms and equipment, practice rooms and teaching studios. "Due to the influence of NASM, the music library and listening rooms were greatly improved in the early seventies."[1]

Choral Activities, 1950-1973

The year 1950 was the beginning of increased choral activities. Dr. Lloyd F. Sunderman began his long tenure as the director of the Bel Canto, the A Cappella Choir, the

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[1]Dr. Lloyd F. Sunderman, Sylvania, Ohio, Interview, August, 1975.

Rocket Choristers, and a men's choral ensemble. The Bel Canto, a women's chorus limited to twenty-three singers, rehearsed twice weekly. The A Cappella Choir was a mixed choir of approximately sixty singers which rehearsed three times per week. The Rocket Choristers, a smaller, more select mixed chorus, rehearsed twice weekly. In addition to these organizations, the Madrigal Singers, a small group specializing in early Renaissance music, was conducted by Frances Wandel.

By 1954 the A Cappella Choir had grown to 140 members while the Rocket Choristers had 40 singers. A highlight of the second annual concert tour by the Rocket Choristers was the performance on the Ed Sullivan television show, "Toast of the Town", on February 2, 1958. In 1960, forty-two of the seventy Rocket Choristers were selected to travel on the annual tour. By this time the group boasted of having performed 300 concerts in the preceding ten years, covering a wide range of states. According to Sunderman, these tours were financed by student fund raising projects. The University did not have money budgeted for extensive concert tours.[1]

Throughout most of the sixties the Rocket Choristers maintained a membership of approximately 60 members and continued to be directed by Sunderman until 1969. From 1961 to 1969 the Madrigal Singers were directed by A. Winsor and

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[1]Ibid.

the membership ranged from ten to seventeen singers.

Robert Porter became the director of the choirs in 1969. He maintained a large choir of approximately 60 members. He also directed a chamber choir of sixteen members which had grown to 45 members by 1973.

In addition to the regular choral activities, many singers were given the opportunity to participate in opera productions. Since 1970 the music department has presented concert versions of Rigoletto by Verdi and The Magic Flute by Mozart, and staged versions of Impresario by Mozart, The Marriage Contract by Rosini, and Sister Angelica by Puccini. Also, numerous productions of individual scenes of operas were performed. Most of these smaller productions developed out of the opera workshop class.

Orchestra, 1950-1973

There was no orchestra from 1950 until its reformation in 1962. Under the direction of Richard Collins the group grew to 31 string performers and 21 wind and percussion performers in 1965. In 1967 Collins also established a chamber orchestra of 51 members in addition to the larger orchestra of 69 members.

Bernard R. Sanchez became the director of orchestras in 1968. In his first year he started an annual concert tour to area high schools. By 1970 there was a chamber orchestra, the university orchestra, and a symphony orchestra. The first two were student groups, but the latter included

community people.

Band, 1950-1973

Harold E. Smith became director of bands in 1950, inheriting a marching band of approximately 65 members and a concert band of 45 members. At that time the band rehearsed on Tuesday and Thursday from 3:30 to 5:00 P.M., and from 11:30 A.M. to 12:00 noon on Monday, Wednesday, and Friday.

Donald J. Riggio directed the band program from 1954 to 1957 and Dr. Hugh Gunderson led the group from 1957 to 1961. During this time, the marching band remained near 65 members and its primary activity consisted of performing at home football games. By 1961 the Symphony Band had increased to nearly the same size as the marching band and usually performed several formal concerts on campus each year.

John Schuster directed the band for a brief period prior to 1963, when Samuel Szor became director. In 1968 the band, in new uniforms, performed for the first time in many years at a football game off-campus. In this same year the band also made its first concert tour of area high schools.

In 1969 Kenley Inglefield became the director. In his first year the 80 member marching band performed at the Tangerine Bowl in Orlando, Florida. The concert band had almost 50 members, and a wind ensemble of 28 members was established. The former rehearsed three hours per week, while

the latter rehearsed six hours per week.

In 1972 the marching band performed for the third successive year at the Tangerine Bowl and the membership had increased to 105. By this time, the wind ensemble was performing an annual concert tour of area high schools. Also, an outdoor concert in late spring had become a popular annual event.

Extra-Curricular Music Events, 1950-1973

The music fraternities and sororities on campus were the Mu Phi Epsilon, national professional music sorority, established in 1953; the Chime Club, a local women's band club established in the late 1940s; Kappa Kappa Psi, national band fraternity established in the late 1940s; and Phi Mu Alpha, a national music fraternity established in 1970.

The music students have always had opportunities to hear musical artists from throughout the world. Both the community and university have for many years been able to attract leading touring artists. Also the city has been able to provide the community with amateur and semi-professional orchestras, bands, and choruses capable of performing the finest in music literature and musical theater. All of these performances gave the students ample opportunity to hear fine music.

In the late 1960s, the department of music began to be more involved with public school music students. A number of public school musicians were brought on campus for

such events as the Northwest Ohio Regional Orchestra Festival, and District I of the Ohio Music Education Association Band, Orchestra and Chorus Competitive Festival. Also a number of high school string chamber music competitions, sponsored by the university, brought to the campus some of the better string ensembles from the area.

Summary

Between 1950 and 1973 the University of Toledo developed a fully functioning Department of Music. At first there were four full-time music faculty serving a small group of students who were predominately vocal music education majors. By the early seventies there were eleven full-time and six part-time music teachers with 150 music majors, whose emphases were evenly divided between vocal, instrumental and keyboard performance. The students had a choice of a number of curricula leading to baccalaureate degrees. The department's advancements are recognized by its having been accepted as a member of the National Association of Schools of Music in 1972.

CHAPTER II

FINDLAY COLLEGE

In 1881 the first steps toward establishing Findlay College were taken by the General Eldership of the Churches of God. For a number of years preceding this date the church had felt a need for a college of its own to educate the youth of the church. Desiring to locate the institution near the center of the population of the church, the offer of a ten acre tract of land by the citizens of Findlay, Ohio, was accepted. This land was just north of Findlay, a small city which offered an acceptable intellectual and spiritual environment for the college. It was also easily reached from all parts of the country by rail.

A charter for the college was granted by the State of Ohio in 1882. Construction of the first college building began in 1884. From the beginning the college had a long and continuous struggle to raise money for construction and operating capital. The main building cost $49,000 and was a four-story structure which included sixteen recitation rooms, laboratory-lecture room, museum, library, chapel with seating for 800 people, four large society rooms, and a number of offices.

A faculty of 13 members began classes in 1886 with a student body of 169. Reverend John R. H. Latchaw was pres-

ident. Although Latchaw had expected 500 students in the second year, only half that number enrolled. Eight years later, in 1894, there were 555 students enrolled studying in various branches of the college.

TABLE 3

1894 FINDLAY COLLEGE STUDENT ENROLIMENT

Collegiate Course	48
Preparatory Course	36
English-normal Course	36
Music Courses	208
Commercial Course	135
Art Course	38
Elocution Course	54

The college offered various curricula leading to the Bachelor of Arts, Bachelor of Philosophy, Bachelor of Science, Bachelor of Literature, Master of Arts, and Doctor of Philosophy. Also there were programs which led to six types of diplomas. The class of 1892 had fifteen graduates.

TABLE 4

1892 FINDIAY COLLEGE GRADUATES

B. A.	4
B. Ph.	1
B. S.	1
M. A.	1
Ph. D.	1
D. D.	1
Music Diploma	2
Normal Diploma	4

For several years prior to 1896 the financial situation continued to worsen. Debts of $7,496 had accumulated and, as a result, some months the faculty received reasonable compensation and other months they received nothing.

In May of 1896, after debating the pros and cons of discontinuing the college, the General Eldership of the church, upon the request of the college trustees, authorized a mortgage on the college property to pay the debts. Subsequently the college operated on the income from tuition. By 1904 the endowment had grown to several thousand dollars and the debt was cut to a few thousand dollars.

In 1910 there were several curricula leading to the B.S. degree. There were also bachelor degree programs in pedagogy, oratory, fine arts, music, and commercial science. Eight curricula led to diplomas, while post-graduate courses led to the Master of Arts and Bachelor of Divinity degrees. The college was open to all students who were able to present a testimony of good moral character. Attendance at daily chapel services, as well as at Sunday church service and Sabbath School, was required.

In the late 1920s Findlay College applied for accreditation by both the Ohio College Association and the North Central Association of Colleges and Secondary Schools, but both associations refused certification because of weakness in the academic preparation of the faculty. These refusals caused the teacher training associations in Ohio to discontinue recognizing Findlay credits.

In 1929 President Allen's report as retiring president said that he had accepted the presidency under the impression that the college had no current debt, was being operated within its income, and was fully accredited. How-

ever, none of these assumptions was true.

Homer R. Dunathan became president in 1929, and to meet the required standards for accreditation he discontinued the Academy, the training of elementary teachers and music supervisors, the giving of post-graduate work, and giving college credit for commercial training. In 1931 the Ohio College Association accredited Findlay College. Shortly thereafter accreditation was awarded by North Central Association of Colleges and Secondary Schools.

In the two years following 1931, enrollment increased greatly and the future looked bright. The physical culture hall was built, giving the college six buildings. In 1933 the church gave the college $15,000 and made plans to pay off the mortgage.

Due to World War II, student enrollment dropped in 1942 to approximately sixty-five students, making it necessary to decrease expenditures. The Conservatory of Music was discontinued, but other priorities led to the establishment of the Winebrenner Graduate School of Divinity.

At the end of the war the men returned to campus, and in 1946 the attendance was greater than during any previous year. The library was expanded to help meet the requirements of the North Central Association of Colleges and Secondary Schools. However, in 1948 accreditation was withdrawn because not enough funds were being spent per student, the administration was inefficient, there was a lack of dormitory facilities, the library was weak, and the board of

trustees lacked varied representation. Immediately the college began to correct the problems, and the Findlay Chamber of Commerce pledged to subsidize the academic program with $15,000 annually.

In 1955 the Board of Trustees approved the long-range development program under which new buildings were constructed periodically throughout the remainder of the fifties and sixties. By 1970 the college had an enrollment of over 1400 students and offered the Bachelor of Arts degree in the areas of fine arts, humanities and social science, and the Bachelor of Science degree in the areas of business administration, education, health, physical education and recreation, and natural science. The 1969-70 bulletin stated that students admitted were the "best qualified in scholarship, character, and personality to profit from a liberal arts program."[1]

Between 1960 and 1970 operating costs continued to rise faster than the financial support. This is reflected in the student educational cost. In 1960 sixty-seven percent of the educational cost was paid by student tuition and fees. In 1970, students paid eighty-two percent of this cost.[2] The rapid rise in the percentage of the educational cost met by the students continued to place a greater burden on those who desired to study at Findlay College.

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[1]1969-1970 Findlay College Catalogue (Findlay, Ohio), p. 7.

[2]Findlay College Statement of Income and Expenses for Years Ending August 31, 1960 and August 31, 1970.

Conservatory of Music, 1886-1940

In the first school year (1886-87), Charles F. C. Heinze taught piano and cabinet organ, and John C. Hershey taught voice and chorus. In January 1890 the department of music was changed to the Conservatory of Music with a faculty of eight members. J. J. Jelly, Director of the Conservatory, taught harmony, theory, and composition. Other faculty members were: L. O. Emerson (principal of the voice department and director of the chorus), Mrs. J. J. Jelly (piano), Charles F. C. Heinze (theory and organ), E. C. McElhaney (violin, cornet and director of the orchestra), and Allen C. Redding (physical theory of music). At this time there were 153 students enrolled in the Conservatory and in 1891 there were 217 students.

According to Homer R. Dunathan, the conservatory remained a strong and stable part of the college until the mid-1920s. A downward turning point occurred following the resignation of Royal D. Hughes, director of the conservatory. Hughes wanted to make a number of improvements to put Findlay on a level equal to the best music schools. However, the board of trustees was not financially able to make further commitments to the conservatory. Hughes left to take a position at Ohio State University in 1922. Subsequently, there was a continual decline in the enrollment of music students. The conservatory closed in 1940 due to a lack of students and a financial crisis. Dunathan felt that, in part, the decline in music students was due to the

influence of nearby Bowling Green State University. Bowling Green was expanding during this same time and was able to offer a music program to students at a much lower cost.[1]

From its beginning to the late 1930s, the faculty numbered between four and seven members, while the number of students ranged from 150 to 250. Many of these students were working toward music diplomas, teaching certificates, and baccalaureate degrees, but these numbers also included many students of public school age who were studying music for their personal satisfaction and often for short periods of time.

In order of succession, the directors of the Conservatory were: J. J. Jelly, Rollin C. Ward, Reno B. Myers, Guy C. Latchaw, Royal D. Hughes, Arthur Soule, F. F. Eversman, and Annamary DeVerter.

Curricula, 1886-1940

In the first several years, music instruction was limited to the teaching of basic theory, harmony, applied voice, applied piano and applied cabinet organ. By 1889 instruction had expanded to include ear training, history of music, chorus, orchestra, and lessons on all orchestral instruments. Also weekly student recital classes as well as monthly public student recitals were added. By com-

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[1]Homer R. Dunathan, Toledo, Ohio, Interview, August, 1975.

pleting an approved course of study, students received a diploma in music.

When the Conservatory was established in 1890 a course of study was introduced which prepared students for a teaching certificate. Other course additions included counterpoint, canon, fugue, composition, conducting and chamber music performance.

At the turn of the century, the Bachelor of Music degree was conferred on those students who had completed a liberal arts curriculum as well as a curriculum in music. Diplomas in music continued to be granted to those who completed the course in theory and any one instrument or voice. Three years of two lessons per week were required in theory, and three to four years of applied music were required depending on the degree of proficiency achieved. Candidates for graduation were required to perform junior and senior recitals.

In 1913 the curriculum leading to a diploma required two years of theoretical studies in music, one year of music history, the study of one instrument or voice for four years, and a senior recital. At that time, the Bachelor of Music degree was granted to those who, in addition to the above, had received a diploma from the Academy of the College, or from a first-class high school. To secure a teacher's certificate the students completed the teacher's course as well as the music diploma course, except a recital was not required.

In the years immediately following World War I the conservatory purchased a Victrola, a player piano and about six hundred records and rolls. These were used in theory and history courses. With these and its many orchestral and keyboard instruments, the faculty felt that the conservatory was very well equipped for the day.

In 1923 the curriculum in teacher education required two years of voice study and a piano proficiency. The first year of study included courses in theory, notation, conducting, observation, supplementary reading and melody writing. The second year included theory, history of music, human behavior, the teacher and the school, child voice in singing, introduction to school music teaching, and music pedagogy and observation. Sight reading was given in accordance with the needs of the student.

Throughout the 1930s the conservatory comprised five divisions: The academic or collegiate school, the intermediate school, the junior school, the preparatory school, and the general school.

> The Academic School offers complete courses in piano, voice, violin and orchestral instruments. On the satisfactory completion of the prescribed course, covering a period of four years of study, a Bachelor of Music degree will be awarded. . . .
>
> This list of studies is designed to give an idea of the work covered, however, each student's needs must be consulted, therefore, it is an impossibility to publish a list of studies that can be strictly adhered to.
>
> a. Study of applied music
> b. Two years of Harmony
> c. Two years of Sight Singing and Dictation
> d. Keyboard Harmony
> e. One year of History of Music
> f. Counterpoint
> g. Composition, up to and including the Sonata

h. Interpretation
i. Normal
j. Perceptorial
k. Orchestration
l. Ensemble
m. Choral

A minimum of eighteen and a maximum of thirty semester hours in subjects of a general cultural value are required. This work is interpreted in terms of semester hours.

The course leading to the degree of Bachelor of Music is not computed in terms of semester hours, however, the four year course leading to this degree covers approximately the same amount of work as is covered by the one hundred and twenty units leading to the degree Bachelor of Arts.[1]

It was possible for students to acquire a number of diplomas or certificates depending on the courses completed. These included: The teacher's certificate, the teacher's diploma, the soloist's diploma, and the artist's diploma. The Bachelor of Music degree was awarded to students who completed the senior year with a minimum of seventy-two half hour lessons in a major subject and seventy-two half hour lessons in composition and form.

The intermediate school required from two to five years and was designed for students of high school age. The junior school was designed for beginners of grade school age. The preparatory school was for those who had a high school diploma but lacked applied music or theory prerequisites for the academic school. The general school was for students of all ages who wanted to study an instrument or voice privately, but did not desire credits which would lead to a diploma or a degree.

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[1] Findlay College Bulletin, 1930-31 (Findlay, Ohio), pp. 63-64.

Choral Activities, 1886-1940

In 1886 John C. Hershey organized and directed the mixed chorus which was open, free of charge, to all students of the college. This group rehearsed once each week and sang regularly at chapel services. A male chorus was formed in 1888 by J. J. Jelly, and it also was open to all students and included a few non-student members.

In the 1890s a large chorus was organized annually for a May Festival. Major works, such as The Creation by Haydn, were performed.

In the first decade of the twentieth century, the chorus continued to accept all students of the college, with non-students also continuing to audition. Non-students were required to pay a special fee, and all members of the chorus purchased their own music. The activities of the chorus included singing at chapel services, performing formal concerts and presenting a spring oratorio.

During World War I choral activities were limited to a women's glee club, due to the shortage of men. With the return of veterans, a men's glee club and the mixed chorus were reorganized. For a few years the glee clubs combined in the spring to perform major choral works.

Through the 1920s the choral program regained its pre-World War I prominence on campus. One of the most popular groups was a male quartet, the "Orange Men", who were selected from the men's glee club. The mixed chorus became increasingly more select and in the 1930s maintained

a membership of fifty.

> The choir of fifty voices, selected after careful tryouts, studies and presents publicly such famous works as Messiah, Samson and Delilah, and The Rose Maiden in addition to singing A Cappella numbers at public services throughout the year.[1]

Throughout the 1930s the mixed chorus was referred to at times as the A Cappella Choir and at other times as the Chapel Choir. During this period of time the chorus presented concerts in a number of cities as well as at many churches within the city. Also, the chorus sang a number of times over the local radio station. The presentation of a major work in the spring remained a popular annual event.

> The Findlay College Choir is conducted under the direction of Professor Wendell Sanderson. During the school year several concerts are given and the choir often travels to other cities to give programs or assist in such programs. . . . The choir closed its current season with the rendition of the beautiful cantata, Rose Maiden, during the commencement week activities.[2]

In 1937 Sanderson also formed the Madrigal Singers which soon became an outstanding local organization. The reputation of this group quickly spread through a series of broadcasts over WJAY, the local radio station.

In 1938 a special male octet was organized and directed by Mrs. Homer R. Dunathan, the wife of the college president. As a part of a drive for funds, she took this group

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[1] Findlay College Bulletin, 1932 (Findlay, Ohio), p.10.

[2] The Argus, Findlay College Yearbook, 1934 (Findlay, Ohio), p. 19.

on an extensive tour of the eastern United States. The college yearbook reveals that Mrs. Dunathan directed several choral groups.

> Our first lady, gracious and talented, is a lover of good music; to her credit goes the present organized music at Findlay College. The Women's Glee Club, the Male Glee Club, Octet and Sextette, all respond to the tap of her baton. Justification for much time generously given for these and more, our college is indebted to the Lady Dunathan.[1]

Orchestra, 1889-1940

As early as 1889 there was a student orchestra at Findlay College. The orchestra was directed by Leon Wineland from 1899 to 1907 and maintained a membership of approximately thirty. The group rehearsed five days per week and was open to all students in the college.

F. C. Chapman directed the orchestra from the mid-1910s until the mid-1920s. With the exception of the years of World War I, the orchestra remained at about thirty-five members and continued to perform regularly on campus. From the late 1920s to 1940 the group was directed by Oliver Shumaker. He also directed a pep band that performed at various athletic events throughout each school year. There is no evidence of a concert band prior to the late fifties.

By 1930 orchestra rehearsals had been reduced to one per week, but concerts continued to be performed locally and in neighboring cities. The group continued to accompany the school's annual major oratorio, and in the mid-thirties

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[1]Ibid., 1940, p. 37.

was often heard over the local radio station. Toward the end of the 1930s the membership diminished and at times was little more than a small chamber orchestra. The group was abolished along with the Conservatory in 1940.

Music Department, 1940-1973

For six years following the closing of the Conservatory of Music in 1940, the only music offerings were choral ensembles. However, a department of music was established in 1946, and once again classes were provided in theory, history and literature, and in applied music. By 1948 there were four members on the music faculty, and a course of study was created which led to the B. S. degree in Music Education. From 1948 to 1973 the three successive music department heads were: John Van Nice, Louis Chenette and Roland Anfinson.

Throughout the 1950s the faculty consisted of three full-time teachers and several part-time teachers. Expansion began in 1960 when an instrumental teacher was hired, with a second instrumental teacher being added two years later. By 1964 there were ten teachers on the music faculty, half of whom were part-time.

A few scholarly contributions have been made by members of the music faculty. Lawson-Gould has published a series of choral works by William Boyce which were edited by Dr. John Van Nice. Dr. Roland Anfinson has published a few articles in professional periodicals.

Most of the members of the music faculty have performed recitals, either as soloist or with chamber ensembles. The majority of these performances have been on campus, but some have been performed in other communities. William Shepherd and Roland Anfinson have also conducted instrumental clinics throughout Ohio.

Prior to 1940 music had been taught in Grose Hall, a ten room building near the campus. After World War II several rooms of the main college building were used. In 1963 the department of music moved into the new Enger Fine Arts Center. This building included a little theater with seating for four-hundred people, two large rehearsal halls, a listening lounge, individual practice rooms and offices.

The department of music was accepted into membership by the NASM in 1966, an achievement toward which the department had worked for several years. The influence of NASM caused the college to strengthen the arts major in music. It also helped the music department convince the college administration of the need for updating equipment, such as a new grand piano and practice pianos.[1]

Curricula, 1940-1973

When the B. S. degree in Music Education was established in 1948, the curriculum consisted of sixty-seven semester hours of study in music and music education. This curriculum was designed primarily on the basis of the Ohio

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[1]John Van Nice, Findlay, Ohio, Interview, August, 1975.

teacher certification requirements.[1] These hours included: applied major (16), applied minor (8), history (4), theory (18), large ensemble performance (2) with participation required each semester, conducting (1), and music methods (14).

In the mid 1960s a student majoring in music had the added option of working toward the B. A. degree requiring forty-eight semester hours of music study. At this same time the curricula leading to the B. S. degree in Music Education required fifty-eight semester hours of music and music education. All music majors were required to participate in a senior recital, to perform in large ensembles for four years and to complete a piano proficiency. Table 5 shows the semester hour requirements for the B. A. and the B. S. degrees.

TABLE 5

1966 FINDLAY COLLEGE MUSIC REQUIREMENTS

	B. A. Semester Hours	B. S. Semester Hours
Theory	12	14
History and Literature	6	6
Applied Music	10	16
Vocal Techniques	0	2
Instrumental Techniques	0	6
Functional Piano	0	2
Ensemble	6	4
Conducting	0	2
Music Methods	0	6
Music Electives	14	0

[1] Ibid.

Choral Activities, 1940-1973

In the absence of a conservatory, Mrs. Homer Dunathan, wife of the president, volunteered her services as director of various choral groups between 1940 and 1945.[1] In 1940 she directed a forty member men's glee club and a twenty-seven member women's glee club, as well as several smaller vocal ensembles. Each of the glee clubs gave formal concerts, regularly performed at chapel services, and in the spring sang a combined concert. In the succeeding four years the choral groups remained active, but the memberships became quite low, as did the enrollment of the entire student body.

> The highlight of the year in the musical department was the concert given by the Women's Glee Club twenty members . . . . The girls presented a variety of musical selections in the college chapel, with Mrs. Homer Dunathan directing. . . .
>
> The addition of the chapel choir this year has been a decided improvement to the quality of the chapel programs.[2]

In 1945, W. Oscar Jones, the local high school chorus director, became a part-time music teacher at the college. He directed a women's glee club of twenty-four members that sang regularly at chapel services and gave at least one formal concert. In the following year Jones organized a mixed chorus with the men returning from the armed services. In the fall of 1946 the chorus had thirty-two women and eleven

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[1]Homer R. Dunathan, Toledo, Ohio, Interview, August 6, 1975.

[2]The Argus, Findlay College Yearbook, 1943 (Findlay, Ohio), p. 9.

men, but by the next spring sufficient men had enrolled to bring about a better balance.

John VanNice became a full-time member of the music faculty in 1948 and at that time began his long tenure as the director of choral activities. The choir was a very active and popular organization, which sang at many programs on and off campus. Also, many small ensembles were formed from the choir, each providing entertainment at special events.

> Under the direction of Prof. John VanNice, the vocal music department in the form of the college A Cappella choir, special ensembles, and a male quartet has been responsible for many delightful programs and concerts. . . . All the groups were newly organized this year when . . . VanNice joined the faculty.[1]

In the succeeding years the A Cappella Choir gave an increasing number of concerts in local churches and in neighboring communities. In its first effort at performing a major work, it combined with the choirs of Ashland College and Ashland High School to sing Requiem by Faure. The performance took place in Ashland, Ohio.

By 1953 the Findlay College Choir took extended concert tours, performing in high schools and churches. The group toured with approximately fifty members and was the pride of the music department. In the mid 1950s they participated in a Tri-College Christmas Convocation along with the choirs of Bluffton College and Ohio Northern University.

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[1] The Argus, Findlay College Yearbook, 1948 (Findlay, Ohio), p. 11.

In 1957 the yearbook reported:

> The Findlay College A Cappella Choir, under the direction of Dr. John R. VanNice, has become one of our most effective public relations agencies. During the year it presents an annual community Christmas convocation, a spring tour program, and often appears on the Spring Musical, as well as on various community-sponsored programs. The high spot of its year's work is a week tour, via Greyhound bus . . . in several of the central and eastern states.[1]

A choir membership of approximately fifty singers was maintained into the mid-1960s with rehearsals three to four times a week. Each year the group sang at several home concerts, at weekly chapel services, and continued its annual concert tour. In the spring of 1967 the choir toured Ohio, Indiana, Illinois, Iowa, Kansas and Missouri.

Dr. VanNice also conducted a college chorus which rehearsed less frequently and limited its performances to the local community. Throughout the 1950s and 1960s he also directed the Findlay Choral Society and Community Orchestra. This organization provided additional performing experiences for college students, as well as for musicians of the area. Handel's Messiah was given annually and in many years a second major work was performed such as The Creation by Haydn, Requiem by Brahms, and Elijah by Mendelssohn.

Band, 1949-1973

Efforts to reestablish an instrumental program were begun in the late 1940s, and by 1949 a few small ensembles

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[1]Ibid., 1957, p. 32.

did some performing. In the early 1950s there was enough interest shown by students to form a small band. This group played primarily at athletic events.

Since there was no band director on the staff, a non-music department faculty member served as advisor. In the mid-fifties Professor Hilliard Camp did much to foster interest in the band. As early as 1953 a few of the more competent musicians took part in the annual Ohio Intercollegiate Band Festival.

In 1955 the band had thirty-five members who performed at the home football games. However, no effort was made to execute marching maneuvers. The band also played pep songs at the home basketball games. A popular and active sub-group was the German Band, mentioned in the yearbook of 1955:

> The Findlay College Band has been a growing and popular group on the college campus. Playing for many football games, but unable to march because of the small number of uniforms, the band provided a considerable spirit among fans and the team.
> . . . Probably the most colorful of the band activities is the German Band, which has been in great demand.[1]

In 1959 the college officials made a firm commitment to this popular organization by hiring the first full-time member of the music faculty to direct the band. In his first year in this position Louis Chenette did much to put the band on a firm basis. One of the biggest problems was establishing a rehearsal time that would not conflict with

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[1] The Argus, Findlay College Yearbook, 1955 (Findlay Ohio), p. 38.

the schedules of the band students, most of whom majored in academic areas other than music. As a result the dedicated band members rehearsed at 7:00 A.M.

In previous years the band had functioned as a pep band. Creating a concert band was an initial effort by Chenette. One of the major highlights of this band in the spring of 1960, was its participation in the musicale in June.

> One of the recently formed musical organizations on the Findlay College Campus is the Findlay College Concert and Marching Band under the direction of Professor Louis Chenette. The organization consists of twenty-five Findlay College students who have put an all-out effort in trying to add another musical group to the college curriculum.[1]

In the following year the band had increased in size, had received new uniforms and "as a pre-game ceremony to the Bluffton-Oiler football game made its home debut a tremendous success."[2] Following the football season the concert band performed several times on campus and went on a four-day concert tour of several neighboring states.

Through the 1960s the band continued its annual activities and grew a little in size each year. By 1966 there were fifty-five members who marched at football games, played at basketball games, performed several home concerts including a Mother's Day concert on the lawn, and took a spring concert tour.

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[1] Ibid., 1960, p. 65.

[2] Ibid., 1961, p. 69.

> Contained within the Enger Fine Arts Building is an organization 'in search of beauty,' a term coined by its conductor, Louis Chenette, to stimulate achievement and musicianship. Assisted by Roland Anfinson, Mr. Chenette and the Findlay College Concert Band have indeed been successful. . . .
>
> This year the tour . . . was conducted within a fifty mile radius of the campus. Six concerts were given, with each one . . . at a different school.
>
> The progress of the fifty-five member band is commendable, and the organization is a compliment to Findlay College.[1]

In the late 1960s William Shepherd replaced Chenette as the director of the band. The annual activities were maintained, and the band continued to grow until 1970. Although the enrollment on campus began a decline at that time, and the decline was reflected in the band, the group continued to function with little change other than in size.

Orchestra, 1961-1973

Louis Chenette reestablished the college orchestra in 1961. Since there were not enough string players on campus, community people were invited to join the group. By the spring of 1962 the college-community orchestra had given several concerts and had accompanied the annual oratorio.

In the following year the music department expanded its teaching staff by hiring Roland Anfinson, who taught applied woodwind instruments and also directed the orchestra. The group, which rehearsed three hours a week, continued to be a college-community venture and performed a

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[1]Ibid., 1966, p. 59.

number of concerts both on and off campus. The group also accompanied major choral works sung by the choral society.

In the later sixties, orchestral activities included performances with the Lima Symphony Orchestra for those students who could pass an audition. Also at this time, there were chamber ensembles composed of members from the orchestra.

Extra-Curricular Student Organization

For students majoring or minoring in music, a student chapter of Music Educators National Conference was established during the 1950s. This organization helped to acquaint the members with the field of music education in a less formal setting than the classroom experiences, and took an active part in the promotion of the College Artist Series. The Findlay Chapter of Phi Mu Alpha also helped to enrich the musical environment by promoting musical events on campus.

Summary

The history of music offerings at Findlay is a long and interesting one. The Findlay Conservatory of Music was very active and served many students from 1890 until its demise in 1940. It offered curricula which led to diplomas and to several baccalaureate degrees.

The department of music was established in 1946, and it offered a Bachelor of Science degree in Music Education

beginning in 1948. From that date the department made consistent advancements, increasing course offerings, ensemble experiences, and faculty. The Music Department at Findlay College was admitted into membership by NASM in 1966.

CHAPTER III

BOWLING GREEN STATE UNIVERSITY

On May 19, 1910, Ohio's Governor Harmon signed into law the Lowry Bill, which established two state normal schools; one to be in northeastern Ohio and one to be in northwestern Ohio. The selection of sites for these schools was the responsibility of an appointed commission, members of which were from the central and southern part of the state so as to avoid bias toward any particular location.

> The commission . . . agreed upon the questions to be considered in selecting the location for the new school. These are (1) population within 25-mile radius, (2) railroad and other transportation facilities, (3) moral atmosphere of community, (4) health situation in community, and (5) suitability of sites offered.[1]

The result was that Kent was selected for the Kent State Normal School and Bowling Green was selected for Bowling Green State Normal College.

The trustees of Bowling Green State Normal College met on February 16, 1912, and elected Dr. Homer B. Williams, Superintendent of Schools of Sandusky, Ohio, as president. President Williams was an able leader in getting the school started and in providing for future growth and changes.

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[1]James Robert Overman, The History of Bowling Green State University (Bowling Green, Ohio: Bowling Green University Press, 1967), p. 14.

Bowling Green State Normal College first opened its doors to students in September of 1914 with a faculty of fourteen and a student enrollment of 304. Classes were held in the Bowling Green Armory. The school offered curricula leading to several types of diplomas. These included short courses in professional subjects for teachers and school administrators who already held degrees, and a short course for rural teachers.

President Williams had made plans for a four-year degree program even though the state had authorized only normal diploma courses. He felt that it would not be long before teacher certification would require a four-year degree.

During the first year of operation President Williams surveyed northwestern Ohio and determined that there was a need for a teacher training institution with a student population of 1500. With this number in mind, and with a favorable state government, an appropriate building program was undertaken. The first buildings were constructed and ready for use in the fall of 1915.

President Williams worked long and hard to convert Bowling Green from a normal school to a legal four-year degree granting institution. In spite of opposition from Ohio's private, liberal arts colleges, this objective was accomplished on July 3, 1929. The name of the school was changed to Bowling Green State College and legal authority was given for the granting of the Bachelor of Science de-

gree. With this legal change, Bowling Green reorganized itself into a College of Education and a College of Liberal Arts.

A further change in status and name occurred in May of 1935 when Bowling Green State College became a state university with colleges of Liberal Arts, Education, Business Administration, and a graduate program leading to the master's degree. The enrollment at that time was almost 1800 students, of whom 1157 were in four-year degree programs, and 55 in a master's degree program.

Since Bowling Green was a state institution, the cost to the individual student was very low and undoubtedly had much to do with the steady growth. The first fee was announced in the catalog dated May, 1918. This was a student activity fee of $2.00 per semester to pay for an "entertainment course" and athletic events. A major change in policy appeared in the 1921-22 school year when the first registration fee of $10 per semester was charged. By 1927 the registration fee was $22.50 per semester (in effect until 1939) and the activity fee was $5 per semester.

In reference to enrollment, James Overman felt that:

> Part of the increase in the early 1930s was the result of the Depression following the stock market crash of 1929. Job opportunities were scarce, or non-existent, and many young people entered college. Furthermore, Bowling Green probably received more than its share of these students, since, at that time, the cost of attending this institution was among the lowest of any accredited college in the country.[1]

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[1] Ibid., p. 98.

When Dr. Frank J. Prout assumed the presidency in 1939 he inherited from Dr. Williams a well established teacher training institution and the framework upon which to build a university. Prout had spent many years in public school work and placed a great importance on a broad liberal education for teachers, as well as for those preparing for other professions. In subsequent years, Prout's leadership did much to bring about real progress in the College of Business Administration and the College of Liberal Arts.

In the years immediately following World War II, student enrollment at Bowling Green State University jumped to over 3800 in the fall of 1946, and to almost 4500 in 1947. Throughout the remainder of the forties the university was plagued with serious problems of housing, instructional facilities, faculty, curricula, and finances due to the unpredicted large enrollments.

During the presidency of Dr. Ralph McDonald, from 1951 to 1960, there was a very stable growth at Bowling Green. The enrollment was allowed to increase approximately 500 students per year. This yearly increase was controlled by the housing facilities being constructed.

Since 1961 there has been continued growth in all areas of the university under the leadership of three succeeding presidents: Dr. Ralph G. Harshman, Dr. William T. Jerome, and Dr. Hollis A. Moore. In the academic year 1972-73 there were eighteen graduate degree programs; eight led

to master degrees, two to specialist degrees and eight to doctorate degrees. In the fall of 1961 there were 6853 students on campus, and by the fall of 1972 this figure had risen to over 15,000.

The relative cost of attending Bowling Green State University remained quite stable. In 1960 the students paid forty-two percent of the educational cost, and in 1970 this figure rose to forty-three percent.[1]

From its rather ordinary beginning as a two-year diploma-granting normal school, Bowling Green expanded its original purpose to become a full-fledged university.

Music Department, 1914-1920

When Bowling Green State Normal College opened in September of 1914, among the fourteen faculty members was Ernest G. Hesser, who headed the music department. Hesser was the sole music teacher until September, 1916. A second position was filled by Ruth McConn from 1916 until Ethel J. Light replaced her in 1919. The music department offered a two-year course of study which led to a diploma for teachers of music.

The performing organizations on campus during the first six years included a women's glee club, an orchestra, a school-community festival chorus and a summer school chorus. Since the 304 students enrolled during that first

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[1]Bowling Green State University Financial Reports for the years ending June 30, 1961 and 1970.

year were predominately female, there was little possibility at that time for a male glee club or a mixed chorus.

Calvin J. Bierry, Director of Rural Education, organized the first college orchestra during the 1917-18 school year. The group, consisting of four violins, a cornet, a clarinet, a trombone, percussion, and a piano, furnished music for many college functions, including basketball games. The orchestra was discontinued after its first year because of the lack of performers.

The annual Spring Festival, sometimes referred to as the May Festival, gave opportunities for students and community members to perform and listen to music. In the spring of 1915 Hesser formed a chorus of about 200 singers. Each year this group continued to perform standard choral works and oratorios. In addition to local talent, the May Festival also brought to the campus many outstanding musical organizations from abroad as well as from other parts of the United States.

During the summers from 1915 to 1920, Hesser headed a choral organization known as the Philharmonic Club. This club, with a membership limited to seventy-five, sang standard choral literature. A public concert at the end of each summer term was considered a highlight of the term.

For several years a number of the faculty promoted the idea of providing the campus with a series of guest lecturers and entertainments including musical events. President Williams agreed that there was a need for such a series,

but was apprehensive about funding such an undertaking, since no state or other funds were available. With the experience of having administered the Spring Festival, Hesser felt confident that it would be possible to sell enough season tickets to the faculty and the community to finance this venture. For the year 1917-18 Williams appointed Hesser to head an Entertainment Course Committee which was to arrange and manage the course on a trial basis for the first year. The enterprise proved to be successful and thereafter annually brought well-known musical organizations and individual artists to the campus. Included in these groups were: the Cleveland Orchestra (Nikolai Sokoloff conductor), the Bohumir Kryl concert band, the Don Cossack Chorus (Serge Jaroff conductor), and the New York Symphony Orchestra (Walter Damrosch conductor).

Music Department, 1920-1941

After Hesser resigned to accept a position in New York, Richard Morton Tunnicliffe was hired as chairman of Bowling Green's music department and held this position from 1921 until 1941. During this period of time the music department saw a great deal of growth and change. The curriculum developed from a two-year diploma course into a four-year course leading to a Bachelor of Science degree with a major in music education. A minor in music was offered in the newly organized Liberal Arts College. The music faculty increased from two to eight, and active student

performing groups were developed. These included choruses, an orchestra, bands and small ensembles.

Curricula, 1920-1941

The two-year music curriculum leading to a teaching diploma, as designed in 1914, had changed very little until it was extended to a three-year curriculum in 1927. This three-year course of study lasted only one year. In 1928 the music curriculum was expanded to a four-year course of study leading to a Bachelor of Science Degree in Education with a major in music. The requirements in music and music education were distributed as shown in Table 6.

TABLE 6

THE 1928 MUSIC AND MUSIC EDUCATION REQUIREMENTS FOR A BACHELOR OF SCIENCE DEGREE IN MUSIC EDUCATION AT BOWLING GREEN STATE UNIVERSITY

	Semester Hours
Theory	14
Sight Singing	8
Orchestration	2
History and Literature	8
Voice	8
Instrumental Class	2
Piano	8
Conducting	1
Music Education	10

Music students were required to participate in performing groups, but no credit was given. Ensemble singing was required of music students in the first two years and instrumental ensemble was required in the last two years for those who did not continue with ensemble singing.

A Training School was operated jointly by the university and the Bowling Green Public Schools and provided experiences ranging from the observation of trained teachers to working directly with children. University students were also given the opportunity to observe the many high school music events which were held on campus. The university sponsored honors bands, orchestras and choruses involving representative musicians from high schools of northwestern Ohio with guest conductors such as Glenn Cliffe Bainum, Ralph Rush, Arthur L. Williams, and William D. Revelli. In addition to the honors groups, many high school musicians were brought to the campus for music contests.

Music Facilities, 1920-1941

When Tunnicliffe became chairman of the music department in 1920, the department was housed in small quarters in the Administration Building. Since there were only two music teachers at the time, small quarters were adequate. With the increasing number of students studying music, growth of the performing organizations, and the addition of new faculty, the existing facilities were soon outgrown.

In 1931 the music department was moved to the second floor of the new Practical Arts building. This structure provided the department with a combination recital-rehearsal hall, a second rehearsal hall, several large studios, classrooms, small teaching studios, a few student practice rooms, and a department office.

In 1937 the stage of the auditorium in the Administration Building was enlarged and equipped to accommodate dramatic productions and concerts. At the same time a large pipe organ was installed, which was considered an asset to the music department.

> An organ recital by Professor Palmer Christian of the University of Michigan Friday evening followed the presentation of the Auditorium, Pipe Organ and Reception Hall . . .
>
> Mr. John P. Schooly, representing the State of Ohio and Mr. A. J. Aebel, representing the organ company made a few remarks.[1]

Choral Groups, 1920-1941

The women's glee club was a very active performing organization throughout the years that Tunnicliffe was chairman of the music department. This group had the distinction of being the oldest music organization on campus. It was organized by Ernest Hesser in the fall of 1914. From these early years the glee club had been known as the Treble Clef Club. The club met once a week for rehearsals, sang at special occasions and presented formal concerts.

Tunnicliffe directed this group during most of the 1920s, and the membership increased to fifty. In the spring of the years 1920 to 1922 this group formed the nucleus of the annual college-community festival chorus. The club continued to sing for special occasions, assemblies, and concerts. Occasional cantatas were performed.

Marian Hall became director in 1928, at which time

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[1] The Bee Gee News, 4 May 1938, p. 1.

membership was limited to non-music students. This change in membership policy occurred shortly after the music department established a mixed chorus which was a required performing organization for those enrolled in the Public School Music course. In spite of the fact that music majors no longer sang in the Treble Clef Club, the membership continued to grow until seventy were enrolled in 1934-35. The club took part in Christmas concerts with other choral groups, sang Christmas carols, performed at some chapel services and presented formal concerts.

James P. Kennedy assumed the directorship of the Treble Clef Club in the fall of 1936. In addition to continuing the yearly on-campus performances he began to schedule off-campus performances. The group enjoyed great popularity with the students; a newspaper article of October 7, 1936, stated that "about two hundred girls tried out for the club and . . . fifty had been selected."[1] Rehearsals were increased to twice a week in the fall of 1937, and the organization took the first of its annual concert tours in the spring of 1938.

> The Treble Clef Club, under the direction of Prof. Kennedy, has made final plans for their first tour. The sixty members, Prof. Kennedy and the woodwind trio (Prof. Church, Raymond Light, and John Huffman)plan to travel in two buses. They will leave Bowling Green at 8 a.m. Friday of this week. When they return Tuesday, April 26, they will have covered between 500 and 600 miles.
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> The club will first go to Toledo and broadcast from WSPD at 9:45 a.m. From Toledo they will travel west stopping in Metamora, Lyons, Stryker, and West Unity.

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[1] The Bee Gee News, 7 October 1936, p. 1.

> Saturday they will broadcast from WOWO, Fort Wayne, Inc. at noon, and later in the day sing at Rockford, Ohio. Sunday they will be at Willshire and then travel northeast to Pandora for an afternoon concert. Sunday evening they will sing in Lima. Monday they will be guests at Bellefontaine for two concerts and several other places are contemplated for that day. Their last day, Tuesday, will be spent in sight-seeing.
>
> The Treble Clef Club is the oldest organization on the campus, having been the first formal organization to be formed in B.G.S.U.
>
> Prof. Kennedy, director of the Club for the past two years, says that they look forward to a very successful trip. The girls are well prepared and he feels certain that everything will go according to schedule. Prof. Kennedy also announced that the Club will be presented in public concert on the evening of May 4 at 8:00 p.m. in the Auditorium of the Ad Building.[1]

By 1920 there were enough men on campus to encourage Tunnicliffe to form a men's glee club and a male quartet. The quartet was immediately successful in that it performed often for banquets, conventions, high school commencements, church services and assemblies. Throughout the twenties and thirties the male quartet continued to be very popular, and the men were always selected from members of the Men's Glee Club.

> Since its creation in the early history of the college, the Male Quartet has played an important part in the social activities of the school and in entertainment circles outside the college. It has been heard at chapel exercises and dances and has sung at many social functions and church services in other towns and cities of northwestern Ohio. Radio broadcasting has also been included among its activities.[2]

The men's glee club was a bit slower in receiving exposure and recognition.

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[1] The Bee Gee News, 20 April 1938, p. 1.

[2] The Key, (Bowling Green State University Annual), 1934, p. 87.

> The Men's Chorus has been meeting this year for study of men's part songs. The only public appearance of the club was at the Christmas Party when it sang the Hallelujah Chorus together with the Treble Clef Club. Next year the club will sing more in public and the men of this group should form the backbone together with the Treble Clef Club for the Festival Chorus. The men have been very faithful in rehearsing and under the able direction of Prof. Tunnicliffe have made great progress.[1]

The Men's Glee Club was reorganized by Leon E. Fauley in the fall of 1931 to accommodate students who were majoring in fields other than music. By that time men who were majoring in music were required to sing in the Mixed Chorus. This was the start of an organization which proved to be very successful. The club presented formal concerts on campus and often sang in churches, in schools, and on radio broadcasts. The group also took week-long concert tours annually. The Glee Club was a non-credit course which met once a week, but because of its popularity it did not lack for members.

> The Men's Glee Club is starting off in fine shape. Some fifty men have tried out. Each year brings better voices and better readers. Too bad the organization cannot use all men who want to sing but the officers think thirty-four members are all that can be accommodated--because of the transportation problem.[2]

In 1927 Tunnicliffe formed the A Cappella Choir. It was composed of students majoring in music and faculty of the music department. This was a non-credit course, but was required of all music majors. For a few years students

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[1] The Bee Gee News, 14 June 1923, p. 19.

[2] The Bee Gee News, 6 October 1937, p. 1.

who performed in an instrumental organization were exempt from the chorus during their third and fourth years. The choir rehearsed twice a week and had a membership of approximately sixty, except during the mid-1930s when the membership was about thirty-five. Annually the two principal performances were the Christmas Concert and the Spring Concert. Some years the group served as the nucleus for a musical in the spring. Also, the organization performed as a vested choir at chapel services and sang at special events in local churches.

Orchestra, 1920-1941

In 1917 the college orchestra was first organized and directed by Calvin J. Biery, Director of Rural Education. It did not continue long due to the lack of performers. Another effort to organize an orchestra was undertaken in 1922 by Merrill C. McEwen of the music department. This group numbered only eleven in its first year and seventeen in its second year, but continued to grow a little each year until there were thirty members in 1929 and fifty in 1938-39. The orchestra rehearsed for two hours one evening each week. Membership was drawn from the entire student body, and included faculty as well as community people.

During the early years the orchestra limited its public performances to the weekly chapel services. It began to give regular formal concerts in the Spring of 1927. In 1930 the orchestra assisted the choir in performances of

cantatas and played at commencement exercises. The men who directed the orchestra during the twenties and thirties were: Merrill C. McEwen, Richard M. Tunnicliffe and Charles Church. All were full-time music faculty members.

Orchestra members were given extra performing experience when selected students annually participated in the All-State Intercollegiate Orchestra Festivals. Bowling Green participated for the first time in May of 1934 at Kent with guest conductor Howard Hanson of the Eastman School of Music. Extra performing experiences were also given to those who were selected to play in the College String Quartet, which was first organized by McEwen in the winter of 1923.

Band, 1920-1941

The college band, consisting of seventeen members and a drum major, was organized in the fall of 1923 by Leo Lake, a student who was both a cheerleader and a drummer. The faculty advisor was E. C. Powell, instructor in Industrial Arts, who had a previous experience when he organized and directed the Massillon, Ohio, High School Band in 1919. The college band was made up entirely of men. At first they intended to play only at football games, but following the first football season they decided to remain together and played at basketball games, parades, and performed their first concert.

At first the band was completely self-supporting, but

the college soon began to subsidize the organization when it became evident that the band had merit. If the band were to survive, it would need music, equipment, trip expenses, and a qualified director.

In 1927 Charles Church became the first full-time music faculty member to direct the band. This greatly aided the development of the band. Women were admitted to the concert band but not the football marching band. Church was able to purchase much needed instruments, such as an oboe and a bassoon. The highlight of each season was the annual spring concert.

By the end of the 1930s, Church had developed a marching band and a concert band of about forty-five members. The marching band had begun to play at some football games off campus as well as for those at home. Each year the concert band gave formal concerts and an outdoor concert in the late spring.

Other Musical Experiences, 1920-1941

In the early 1920s the students participated in Spring Music Festivals which brought together college and community musicians in a chorus and orchestra with guest soloists. Professor McEwen directed spring productions of the Gilbert-Sullivan comic operas H.M.S. Pinafore, (1930), Mikado (1934), and The Pirates of Penzance (1938), as noted in the following news release.

> The Music Department of the College is working on the Gilbert-Sullivan opera "H.M.S. Pinafore," to be

> given soon, sponsored by Phi Sigma Mu. . . .
> The choruses will be sung by the sixty voice chorus of the college, and the solos will be done by people from the Music Department with a few exceptions. The opera is being directed by Prof. M. C. McEwen of the Music Department. . . .[1]

Many opportunities were given to students to perform as soloists and in small ensembles in formal student recitals, in weekly recital classes and at chapel services. In addition, they had a number of opportunities to hear faculty and well-known guest artists on campus.

Music Department, 1941-1957

Upon the retirement of Tunnicliffe, the chairmanship of the Music Department went to Merrill C. McEwen in 1941. He had been on the faculty for fourteen of the preceding nineteen years. In the years immediately following the war, there was a sudden increase in students which, in turn, brought several changes. Curricular changes were made that brought about a balance between the instrumental and vocal programs and strengthened the course of study for both. The faculty became larger in numbers and more specialized.

Improvements can, in part, be recognized by the fact that in 1947 the Music Department was accepted as a member by the NASM. Membership has been maintained since that time. The 1950s saw the big post-war enrollment level off and a more manageable, but steady increase in enrollment

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[1] The Bee Gee News, 24 January 1930, p. 7.

was realized. Also curricular additions were continuously being made.

Curricula, 1941-1957

Prior to the Second World War, the Music Department had been offering instruction in instrumental music, however, the program was not as strong as that for the vocal students. In the late forties a number of instrumentalists were added to the music faculty to strengthen the instrumental curriculum.[1] During the 1946-47 school year for the first time, a separate curriculum was available for those majoring in instrumental music. This same year the Bachelor of Arts degree with a major in music was listed for the first time in the bulletin of the College of Liberal Arts. However the vast majority of students majoring in music continued to be enrolled in the College of Education programs leading to the Bachelor of Science degree. Table 7 shows the 1946 Bachelor of Science curricula in Public School Music.

> Applied Music requirements for students in Instrumental Curriculum includes the following: A Major Instrument (2 credits a semester), a Minor Instrument (1 credit a semester), Ensemble (1/2 credit a semester), Voice in the Freshman Year (1 credit a semester), and Piano in the Sophomore and Junior Years (1 credit a semester).
>
> The choice of a Major Instrument must be approved by the instructor and will involve a proof of a required degree of proficiency.
>
> Minor Instruments will be studied in class groups according to the following sequence by semesters: 1st semester, Clarinet and Flute; 2nd semester, Cornet; 3rd and 4th semester, Violin; 5th, French Horn; 6th

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[1]William Alexander, Bowling Green, Ohio, Interview, August, 1973.

Trombone; 7th, Cello and Bass; 8th, Oboe and Bassoon. Percussion is to be taken the semester the student's Major Instrument appears in the listing of minor instruments.

Participation in one or more musical organizations is required of all students specializing in music. A minimum of 5 credits must be earned by participation in musical organizations. Such credit may be used to meet the 30 hour requirement in Applied Music.[1]

TABLE 7

THE 1946 MUSIC AND MUSIC EDUCATION REQUIREMENTS FOR A BACHELOR OF SCIENCE DEGREE IN MUSIC EDUCATION AT BOWLING GREEN STATE UNIVERSITY

	Instrumental Emphasis Semester Hours	Vocal Emphasis Semester Hours
Theory	18	16
Sightsinging	6	6
Orchestration	4	2
History and Literature	7	10
Applied Music	33	23
Instrumental Class	2	2
Conducting	2	2
Music Education	6	6
Music Electives	0	3

By the mid-1950s the curricular choices offered for those preparing to teach public school music included:

[1] Bowling Green State University Bulletin, 1946 (Bowling Green, Ohio), p. 78.

(1) a vocal major with an instrumental minor; (2) an instrumental major with a vocal minor; (3) a vocal major with an academic minor; (4) an instrumental major with an academic minor; (5) a double major in vocal and instrumental (requiring more than nine semesters).

Faculty, 1941-1957

In the early forties the music department had a faculty of seven, which grew to twenty-three in the late forties and early fifties. Many of these, however, were part-time instructors. In the mid-fifties the student enrollment became more stable. This, in turn, brought about a more stable full-time faculty. In 1955 the faculty consisted of seventeen full-time and five part-time members. There were two professors, five associate professors, four assistant professors, six instructors, and the five part-time instructors.

Choral Groups, 1941-1957

Following the 1941-42 school year the declining enrollment showed the effects of the call of men into the armed services. In this year the mixed chorus, directed by McEwen, had an enrollment of sixty members. The performances of this group were similar to those of previous years, including the annual Christmas concert, which was the highlight of the first semester. In the spring the major performance was Gilbert and Sullivan's H.M.S. Pinafore.

The next year the mixed chorus had fifty members and continued to meet twice weekly. The group prepared works including The German Requiem by Johannes Brahms; B minor Mass by Johann Sebastian Bach, and Hiawatha's Wedding Feast by Samuel Coleridge-Taylor.

During the following two and a half years there was no mixed chorus because of the shortage of male students. However, the twenty-seven remaining women students were assisted by men of the faculty and community in a performance of Messiah. Also, the women produced an operetta version of Martha by Friedrich von Flotow.

The many war veterans returning to campus by the spring of 1946 provided the opportunity to reorganize a student mixed chorus. A group of fifty voices was directed by Dr. James P. Kennedy who became director of all choral activities. Membership was open to all students on a competitive tryout basis rather than being limited to music students, as in the twenties and thirties. This group was first heard at the 1946 spring commencement program.

From this point, the mixed chorus, named the A Cappella Choir, had a steady growth in numbers with fifty-three voices in 1947, 130 voices in 1951 and approximately 150 voices in 1957. The choir was joined by the men's and women's glee clubs, as well as by community musicians, once or twice a year for major productions. For eight consecutive seasons this choral union sang Handel's Messiah. In December of 1951 the Christmas Oratorio by J. S. Bach was

performed. Major works including Haydn's Creation and Brahm's German Requiem were sung in the spring. By the mid-fifties the choral union consisted of about four-hundred voices, of which the A Cappella Choir was the nucleus.

The first off-campus performances of the A Cappella Choir were in 1946-47 when concerts were presented in churches of nearby communities. Annual spring tours of two weeks duration started in 1950. The group made an annual trip to Cleveland in December to sing a coast-to-coast Christmas program over Radio Station WTAM, an affiliate of NBC.

The Men's Glee Club, which Leon Fauley had developed in the 1930s, had thirty-two voices in 1941-42. It made an annual tour, singing approximately eighteen concerts and featuring the Varsity Male Quartet. This group rehearsed twice weekly and was open to all men students on campus. The Glee Club was inactive from the spring of 1943 until the fall of 1945, when Fauley reorganized the group upon the return of some of the war veterans. Dr. Kennedy assumed the direction of this group in the second semester. By the end of the year forty-five members sang in their first concert.

Membership in the Men's Glee Club reached sixty by 1950. Annual tours were resumed, as well as formal concerts on campus. The group assisted in all of the major concerts of the University's Choral Union.

Ranking high among Bowling Green's musical groups, the Men's Glee Club, under the direction of Dr. James

> Paul Kennedy, continued to be very active during the past year.
>
> Combining with the Treble Clef Club last winter, they presented Christmas concerts at Woodville and Lakeside. With the A Cappella Choir and the Treble Clef a beautiful "Messiah" was heard and enjoyed by students and townspeople at Bowling Green just before Christmas.
>
> The Men's Glee Club took a short trip to the East last year . . . as far as Kenmore, N.Y., and then returned to Bowling Green via the Southern route through Pennsylvania and West Virginia.[1]

The Men's Glee Club continued to take an active part in the musical scene on campus until it was discontinued in the mid-fifties.

The Treble Clef Club continued under the direction of Kennedy to be a prominent group on campus. While the Mixed Chorus and Men's Glee Club ceased to exist during the war years, the Women's Glee Club grew in numbers. The 43 members in 1941 increased to 120 in 1946. During the first part of the 1950s membership was maintained at 150.

Traditionally, the group's activities included performances on campus by itself, as well as with the Choral Union for major productions. Each year was highlighted by an annual tour which took the group to most states east of the Mississippi River.

> Tentative plans for the Treble Clef's annual spring tour announced by Dr. James Paul Kennedy, director, includes concerts in Washington, D.C., Philadelphia, the New England states, and an appearance in Carnegie Hall, N.Y. A network broadcast from New York is being planned. . . .
>
> The next out-of-town appearances of the Treble Clef will be in Toledo, Waterville, Fostoria, and other places in Northwestern Ohio. . .. Future local appear-

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[1] The Key (Bowling Green State University Annual), 1950, p. 50.

> ances of the group will be in the Church of Christ, Jan. 20, the Presbyterian Church Jan. 27, and at the Feb. 10 meeting of the Council of Churches in the Bowling Green High School. . . .
>
> A new program, including sacred songs, Negro Spirituals, folk songs, modern classical selections, and selections from current musicals, is in rehearsal now. In the spring, members of the Treble Clef who will go on tour will be chosen in competitive try-outs.[1]

Orchestra, 1941-1957

In 1941-42 an orchestra of thirty-one members rehearsed one evening a week, under the direction of Earl E. Smith. Normally the group played at a number of events on campus and performed at least one formal concert, but in this year the "activities of the . . . orchestra were confined chiefly to work on H.M.S. Pinafore."[2]

For several years the orchestra remained active with regular performances and had a membership of thirty-eight under the direction of Lorlie Virginia Kershner. It should be noted that a number of the members were either faculty or community people. In 1945-46 the twenty members of the orchestra, under the direction of Maribeth Kitt reduced their activities.

> Composed of music and non-music students, the orchestra has had, during its nineteen years [based on its reorganization in 1926-27] as a Bowling Green organization as many as fifty members. The war cut its participants to twenty who were active as soloists and members of ensembles for town organization programs and university gatherings.[3]

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[1] The Bee Gee News, 9 January 1946, p. 2.

[2] The Key (Bowling Green State University Annual), 1942, p. 112.

[3] Ibid., 1946, p. 135.

William D. Alexander joined the faculty in September of 1946 and began rebuilding the orchestra. In the fall six students were enrolled, but by winter Alexander had recruited over thirty members. The reorganized group gave its first concert in February.

Two years later (1948), Gerald McLaughlin became director of the orchestra; membership stabilized at fifty for the next six years while he was director. In his first year the orchestra provided the accompaniment for the annual performance of Messiah, gave two formal concerts on campus, and played for the Northwestern Ohio Teachers' Association at their annual convention in Toledo.

The String Orchestra was established and gave its first concert on February 25, 1951. The first annual student concerto concert, in the spring of 1954, gave students the rare opportunity of performing with a full orchestra.

When Seymour L. Benstock became director in the mid-fifties, the activities of the orchestra remained the same, with the exception of two new features. The annual "pops" concerts were initiated, modeled after the concerts of the Boston Pops Orchestra, using music of the light classics and performing in the atmosphere of a cabaret, with refreshments served as listeners were seated at tables. Also, annual Children's Concerts were started especially for invited audiences of upper elementary grade children.

Band, 1941-1957

From 1941 to 1945 the band had four directors, and during part of this time, suffered from a shortage of men. Earl E. Smith directed the band in 1941-42 and had sixty men, two majorettes and a drum major in the football marching band. Fifty-five men and women were in the concert band. Most of the band's performances were on campus, but the concert band did perform at several area high schools.

In 1942-43 the ranks of the band were depleted by the draft. The director, Robert W. Getchell, entered the service and was replaced mid-year by Charles Church. Church had previously been director of the band, but for the preceding two years had been working toward a Ph. D. at Ohio State University. To fill the band's ranks, a change in policy allowed girls to march. Even with the added females, the band's enrollment was down to twenty-five by the end of that year. The spring tour and one home concert were cancelled, but the band continued to rehearse three times a week. They did perform one concert, at commencement, as well as at the May Day exercises.

Similar problems existed the following year as men continued to leave for the armed services, and Church resigned in mid-year to take another position. Arthur Zuelske, director of bands at nearby Maumee High School, was subsequently hired as a part-time instructor to direct the band.

A football or basketball game without a band would

> be a sorry sight indeed. Unlike many other schools, Bowling Green was spared such a plight this year when servicement volunteered to join with civilian students in order to preserve the marching band.
>
> Transportation, the uncertainty of service men's free time, and the smaller number of members presented many obstacles as the band strove to maintain the same superior record that it had held since its beginning in 1925.
>
> Climaxing two semesters of rehearsing and arranging, the concert band presented its annual spring program early in April. In spite of those wartime conditions which overshadowed all extra-curricular activities, the concert band managed to surpass all its previous records in its excellent concert.
>
> The departure of Dr. Charles Church, band director, in mid-year caused only temporary disruption of the band's activities. Under student direction, a small edition of the concert band played during basketball season. Mr. Arthur Zuelske assumed the directorship in time to prepare the band for the spring concert. . . . Under their leadership [band officers] and the direction of Mr. Zuelske, one of the Bowling Green's oldest traditions withstood a wartime crisis.[1]

By the winter of 1945 the membership in the band rose as students began to return to campus. In the fall of 1945 the marching band had fifty-six members, of whom thirty were veterans. This band rehearsed six hours per week. The concert band of 1946-47, with seventy-five members, performed two formal concerts.

With the return of the veterans there were enough men to fill the ranks of the marching band, and women were once again excluded from marching from 1947 until the fall of 1951. The band's activities became numerous enough to warrant the addition of an assistant director. Richard Ecker filled this new position in the fall of 1948. In the early fifties band activities included a week-long concert

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[1] The Key (Bowling Green State University Annual), 1944, p. 148.

tour of high schools and late spring outdoor twilight concerts.

Roy J. Weger replaced Zuelske in 1953 and for the next several years maintained a marching band of approximately ninety members and a concert band of eighty members. Weger and Ecker continued most of the annual events of the band (home concerts, tours, twilight concerts with student conductors), and initiated an annual high school band day at one football game. For the formal concerts, Weger also began to bring in nationally recognized artists as guest soloists such as: James Burke, Sigurd Rasher, Rafeal Mendez, and Fredrick Wilkins.

In the winter of 1957 the band sponsored its first annual New Music Reading Clinic. This was a service to the high school band directors of Ohio who came to hear newly published band works. This continued to be a very successful event bringing to campus many high school band directors and students.

> Nearly 150 Ohio music teachers attended the music reading clinic held by the department of music last weekend. . . .
>
> Band publications which have been composed or arranged in the last two years were studied. . . . A total of 124 pieces were contributed by twenty-five music publishers with the music faculty selecting 52 of these to be placed by the University Concert Band. The band was conducted by Bernard Fitzgerald, Professor of Music at the University of Kentucky. . . .[1]

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[1] The Bee Gee News, 26 February 1957, p. 2.

Musical Theater, 1941-1957

Some musical theater productions were staged during McEwen's chairmanship, but these were not produced on an annual basis.

> Tryouts for "The Bartered Bride," an opera by Bedrich Smetana, will begin Monday, Dec. 12, in the P. A. Aud. Students, faculty, and townspeople may audition for parts, which will include nine soloists, a singing chorus of 40, and a dancing chorus of 12. The opera, scheduled for March 8, 9, 10 and 11, will be sponsored by the departments of speech, music, and women's physical education. Staged by Robert D. Richey, the production will have Dr. James Paul Kennedy in charge of music and Miss Joan Brodie as choreographer. John Hepler will serve as scenic designer. . . .
>
> Smetana's opera is the first staged musical work of a classical nature to be presented here since Gilbert and Sullivan's operetta, "H.M.S. Pinafore," was produced in 1942.[1]

The next musical production sponsored by the departments of speech and music was Brigadoon by Alan Lerner and Frederick Loewe, presented in the spring of 1956. Again Kennedy was in charge of the music, and the production took place in the Main Auditorium.

In addition to these university sponsored musical productions, a number of musical comedies and variety shows were produced entirely by students, between 1945 and 1952. These productions provided the students with opportunities to perform and to do creative work since the scripts and music were student originals.

Establishing An Independent School of Music, 1958-1973

Following the sudden death of McEwen, Dr.James Paul

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[1] The Lee Gee News, 7 December 1949, p. 1.

Kennedy became acting chairman of the music department in 1957, and was appointed chairman in 1958. He had been on the faculty since 1937.

From the late fifties to 1973, many changes and much growth took place. More choices of curricular programs were made possible, and new degrees were offered. The School of Music gained independence from the College of Education. The numbers of music students greatly increased, as did the staff who took on the profile of a performing artist faculty.

According to David Glasmire, Kennedy must be given much credit for the development of the faculty, the expansion of the curricula, the increase in the student enrollment, and the creation of an autonomous School of Music. Kennedy evaluated areas of strengths and weaknesses and established priorities in correcting the latter. Strong faculty members were hired in areas having low student enrollments. Then these members were exposed to the public and successfully attracted potential students. By attacking one priority after another, the school of music continued to improve its curricula, and to increase its faculty and student enrollment. As the faculty grew it became increasingly involved in initiating curricular additions and alterations.[1]

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[1]David Glasmire, Bowling Green, Ohio, Interview, August, 1975.

Curricula, 1958-1973

During the fifties and into the early sixties the College of Education had a great influence on the music curricula. Since the mid-sixties, however, a much greater effect on the curricula has been due to the efforts of the music faculty.[1]

A major curricular change occurred in 1965 when the bachelor of Music degree was first offered in the applied music areas of piano, strings, voice, and winds and percussion. This degree required a minimum of 109 quarter hours of music study. In 1967 all programs in preparation of teaching music in public schools also led to the Bachelor of Music degree. These programs required a minimum of seventeen quarter hours credit per semester so that a student could graduate in the normal four school years. (See Table 8)

> Alternative Programs in Music Education: 1. Choral Major with Instrumental Minor. . . . II. Instrumental Major with Choral Minor. . . . III. Piano Major with Instrumental Minor. . . . IV. Piano Major with Choral Minor. . . .
>
> NOTE: A student who desires to pursue an academic minor instead of one of the programs above may do so after consultation with the Director of the School of Music or his advisor. In such cases, courses required for the academic minor will be substituted for certain music subjects.
>
> DOUBLE MAJOR: A student interested in a double major (vocal and instrumental) should consult with the Director of the School of Music for information concerning the requirements. Such a program will ordinarily require a time expenditure of more than 12 quarters.[2]

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[1] Ibid.

[2] The Bowling Green State University Bulletin, (Bowling Green, Ohio) 1968-69, pp. 74-78.

TABLE 8

1967 BACHELOR OF MUSIC CURRICULA AT BOWLING GREEN STATE UNIVERSITY

	Orchestra Instruments	Voice	Piano	Organ	Music Ed.
	Quarter Hours	Quarter Hours	Quarter Hours	Quarter Hours	Quarter Hours
Theory	45	35	37	54	36
History and Literature	9	15	27	18	9
Applied Major	36	36	36	36	24
Instr. Class	0	0	0	0	11
Piano Class	6	6	0	0	10
Ensemble	9	6	9	7	
Conducting	0	2	2	2	6
Music Ed.	0	0	0	0	12
Singer's Diction	0	6	0	0	0
Pedagogy	3	0	3	6	0

Another first in 1967 was the offering of the Master of Music degree. The late Dr. Richard Ecker did much to establish this graduate degree. In the early sixties he surveyed music teachers of northwest Ohio and determined a need for graduate work in music. He then was instrumental in a drive to bring the Master of Music degree program into reality.[1] This degree offered a choice of specialization

[1]David Glasmire, Bowling Green, Ohio, Interview, August 1975.

in either music education or in one of the applied music areas of piano, organ, voice, strings, winds or brass.

> Considerable flexibility is permitted in individual programs so that special needs of students are guided by area faculty.
>
> Courses: A candidate will complete a 33 hour program of which 24 hours will be in music and 9 hours may be elected from cognate fields which include Philosophy (Aesthetics). The core curriculum of 11 hours (Music History, Aesthetics, Advanced Style Analysis, and Applied Music) assures a broadly based educational core, from which a student may move confidently into rigorous specialization.
>
> Recital: A candidate who chooses Applied Music as his option will be expected to prepare and present a public recital, and a research document pertaining to the repertoire performed.
>
> Thesis: A thesis will be expected from the candidate who chooses the Music Education option. However, a candidate with special performing talents may prepare and present a public recital and research document pertaining to the repertoire performed, in lieu of a thesis.[1]

Two additional undergraduate programs were added in 1970, making it possible to specialize in either music history and literature or in music theory and composition. (See Table 9)

The study of church music was first offered in 1972, but the requirements for this degree were not specified. During the freshman year candidates developed a course of study in consultation with their advisor. Students were expected to participate in the music program at a church of his choice and were required to give a senior recital.

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[1] The Bowling Green State University Bulletin (Bowling Green, Ohio), 1967-68, p. 23.

TABLE 9

1970 BACHELOR OF MUSIC CURRICULA WITH MAJORS IN THEORY AND COMPOSITION AND HISTORY AND LITERATURE

	Theory and Composition	History and Literature
	Quarter Hours	Quarter Hours
Theory	62	45
Composition	18	0
History and Lit.	9	35
Applied Major	6	24
Instrumental Class	1	0
Piano	12	0
Ensemble	12	12
Conducting	6	0
Music Electives	0	3

Music Faculty and the School of Music, 1958-1973

After Kennedy became the chairman of the Music Department, there was a great change in both the size and structure of the music faculty. This faculty grew from one of thirteen full-time and six part-time teachers in 1958, to one of fifty-two full-time members in 1972. Approximately forty percent of the members of the faculty held doctorate degrees.

Since 1914 the faculty had been a Department of Music

connected with the College of Education. In 1961 the department was restructured as a School of Music, although still connected with the College of Education. According to Kennedy, a significant change occurred in 1970 when the school became autonomous.[1]

> The University School of Music, described by its director as the first 'guinea pig' to break off from its college, can now pattern the music student's curriculum more closely to its individual needs.
>
> The school's independence grant was announced late yesterday by the Academic Affairs Committee under Dr. Stanley Coffman. . . .
>
> Dr. James P. Kennedy, music school director, welcomed the grant of autonomy and emphasized the move was designed primarily to make the music curriculum more relevant to its student body. . . .
>
> 'We have worked for 10 years to achieve this status,' Dr. Kennedy said. 'It has great prestige values, as we're trying to create a greater cultural climate for all the colleges. We consider this independence, then, a recognition of our past achievements and of confidence in us in the future.'
>
> Approximately 300 students are presently enrolled in the School of Music.[2]

By 1970 the School of Music administration consisted of a director, an assistant director, and a chairman in each of the following four departments: Graduate Studies, Theory-History, Music Education, and Performance Studies. Also, coordinators of voice, keyboard, strings, brass and percussion, and woodwinds were responsible to the director.

The music faculty had always provided a number of performances for the campus, but as this faculty grew in the sixties, several regular faculty performing groups were

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[1] Dr. James Paul Kennedy, Bowling Green, Ohio, Interview, July 1972.

[2] The Bee Gee News, 13 January 1970, p. 10.

formed. These groups included the String Quartet, the Woodwind Quintet, and the Brass Quintet. These groups performed often for school audiences throughout Ohio. Many of these performances were part of the "Young Audiences" series of concerts and partially supported by the Ohio Council for the Arts. Many of the other faculty members performed as soloists and in various chamber music ensembles. As an example, the voice faculty has traditionally sung leading roles in the annual opera performance. Faculty groups, and various soloists have also performed often in other communities. The String Quartet is one of the more well-traveled of these groups, having toured most of the eastern half of the United States, England and Mexico. One of their highlights was a well received concert in 1970 in the Alice Tully Hall in the Lincoln Center for the Performing Arts in New York City.

One of the most active performers has been Jerome Rose, pianist in residence, who has performed throughout the United States and Europe as a recitalist and as a guest soloist with many major orchestras. He has made seven records on the Vox label. Others who have performed on stages in foreign countries as well as in America are: Ruth Inglefield (harp), Young Nam Kim (violin), Frances Burnett (piano), Virginia Starr (voice), Virginia Marks (piano), David Pope (piano). Faculty members who have limited their performances to the United States are: Barbara Lockard (voice), Paul Makara (violin), Peter

Howard (cello), William Alexander (violin), Harold Skinner (flute), Kay Moore (piano), Warren Allen (voice), Walter Baker (piano), Edwin Betts (trumpet), George Novak (trumpet), Andrea Poulimenos (voice), Wendell Jones(percussion), Helen DeJager Lakofsky (piano), Bernard Linden (viola), Barbara Lockard (voice), Edward Marks (clarinet), Rex Eikum (voice), David Glasmire(trombone), Vernon Wolcott (organ), David Rogers (French horn), Herbert Spencer (French horn), Keith Dearborn (voice), and Robert Hohn (voice). Faculty members have performed solos with the Philadelphia, Cleveland, Detroit, Louisvills, San Francisco, Atlanta, Toledo, and Milwaukee Symphony Orchestras.

Many have performed as guest soloists with civic and school groups. These faculty members include: Harold Skinner (flute), Walter Baker (piano), Edwin Betts (trumpet), Wendell Jones (percussion), Edward Marks (clarinet), David Glasmire (trombone), Dave Rogers (French horn), William Alexander (violin), and Robert Hohn (voice).

Included among faculty members who have written musical compositions are: Wallace DePue (9 choral works, 3 piano works, 2 orchestra works, 1 opera), Ruth Inglefield (6 works for harp), Ivan Trusler (over 100 editions, arrangements and compositions for choirs), Donald Wilson (numerous works for a wide variety of mediums), Louis Marini (8 works for band), Vernon Wolcott (4 organ works), Emil Raab (a work for percussion and a work for orchestra).

Some members of the faculty have authored books and

articles for the professional literature. John Lundy wrote a text for ear training; Sight-Hearing and Ear Seeing, Atlanta Georgia Lecturn Press, Inc., 1973. Ivan Trusler authored, with Walter Ehret, Functional Lessons in Singing, Englewood Cliffs, New Jersey: Prentice-Hall, 1960. William Pepper was the editor for A Bibliographic Syllabus of Organ Literature: The Beginnings Through the Baroque Era, Eble Music Co., Iowa City, 1970. Ruth Inglefield has written six articles that are to be published in the forthcoming edition of the Grove's Dictionary of Music and Musicians. Others who have had articles published in professional literature are: Wendell Jones, Ivan Trusler, James P. Kennedy, and Emil Raab.

The Hall of Music

The facilities in the Practical Arts Building became inadequate because of the growth of the Music Department in the years following World War II. As a result, a new Hall of Music was erected in 1957.

> The Hall of Music was dedicated on October 12, 1957. This four-story structure, with attractive glass and brick facade, contains 13 classrooms, 11 studios, 44 practice rooms, and offices and instrument storage rooms. The building has complete air conditioning and humidity control throughout, and is as acoustically perfect as modern engineering can devise.[1]

In anticipation of future growth the building was larger than necessary for the department of music when it

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[1] The Bowling Green State University Bulletin, 1959-60, p. 19.

first opened. Thus other departments utilized portions of the building. By the 1960s the School of Music was using not only the entire Hall of Music, but also another nearby building as an annex for offices and teaching studios.

Choral Activities, 1958-1973

The four successive directors of the choral activities since 1958 have been Cardon V. Burnham, Warren Joseph, Fiora Contino and Ivan Trusler.

In the three years that Burnham directed the choral groups, he maintained a select 50 voice choral group called the Collegiate Chorale, an A Cappella Choir of about 90 additional voices, and a University Chorus of more than 150 voices. In addition to performing on campus, both the Collegiate Chorale and A Cappella Choir made annual concert tours. L'Enfance du Christ by Berlioz, King David by Honheger, and Messiah by Handel are some of the major works performed by these groups.

In the spring of 1966 Dr. Fiora Contino undertook the first opera production on campus. The leads were taken by faculty, with students in the chorus and orchestra. With needed financial support from interested community members and alumni known as the "Friends of the Opera", such productions were given annually. Those which have been produced are Il Trovatore, La Traviata and Rigoletto by Verdi, La Boheme by Puccini, Il Barbiere di Siviglia by Rossini, Pagliacci by Mascagni, and Cavalleria Rusticana

by Leoncavallo.

By 1967 the choral program had become too large for one conductor. Dr. Ivan Trusler, then coordinator of choral activities, conducted only the Collegiate Chorale of forty-three voices and the A Cappella Choir of ninety voices. Warren Jaworski conducted the two-hundred voice University Chorus, as well as the Chamber Singers, the opera chorus, the men's chorus and the women's chorus. Both the Collegiate Chorale and the A Cappella Choir continued their concert tours and made appearances on television. A year later the Collegium Musicum and the Madrigal Singers were organized and conducted by Oliver Chamberlain.

Since 1970 the choral activities have included the Collegiate Chorale of approximately fifty-five voices conducted by Ivan Trusler, an A Cappella Choir of approximately one-hudnred voices conducted by Richard Mathey, a women's chorus of one-hundred voices conducted by James Wilson, and a men's chorus of thirty-five members conducted by Richard Mathey. Also the Opera Workshop often presents scenes from various operas.

The Orchestra Program, 1958-1973

Seymour Benstock continued to be the conductor of the orchestra until 1961. During this time the Symphony Orchestra maintained a membership of approximately seventy. The activities included several formal concerts each year, accompanying major works for the choral groups, as well as

occasionally performing off campus. Many faculty members performed solos with the orchestra and guest solo artists include Myron Bloom, hornist with the Cleveland Symphony Orchestra, and Mischa Mischakoff, violinist with the Detroit Symphony Orchestra. A highlight of the 1959 season was the accompanying of Amahl and the Night Visitors by Gian-Carlo Menotti with the original NBC cast.

Both the annual "pops" concerts and the children's concerts continued to be well received.

> The University Symphony Orchestra, under the direction of Prof. Seymour I. Benstock, will present a children's concert for the fourth, fifth, and sixth grades of the Bowling Green City Schools today, at 1:15 p.m. in the Men's Gym.
>
> This is the third consecutive year that this type of concert has been given. From the numbers in the past, 750 to 800 children are expected to attend.
>
> The concert is designed to acquaint the children with the various instruments of the orchestra, both by explanation and musical example. The explanations are narrated by Prof. Benstock, who has designed the programs specifically for the needs and understanding of this age group.
>
> The program, featuring the finest music in the symphonic repertoire, will consist of "Chorale" by Bach, excerpts from "Hansel and Gretel" by Humperdinck, "Aubade" by Massanet, "Worried Drummer" by Schreiner, "Symphonie Miniature" by McKay, and "Triumphal March of the Boyards" by Halvoren.[1]

The chamber orchestra was revived by Benstock in 1958 and was an increasingly active organization. The membership was maintained between thirty-five and forty and has consisted of selected students and several faculty.

> The first concert by the newly-formed University Chamber Orchestra, under the direction of Prof. Seymour Benstock, will take place Sunday at 8:15 p.m. in the

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[1] The Bee Gee News, 2 May 1958, p. 1.

> Recital Auditorium of the Hall of Music. This group of 35 selected performers was organized by Prof. Benstock, director of the University Symphony Orchestra, to perform those compositions for smaller orchestral ensembles which are not often played at concerts.
>
> The Chamber Orchestra is modeled in size and instrumentation after the small orchestras which were attached to many European courts of the seventeenth to nineteenth centuries.[1]

Under the direction of Harry Kruger, the orchestra program in the early 1960s continued to be active and to increase in numbers. By 1963 there were eighty members in the Symphony Orchestra and the Chamber Orchestra continued to be selected from this larger group. According to a newspaper article:

> The Orchestra has given more concerts and has played a wider and more difficult range of music this year than ever before. It has been honored by being invited to play for the first time for the District I Ohio Music Education Conference, and at the Toledo Museum of Art.[2]

Dr. Charles P. Gigante became the orchestra director in 1965. Emil Raab has been director since 1969, and in 1970 Richard Cioffari became an assistant director.

In 1972 the Symphony Orchestra had eighty-five members and the Chamber Orchestra had thirty-nine members. In addition to continuing the established activities of their predecessors, the orchestra has annually been involved with opera accompaniments and has been performing more concerts both on and off campus.

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[1] The Bee Gee News, 21 November 1958, p. 1

[2] The Bee Gee News, 29 March 1963, p. 1.

University Bands, 1958-1973

In 1959-60 the band has grown to a marching unit of over one-hundred and had three full rehearsals per week, plus sectional rehearsals once a week. An Activities Band rehearsed once a week and served the students who had less time or whose musical abilities were not sufficiently advanced to allow them to perform with the Symphonic Band. The annual band activities by this time included a high school band day at one football game, four concerts on campus, a week-long tour with the Symphonic Band and sponsoring of the Reading Clinic for new band music.

Roy J. Weger was director of bands, with Richard Ecker as assistant during this period, and it was reported that:

> his bands have appeared on three national television shows; have performed for the Music Educators National Conference . . . in Minneapolis, Minn., have been invited to perform for the College Band Directors National Association in Ames, Iowa, in 1966; and have recorded three albums, the latest of which was "Echoes of Mid-America," an album of fight songs and alma maters, on the Century label.[1]

Louis E. Marini, an assistant band director, made the music arrangements for the "Echoes of Mid-America" album.

In 1965 Weger was granted a year's leave of absence to do research. During that year, David Glasmire, of the applied brass faculty, was in charge of the band. In that year the marching band of one-hundred-fifty members performed at Kent State University and at Ohio University, as

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[1] The Bee Gee News, 6 April 1965, p. 2.

well as at all home games. This band met two hours a day, four days a week. During the concert season, nationally known guest conductors were brought in for the home concerts. The Symphonic Band performed at the College Band Directors National Conference Association convention in Ames, Iowa during this year.

Mark Kelly was hired to direct the band program when Weger did not return from his leave of absence. Glasmire remained as assistant director for the next several years. In 1970 Jon Piersol became the assistant director, and in addition to conducting Concert Band I and II, he assisted with the Falcon Marching Band and the Symphony Band.

Under the direction of Kelly, the band program has continued to grow and receive recognition. By 1972 the Marching Band had one-hundred-twenty members and the Symphonic Band had eighty-five. The Concert Band had expanded into two groups with eighty in one and one-hundred-twenty in the other. The bands gave several formal concerts on campus every year and a series of lawn concerts in the spring. The annual High School Band Day in the fall and New Music Reading Clinic in the winter continued to draw many music students and teachers from throughout Ohio. The Symphony Band annually took a tour of Ohio high schools and was invited to perform at various conventions of music teachers.

Summary

In a relatively short period (1914-1973) the music department at Bowling Green State University grew from a faculty of one to over fifty teachers. The curricula expanded from a two-year normal diploma course to many varied programs leading to Baccalaureate and Master degrees. In 1961 the department of music was changed to a School of Music but continued to be connected with the College of Education. It achieved autonomy in 1970.

CHAPTER IV

COMPARISON AND FINAL STATEMENTS

Any comparison of the music departments of The University of Toledo, Findlay College, and Bowling Green State University must take into account the larger framework of each school. The manner in which the schools evolved, broad administrative decisions and financial considerations effected the growth pattern and character of each of the music departments. However, as will be shown in this chapter, outside influences such as state teacher certification requirements and standards of the National Association of Schools of Music had significant impact on curricular development in all three schools. As the departments of music grew in enrollment and in faculty size the number of programs of study also increased.

Enrollment and Fees

In Table 10 comparative enrollments for the three schools are shown. The University of Toledo was small untill after World War I, but had a steady growth thereafter. Findlay College had a moderate growth until the 1930s and then grew again after World War II. Of special interest is the fact that while the Conservatory of Music was open, it represented a large percentage of the Findlay student body.

In 1894, 208 of the 555 students were studying in the Conservatory, and in 1922, 288 of the 609 students were music students. More consistent growth occurred at Bowling Green State University which started with approximately three-hundred students just prior to World War I, and grew to a student population of 15,000 by 1972. Each school had considerable declines in enrollment during both World Wars, followed by relatively large increases, especially after World War II.

TABLE 10

COMPARATIVE ENROLLMENTS

	Toledo	Findlay	Bowling Green
1872	100	--	--
1894	100	555	--
1914	200	570	304
1925	2,000	700	1,100
1935	3,000	400	1,800
1942	1,500	65	900
1947	6,000	150	4,500
1952	7,200	302	5,500
1970	12,000	1,400	14,000
1972	14,000	1,400	15,000

The enrollment trends of each school were influenced in part by the population within their areas of student recruitment. Even though the schools are within a forty mile distance of each other, areas of student recruitment are not the same. This is due to differences in the type of schools, and to the enrollment fees charged. Tradition-

ally, Findlay College had recruited its students from several states adjacent to Ohio and competed for students with many small, private, liberal arts, church-related colleges. Most of those who attended Bowling Green State University have been from Ohio, especially since World War II, when a non-Ohio-resident fee was established. Prior to 1967, when a relatively high fee was charged to non-Toledo residents, most University of Toledo students came from within the city. In 1967 the University of Toledo became a part of the state system of universities, and since then has increased its number of students from throughout the state of Ohio.

Another important factor in enrollment is the difference in cost of attending each school. Of the three schools, Findlay College has always been the most expensive. Since it is not supported by public funds, the fees apply equally to students from all localities and have been two to three times greater than the fees at Bowling Green in any corresponding year.

Bowling Green State University was the least expensive of the three schools until 1967 when the fees at The University of Toledo became comparable. From its founding until the mid 1920s no registration fees were charged at Bowling Green, regardless of a student's residency status. The fees assessed since that time have been relatively low with no out-of-state fee until after World War II.

Prior to 1967 Toledo residents who attended The

University of Toledo paid slightly higher fees than any Ohio resident who attended Bowling Green State University. However, due to a non-Toledo resident fee, residents of other communities paid considerably higher fees. (See Table 11)

TABLE 11

COMPARATIVE FEES PER TERM

	Toledo Per Semester		Findlay Per Semester	Bowling Green Per Semester	
	General Fees	Additional Non-Toledo Resident Fee	General Fees	General Fees	Additional Non-Ohio Resident Fee
1935	$ 34.50	$ 70.50	$100	$ 30	----
1955	132.00	176.25	215	113	$125
	Per Quarter		Per Quarter	Per Quarter	
		Additional Non-Ohio Resident Fee			
1970	$209.00	$325.00	$500	$220	$200

An indication of the financial support of each of the schools is reflected in the comparisons of the percentage of the educational cost paid by student fees. During most of its history the University of Toledo has been supported by municipal funds plus benevolent gifts. As the

school expanded throughout the fifties and sixties, it became increasingly difficult for the city to maintain a high percentage of this cost. When the school became a part of the state system of universities in 1967, the students' percentage of the financial burden of the educational cost was lowered considerably.

Of the three schools, Bowling Green State University has always had the most consistently adequate financial support. The majority of this support has been from state taxes.

Findlay College had many periods of financial difficulty and thus relied heavily on the student tuition to pay for a larger percentage of the educational cost than the other schools. The school has been supported by the Churches of God of North America, with the aid of gifts from individuals and industries. Since 1960 students have had to pay an increasingly greater share of the cost of their education.

TABLE 12

PERCENTAGES OF THE TOTAL EDUCATIONAL COST PAID BY STUDENT FEES

	Toledo	Findlay	Bowling Green
1960	69%	67%	42%
1970	42%	82%	43%

Music Departments

The music departments of the three schools had their unique stages of development which were tied closely to the objectives of the schools and the needs of the public served by each.

In 1909 the Toledo Conservatory of Music joined the University of Toledo bringing about the first music offerings at the University of Toledo. However, policy differences between the officials of the conservatory and university caused this merger to dissolve after one year. The Toledo Conservatory of Music continued as an independent school until the 1940s, but the only music offerings at the University of Toledo were music appreciation, elementary classroom music and performing ensembles. However a music major program was established in 1950, and subsequently had a steady growth. After the University of Toledo became part of the state of Ohio system of universities in 1967, the department of music advanced more rapidly in terms of enrollment, faculty and curricula. In 1973 the enrollment of the entire university was 14,000 and there were 100 music majors, eighteen music teachers, and several programs leading to the Bachelor of Education degree and the Bachelor of Music degree.

Findlay College had a department of music since its beginning in 1886. From 1890 to 1940, the music program was administered by the Findlay Conservatory of Music, which was associated with the College. Students could receive

various diplomas from the conservatory or degrees from the college, depending upon the curriculum selected. Throughout most of its history, the conservatory served from 150 to 300 students each year. Due to financial difficulties, the conservatory was abandoned in 1940 and Findlay College limited its music offerings to vocal ensembles. However, a department of music was established immediately following the end of World War II. Between 1945 and 1973 Findlay College grew from a student body of under 100 to 1,400, and the department of music mirrored this growth proportionately. In 1973 there were fifty music majors with five full-time and five part-time music teachers. Both the Bachelor of Arts degree and the Bachelor of Science degree were available to music majors.

When Bowling Green State University opened its doors in 1914 the music department offered a teaching diploma, and in 1927 it offered the first Bachelor of Science degree. During the sixties and seventies several additional programs in music were established leading to baccalaureate and master degrees. The music programs at Bowling Green were administered by a Department of Music in the College of Education, until the School of Music was organized in 1961. This school was still under the jurisdiction of the College of Education until it became autonomous in 1970. Between the mid-fifties and 1973 the number of music majors grew from under 100 to over 300, while the entire university student body grew from 5,000 to 15,000. The music faculty

expanded to over fifty members by 1973.

A major difference between the three music departments is the difference in the faculties. The comparison of faculty sizes might not by itself be important. What seems more important is the variety of services that these faculties could offer. These services are reflected in varied curricular offerings, faculty musical performances, composition, and scholarly research. With the largest music faculty, Bowling Green State University also had the most varied staff, including scholars, composers and performers. Findlay College with the smallest number of music faculty offered the least.

Curricula

Throughout most of the history of each of the music departments the curricula which have been most prominent have been those in music education. Relatively few have graduated from any of the schools in other curricula. In the late sixties and early seventies this situation changed to some degree after Bowling Green and the University of Toledo established programs for performance majors.

The first course of study at Findlay College prepared students as performers and as private teachers, and led to a diploma. In 1890, when the conservatory of music was founded, it was possible for students to take additional courses which qualified them for certificates to teach in the public schools. In 1900, a Bachelor of Music degree

program was established requiring the completion of a liberal arts program of studies in addition to the music curriculum. From its beginning until 1940, the conservatory of music also offered a number of special programs to students of elementary and secondary school age.

Since Bowling Green State University was established as a normal school, the music curriculum was designed to prepare students for careers in teaching. At first the course of study led to a diploma, but in 1927 the four-year program was established leading to a Bachelor of Science degree in music education. Through the thirties the curriculum for the Bachelor of Science degree in music education was similar to that of the Bachelor of Music degree at Findlay Conservatory of Music. However, at Bowling Green the curriculum was specified, while at Findlay the amount of work required in each subject was left to the discretion of the faculty, based on the needs of each individual student.

Following World War II there was considerable curricular expansion in all three schools. Findlay College established a Department of Music and offered a music education curriculum. The Department of Music at The University of Toledo expanded its faculty and offered its first music major curriculum. In 1946 Bowling Green State University offered two similar curricula which led to the Bachelor of Science degree: The one for vocal majors required sixty-nine semester hours, while that for instru-

mental majors required seventy-eight semester hours of music and music education study. The Bachelor of Arts with a major in music was also added.

A music education curriculum similar to that at Bowling Green was first offered in 1948 by the recently established department of music at Findlay College. At that time, it was the only course of study in music and the first to be offered since 1940. It required sixty-seven semester hours of music and music education and led to the Bachelor of Science degree in Music Education.

The first curriculum for music majors at the University of Toledo appeared in 1950. This led to the Bachelor of Education degree and required fifty-six semester hours for vocal majors and fifty-three semester hours of music and music education study for instrumental majors. This is eleven to sixteen fewer semester hours of music study than was required at either of the other two schools at that time.

Table 13 compares the semester hour requirements for the various areas of music study. A study of the table reveals that Bowling Green State University required more study in theory, and history and literature courses. Findlay College required the most study of music education. The University of Toledo demanded much less applied major study than either of the other schools.

To teach music in Ohio high schools in 1950, a teacher was required to hold a Provisional Special Certifi-

TABLE 13

COMPARISON OF SEMESTER HOUR REQUIREMENTS
FOR MUSIC CURRICULA IN 1950

	The University of Toledo		Findlay College	Bowling Green State University		
	B. E. (Mus. Ed.)		B. S. (Mus. Ed.	B. S.(Mus. Ed.)		B. A.
	Instrumental	Vocal	Instrumental and Vocal	Instru-mental	Vocal	
Theory	20	16	18	26	26	18
History and Lit.	4	4	4	9	10	6
Applied Major	6	8	16	16	16	8
Applied Minor	7	8	8	8	9	
Conducting	2	2	1	2	2	1
Piano	2			4		
Voice Class		2		2		
Music Education	4	8	14	8	6	
Ensemble	4	4	2	4	5	
Music Electives	4	4				
Total	53	56	63	79	74	33

cate in music or a Provisional High School Certificate with a teaching field in music. Both certificates were valid for four years. The former enabled the holder to teach all music subjects in grades one through twelve, and did not require another teaching field. The latter which applied to grades seven through twelve, required that the holder have other teaching fields, and was limited to the specific music subjects noted on the certificate.

In 1950 the Ohio Department of Education had not approved either Findlay College or The University of Toledo in music, although both schools were approved for general high school teacher preparation in most subject areas including music. This meant that graduates were eligible for the Provisional High School Certificate with a teaching field in music, but not the Provisional Special Certificate in music. Bowling Green State University was approved in music, as well as in other high school subjects and graduates were able to secure either type of certificate.

In Table 14 the music education curricula of the three schools are compared to the 1950 Ohio Teacher Certification requirements. In most areas the programs at Bowling Green exceeded the minimum certification requirements. The program at Findlay College failed to meet the requirements for the Provisional Special Certificate in only two areas. At the University of Toledo the vocal curriculum met the requirements of the Provisional Special Certificate but the instrumental program did not. To meet

TABLE 14

SEMESTER HOUR COMPARISONS BETWEEN OHIO TEACHER CERTIFICATION REQUIREMENTS AND MUSIC EDUCATION CURRICULA AT THE UNIVERSITY OF TOLEDO, FINDLAY COLLEGE, AND BOWLING GREEN STATE UNIVERSITY IN 1950

	Ohio Provisional Special Certificate in Music		Ohio Provisional High School Cert. with a Teaching Field in Music	Toledo		Findlay	Bowling Green	
Degree				B. E.		B. S.	B. S.	
Program	Instr.	Vocal	Instr. & Vocal	Instr.	Voc.	Instr. & Vocal	Instr.	Vocal
Theory	16	16	10	20	16	18	26	26
Conducting	2	2		2	2	1	2	2
History, Lit. and Appreciation	4	4	4	4	4	4	9	10
Applied Music (Private & Class)	20	18	4	15	18	24	30	25
Ensembles	4	4		4	4	2	4	5
Music Education (Methods & Materials)	4	6	6	4	8	14	8	6
Music Electives				4	4			

the state minimum requirements, candidates in these deficient programs had to take extra courses. It is interesting to note that each of the schools required ensemble participation of all music majors each semester. However, only the hours listed in Table 14 were able to be counted toward graduation requirements.

Since the founding of the National Association of Schools of Music (NASM) in 1924 one of its primary functions has been that of setting minimum standards for the granting of degrees. In 1950 Bowling Green State University was the only one of the three schools to be a member of the NASM. A comparison of the NASM requirements for a music education baccalaureate degree with the curricula at the three schools reveals that neither the University of Toledo nor Findlay College met the standards. It took a number of years before the curricula of these these schools qualified them for membership in NASM. (See Table 15)

The NASM required ten more semester hours of study under the heading of musicianship and six more semester hours of study in applied music than did the Ohio Certification Standards for a Provisional Special Certificate.

Throughout the fifties and sixties all three schools made alterations and expansions in their curricular offerings. In 1953 The University of Toledo established music major programs which led to the Bachelor of Science and Bachelor of Arts degrees; both required a minimum of 32 semester hours of music study and a maximum of 50 semester

TABLE 15

SEMESTER HOUR COMPARISONS BETWEEN NASM REQUIREMENTS AND MUSIC EDUCATION CURRICULA IN 1950

	NASM	Toledo		Findlay	Bowling Green	
Degree	Requirements for BME/BS in Mu.Ed., BM in School Music	B.E.		B.S.	B.S.	
Program		Instr.	Voc.	Instr. & Vocal	Instr.	Voc.
Musicianship (Theory, History, Lit. Conducting)	32	26	22	23	37	38
Applied Music (Private or Class Instruction & Ens.)	30	19	22	26	34	30
Music Education (Methods and Materials)	18 *	4	8	14	8	6

* This number includes philosophy, pupil development, methods and materials, and student teaching. In the Music Education column each of the schools list only music education methods and materials. However, each of the schools met the NASM music education requirements.

hours. In the mid-fifties the music education curriculum was upgraded to the extent that the Ohio Department of Education approved The University of Toledo to prepare teachers of music to hold the Provisional Special Certificate.

In 1966 the music education program was redesigned to include an intensive major with 73 semester hours of music study and a comprehensive major with 60 semester hours of music study. Both of these programs led to the degree Bachelor of Education.

In the early sixties Findlay College was approved in music by the Ohio Department of Education and graduates were eligible for the Provisional Special Certificate. A music major curriculum leading to the Bachelor of Arts degree was added in the sixties. This degree required 48 semester hours of music study. It is interesting to note that in 1967 the program leading to the Bachelor of Science degree in music education required only 58 semester hours of music study, whereas the same degree in 1950 required 63 hours of music study. However, this program was altered to meet the standards of both the Ohio Department of Education and the NASM. Findlay College became a member of the NASM in 1966.

Curricular expansion also took place at Bowling Green State University. The Bachelor of Music in applied music was first offered in 1965, and in the next year all the music education curricula also led to the Bachelor of Music degree rather than to the Bachelor of Science degree. Master of Music degree programs in applied music and music education were first offered in 1967.

In comparing the music education programs of the three schools in 1967, (See Table 16), The University of

Toledo intensive major program is very similar to the music education program at Bowling Green. The music education program at Findlay College required much less music study than that at Bowling Green, especially in the area of theory. However, the Findlay College program is similar to the comprehensive major program at the University of Toledo.

The Bachelor of Arts degree programs at all three schools were not very different, except that the University of Toledo and Findlay College allowed considerably more freedom in electives. The applied music major curricula at Bowling Green State University had no counterparts at either of the other schools in 1967.

Between 1967 and 1973 there were a number of curricular additions and/or alterations in each of the schools. The University of Toledo added curricula with majors in applied music. These programs led to the degree Bachelor of Music and were similar to the comparable programs at Bowling Green State University. However, in general, those at The University of Toledo required more quarter hours in the areas of history and literature and applied music, and fewer hours in theory, ensembles and pedagogy. Another addition at The University of Toledo was an interdepartmental music major program which led to the degree Bachelor of Arts. This was a weak music major program requiring only 30 quarter hours of music study.

Findlay College made no program additions after 1967,

TABLE 16

COMPARISONS OF SEMESTER HOUR REQUIREMENTS
FOR MUSIC CURRICULA IN 1967

	The University of Toledo			Findlay College		Bowling Green State University *						
	B.E.		B.A.	B.S.	B.A.	B.M. (Applied)				B.M.	B.A.	
	Intensive	Comprehensive		Mu. Ed.		Orch. Instr.	Voice	Piano	Organ	Mu. Ed.	Theory Major	Appl. Maj.
Theory	23	16	14	14	12	30	23.3	24.6	35.3	24	24	14
History & Lit	12	10	10	6	6	6	10	18	12	6	10	10
Applied Maj.	16	12	8	16	10	24	24	24	24	16	8	16
Ensemble	4	4		4	6	6	4	6	4.6	6.6		
Instr. Class	6	6		6						7.3		
Voice Class	2	2		2								
Conducting	2	2		2			1.3	1.3	1.3	4	2	2
Music Ed.	8	8		6						8		
Piano Class				2		4	4					
Music Elect.			0 to 18		14							
Singer's Diction							4					
Pedagogy						2		2	4			
Total	73	60	32-50	58	48	72	70.6	76	81.2	72.5	44	44

* The quarter hours at Bowling Green were changed to semester hour equivalents at the ratio of three quarter hours to two semester hours.

but did alter existing curricula considerably. In comparing the 1972 degree requirements to those in 1967, the Bachelor of Arts degree required approximately the same amount of study. However, the Bachelor of Science degree in music education required an equivalent of seventeen more semester hours of music study than the same degree in 1967. Fewer hours were required in the areas of applied music and ensembles, and more hours were required in the areas of theory, history and literature, instrumental classes, conducting, music education and music electives. By 1972, with the increased requirements, the music education program at Findlay College was comparable to the music education program at Bowling Green and the intensive music education major program at The University of Toledo.

Between 1967 and 1973 Bowling Green State University altered several curricula and added three new programs which led to the Bachelor of Music degree: One with a major in theory, one with a major in history and literature, and the other a major in church music. Neither of the other schools had programs comparable to these. A number of hours of study were added to the curriculum leading to the Bachelor of Music in applied orchestral instruments. Hours were added in electives, conducting, ensemble performance, and in history and literature. The applied voice program required less study in areas of singer's diction, history and literature, and theory. Additional hours were required in pedagogy and in ensemble performance. In the music educa-

tion programs the classroom music major curriculum remained about the same, but the instrumental and vocal curricula were altered. Hours were added in history and literature, but were reduced in applied music and in ensemble performance. For the Bachelor of Arts degree fewer hours were specified in the various areas and more hours were added to music electives. (See Table 17)

In comparing the 1972 Ohio Certification Requirements, the curricula of all of the schools met the standards with one exception. The classroom music program at Bowling Green State University lacked in the area of functional music. Depending on how various courses are classified, this deficiency could be satisfied with certain applied music study. (See Table 18)

In comparing the 1972 curricula, it is found that each of the schools deviate to some extent from the NASM standards for music education programs. At The University of Toledo the intensive major program requires an excess of hours in musicianship (theory and history and literature) and not enough hours in performance studies. The course of studies at Findlay College is only one hour short in musicianship, but this could easily be met with electives. The classroom music education curriculum at Bowling Green State University is one hour short of the NASM standards in performance studies. (See Table 19)

The curricula of both The University of Toledo and Bowling Green State University met the 1972 NASM standards

TABLE 17

QUARTER HOUR COMPARISONS OF MUSIC CURRICULA IN 1972

	The University of Toledo									Findlay College	
	B.M.					B.A.		B. E.		B. S.	B.A.
	Applied Major										
	Wind & Perc.	Voice	Piano	Organ	String	Music Maj	Inter-dept.	Inten-sive	Compr. Maj.	Mu. Ed.	
Theory	30	30	30	30	30	18	12	34	27	23	21
History & Lit.	24	21	21	18	24	15	9	18	15	12	9
Applied Major	48	48	48	48	48	10	6	22	18	20	20
Ensemble	6	6	6	6	6	6	3	6	6	5	5
Instr. Class								9	9	21	
Voice Class								3	3	3	
Conducting	3	3	3	3	3			3	3	8	
Music Ed.								10	10	13	
Piano Class	3	6		3	3						
Music Elective	9	9	15	15	9	0 to 26				5	15
Singer's Dict.											
Pedagogy											
Organ Const.											
Composition											
Total	123	123	123	123	123	49 to 75	30	105	91	110	70

TABLE 17-Continued

	Bowling Green State University								
	B. M.						B.M. in Mu Ed.		B.A.
	Performance Studies				Theory & Comp.	Hist. & Lit.	Instr & Choral	Classroom Music Major	
	Instr.	Organ	Piano	Voice					
Theory	43	43	43	38	62	45	36	36	27
History & Lit.	12	15	12	12	9	35	18	10	9
Applied Major	36	42	36	36	6	24	23	23	6
Ensemble	18	12	12	12	12	12	9	9	
Instr. Class					1		11	6	
Voice Class					1				
Conducting	2	4	4	2	6		6	6	
Music Ed.							11	11	
Piano Class	6			6	12				
Music Elective	12	0 to 16	0 to 15	0 to 17		3			12
Singer's Dict.				2					
Pedagogy	3	6	15	6					
Organ Const.		3							
Composition					18				
Total	128	125 to 141	122 to 137	114 to 131	127	119	114	101	54

TABLE 18

QUARTER HOUR COMPARISONS BETWEEN REQUIREMENTS FOR AN OHIO PROVISIONAL SPECIAL CERTIFICATE AND MUSIC EDUCATION CURRICULA IN 1972

	Ohio Provisional Special Certificate	Toledo		Bowling Green		Findlay
		Intensive Major	Comprehensive Major	Instr. & Choral	Clsssroom Music	
Basic Music, theory, and analysis	21	34	27	36	36	23
Applied Music	9	22	18	23	23	20
History and Literature	9	18	15	18	10	12
Performing Groups and Conducting	9	9	9	15	15	13
Music Education (methods and materials)	9	10	10	11	11	13
Functional Music	9	12	12	11	6	24
Electives	9					5

TABLE 19

QUARTER HOUR COMPARISONS BETWEEN NATIONAL ASSOCIATION OF SCHOOIS OF MUSIC REQUIREMENTS AND MUSIC EDUCATION CURRICULA IN 1972

	NASM Requirements for BME, BS in Mu.Ed.		Toledo		Findlay	Bowling Green	
			BE in Mu.Ed.			BM in Mu.Ed.	
			Intensive Major	Compr. Major	BS in Mu.Ed.	Instr & Choral	Classroom Music
	Percent	Quarter hours *					
Musicianship (theory, history & lit.)	20-25	36-45	52	42	35	54	46
Musical Performance	25-35	45-63	43	39	57	49	44
Professional Education **	15-20	27-36	10	10	13	11	11
Electives	0-10	0-18			5		

* The NASM percentages were converted to quarter hours based on a total four year degree program being equal to 180 quarter hours.

** The professional education hours are being met in each of the schools. Only the music methods and materials are listed with the music curricula. Other professional hours are listed with the education departments and do not appear in this table.

for Bachelor of Music degrees with one exception. The program for a history and literature major at Bowling Green State University lacks sufficient required study in the major area. At that time Findlay College offered no Bachelor of Music degree. (See Table 20)

Basically the Bachelor of Arts curricula at each of the schools met the NASM standards in 1972. The requirements at both the University of Toledo and Findlay College are somewhat deficient in the area of musicianship, but the standards could easily be satisfied with the hours reserved for electives. (See Table 21)

Table 22 lists the music major curricula of the three schools in chronological order of the first offering of the various programs. The education curricula continued to become more popular at each school due to the fact that the demand for teachers gradually increased from the mid-1900s until the mid-1920s, and in the period from the mid-1920s until mid-1950s there was an even greater demand for teachers in Ohio, with the exception of the late 1930s and early 1940s. From the late fifties through the sixties growth in the supply of teachers in Ohio was approximately 3,500 per year.[1]

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[1]Albert C. May, A Statistical Summary of Teacher Supply and Demand (Columbus, Ohio: State of Ohio Department of Education, 1965). p. 7.

TABLE 20

QUARTER HOUR COMPARISONS BETWEEN NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC STANDARDS AND BACHELOR OF MUSIC CURRICULA IN 1972

	NASM BM Requirements		Toledo		Bowling Green					
			BM (Applied Maj)		BM (Performance Studies)				Theory and Comp.	History and Lit.
	Per-cent*	Quarter hours	Orch Instr and Voice	Piano	Instr	Organ	Piano	Voice		
Major Area	25-35	45-63	54	54	57	57	63	56	64	35
Supportive Courses	25-35	45-63	60	54	63	62	59	58	63	81
Electives	10-15	18-27	9	15	12	0-16	0-15	0-17		3

* The NASM percentages were converted to quarter hours based on a total four year degree program being equal to 180 quarter hours.

TABLE 21

QUARTER HOUR COMPARISONS BETWEEN NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC REQUIREMENTS AND BACHELOR OF ARTS CURRICULA IN1972

	NASM Requirements for BA with Music Major		Toledo	Bowling Green	Findlay
			B.A.	B.A.	B.A.
	Per-cent	Quarter hours			
Musician-ship (Theory, history & literature)	20-35	36-45	33	36	30
Music Performance and Electives	10-20	18-36	16-42	18	40

TABLE 22

A CHRONOLOGICAL LISTING OF MUSIC MAJOR PROGRAMS AT THE UNIVERSITY OF TOLEDO, FINDLAY COLLEGE AND BOWLING GREEN STATE UNIVERSITY

	The University of Toledo	Findlay College	Bowling Green State Univ.
1886		Diploma for Performance	
1890		Diploma for Teaching	
1900		Bachelor of Music	

TABLE 22-Continued

	The University of Toledo	Findlay College	Bowling Green State Univ.
1914			Diploma for Teaching
1927			B. S. in Music Ed.
1940		No Curriculum in Music	
1946			B.A. Degree, B.S. with vocal or instr. emphasis
1948		B.S. in Music Education	
1950	Bachelor of Education Degree		
1953	Bachelor of Arts Degree		
1963		Bachelor of Arts	
1965			Bachelor of Music: Applied Major (Keyboard voice, orch instr.)
1966	B.Ed: Music Ed. Intensive Major & Music Comprehensive Major		
1967			Bachelor of Music: Music Education Master of Music: Applied & Music Education
1970	Bachelor of Music: Performance (Keyboard, voice, orch instr.)		Bachelor of Music: Theory & History & Literature
1972			Bachelor of Music: Church Music

Performing Ensembles

Both Findlay College and Bowling Green State University had choruses in their first year, but it took several decades before one was established at The University of Toledo. From the beginning, both Findlay and Bowling Green had curricula for music majors, and the choral groups were an important part of their programs. These schools each had full-time members of the music faculty who directed and developed these organizations. Since The University of Toledo lacked a music curriculum in the beginning, there was no initial impetus for the choral groups. Such groups were established at Toledo in the 1920s. Until 1950 part-time directors were utilized and all of the singers were recruited from the general student body.

In each of the schools, choral groups were open to all students on the campus. In addition to formal concerts, each campus used choral music at chapel services, convocations, and commencement exercises, as well as at other special events. These groups often cooperated with community musicians in the performance of major works during Advent Season and in the spring.

In each school an orchestra was the second type of ensemble to be developed. The Findlay College orchestra was formed in 1889, and by 1900 had a membership of thirty. Throughout its history the group was conducted by a full-time member of the music faculty. Growth continued for two decades, but in the late thirties membership diminished and

the orchestra was disbanded in 1940 along with the Conservatory of Music. In 1961 the group was reestablished as a college-community orchestra.

At Bowling Green the first efforts to develop an orchestra took place in 1918, but real success did not occur until the late twenties. By the late thirties the orchestra had grown to fifty members and, with the exception of the first years, was always directed by a full-time member of the music faculty. The orchestra was disbanded during World War II, but reorganized shortly thereafter. Growth continued throughout the fifties and sixties and by 1972 there were two active orchestras with a total membership of 125.

At The University of Toledo the orchestra was organized in the mid-twenties and part-time directors were utilized until 1935. As in the case at Findlay College, the membership was too low to continue in 1950, but the orchestra was reestablished in the early sixties as a college-community orchestra. Shortly thereafter school officials made a commitment to build a fine orchestra and by 1972 there were two student orchestras and a college-community orchestra.

It is interesting to note that each of the schools established an orchestra prior to World War II, but for a period of time after the war the groups were discontinued. In the sixties all of the programs were again very active.

The band programs in all three schools share a common

pattern of development. Each began in the 1920s with their initial function being to add spirit to football and basketball games. However, after several years the groups were reorganized into concert bands after each football season. Prior to 1940, the marching bands admitted only men, but women were allowed to join the concert bands. In the thirties, the bands gained curricular status when college credit was granted for participation. Bands at Bowling Green have always been directed by full-time members of the music faculty, while at The University of Toledo the band had a part-time instructor until 1946.

Each of the bands had personnel difficulty during World War II due to the shortage of student performers. At Findlay, the band was abolished until the mid-fifties. For several years after its reorganization, the Findlay band was directed by a non-music faculty member. The group limited its activities primarily to playing for athletic events. A full-time member of the music faculty was hired to direct in 1959, and from that point on, the band became a regular part of the curriculum. Annual tours were arranged and chamber ensembles and stage bands were organized from the band membership.

On each of the campuses the performing ensembles have served several functions. They have provided musical performing opportunities for all students and listening experiences for each campus community. These ensembles also served as important laboratories for the music majors.

An indirect, but important, asset of these musical groups was that of student recruitment. Through widespread public exposure of the choral and instrumental organizations, many high school students became prospective students.

Concluding Statements

The histories of the music departments were affected both by internal and external events and influences. Major administrative decisions at each of the schools had great consequences on the outcome of the music departments. Important to the growth of the music departments was the increasing need for music teachers in the Ohio public schools. Although the music departments grew in proportion to the need for teachers in Ohio, the size of each music department was also relative to the size of its respective institution. The curricula in each of the music departments were influenced at first by the state teacher certification requirements and later by the curricular standards of NASM.

Each of the music departments had a critical period that greatly affected its growth. If the University of Toledo and the Toledo Conservatory of Music had been able to reconcile their differences in 1910, the University might have been able to develop a music program much earlier than it subsequently did. As it turned out, those students who desired to study music in the city attended the conservatory until its demise in the mid-forties. Another critical decision in the history of the music department was the estab-

lishment of a music education major curriculum in 1950, at a time when music teachers were becoming increasingly in demand. When the University of Toledo became a part of the state system of universities this greatly increased the financial support and subsequently increased student enrollment in music, partially due to the changing of the fee structure.

One of the most important factors affecting the Findlay Conservatory of Music was the lack of financial support from the school. Between 1886 and the mid-twenties the conservatory was very successful and served many students. However, the lack of sufficient endowment caused the school to reduce many of its expenses, and this brought about the closing of the conservatory in 1940. Had this not been the case, the history of music at Findlay College would certainly have been different. It seems possible that the conservatory could have continued to expand. As was the case at The University of Toledo, in the period immediately after World War II a curriculum for majors in music education was established. This allowed for another period of growth.

Although the development of music at both The University of Toledo and Findlay College was retarded by various events, at Bowling Green State University both financial and administrative support allowed the department of music to evolve continuously toward a comparatively large School of Music. One of the primary assets of Bowling Green State

University was its normal school heritage. The school concentrated on developing a good music education curricula and throughout most of its history the need for music teachers continued to increase.

A rather important event occurred in 1927 when Bowling Green State University began to offer a Bachelor of Science degree in music education. According to James Overman,

> The private liberal arts colleges of Ohio had always wanted the Bowling Green . . . institution limited to the two-year curricula for the training of elementary teachers. These colleges had been educating high school instructors and school administrators for many years and were jealous of their prerogatives in this field.[1]

The fears of the private liberal arts colleges, apparently were not totally unfounded. Former Findlay College President, Homer Dunathan, felt that after the late twenties Findlay College had a difficult time competing with Bowling Green State University for music students.[2]

Student recruitment is important, but it is difficult to determine what prompts students to select the school they will attend. Charles Perry feels that the factors which seem important are: Parental influence, cost of attending a school, prestige of a school and the music department,

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[1]James Robert Overman, The History of Bowling Green State University (Bowling Green, Ohio: Bowling Green University Press, 1967), p. 58.

[2]Homer R. Dunathan, Toledo, Ohio, Interview, August 6, 1975.

as well as the influence of high school teachers.[1] Also important in music student recruitment are the student and faculty performing ensembles. If these groups have wide exposure and are well received, they will help attract prospective students. Each of the schools did a certain amount of touring with its ensembles. Among the three schools Bowling Green State University has had the most public exposure of its faculty and student groups.

The expanded offerings in undergraduate and graduate degree programs at Bowling Green State University, and to some extent at The University of Toledo, during the late sixties, seem to be partially the result of increasing numbers of students. These expansions were feasible because as the faculty increased it was possible to hire staff with expertise in the newer curricular areas. Certainly largeness is not synonomous with quality, but the size of the School of Music at Bowling Green does allow it to offer a wider range of curricula with a faculty having a wider range of competencies. The contrast in sizes and curricular offerings is greatest between Bowling Green State University and Findlay College.

Curricular expansions are brought about by a number of factors. Among these, faculty influence to initiate programs is a major factor, coupled with the need and

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[1]Charles E. Perry, An Analysis of the Factors Influencing the Selection of Bowling Green State University As Indicated By Those Students in the Freshman Class of 1963 (Master of Arts Thesis, Bowling Green State University, Bowling Green, Ohio, 1965), p. 131.

feasibility of offering a new program. The administration of the School of Music at Bowling Green did much to expand curricular offerings by hiring new faculty capable of attracting students in the latest established programs. Also, Dr. James Paul Kennedy felt that expansions of curricular offerings were facilitated when the School of Music became autonomous.[1]

In addition to local influences, the specific requirements for each music curriculum were greatly affected by external agencies such as the State Department of Education and the National Association of Schools of Music. In these schools the first standards to be met were those of state teacher certification. Later the NASM standards were met as the schools sought membership. The study of the curricula in these schools revealed that specific requirements in each of the respective programs became increasingly alike. This seems to reflect the views of John Mayor and Willis Swartz when they state:

> Educational problems have gradually moved in scope from local, to state, to regional, and now to national. The agency dealing with problems of teacher education needs to reflect this transition. Education is a national problem, and the answer for accreditation is national accreditation.[2]

The NASM seems to be having such a national effect on all music curricula, not just music education programs.

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[1]James Paul Kennedy, Bowling Green, Ohio, Interview July 18, 1972.

[2]John R. Mayor and Willis G. Swartz, Accreditation In Teacher Education: Its Influence on Higher Education (Washington, D.C.: National Commission on Accrediting, 1965), p. 227.

It is very difficult to say which type of school is best or which has the better curricula. Undoubtedly each of the schools could make better value judgements about its curricula after completing a follow-up study of its graduates. Such an investigation might give hints as to the strengths and weaknesses in specific curricula, with the thought of maintaining the positive elements and correcting any negative aspects of any given program of studies. A study of each graduate should be a periodic inquiry, perhaps after the second, fifth, and tenth year following graduation. Mayor and Swartz suggest that the graduates of some schools are good teachers in their first years of teaching but do not improve later, while the graduates of other schools tend to be better teachers after four or five years experience in the classroom.[1]

During the past several decades there has been an increasing demand for music teachers. However, a study of present school population trends suggests that this same rate of increase is not likely to continue. College music programs focusing on the preparation of teachers to serve this population may find the competition for music students becoming more acute. This challenge might be met by establishing programs in new areas. An area that music departments might look at for alternative growth is that of preparing students to teach community enrichment and recreation for people of all ages. According to Judith Murphy and

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[1] Ibid., p. 100.

George Sullivan,

> more and more adults are seeking to continue their education beyond the period of formal schooling. . . . Music educators are thus challenged to create new and dynamic programs for adults.[1]

Murphy and Sullivan go on to suggest other areas with which to augment music education programs.

> Programs of teacher education must be expanded and improved to provide music teachers who are specially equipped to teach high school courses in the history and literature of music, courses in the humanities and related arts, as well as teachers equipped to work with the very young, with adults, with the disadvantaged, and the emotionally disturbed.[2]

Any competition for students places an increasing demand on the music faculty and administration to maintain and improve the programs and meet the needs of their present and future students. In order for the institutions to support the music programs, it is necessary that the schools remain financially healthy. As the past has revealed, when schools have financial difficulty, they must reevaluate their position, and this can have drastic effects on existing programs.

The future of the music programs in these schools will depend upon such factors as: The future demand for college educated musicians; a music faculty and administration with imagination, dedication and a sensitivity to a changing music community; and an institution that can remain viable.

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[1]Judith Murphy and George Sullivan, Music in American Society (Washington, D.C.: Music Educators National Conference, 1968), p. 52.

[2]Ibid., p. 56.

APPENDIX I

TABLE 23

FEES AT THE UNIVERSITY OF TOLEDO
FOR SELECTED YEARS

	General Fees Per Semester	Non-Toledo Resident Fee Per Semester	Non-Ohio Resident Fee Per Semester	Music Major Fee Per Semester	Applied Music Fee Per One Hour Lesson Per Week Per Quarter
1885-86	- 0 -	$ 30.00	- 0 -	- 0 -	- 0 -
1914-15	$20.00	20.00	- 0 -	- 0 -	- 0 -
1920-21	3.00	25.00	- 0 -	- 0 -	- 0 -
1925-26	17.00	40.00	- 0 -	- 0 -	- 0 -
1930-31	34.00	60.00	- 0 -	- 0 -	- 0 -
1935-36	34.50	70.50	- 0 -	- 0 -	- 0 -
1938-39	45.00	70.50	- 0 -	- 0 -	- 0 -
1945-46	67.00	37.50	- 0 -	- 0 -	- 0 -
1946-47	70.00	120.00	- 0 -	- 0 -	- 0 -
1950-51	85.00	135.00	- 0 -	$40.00	- 0 -
1955-56	132.00	176.25	- 0 -	50.00	- 0 -
1960-61	240.00	300.00	- 0 -	50.00	- 0 -
1965-66	310.00	502.00	$582.00	- 0 -	$30.00
	General Fees Per Quarter		Non-Ohio Resident Fee Per Quarter		
1970-71	209.00	- 0 -	325.00	- 0 -	25.00

TABLE 24

FEES AT FINDIAY COLIEGE
FOR SELECTED YEARS

	General Fees and Tuition	Fees for Music Courses	Applied Music Fees Per Instrument	Student Teachin Fee
	Per Twelve Week Term	Per Twelve Week Term	Per Twelve Week Term	Per Credit Hour
1893-94	$10.00	$10.00	$15.00	
	Per Ten Week Term	Per Ten Week Term	Per Ten Week Term	
1907-08	$10.00	$10.00	$15.00	
	Per Semester	Per Semester	Per Semester	
1914-15	$29.50	$13.00	$16.50	
1922-23	$42.00	$25.00	$40.00	
1934-35	$100.00	$37.50	$26.00	
	Per Credit Hour	Per Credit Hour	Per Credit Hour	
1946-47	$8.00	$8.00	$20.00	
1952-53	$9.00		$25.00	$ 7.00
				Per Semester
1962-63	$18.00 (plus $50.00 per semester for general fees)		$37.50	$35.00
1964-65	$32.00		$45.00	$40.00
	Per Quarter		Per Quarter	
1969-70	$500.00		$20.00	$45.00

TABLE 25

FEES AT BOWLING GREEN STATE UNIVERSITY
FOR SELECTED YEARS

	University Fees Per Semester: Registration Fee, Activity & Health Fees	Non-Ohio Resident Tuition Per Semester	Music Major Fee Per Semester	Fee for Applied Music, Per Semester-Hour Credit
1915-16	- 0 -	- 0 -	- 0 -	- 0 -
1920-21	- 0 -	- 0 -	- 0 -	- 0 -
1925-26	$12.50	- 0 -	- 0 -	- 0 -
1930-31	$30.00	- 0 -	$20.00	- 0 -
1935-36	$30.00	- 0 -	$20.00	- 0 -
1940-41	$42.50	- 0 -	$20.00	- 0 -
1945-46	$46.00	- 0 -	$20.00	- 0 -
1950-51	$67.50	- 0 -	$20.00	- 0 -
1955-56	$113.00	$125.00	- 0 -	$25.00
1960-61	$175.00	$150.00	- 0 -	$40.00
1965-66	$200.00	$200.00	- 0 -	$40.00
	University Fees Per Quarter	Non-Ohio Resident Fee Per Quarter		Fee Per Quarter Hour Credit
1970-71	$220.00	$200.00	- 0 -	$30.00

APPENDIX II

TABLE 26

DEGREES WITH A MAJOR IN MUSIC
CONFERRED AT THE UNIVERSITY
OF TOLEDO

	Bachelor of Education	Bachelor of Arts	Bachelor of Music
1951-1966	33	2	0
1967-1973	44	6	8
TOTAL	77	8	8

TABLE 27

MUSIC DIPLOMAS AND DEGREES WITH A MAJOR IN MUSIC CONFERRED AT FINDLAY COLLEGE

	Diploma	Bachelor of Music	Bachelor of Arts	Bachelor of Science	Master of Music
1890-1900	19				
1901-1910	19	3			
1911-1920	5	30			1
1921-1930	10	31	13		
1931-1960*					
1961-1965				5	
1965-1970			3	18	
1971-1972			2	12	
TOTAL	53	64	18	35	1

* Accurate records are not available for the years 1931-1960.

TABLE 28

MUSIC DIPLOMAS AND DEGREES WITH A MAJOR IN MUSIC CONFERRED AT BOWLING GREEN STATE UNIVERSITY

	Two-Year Diploma	Three-Year Diploma	B.S.	B.A.	M.M.	M.M.
1916-20	27					
1921-30	29	6	8			
1931-40			76			
1941-50			93			
1951-60			177			
1961-70			158	8	145	9
1971-73					157	30
TOTAL	56	6	512	8	302	39

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