1983

Music

Sharon Ellingson

University of North Dakota

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MUSIC

By Sharon Ellingson
Sincere thanks are extended to Linda Norum and Brad Almquist for their assistance in the research and preparation of this history. I also wish to express my appreciation to the many faculty members, past and present, who aided me in this endeavor.

PRELUDE

Music has been an integral part of a Liberal Arts education at the University since 1883. Even a century ago, it was evident that this art form played a vital function in the lives of all individuals and should be included in the curriculum. Since that time, music has contributed much to the spirit of the University as well as to the Grand Forks community.

The first actual instructor of music at the University was Mrs. Cora Eaton-Smith, who began teaching in 1884. At that time, the main objective was to instruct individuals who were planning to become school teachers (which included practically everyone) in singing. Mrs. Eaton's stay lasted until 1889, when George Hodge was appointed vice-principal and instructor in Normal branches, vocal music, and drawing.

One year later President Merrifield appointed Hodge head of his own music conservatory. In that school year (1891-92) over 190 students were enrolled in three applied areas of study including: 1) piano or organ, 2) voice, and 3) orchestra. In addition to applied music, four core courses were offered: theory, counter-point, harmony, and history. The Conservatory's goal was to develop a three-year curriculum leading to a Special Diploma.

Unfortunately, after a little more than a year of success, the Conservatory closed. Two specific incidents contributed to this occurrence. First, because of the large enrollment, not enough practice and classroom space could be found to accommodate all the students. Second, George Hodge resigned his position and a replacement could not be found.

After a slight lull in music activities, a 14-member military band was organized in the spring of 1893 under the direction of John Hennessy. Instruments for this group were obtained by selling subscriptions to University faculty and townspeople. This organization survived for many years due to the help of these initial investors.
Two years later a university band was formed consisting of nine members under the direction of Frank Adams. Additional musical ensembles were a men's glee club and in 1897 a mandolin club. The following year a mixed glee club was formed which became very popular. By 1900 the University could boast of five musical organizations including a university band, string band, glee club, men's octet, and a male quartet. Another event that contributed to the musical culture of the area was the first guest artist's recital featuring Waugh Lauder, a professional pianist from Chicago.

With the addition of Ethelyn F. Wilcox to the faculty in 1900, music became mandatory for all Normal and Preparatory College students. Courses of study included: 1) tone—the study of major, minor, and chromatic scales; 2) rhythm—the study of two, three, four, and six-part measures and their accents; and 3) tone color—the study of modes and modulation, concords and discords, sight reading and sight singing.

In 1902 Everett P. Johnson succeeded Mrs. Wilcox as music instructor and increased the number of musical organizations at the University with the formulation of a choral society, a chapel choir, and a university choir. The following year Mr. Johnson resigned and was replaced by Burdette L. Main who added a ladies glee club.

In 1905 Mr. William H. Potter became musical director. Potter reorganized the university band which had been somewhat unstable for the past five years and also succeeded in reestablishing a rather depleted orchestral program.

THE UNIVERSITY AND WESLEY COLLEGE

In the 1905-06 school year the University of North Dakota became affiliated with Wesley College. Formerly known as the Red River Valley University, Wesley College had moved from its original location in Wahpeton to Grand Forks. This affiliation was to be very important to the music department because Wesley's main areas of concentration were in religion and music. An agreement was made between President Merrifield of the University and President Robertson of Wesley College which resulted in a division of musical duties: UND faculty would teach the classroom courses in music, and Wesley faculty would teach the applied music (music lessons). Mr. Potter would direct instruction at the University, and Mr. George Stout would be in charge of instruction at the Wesley Conservatory of Music.

Wesley College was an asset to the cultural atmosphere of the University as well as to the Grand Forks community. While UND offered a two or three-year degree in music education, the Conservatory offered three performance degrees. The Bachelor of Music Degree was awarded to students who had completed all four years of work at the Conservatory and had given both junior and senior recitals. The Diploma was given to students who had completed four years of applied music (which at this time was about 32 credits) and had given a senior recital but who were lacking classroom credits. The Certificate was granted to students who had completed the first two years of the degree course outline.

Working in conjunction with Wesley's main Conservatory was a Junior Conservatory. The main function of this branch was to provide music lessons for high school students and others not enrolled in either Wesley College or the University.
In 1907 Mr. Stout assumed duties at both institutions. With the aid of Miss Gola F. Baker, four core music courses were offered: Harmony I and II involved harmonizing a simple melody line in four parts, including major and minor modes, diatonic chords of the seventh, and analysis; Harmony III and IV dealt with ear training and sight singing, the history of music, and teaching methods relative to music.

Following Mr. Stout's tenure with the University, one of the most outstanding figures ever to become part of the UND music faculty joined the staff. Mr. William Wellington Norton began duties in the fall of 1911 as director and instructor of all musical organizations and classroom activities. By this time, being director of all musical activities was no small task. Norton's classroom responsibilities included instructing all harmony, music history, music methods, vocal sight-reading, music appreciation, and extension classes on various musical topics. Ensembles that Norton was in charge of included the Men's Glee Club, the Women's Glee Club, the University Male Quartet (in which he sang baritone), the Haydn String Quartet (in which he played first violin), the University Philharmonic Society, and the University Band. Duties extending beyond the University were directing the Grand Forks Symphony (established in 1909), and the Oratorio Society (which was previously referred to as the Community Choir). Mr. Norton was most successful in developing his ensembles into very fine musical groups which were constantly in demand for performances at various functions throughout the community.

THE CARNEY SONG CONTEST

In 1911 the annual Carney Song Contest was initiated by alumnus Mr. E. C. Carney (Class of 1904) of Williston. The contest was designed to cultivate the spirit of song in University life, to encourage the writing of songs, and to strengthen true college loyalty. Each class—freshman through senior—was to meet regularly with their chosen choregi (group leader and conductor) to select and prepare four original compositions and the "Alma Mater." After a month or two of diligent rehearsing, the "Contest" for a $50 cash prize was held. Students were judged by three faculty members (appointed by the music department head) in three categories: 1) the percentage of participants from the class; 2) the "originality" of the songs composed; and 3) how well the class sang the "Alma Mater." This annual event became very popular with both the students and faculty and succeeded in achieving its goal of promoting school spirit for over 40 years.

NEW COLLEGES--NEW DEGREES

In 1916 it became possible to obtain a major in music through the College of Liberal Arts. The degree offered through this College was a four-year Bachelor of Science degree whereas the School of Education granted a two-year Special Certificate. Within a year's time, a music supervisor's degree could also be obtained by a combination program utilizing both colleges. Individuals choosing this curriculum would enroll for two years in the College of Liberal Arts and then transfer to the School of Education for the remaining two years. A third type of degree could be obtained through the Model High School. Because of the large education faculty at the University at this time, the Model High School emerged as an extension of the School of Education. By 1918 this
branch also had its own program in music education. The only difference between the Model High School and the School of Education was in the style of teaching. In the former, a more practical approach was taken whereas the latter had a more philosophical base.

**HIGH SCHOOL MUSIC CONTEST**

In an effort to promote music throughout the state, UND developed a high school music contest. The first contest was held during the 1918-19 school year with more than 500 students participating in various instrumental and vocal events. This contest was held in conjunction with the annual state music teacher's convention. Winning contestants received a prize of five dollars in silver which was to be used by their respective schools to purchase new music.

**FIRST ATTEMPTS AT A COLLEGE OF FINE ARTS**

Occurring in this same year, Ernest Wilcox succeeded W. W. Norton as head of the music department and also choir director. Mr. Wilcox was one of the first individuals to see the need for a College of Fine Arts and was very persistent in trying to achieve this goal. Unfortunately, in 1919 the Board of Administration approved a University reorganization whereby certain departments—including art, psychology, physical education, and music were placed within the School of Education.

Wilcox's dream of the formulation of a College of Fine Arts did not fade. During the 1920's there was a growing concern that a competition of sorts was developing between the faculty of Wesley College and that of the University. Wilcox and his successors realized that the music department of the University would always be dependent on Wesley College because their Conservatory had the monopoly on applied music. Therefore, in the latter part of the 1920's, the music faculty of UND (still headed by Wilcox) set out to divorce themselves entirely from dependence on Wesley Conservatory and sought to develop an applied music program of their own.

However, in 1930 Dr. Robertson took the issue of whom should teach applied music to the Board of Administration. Robertson stated that since Wesley College depended heavily on music fees, the school would "be run out of business" if the University were allowed to give instruction in applied music. The Board of Administration agreed with Robertson, and Wesley Conservatory continued to control this area.

**ACHIEVING SOLIDARITY**

It was during this era that the music department of the University saw its greatest increase and stabilization of faculty members. Joining the faculty in 1923 was a young lady by the name of Carol Miles Humpstone. Mrs. Humpstone was a vocal director and music educator whose superior talents were in great demand at both the University and Wesley College. In her many years of service to the music department, Mrs. Humpstone is remembered most for the formation of a men's glee club known as the Varsity Bards (formed in 1952). The original group consisted of 28 men who "sang simply because they loved to
Within five years after its formation, the Bards were one of the most sought after organizations in the upper Midwest. Today the Varsity Bards are known as one of the finest male choirs in the country.

In 1924 George F. Strickling, the youngest bandleader in the American Expeditionary Forces during World War I, joined the UNO faculty. In addition to being a very competent clarinet player, Strickling was also a composer and arranger. On many occasions, the University "Band of Quality" would feature a composition by its conductor.

Strickling's "Band of Quality" was quite popular throughout the state. During one year, this ensemble played to a total audience of 15,000 people. The band's quality was noticed on a national level as well. In a 1926 concert the group had the great privilege of being conducted by John Philip Sousa. The famous bandleader was very impressed with the organization which he hailed as one of the outstanding university bands in the country. Furthermore, he was extremely impressed with a young percussionist and composer named Paul Yoder.

Another event of significance occurring in 1926 was the formation of a saxophone band by Strickling. This was the first University instrumental organization which allowed women to participate. From this point on, women gradually filtered into the University Band. The bandleader was also credited with the chartering of Kappa Kappa Psi, a national band fraternity on campus.

The next major figure to enter the University music department was Hywell Roland. "Pop" Roland, as he was fondly called, was originally appointed in 1926 as an instructor in voice, history and conducting. However, upon the leave of absence of Wilcox, he also became acting chairman and head choir director. His Madrigal Club, as the concert choir was then called, was met with great favor throughout the state.

In 1928 John Howard joined the faculty as the instrumental music instructor. Probably no other music faculty member up to this time was ever as widely known throughout the state as was Howard. He and the University band toured extensively in an effort to establish a good line of communication between the rural communities of the state and the University. Mr. Howard was a master of public relations and attracted many students and much support to UND.

Band support was drawn from within the University as well. An annual dance event instigated by Howard during the 1930's, known as the "Band Blare," helped bring about much student unity and support. Unfortunately, the unity within the music department was not as evident. A personality conflict developed between Roland and Howard which resulted in a split department. While Roland was to remain as chairman of music, Howard separated instrumental music from the rest of the department and formed a band department. This conflict continued for many years with the two departments functioning independently.
During the Great Depression of the 1930's, a marked decline in student enrollment was apparent. Although the music department was greatly affected by this decline, the quality of musical activities continued. In 1937 a world-renowned pianist, Sergei Rachmaninoff, appeared in concert. He was one of several great artists to appear on campus during this difficult time in our nation's history.

With the advent of World War II, there was a heightened interest in patriotism. In keeping with this national trend, the military band became a very prominent organization at UND, promoting inspiration and patriotism among students and faculty.

The conclusion of World War II and the following period of prosperity brought about increased enrollments at the University, necessitating an expansion of the faculty. One of the first new faculty members to arrive on campus during the post-war period was Philip Cory who began teaching in 1948 as the theory and music methods instructor. Early in Mr. Cory's tenure, Woodworth Hall, which had housed the music department until 1949, was destroyed by fire. For the next five years, the department was housed in several buildings, including those of Wesley College. It was not until 1954 that the music department was relocated as a complete unit in the new Education Building. Also occurring during this time, Mr. Cory assumed the chairmanship in the absence of Roland and aided the consolidation of Wesley College Conservatory with the University.

The 1953-54 Wesley College discontinued its Conservatory, and all applied music was taught at the University. The resulting increase in enrollment made it essential, once again, to enlarge the music faculty. These new faculty members, secured from Wesley College, included Silvia Bagley (Associate Professor of Voice), Elisabeth Lewis (Assistant Professor of Violin), Thelma Willett (Assistant Professor of Piano), and Alberta Harrington (Associate Professor of Organ and Piano). Wesley College Conservatory's long affiliation with the University had finally drawn to a close.

Two of these former Wesley College instructors, Professors Lewis and Willett, remain active members of the music department faculty. Lewis' duties presently include teaching classes in creative music and music fundamentals, coaching string ensembles, and instructing private string lessons. Professor Willett's duties include instruction in both private piano lessons, keyboard literature, and piano pedagogy.

The following year a woodwind specialist named Michael Polovitz joined the faculty. Mr. Polovitz's duties were to direct the marching band and instruct woodwind students in private lessons. After Mr. Howard's retirement in 1959, Mr. Polovitz became director of instrumental music. His responsibilities now included the University Orchestra, the University Band (which really evolved from the marching band), the Wind Ensemble, and music lessons.

The Fall Music Festival, an annual event that continues to the present time, was founded by Polovitz in 1954 as a clinic and workshop for band directors. The Festival gradually evolved into both an instrumental and vocal event.
Students from North Dakota, South Dakota, and Minnesota now audition for placement in an Honor Band and Honor Choir, both of which are conducted by nationally noted conductors.

Mr. Polovitz also commissioned renowned composers, such as Norman Dello Joio and Vaclav Nehlybel, to compose works for the Wind Ensemble. In time, UND student composers were also granted the privilege of having their works performed by this group. Presently, Professor Polovitz instructs private woodwind lessons, woodwind chamber ensembles, and advanced conducting.

In 1956 James Fudge joined the staff as head choir director. Dr. Fudge's duties included directing the University Chorus (formerly referred to as the Madrigal Club), the Varsity Bards, and the Women's Chorus. Dr. Fudge is presently at Grinnell College in Iowa where he is Director of Choral Studies.

In 1959 a musicologist from the University of Southern California, Tamar Read, was added to the faculty roster. During the 1960's, Dr. Read developed the Collegium Musicum program and also brought many student groups closer together with various courses offered in ethnomusicology. She presently teaches music history classes, conducts the Community Chorus, and continues her research in ethnomusicology.

A NEW DEPARTMENT--A NEW COLLEGE

In 1960 UND became the first and only institution of higher education in North Dakota to develop a graduate program in music. Two degrees were available under this new program. The Master of Education degree was designed for individuals wishing to update their knowledge in the area of music education. The Master of Arts degree was designed for individuals wishing to improve their performance skills. The first students to enroll in these new programs were registered in the summer of 1960 by the new chairman, Dr. William Boehle.

Boehle's appointment as chairman brought about quite a turn of events for the department. His first major achievement was reuniting the vocal and instrumental divisions which had been separated for many years. Boehle's next task involved a revised budget. Instead of the usual $400 allotment, Dr. Boehle secured over $10,000 in funds his first year in the position. As recognition for his efforts on behalf of the arts, Dr. Boehle was appointed by Governor Guy to the North Dakota Council on Arts and Humanities in 1967. Two years later he was elected to the Board of Directors of the International Music Camp and later served as its president.

Boehle's work in promoting the arts continued as he assisted President Starcher and Vice President Koenker in the development of a College of Fine Arts. This new college was to be the first and only in the state and one of a very few in the upper Midwest.

In 1971 the College of Fine Arts became a reality. Since that time it has continued to meet its stated objectives and has enhanced the cultural atmosphere of the community through the Young Concert Artist Series and with many fine performances from within the College itself.
During the development of the College of Fine Arts, another plan was also under way. A bequest of $3,000,000 to the University for a Fine Arts Center was included in the will of Edmund A. Hughes, a Bismarck electric power and telephone pioneer. Three years of intense planning went into the development of the Hughes Fine Arts Center, a 2.5 million dollar complex which now houses the visual arts and music departments. The dedication ceremonies for the new addition to the University were on October 18, 1974. Taking part in the ceremonies were noted composer-philosopher John Cage and dancer Merce Cunningham.

THE MUSIC DEPARTMENT TODAY

Another of Boehle's achievements was securing a very diversified faculty. Among those added by Boehle were Robert Van Voorhis, Philip Hisey, Glenna Rundell, Robert Wharton, Einar Einarson, David Stocker, Patricia Jarvis, Jack Miller, Barrie Wells, and Michael Blake.

The first of those appointed was Robert Van Voorhis, who was originally hired as assistant band director and brass instructor. Upon his arrival, Van Voorhis was also assigned the task of revitalizing the Oratorio Society. Under his direction, the newly formed Choral Union grew in numbers from fewer than 100 members to over 650 within a three-year period. Van Voorhis and his choir brought to the community of Grand Forks several of the great masterworks of choral music as well as many great artists including Robert Merrill, Jan Pierce, and Sebastian Cabot. During his tenure as conductor of the Choral Union (1960-77), he published several original compositions as well as a UND Choral Union Series.

In 1976 Van Voorhis presented his students with a challenge. UND was to have one of the country's first vocal jazz ensembles. Since its creation, the Jazz Choir has achieved nation-wide recognition by singing at several music conventions including the Music Educators National Conference in 1981 and the National Association of Jazz Educators in 1982.

Van Voorhis' skill as a conductor should not overshadow his capabilities as a classroom instructor. Since he began teaching music appreciation, the enrollment and quality of education has risen dramatically from an original class of 19 to nearly 600 undergraduate students per semester. Because of his success in this area, he has been approached by several publishing companies to produce a textbook for these classes and has received a university-wide award for excellence in teaching.

In 1964 Philip Hisey, a graduate of the University of Iowa, became director of the opera program and a studio voice teacher. His other duties included teaching song and choral literature. Under his direction, the UND Opera Workshop performed several famous operas.

Two years later Glenna Rundell joined the staff as the elementary and junior high school music education specialist. Her experience and knowledge of major educational techniques added a new dimension to the education program at UND. On the national level, Professor Rundell is recognized as an authority in music education and is in great demand as a clinician.
Robert Wharton was the next of Boehle's additions to the faculty. His duties included teaching music theory, studio instruction in piano, and organ lessons. In 1968 he developed an electronic music lab for use in an electronic music class. Besides his teaching duties, Wharton is a recognized contemporary composer and an outstanding keyboard accompanist.

Also joining the faculty in 1967 was UNO alumnus Einar Einarson. His appointment included directing the first instrumental jazz ensemble as well as studio instruction in brass. Presently, Einarson teaches music theory, ear training and sight singing, brass lessons, and is specialist in computer-assisted instruction in music.

David Stocker, former chairman of the Choral Division at the University of Alberta, came to UND in 1972. Dr. Stocker organized a Chamber Chorale which presented an annual event known as the Madrigal Dinner, the first of which took place in 1976. Stocker was also the first music director at the University to take a group on an international tour. In 1976 the University Chorus visited Romania, and in 1977 the Varsity Bards toured Poland. Dr. Stocker is presently at Arizona State University where he is Assistant Director of Choral Studies and Coordinator of Choral Music Education.

Jack Miller was added to the music faculty in 1971. His responsibilities included string instruction at both high school and college levels as well as conducting the Grand Forks Symphony and the University Chamber Orchestra. Because of his previous teaching experience, Miller has had a variety of duties since his original appointment. He presently serves as assistant chairman, music collection supervisor, string instructor, Chamber Orchestra director, Grand Forks Symphony conductor, and Coordinator for the Music Lifelong Learning Program.

In 1972 Barrie Wells was appointed to the department's music education staff. His knowledge of contemporary music education techniques and research in music education brought recognition to the UND music department. Dr. Wells' duties included student teacher supervision, studio brass instruction, and secondary music education classes. Wells resigned his position in 1981 to assume a similar post at Arizona State University.

In 1974 Patricia Jarvis was added to the faculty roster. Her duties included teaching private voice lessons and vocal pedagogy. She was also very active in community theatre productions.

Michael Blake, an alumnus of UND, joined the music faculty in 1976 as percussion instructor. His duties include teaching percussion lessons, supervision of the pep band program, and directing the UND Jazz Ensemble. In 1980 the long-awaited marching band reappeared on the scene under his leadership. In the three years since its revitalization, Blake has done an outstanding job with this organization.

After many years of service as chairman, Dr. Boehle stepped down to assume a more active role in teaching and creative accomplishment. Replacing him in 1977 as chairman was Reynold Krueger. In addition to his duties as chairman, Dr. Krueger teaches graduate classes in music education and introductory classes in fine arts. In the short time that he has been at UND, Krueger has guided the faculty through curricular reforms including additions to the Bachelor of Music
degree programs, the core music sequence for all majors at the undergraduate level, and a proposed new graduate program, the Master of Music degree. He has expanded the outreach efforts of the department by making available graduate classes, lessons, and seminars on the campuses of other North Dakota institutions as well as offering additional workshops in the summer for area teachers in music. He has developed the Music Lifelong Learning Program, which offers music lessons to students of all ages, and has also secured several outstanding additions to the music faculty.

Terry Eder, director of choral studies and assistant professor of music, came to UND in 1978. His responsibilities include teaching musicology, choral conducting, choral literature, and conducting three major choral ensembles. Under his leadership, the Varsity Bard Male Chorus and the UND Concert Choir have continued to grow in recognition for excellence in choral performance. Invited concerts have been given at national meetings of the Music Educators National Conference and the American Choral Directors Association by these groups.

In 1978-79 two faculty members were added to replace music faculty on leave. In their short time at UND, these outstanding young artists made a significant impact. Cynthia Teague Goetz, lyric soprano, was employed to replace Patricia Jarvis. During her one year stay, Mrs. Goetz performed extensively throughout the Upper Midwest. Upon Ms. Jarvis' return, Mrs. Goetz was employed as a faculty member at Concordia College and is now teaching part-time at several colleges in the Minneapolis-St. Paul area.

Gary Bordner, trumpeter, served the music department for three years (1978-80 and also part-time 1980-81) as brass instructor. He is presently first trumpet for the St. Paul Chamber Orchestra.

In 1980 Carol Irwin, mezzo soprano, joined the UND music faculty replacing Patricia Jarvis who resigned to pursue doctoral studies. Dr. Irwin has already established a reputation for vocal excellence by performing extensively throughout the region. In addition, she has developed a program of master classes featuring noted vocal coaches in the country to which voice students and their teachers in our state and region are invited to participate.

In 1981 John Deal became a member of the music faculty as assistant professor of music, director of bands, and coordinator of secondary music education. His duties include conducting two bands, teaching classes in music education and methods, and supervising music student teachers. He is a recognized expert in the employment of computer techniques to individualized instruction in music.

Additional faculty teaching in the Department of Music include Suzanne Rue, piano lessons and class piano; Dr. Jean Olson, music education classes and voice lessons; Henry Rose, piano lessons and class piano in the Music Lifelong Learning Program; and Jeffrey Anvinson, guitar lessons and classes. These part-time music faculty members contribute significantly to the overall program.
DEGREE PROGRAMS

Today, several degree programs are available to students pursuing a major in music. These are obtained from three colleges; the College of Fine Arts, the Center for Teaching and Learning, and the College of Arts and Sciences.

A Bachelor of Music degree with majors in Performance and Music Education is a new program offered through the College of Fine Arts. Students pursuing this program of study must show promise in the area of professional performance or teaching, and performance majors must present both a junior and senior recital. Music Education majors are certificated to teach instrumental, choral, and general music in grades kindergarten through twelve.

The Bachelor of Science in Education degree program in the Center for Teaching and Learning offers two majors: 1) music and elementary education and 2) a combined degree in elementary and secondary music education. Students graduating from the first program are certified to teach regular elementary school subjects as well as music from kindergarten through eighth grade. Students graduating from the second program are certificated to teach instrumental, vocal, and general music in grades kindergarten through twelve.

The Bachelor of Arts degree is available from the College of Arts and Sciences and is designed for the student who wishes a general liberal arts education with an emphasis in music. Along with a broad coverage of the field, the student selects an area of concentration in either music theory-composition or music history-literature.

The graduate program includes the Master of Education and the Master of Arts degrees at the present time. Recently, the department has also proposed a Master of Music degree program with majors in piano, organ, or vocal performance; instrumental or choral conducting; music education; or music history and literature.

CONCLUSION

In reflecting upon the development of the music department from its humble beginnings to the present time, one senses the vital function music plays in each of our lives. The values placed on music by the University's founders have continued to the present day. As the University grew to become recognized as a leader in various fields of study, so has the music department grown to meet the needs of the University and its students. A forward looking administration, both at the University and within the music department itself, assures an exciting future for the department, its faculty, and all students.
Because Wesley College is so closely affiliated with the University of North Dakota, the complete list of those who have carried along its work is suitably attached here.

This has been compiled from the College Trustees' minute book of regularly engaged instructors for the years 1907 to 1913; and from the appendix in each University Directory for the years 1914 to 1953.

"Junior Department" as used in this list denotes instructor in piano, voice, or otherwise in the Junior Conservatory or department, most of the work of which has usually been done from studios in the downtown city business district. All the other work has, in general, been done at the Wesley College building.

Aakhus, Valborg--Junior Dept.; 1923.
Adams, Eugene N.--Violin; 1934, 1935.
Anderson, Jennie E.--Voice; 1912, 1913.
Bagley, Silvia R. Professor of Voice;--1942 to 1953.
Basso, Alexander--Violin; 1930-1932.
Benson, (Mrs.) George--Instructor; 1914.
Blac, Wilson--Studio Accompanist; 1942.
Blauvelt, Grace--Junior Dept.; 1911.
Bleakley, Ella A.--Junior Dept.; 1915 to 1918.
Boese, Viola--Piano; 1930 to 1933, and 1939. (Mrs. Sorenson)
Bondelid, Irene--Assistant in Music; 1932 to 1939.
Bowne, Borden P.--Special Lecturer; 1907.
Bucholz, Jacob A.--Violin; 1914 to 1925.
Buegel, Herman--Piano; 1933 to 1935.
Canon, Clara Thompson--Instructor in Voice (McPhail School of Music) 1947-1953.
Conte, Adelaide--Voice; 1916.
Conte, Paolo--Piano and Organ; 1915 to 1923.
Conte, (Mrs.) Paolo--Junior Dept.; 1916 to 1918.
Cory, Leone--Junior Dept.; 1911 to 1913.
Critchfield, Dorothy--Harp and Expression; 1932 to 1934.
Currie, Grace M.--Violin; 1928, 1929.
Downey, David G.--Special Lecturer; 1907.
Egermayer, A.--Brass Instruments; 1935.
Egermayer, E. L.--Orchestral Instruments; 1936.
Ellenson, Myrtle--Junior Dept.; 1915 to 1918, 1920 to 1929.
Enyeart, H. Aden--Violin; 1913 to 1921.
Erwin, Olive--Junior Dept.; 1912, 1913.
Fagstad, Agnes--Junior Dept.; 1914 to 1920, 1923 to 1925.
Fink, Hazel--Junior Dept.; 1918.
<table>
<thead>
<tr>
<th>Name</th>
<th>Position/Department</th>
<th>Years</th>
</tr>
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<tbody>
<tr>
<td>Fisher, Irma M.</td>
<td>Junior Dept.</td>
<td>1919</td>
</tr>
<tr>
<td>Freeman, Luther</td>
<td>Special Lecturer</td>
<td>1911</td>
</tr>
<tr>
<td>French, Margaret Mary</td>
<td>Assistant Professor of Piano</td>
<td>BA (UND) Certificate &amp; MA (Wesley College)</td>
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<td>Froysaa, Knute</td>
<td>Professor of Violin</td>
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<td>Graves, (Mrs.) Bonnie</td>
<td>Junior Dept.</td>
<td>1942 to 1944</td>
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<td>Groettum, Isabelle</td>
<td>Voice</td>
<td>1935</td>
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<td>Halcrow, Nellie</td>
<td>Junior Dept.</td>
<td>1911 to 1916</td>
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<td>Harrington, (Mrs.) L.</td>
<td>Associate Professor of Organ</td>
<td>1938 to 1953.</td>
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<td>Healy, Annie</td>
<td>Junior Dept.</td>
<td>1912, 1913</td>
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<td>Herum, Ellen</td>
<td>Piano and Organ</td>
<td>1934 to 1936</td>
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<td>Hewitt, Rhoda</td>
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<td>Hofto, Camilla</td>
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<td>Holmes, Helen</td>
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<td>House, Helen A.</td>
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<td>Hovde, Dorothy</td>
<td>Piano</td>
<td>1935 to 1939</td>
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<td>Hulburd, Cordelia W.</td>
<td>Piano</td>
<td>1909 to 1917</td>
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<tr>
<td>Hunt, Robert W.</td>
<td>Piano and Organ</td>
<td>1937 to 1939</td>
</tr>
<tr>
<td>Ingvalson, Eline M.</td>
<td>Junior Dept.</td>
<td>1922 to 1927</td>
</tr>
<tr>
<td>Jackson, Floy</td>
<td>Junior Dept.</td>
<td>1911 to 1915</td>
</tr>
<tr>
<td>Johnson, Eleanor</td>
<td>Junior Dept.</td>
<td>1948 to 1953</td>
</tr>
<tr>
<td>Johnson, Merritt</td>
<td>Piano and Pipe Organ</td>
<td>1926 to 1933</td>
</tr>
<tr>
<td>Jorgenson, Leon</td>
<td>Junior Dept.</td>
<td>1941</td>
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<tr>
<td>Kennedy, Katherine P.</td>
<td>Junior Dept.</td>
<td>1928 to 1930</td>
</tr>
<tr>
<td>Krake, Foster</td>
<td>Voice</td>
<td>1923, 1924</td>
</tr>
<tr>
<td>Kreitzberg, Edith</td>
<td>Junior Dept.</td>
<td>1916</td>
</tr>
<tr>
<td>Krieger, Franklin</td>
<td>Piano and Pipe Organ</td>
<td>1924, 1925.</td>
</tr>
<tr>
<td>Lampert, Charles A.</td>
<td>Violin</td>
<td>1912, 1913</td>
</tr>
<tr>
<td>Larmore, Rhoda</td>
<td>Junior Dept.</td>
<td>1918</td>
</tr>
<tr>
<td>Larson, Florence (Mrs.</td>
<td>Violin</td>
<td>1926, 1927 and 1932, 1933.</td>
</tr>
<tr>
<td>Leonard, Lena Lee</td>
<td>Voice</td>
<td>1907 to 1909</td>
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<tr>
<td>Lewis, Elisabeth</td>
<td>Assistant Professor of Violin</td>
<td>1949 to 1953.</td>
</tr>
<tr>
<td>McConnell, Francis L.</td>
<td>Special Lecturer</td>
<td>1911</td>
</tr>
<tr>
<td>McManis, Ruth</td>
<td>Junior Dept.</td>
<td>1929</td>
</tr>
<tr>
<td>Mann, (Mrs.) Esther A.</td>
<td>Piano</td>
<td>1932 to 1934</td>
</tr>
<tr>
<td>Manuel, Roland P.</td>
<td>Voice</td>
<td>1915</td>
</tr>
<tr>
<td>Marquis, Rose Adelaide</td>
<td>Violin</td>
<td>1911</td>
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<tr>
<td>Matesky, Ralph</td>
<td>Violin</td>
<td>1938, 1939</td>
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<tr>
<td>Meblin, Ann</td>
<td>Piano and Violin</td>
<td>1936 to 1938</td>
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<tr>
<td>Mills, Volney Ladd</td>
<td>Voice</td>
<td>1909 to 1911</td>
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<tr>
<td>Murdoch, John C.</td>
<td>Woodwind Instruments</td>
<td>1931 to 1942</td>
</tr>
<tr>
<td>Naff, Edward D.</td>
<td>Voice</td>
<td>1922</td>
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<tr>
<td>Nash, Emily B.</td>
<td>Piano</td>
<td>1940 to 1948</td>
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<tr>
<td>Nesbit, May</td>
<td>Junior Dept.</td>
<td>1912 to 1914</td>
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<tr>
<td>Nesvik, (Mrs.) Adelheid T.</td>
<td>Junior Dept.</td>
<td>1928 to 1933.</td>
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<tr>
<td>Newans, Stella</td>
<td>Junior Dept.</td>
<td>1915</td>
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<tr>
<td>Nielsen, Marie M.</td>
<td>Voice</td>
<td>1925</td>
</tr>
<tr>
<td>Norlin, Alma</td>
<td>Piano</td>
<td>1932</td>
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<tr>
<td>Nuss, Laura M.</td>
<td>Junior Dept.</td>
<td>1926, 1927</td>
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<tr>
<td>O'Connor, Clarence D.</td>
<td>Voice</td>
<td>1924, 1925</td>
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<tr>
<td>Odegard, Melvin</td>
<td>Fretted Instruments</td>
<td>1932 to 1934</td>
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<tr>
<td>Odegard, R. Elaine</td>
<td>Junior Dept.</td>
<td>1940 to 1944</td>
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</tbody>
</table>
Odell, Laurine G. (Mrs. Adams)--Junior Dept.; 1927 to 1935.
Odell, Mildred--Junior Dept.; 1924.
Okell, Adelaide C.--Piano; 1918 to 1922.
Olson, Margaret--Junior Dept.; 1931.
Papermaster, Hazel--Junior Dept.; 1926 to 1929.
Paulson, Lillian--Junior Dept.; 1912 to 1917.
Quigley, Ruth--Junior Dept.; 1916 to 1919.
Rand, Ida--Junior Dept.; 1919 to 1921.
Redmon-Stout, (Mrs.) Ruby--Piano and Organ; 1907 to 1909.
Reiton, (Mrs.) Flossie W.--Junior Dept.; 1923 to 1925.
Rezatto, John L.--Voice; 1936 to 1942.
Richey, Isaphine M.--Voice; 1932.
Ringel, Harvey N.--Director of Conservatory and Associate Professor of Voice; 1930 to 1935.
Ringel, (Mrs.) Marian Edwards--Voice; 1932, 1933.
Robart, Bruce H.--Violin; 1940 to 1943.
Rogers, Robert W.--Special Lecturer; 1909.
Rognlie, Norma A.--Piano; 1925.
Rowe, Zula--Junior Dept.; 1912, 1913.
Rowland, Louis Upton--Piano and Organ; 1909 to 1914.
Ruettell, Alberta Fisher--Voice; 1920, 1921 and 1931 to 1936.
Rutherford, Hazel--Junior Dept.; 1913, 1914.
Ryan, James--Percussion Instruments; 1931 to 1935, and 1938.
Sannes, Lilah--Junior Dept.; 1911 to 1927.
Sarles, Doris--Junior Dept.; 1916.
Satler, Marie--Piano; 1920 to 1922.
Schee, Eric--Violin; 1936.
Sihler, Margaret--Instructor in Voice; 1953.
Spangler, Harry--Piano; 1935 to 1943.
Stout, George Abeel--Piano and Violin; 1907 to 1909.
Tharaldson, Bessie--Junior Dept.; 1912 to 1915.
Tooley, Field--Studio Accompanist; 1940.
Toren, E. Clifford--Voice; 1926 to 1929; 1945; Dean of Conservatory of Music, North Park College, Chicago, Ill.
Trace, Elizabeth--Piano; 1940.
Upham, Dorothy--Junior Dept.; 1930, 1931.
Vale, Marie--Piano; 1920 to 1922.
Walker, Hazel--Violin; 1925.
Warcup, Orland H.--Brass Instruments; 1931 to 1934.
Weller, Flossie--Junior Dept.; 1912, 1913.
Wilcox, Harold--Wind Instruments; 1917, 1918.
Willett, Thelma--Assistant Professor; 1949-1953.
Withrow, Miriam Fox--Piano; 1930, 1931.
Woodman, David--Violin; 1937.
Yerrinton, Ellen M.--Piano; 1923 to 1929.
UNIVERSITY OF NORTH DAKOTA

MUSIC FACULTY

1885-1889  Cora Smith-Eaton--English and Voice Culture, B.S. (N.D.); 1889
1890      Arthur T. Froggat--Instrumental Music
1891-1892 George B. Hodge--Vice President and (later) Principal of Normal
          Department; Instructor in Normal Branches, vocal music and
drawing; Director of the Conservatory of Music
1892      Nellie Atwood--Piano and Organ
1892      Harriet W. Gordon--Piano, Organ and Pipe Organ
1892      W. W. Hall--Piano, Organ and Orchestra
1892      Marion Champion Hodge--Voice Culture and Singing
1892      Ada Hyslop--Piano and Organ
1892      Arthur James--Piano and Organ
1892      Cassiett McCaskey--Voice Culture and Singing
1892-1893 Anna Constant Shutt--Piano and Pipe Organ
1894      Frank Adams--Instrumental Music
1900-1902 Ethelyn F. Wilcox--Music, Drawing and Women's Physical Educa-
ton
1902-1903 Everett P. Johnson--Music and Elocution
1904      Burdette L. Main--Music and Elocution
1905-1906 William H. Potter--Musical Director
1907      George A. Stout--Director of Band and Orchestra
1907      Gola F. Baker--Art and Music
1909      Emma E. P. Williams--Instructor in Music and Drawing in the
          Model High School
1911-1918 William W. Norton--Instructor in Music and Director of Musical
          Organizations; B.A.-Minnesota (1909); M.A.-Minnesota (1910)
1919-1924 Ernest H. Wilcox--Instructor in Music; 1919, 1920; Assistant
          Professor of Music 1921-1924; B.A. (N.D.) 1919 and M.A.
          (Cornell College) 1922; Head of Department
1921  Kathryn J. Harris--Instructor in Music; B.A. (N.D.) 1920
1923  Alberta Fisher Ruettel--Assistant in Music
1923-1958  Carol Miles Humpstone--Instructor in Public School and Vocal Music; Organized and directed Varsity Bards; B.S. in Ed. (Northwestern)
1924-1927  George F. Strickling--Director of Bands and Instructor in Music; B.A. (N.D.) 1925; Chartered Kappa Kappa Psi on the UND Campus in 1925.
1925-1944  Knute Froyssa--Assistant Professor of Music, 1925; Associate Professor of Violin at Wesley College, 1944; B.A. (N.D.) 1925; Acting Head of the Department during Wilcox's leave.
1925  Clare J. Thomas--Instructor of Music
1926-1960  Hywell C. Rowland--Assistant Professor of Music and Acting Head of the Department in absence of Froyssa (1926); Associate Professor of Music (1927-60); Instructor in vocal music, conducting, music education and music history; graduate of Royal Academy of Music-London; also taught at the University of Wales.
1926  Ivar Skougaard--Assistant Professor of Music; B.A. (University of Denmark--1904)
1927-1946  Harry Spangler--Assistant Professor of Music (1927-36); Associate Professor of Music (1937-1946); harmony, piano; studied at Cincinnati College of Music, at Paris, and at London; also instructor at the Ohio Conservatory of Music (Director of piano department); Instructor at Baylor.
1928-1959  John E. Howard--Director of Band and Orchestra, 1928-29; Associate Professor of Music and Director of Band & Orchestra (1930-59); B.M. from St. Paul College of Music; Instructor of Music--State Teachers College, River Falls, Wisconsin (1912-19); Director of Music in Minot city schools (1919-1927).
1948-1972  Philip B. Cory--Professor of Music; Instructor in theory, music history and music methods; Acting Chairman of Department (1953) in absence of Rowland; Chairman of Department; B.A.-Jamestown College; B.M.-American Conservatory, Chicago; Supervisor of vocal music in Minot city schools (1946-48).
1953-1957  Silvia Bagley--Associate Professor of Voice; A.B.-Colorado College; M.M.-University of Colorado; Diploma-Juilliard; Graduate studies at University of Southern California; also taught at Wesley College (1942-1953).
1953-1957  Alberta Harrington--Associate Professor of Organ and Piano; graduate of New England Conservatory of Music; also taught at Wesley College (1942-1953).
1953- Elisabeth Lewis--Associate Professor of Violin
Past: Instructor at Wesley College--studio violin (1949-53)
   Theory instructor--UND
Present: Instructor in creative music, studio violin lessons and chamber music classes
Degrees: B.M.-University of Michigan
         M.M.-University of Michigan (1948)
Other: Prior teachings at Sullivan College, Bristol, Virginia (1945-47)

1953- Thelma Willett--Associate Professor of Piano
Past: Instructor at Wesley College--studio piano (1949-53)
Present: Instructor in studio piano lessons & piano literature
Degrees: A.B.-Denison University
         M.M.-University of Illinois
Other: Prior teaching at University of Illinois (1945-49)

1954- Michael Polovitz--Professor of Music;
Past: Assistant Director of Bands (1954-59)
   Director of Instrumental Music (1959-80)
   Formulated Fall Music Festival
Present: Instructor in woodwind lessons, woodwind chamber groups, advanced conducting, and instrumental arranging
Degrees: B.M.-University of Michigan (1950)
         M.M.-University of Michigan (1951)
Other: Outstanding Teacher Award (1964)
       Prior teaching at Emporia College, Emporia, Kansas (1951-54)

1956-1968 James Fudge--Assistant Professor of Music; Director of University Chorus and Bands
Degrees: B.M.-Westminster College
         M.M.-University of Michigan
       Present at Grinnell College in Iowa
Other: Presently at Grinnell College in Iowa

1956-1969 Paul Lundquist--Associate Professor of Music; Instructor in studio piano lessons; accompanist to Choral Union (1960-69)

1959- Tamar Read--Associate Professor of Music
Past: Instructor in elementary education and choral conducting
Present: Instructor in Renaissance and Classical Music, and Collegium Musicum
   Director of Community Chorus
Degrees: B.M.-Louisiana State University (1942)
         M.M. Ed.-University of Michigan (1945)
         Professional Diploma-Columbia Teachers College (1954)
         D.M.A.-University of Southern California (1969)
Other: Researcher in ethnomusicology
1960-

William Boehle--Professor of Music
Past: Chairman of the Music Department (1960-77)
Instructor in piano class
Appointee to North Dakota Council on Arts & Humanities (1967-72)
Organized first Jazz Ensemble
First Dean of College of Fine Arts (1971)
Manager of Young Concert Artist Series
Developed the Bachelor of Music Degree (1975)

Present: Instructor in 20th Century music, composition, theory, and jazz improvisation
President of Board of Directors of International Music Camp (1978- )

Degrees: B.M.-Hardin Simmon University (1941)
M.M.-Louisiana State University (1948)
Ph.D.-University of Iowa (1954)

Other: Recognized composer and arranger
Prior teaching at Nebraska State University-Assistant Professor-(1949-52) and Chairman of the Fine Arts Department (1952-60)

1960-

Robert Van Voorhis--Professor of Music
Past: Associate Director of Bands
Instructor in brass and percussion
Director of the Choral Union (1960-77)
Director of the Varsity Winds (1960-77)

Present: Instructor in music appreciation, instrumental conducting, and jazz history
Organized and directs Jazz Choir

Degrees: B.M.E.-University of Nebraska (1952)
M.M.Ed.-University of Nebraska (1955)

Other: Outstanding Teacher Award (1968)
Edgar Dale Award (1973)
Honorary Blue Key Award (1979)
Clinician and judge at over 450 clinics and contests in the United States and Canada
Prior teaching at Albion High School--Albion, Nebraska (1955-60)

1962-1967 Helen Larson--Part-time instructor in piano

1962

Gloria Peterson--Elementary education supervisor

1963-1966 Arthur Redner--Elementary education supervisor

1964-

Philip Hisey--Assistant Professor of Voice
Instructor in choral literature and song literature
Past director of opera program

Degrees: B.M.E.-Louisiana State University (1955)
M.M.E.-Louisiana State University (1958)
M.F.A.-University of Iowa (1964)
1966-
Glenna Rundell--Professor of Music
Elementary Music Education Specialist
Degrees: B.A.-Sioux Falls College
M.Ed.-Ball State University, Indiana
Other: Music Supervisor in Sioux Falls Public Schools (1951-66)
Prior teaching at Augustana College (1962-66)
Charles DeBruyn KOPS Faculty Award (1978)
Clinician
Researcher in music education

1967-
Einar Einarson--Assistant Professor of Music
Past: Director of Jazz Ensemble (1967-77)
Present: Private bass instruction
Instructor in theory, ear training and sight-singing
Degrees: B.S.-Minot State College (1964)
M.Ed.-UND (1967)
Other: Prior teaching at Souris, North Dakota (1964-66)
Instructor in computer workshops

1967-
Robert Wharton--Associate Professor of Piano
Past: Instructor in theory, ear training and sight-singing
Present: Studio instruction in piano and organ
Developed electronic music lab and is the instructor in that area
Graduate theory
Degrees: B.M.-Michigan State University (1947)
M.M.-Michigan State University (1949)
Other: Prior teaching at Colorado College (1949-50)
Drury College (1950-52)
Chadron State, Nebraska (1954-65)
Glendale College (1965-67)

1968-1972
Roger Wilhelm--Assistant Professor of Music and Director of Choral Studies
Degrees: D.M.A.-Stanford University
Presently at Eastman School of Music

1971-1979
Carmen Leerstang--Assistant Professor of Music, Piano instructor (part-time)
Degrees: B.M.-Oklahoma City University (1968)
M.M.-Northwestern (1969)

1971-
Jack Miller--Associate Professor of Music
Past: Instructor in instrumental conducting and ear training and sight-singing
Formed Chamber Orchestra
Present: Director of Grand Forks Symphony
Director of UND Chamber Orchestra
Instructor in style and design, Baroque and Romantic Music, string lessons, and basic conducting
Assistant Chairman of the Music Department
Coordinator of the Music Lifelong Learning program

Degrees:  B.M. - New England Conservatory (1951)
          M.M. - Boston University (1954)

Other:   Prior teaching at State University of New York
          (1968-69) and East Oregon College (1969-71)

1972-1980  Barrie Wells--Associate Professor of Music
          Secondary Music Education Supervisor
          Instructor in french horn
          Degrees:  B.M. - University of the Pacific (1958)
                     M.M. - University of the Pacific (1963)
                     D.M.A. - University of Oregon (1969)
          Other:   Presently at Arizona State University (Tempe)
                    Researcher in music education

1973-1978  David Stocker--Associate Professor of Music
          Director of University Chorus, Varsity Bards, and
          University Chamber Chorale
          Instructor in choral conducting, choral methods,
          music education and style & design
          Degrees:  B.S. - Concordia Teachers College-River Forest,
                     Illinois (1961)
                     M.M. - Northwestern (1962)
                     Ph.D. - Northwestern (1968)
          Other:   Past Chairman of Choral Division-University of
                    Alberta (1969-73)
                    Presently at Arizona State University (Tempe)

1974-1980  Patricia Jarvis--Instructor in Voice and Vocal Pedagogy
          Degrees:  B.M.E. - Mars Hill College (1970)
                     M.M. - Louisiana State University (1972)
          Other:   Presently at University of Arizona (Tempe)
                    working toward a D.M.A.

1975-1977  Arlene Seaver--Studio instructor in clarinet

1976-     Michael Blake--Lecturer in Music
          Instructor in Percussion (lessons and ensembles)
          Director of the Marching Band
          Director of the Jazz Ensemble
          Coordinator of pep band program
          Degrees:  B.S. - UND (1974)
                     M.Ed. - UND (1976)

1977-     Reynold Krueger--Associate Professor of Music
          Chairman of the Music Department
          Instructor in graduate-level classes in music
          education and Introduction to Fine Arts
          Past editor of the North Dakota Music Educator
          (1978-82)
          Developed the Music Lifelong Learning Program
Degrees: B.M.-University of Wisconsin (1964)
M.S.-University of Wisconsin (1967)

Other: Prior teaching at Madison, Wisconsin (1966-67),
Decatur, Illinois (1969-70), Coordinator of Music
Education at Oklahoma City University (1972-77),
Researcher in music education

1977-1978
William Hall--Instructor in Music
Director of Jazz Ensemble
Private bass instruction

Degrees: Professional Diploma--Berklee College of
Music-Boston (1972)
B.A.-Chicago State University (1975)
M.A.-Western Illinois University (1977)

1978-1979
Cynthia Teague Goetz--Instructor in Music
Private vocal instruction

Degrees: B.M.-University of North Carolina (1975)
M.M.-University of Colorado (1976)

1978-1980
Gary Bordner--Assistant Professor of Music
Instructor in brass lessons

Degrees: B.M.-Augustana College (1975)
M.M.-Eastman (1978)
Candidate for D.M.A. from Eastman

Other: Presently with the St. Paul Chamber Orchestra

1978-
Terry Eder--Associate Professor of Music
Director of Choral Studies
Director of Concert Choir, Varsity Bards and
Women's Chorus
Instructor in choral literature, choral conducting,
choral methods, and graduate music history

Degrees: B.M.E.-Texas Christian University (1969)
M.M.E.-Texas Christian University (1973)
D.M.A.-University of Oklahoma (1979)

Other: Prior teaching in McAllen, Texas (1969-71)
Editor for Jenson Publications

1979-
Suzanne Rue--Lecturer in Music and private piano instruction

Degrees: M.M.-University of Michigan (1955)

Other: Prior teaching at Iowa State University

1980-
Carol Irwin--Associate Professor of Music
Private vocal instruction and vocal pedagogy

Degrees: B.M.-Oberlin Conservatory in Ohio (1966)
M.M.-Eastman (1974)
D.M.A.-Eastman (1983)

Other: Prior teaching at Eisenhower College (1971-75)
--Seneca Falls, New York and Assistant Professor
of Music--University of Wisconsin-Parkside
(1975-80)
1981- Henry Rose--Lecturer in Music and private piano instruction
  Degrees: B.A.-UND (1973)
          M.A.-UND (1981)

1981- John Deal--Assistant Professor of Music
    Director of Bands
    Coordinator and instructor in secondary music education
  Degrees: B.M.-Bowling Green State University (1971)
          M.M.-Bowling Green State University (1975)
          Ph.D.-University of Iowa (1983)
  Other: Prior teaching at Antwerp, Ohio (1971-73)
         Bowling Green State University (1975-79)
         Researcher in music education
         Instructor in computer workshops

1982- Jeffrey Anvinson--Lecturer in Music
    Instructor in private guitar
  Degrees: B.S.Ed.-UND (1980)
          M.A.-University of Minnesota (1982)
  Other: Composer/Arranger

1982- Jean Olson--Lecturer in Music
    Instructor in elementary methods and voice lessons
  Degrees: B.S.Ed.-Minot State College (1968)
          M.Ed.-UND (1979)