JOSEPH EDGAR MADDY: THE TEACHER

by

MARY SPRINGER LAND

(Under the Direction of Mary Leglar)

ABSTRACT

Joseph Edgar Maddy, one of the most influential figures in American music education, is well known as founder of the National Music Camp at Interlochen. As such, a substantial amount of literature on this aspect of his career is available. The primary focus of this study is Maddy's less explored influence as a charismatic and dedicated teacher—one who was responsible for many instructional innovations that continue to make an impact on the profession.

Maddy's teaching career spanned 52 years, from 1914 to 1966. It was marked by a number of firsts: he was the first public school music supervisor in America, the co-author of the first homogeneous class method book for band, the originator of the standard instrumentation for concert bands, and the first to teach instrumental music via the radio.

The study relies on previously untapped materials as well as sources that have been widely available. Primary sources for this study include notes from personal interviews given by Maddy; documents and other artifacts from the Joseph E. Maddy Papers, housed at the Bentley Historical Library at the University of Michigan, and documents from the archives of the Bonisteel Library at the Interlochen Arts Center. This

material includes an unpublished autobiography, Maddy's correspondence from and to music educators, politicians, colleagues, and students, and a variety of radio music lesson scripts. Photo collections from the Interlochen Center of the Arts provide pictures of Maddy from the opening of the National Music Camp until his death in 1966.

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DEDICATION

This dissertation is dedicated to my family for their unwavering support of me throughout the entire pursuit of my terminal degree. To my parents, Betty and Fred Springer, for their encouragement of me in any endeavor I have undertaken, including my first music lessons, and for providing the moral, academic, and professional foundations with which I attempt to live my life. Gratitude beyond words is due to my husband, Rick, for his constant encouragement, his patience, and his solicitude throughout a long period of intensive work. I wish to express a sincere appreciation to my children, who had me not only as their mother but also as their band director. Charles and James, thank you for the graduate school camaraderie and for believing in your mom.

I would also like to dedicate this written document to all band teachers, past and present, who commit themselves to enriching the lives of their students through the universal language of music.

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CHAPTER 1

INTRODUCTION

One of the most influential figures in American music education in the twentieth century was Joseph Edgar Maddy (1891–1966), founder of the National Music Camp at Interlochen, Michigan, known today as the Interlochen Center for the Arts. Respected by colleagues and appreciated by the many children he inspired musically, Maddy left a legacy of professional innovation in the field of music education, both in the United States and abroad.

Joe Maddy was an energetic man with great vision and an uncanny ability to motivate both students and professionals to achieve extraordinary musical accomplishments. As William Revelli aptly noted, "You start out believing and then do it. That was Joe."[1] Revelli's assessment accurately summarizes the professional drive behind Maddy's wide range of professional activity.

Maddy's career was marked by a series of "firsts" in music education. He began his professional career in the fall of 1915 teaching high school music on a volunteer basis in Wichita Falls, Texas. His initial endeavor was organizing a high school orchestra that rehearsed on the auditorium stage after school.[2] Undaunted by finding no teaching materials for heterogeneous instrumental instruction, he conceived and developed the

[1] Norma Lee Browning, *Joe Maddy of Interlochen: Profile of a Legend* (Chicago: Contemporary Books, 1992), 155.

[2] Unpublished autobiography by Joseph Maddy, 1937–1938, Interlochen Center for the Arts Records, box 1, folder 1, Bentley Historical Library, University of Michigan.

first published method book for this purpose. The book contained musical exercises, all composed by Maddy, and the first, although crude, fingering chart for wind instruments—a teaching tool still used today.[3]

From Wichita Falls Maddy moved to Rochester, New York, where he became the first instrumental supervisor in the United States and again inaugurated a successful orchestra program. After two years, he moved to Richmond, Indiana, bringing distinction to the Richmond High School music department by organizing the first complete symphony orchestra in an American school. In 1924 he became supervisor of music for the public schools of Ann Arbor, Michigan, and chair of the University of Michigan Music Education Department. He held the latter position for the duration of his academic career, making many significant innovations and contributions to music education at large.[4]

For the next four decades Maddy continued to carve his place in history as a resilient crusader for public school music education. To demonstrate what talented and creative young students could accomplish, he organized and conducted a National High School Orchestra, which performed annually from 1926 to 1930 at the MENC National Convention. The highly successful annual performances motivated music teachers throughout the country to begin new instrumental music programs in the public schools and inspired Maddy to create the National Music Camp at Interlochen.

At the conclusion of each National High School Orchestra event, students pleaded with Maddy to create a longer summer experience. These requests became the inspiration for a summer music camp. In 1928 Maddy had acquired the resources to open the

[3] Browning, *Joe Maddy of Interlochen*, 119.

[4] Unpublished autobiography, Joseph Maddy.

Interlochen Arts Camp, which provided an eight-week experience for high school musicians.[5] In addition to founding the camp, he arranged countless selections of classical music for school bands and orchestras, and organized a method for teaching instrumental music by radio that was carried coast to coast by NBC (1931–1935).[6]

Perhaps most significant, Maddy convinced public school administrators to include music in the curriculum as a major subject, with credit-bearing classes scheduled during the school day. He secured a position for instrumental programs in high schools at a time when public education was being challenged from many sources.[7] His accomplishment was quickly recognized in the world of music education, and teachers throughout the country looked to him as mentor, role model, and advisor.[8]

In view of Joseph Maddy's lasting influence on the profession as a charismatic and progressive leader, his contributions to instrumental music education and his legacy deserve to be more fully chronicled. The purpose of this study is to provide such a record, with special focus on his innovative teaching methods and his campaign to make music education accessible to all Americans. Therefore primary emphasis is given to Joseph Edgar Maddy's professional activity between 1915 and 1962. His early life (1892–1914) is treated only briefly. The development of the Interlochen Arts Center, well covered in the literature, is included only as it relates to and influenced other parts of his professional innovations.

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[5] James A. Keene, *A History of Music Education in the United States* (Hanover, NH: University Press of New England), 1932.
[6] Browning, *Joe Maddy of Interlochen: Profile of a Legend*.
[7] Unpublished autobiography, Joseph Maddy.
[8] Joseph Maddy, correspondence with instrumental music teachers, 1938–1939, Interlochen Center for the Arts Records, General Correspondence, box 5, Bentley Historical Library, University of Michigan.

Sources

Primary Sources

Primary sources for this study include notes from personal interviews given by Maddy; documents and other artifacts from the Joseph E. Maddy Papers, housed at the Bentley Historical Library at the University of Michigan, and documents from the archives of the Bonisteel Library at the Interlochen Arts Center. This material includes an unpublished autobiography, Maddy's correspondence from and to music educators, politicians, colleagues, and students, and a variety of radio music lesson scripts. Photo collections from the Interlochen Center of the Arts provide pictures of Maddy from the opening of the National Music Camp until his death in 1966.

Of great importance are Maddy's own publications. *Universal Teacher* (1923), a textbook by Maddy and his colleague Thaddeus P. Giddings, was designed to appeal to students by transferring the song method from elementary vocal music to instrumental music. This was the first successful instrumental class teaching method that included different kinds of instruments in the same class. *Universal Teacher* became the standard instrumental class method in America for many years and was largely responsible for the establishment of instrumental classes in America.[9]

Among the most meaningful articles written by Maddy are those that chronicle significant events in which he pioneered advancement and change in music education. In "The Contest in Education," published in 1931, during a period when national and state music contests were flourishing, he wrote, "Let us place education above the mere winning of contests, while continuing to utilize to the full unquestioned values of the

[9] Ibid.

contest, insofar as these values contribute to education."[10] In "Music in the Camps" (1938) Maddy argues that attending summer music and arts camps gives students the opportunity for profound educational and recreational possibilities.[11] "The Battle of Band Instrumentation" (1957) summarizes the events that led to the establishment of a standard instrumentation in concert bands. Securing a standard concert band instrumentation resulted in revolutionary changes in the manufacture of musical instruments, completely new band publications from all publishers, and improved performance standards.[12]

Secondary Sources

The present study relies heavily on magazine and newspaper articles as well as interviews with former colleagues and students. Several more extensive works have also proved extremely helpful. Norma Lee Browning depicted life at Joe Maddy's Interlochen in two published books. The first, *Joe Maddy of Interlochen,* explores the unique spirit of Interlochen from the meager beginning of the camp through the financial challenges that nearly closed it.[13] The second, *Joe Maddy of Interlochen: Profile of a Legend,* was written to commemorate the centennial of Maddy's birth as well as the twenty-fifth year since his death. In it Browning recorded stories from Maddy's family, friends, students, and faculty and presented them in a collection of Interlochen Music Camp vignettes.[14]

In a 1963 article entitled "Where Is the MENC?" Vanett Lawler includes a synopsis of a speech given by Joe Maddy when he was president of MENC (1936-1938)

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[10] Joe Maddy, "The Contest in Education," *Music Supervisors Journal* 18, no. 2 (December 1931): 45–47.
[11] Joe Maddy, "Music in the Camps," *Phi Delta Kappa International Journal* 21, no. 4 (December 1938): 131–2; 134.
[12] Joe Maddy, "The Battle of Band Instrumentation," *Music Educators Journal* 44, no. 1 (September–October 1957): 25, 30, 32.
[13] Norma Lee Browning, *Joe Maddy of Interlochen* (Chicago: Henry Regnery Company, 1963).
[14] Norma Lee Browning, *Joe Maddy of Interlochen: Profile of a Legend* (Chicago: Contemporary Books, 1992).

in which he emphasized the organization's significance. She further elaborates on Maddy's effects on music education and music educators.[15] Neil Arthur Miller chronicled the history of the first few decades of the National Music Camp in a 1965 thesis. A former counselor at the camp, Miller became acquainted with Maddy and experienced first-hand his approach to running the camp.[16]

John Beery, a former student of Maddy, published a 1993 article entitled "The Legacy of Maddy and Giddings," which explores the partnership between Joe Maddy and T. P. Giddings. Maddy met Giddings in the summer of 1920 and became his student. A lifelong friendship quickly developed as the two men coauthored books and developed educational principles. Beery describes the men as educational revolutionaries with a no-nonsense approach to life and education, and considers them a source of inspiration for today's teachers.[17]

In 2004 Deborah Sheldon and Ruth Brittin published an analysis of five contemporary band method books and *Universal Teacher,* written in 1923 by Maddy and T. P. Giddings. They concluded that *Universal Teacher* contained only authentic pieces and that it provided unexpected leads for further historical research.[18]

Recently Phillip M. Hash also investigated *Universal Teacher*, focusing on the details surrounding the writing of the method, including the pedagogical principles

[15] Vanett Lawler, "Where Is the MENC?" *Music Educators Journal* 49, no. 4 (February–March 1963): 38–40.
[16] Neil Arthur Miller, "A History of the National Music Camp" (master's thesis, University of Michigan, 1965).
[17] John Beery, "The Legacy of Maddy and Giddings," *Music Educators Journal* 79, no. 7 (March 1993): 36–40.
[18] Ruth V. Brittin and Deborah A. Sheldon, "An Analysis of Band Method Books: Implications of Culture, Composer, and Types of Music Author(s)," *Bulletin of the Council for Research on Music Education* 161/162 (July 2004): 47 –55.

behind this very influential method book.[19] In an earlier article, published in 2009, Hash documented the development of the orchestra in American high schools and high school orchestra competitions.[20]

[19] Phillip M. Hash, "*The Universal Teacher*, by J.E. Maddy and T.P. Giddings (1923)," *Journal of Research in Music Education* 58, no. 3 (January 2011): 384–419.
[20] Phillip M. Hash, "The National High School Orchestra, 1926–1938," *Journal of Research in Music Education* 56, no. 1 (April 2009): 50–72.

CHAPTER 2

JOSEPH EDGAR MADDY: BIOGRAPHICAL AND PROFESSIONAL OVERVIEW

Formative Years: 1891 – 1914

The late nineteenth century in America was a period of new ideas and cultural change. The automobile was beginning to replace the horse and buggy, the gramophone was becoming common in many households, and a player-piano graced the parlor of many middle-class homes, where ragtime and other popular dance music of the period could be enjoyed. Americans, finding themselves with leisure time, had turned toward the arts. As Bailey Birge so succinctly stated, America had been "growing up" musically. (p. 150)

Town bands and touring professional bands led by such notables as Patrick Gilmore (1829–1892) and John Philip Sousa (1854–1932) were performing for large audiences and were beginning to produce recordings.[1] Theodore Thomas (1825–1905) was touring the United States with his orchestra and expanding concert-hall music. These concert bands and professional orchestras increased the public's interest in music, which led to a rapid expansion in public school music beginning in the early 1900s.[2]

The child study movement, which was introduced to America in the first years of the twentieth century, also had a profound effect on music education in the schools. Influenced by European theorists such as Rousseau, Pestalozzi, and Froebel, as well as

[1] Edward B. Birge, *History of Public School Music in the United States* (Reston, VA: Music Educators National Conference/Department of the National Education Association, 1966).
[2] Birge.

the American Transcendentalists, American schools experienced a gradual shift from total emphasis on academics to recognition of the nature and interests of the child. With the support of John Dewey, recognized leader of the child study movement, music education, which had predominantly focused on singing at the elementary level, expanded to include choral music at the high school level as well as a few instrumental ensembles.[3]

Into this period of transition and exciting innovations Joseph Edgar Maddy was born on October 14, 1891, in Wellington, Kansas. "Joe" was the second son of Mary Elizabeth Harrington Maddy and William Maddy. His brother, Harry, was a year and a half older. His mother was a musician, artist, and county school superintendent who, among her other accomplishments, wrote and published two books of poetry. She taught choir both in the local school and in the church, and also taught piano and art lessons from her home. Maddy's father, a teacher, banker, and amateur musician, was active in civic organizations and held elected public offices. Because of his parents' interests and their leadership in community affairs, the Maddy home was a natural gathering place in Wellington for anyone interested in the arts.[4]

Joe Maddy's father encouraged him, and his brother before him, to begin violin lessons at the age of five. William Maddy's intentions were to cultivate an appreciation of music in his sons and to add culture to their life on the frontier. Theodore Huuse was secured as violin teacher for both Maddy boys, but he struggled to make musical progress with them until he began teaching them together and utilizing duets with a bit of

[3] Charles Maynard McDermid, "Thaddeus P. Giddings: A Biography" (EdD diss., University of Michigan, 1967).
[4] Unpublished autobiography by Joseph Maddy, 1937–1938, Interlochen Center for the Arts Records, folder 1, Bentley Historical Library, University of Michigan; Norma Lee Browning, *Joe Maddy of Interlochen* (Chicago: Henry Regnery Company, 1963), 81.

competition.[5] Norma Lee Browning further emphasizes the importance of these early group instrumental lessons:

> To Joe's surprise when he started playing duets with Harry, he found that music wasn't work, it was fun. And the course of Joe Maddy's life was set. It was Joe Maddy who in later years was to develop the basic methods of teaching instrumental group music, teaching methods that were to become a standard part of the American school curriculum, and these methods had their roots back in Kansas, when those Maddy boys, who didn't like school, or music, or practicing the violin, started playing duets together.[6]

Both Joe and Harry became more interested in playing their violins when playing together and were the first to join the Wellington Boys Band in 1900. Joe began playing piccolo in the band, then moved to clarinet.[7]

Figure 2.1: Young Joe Maddy playing violin, undated.[8]

Joe Maddy was born into a family that valued education. Both parents taught in the Wellington, Kansas, schools. As was common during this time, Maddy's father had decided that his son would become a lawyer, a career that required a high level of formal education, but that would provide Joe with financial security for his future. Both parents regarded music as an enrichment to, not a substitute for, formal education. They also felt

[5] Browning, *Joe Maddy of Interlochen*, 84.
[6] Ibid, 84.
[7] Ibid.
[8] Interlochen Center for the Arts Records, Bentley Historical Library, University of Michigan.

that a career in music would be uncertain, unable to guarantee a stable future for their son.[9] Nevertheless, by the time Joe entered high school, he knew that he wanted to study music more seriously. Music was not a standard part of the public school curriculum. Students who wanted serious, professional training had to seek out private instruction after school hours or in specialized music schools.[10] Therefore**,** Joe appealed to the Wellington school administration to allow him to spend a portion of his school day studying music. The nearest institution qualified to provide this curriculum was the Wichita College of Music, thirty miles away. Because the school system would not allow any student to miss class, Joe, showing his characteristic determination at the age of fifteen, dropped out of high school after his freshman year and enrolled in Bethany College in Lindsborg, Kansas, to study music and academics.

After only one semester, he transferred to the Wichita College of Music, where he studied violin, clarinet, composition, and English, again for only one semester.[11] These two semesters marked the end of Joe Maddy's formal academic education. His resulting lack of educational credentials, and the creative, self-motivated ways in which he surmounted this obstacle, formed a recurrent theme throughout his life. Even though Maddy was no longer enrolled in an academic institution, he continued his pursuit of music performance and pedagogy for the next fifteen years, beginning most immediately with his relocation to Minneapolis at the age of sixteen. Here he studied violin, viola, and clarinet with members of the Minneapolis Symphony. He immersed himself in practicing and mastering these instruments and joined the musicians' union. After a year of studying and performing on these instruments, he auditioned for the Minneapolis Symphony (an

[9] Ibid.
[10] Ibid. 94—95.
[11] Unpublished autobiography, Joseph Maddy.

organization in which his brother also performed) and was admitted as a violist in 1909. As the youngest member of the orchestra, he was placed last chair in the section.[12] While still playing viola in the symphony, Maddy began to study more instruments under the symphony players.

The discrimination Maddy faced in the symphony due to his youthfulness implanted in him the ambition to become a conductor so he could develop his own rules. He was determined to have his own orchestra and promote players on the basis of their abilities, not their ages. After four years of playing last chair viola in the Minneapolis Symphony, Maddy accepted the position of assistant concertmaster in the St. Paul Symphony. Although the orchestra was smaller, the assistant concertmaster post in St. Paul carried more prestige than holding last chair of the viola section in Minneapolis. Unfortunately for Maddy, before he could begin his position in St. Paul, the war in Europe had begun, and orchestras across the country, including the St. Paul Symphony, began to dissolve.[13]

Early Teaching and Administrative Career: 1914 – 1924

In 1914, at age twenty-three, Joseph Maddy returned home to Wellington, Kansas, and began his teaching career. He accepted the directorship of a community theater orchestra and quickly began to organize a community band, orchestra, and chorus. Unable to find formal training in conducting, Maddy had to create his own system. Until this point in his life, Joe had been following his brother Harry in his musical endeavors. Now Joe was leading, leading groups of musicians and doing it very well.[14] His ensembles presented successful performances, garnering respect for the conductor's

[12] Ibid.
[13] Browning, *Joe Maddy of Interlochen*.
[14] Ibid. 115.

accomplishments. As a result of his achievements with the community groups in Wellington, he was offered the position as the director of Wichita Falls College of Music in Wichita Falls, Texas. For two years in Wichita Falls, Maddy was consumed by both playing and teaching music. He performed as a concert violinist, organized and directed the town band, and taught violin and wind instruments.[15]

The ever-determined Maddy felt the need to study and become proficient on even more instruments, so he moved to Chicago in 1917, arriving as the jazz craze was in full swing. Much to his surprise, the saxophone quickly became the instrument that provided him with his livelihood. Maddy took saxophone lessons and was soon regarded as one of the leading jazz artists in the city, playing saxophone and clarinet in clubs at night to pay his bills and taking orchestration lessons from Ludwig Becker at the Columbia School of Music during the day.[16] Although perhaps unaware, Joe Maddy was preparing himself to be a comprehensive instrumental music educator by mastering as many instruments as possible. He was teaching himself instrumental technique, then applying his expertise as he studied composition. This wide range of skills proved valuable assets as his career developed.

In 1918, at the age of twenty-six, Joseph Edgar Maddy accepted a position as supervisor of instrumental music in the public schools of Rochester, New York, becoming the first such supervisor in the United States.[17] For the first time in U.S. history, instrumental music was being taught during the school day as a course supported by the school curriculum; therefore the new programs required comprehensive

[15] Unpublished autobiography, Joseph Maddy.
[16] Ibid.
[17] Michael Mark and Charles Gary, *A History of American Music Education*, 2nd ed. (Lanham, MD: Rowman and Littlefield Education, the National Association for Music Education, 2007), 311.

supervision from music administrators such as Maddy. In this new position he traveled to all the schools within the Rochester district, teaching both string orchestras and bands. He began to train music teachers in the school system and wrote instructional material as classes developed. Unlike contemporary elementary music teachers, who generally teach students directly, music supervisors during this era administered instruction through the classroom teachers, who all taught daily music lessons. The music supervisor planned the music lessons and assisted the classroom teachers by visiting classes and modeling instructional techniques.[18] During the two years he worked as supervisor, Maddy powerfully advocated for his program, even persuading George Eastman to donate ten thousand dollars' worth of instruments to the Rochester schools. With the addition of these quality instruments, Maddy was able to establish an exemplary program.

Figure 2.2: Maddy with Rochester East High School Band, Rochester, New York, 1918.[19]

[18] Phillip M. Hash, "The National High School Orchestra, 1926–1938," *Journal of Research in Music Education* 56, no. 1 (April 2009): 50–72.
[19] Interlochen Center for the Arts Records, Bentley Historical Library, University of Michigan.

After two years of teaching instrumental music in Rochester, Maddy accepted a position as supervisor of music in Richmond, Indiana, to begin in the fall of 1920. The new job would involve supervising both vocal and instrumental music education, and, characteristically, he was determined to perform ably in both areas. During the summer of 1920, therefore, he enrolled in the Chautauqua, New York, summer music program, where he took a course in vocal methods under Thaddeus P. Giddings. This was the beginning of a lifelong friendship and professional collaboration between Giddings and his student. Maddy returned the next summer to continue his study of vocal music and was granted a diploma from the Chautauqua Summer Schools at the close of the 1921 season.[20]

When Maddy arrived in Richmond, he began with a small high school orchestra of mostly violins; within two years, he had built a complete and fully balanced symphony orchestra that rehearsed during the school day and carried credit toward high school graduation.[21] In March of 1922, Maddy took his high school symphony orchestra to Nashville, Tennessee, to perform for the Music Supervisors National Conference. The ensemble's performance was extraordinary and an inspiration to all music teachers who heard it.[22] Following Maddy's lead, public school orchestra directors began to build complete symphony orchestras that performed the standard symphonic literature.

Maddy's lack of formal academic credentials had already presented an obstacle in his career path, but as always he viewed it as another challenge to be overcome. After beginning his first supervisory post in Rochester, Maddy was confronted with the state

[20] Unpublished autobiography, Joseph Maddy.
[21] Neil Arthur Miller, "A History of the National Music Camp" (master's thesis, University of Michigan, 1965).
[22] Ibid.

requirement that all teachers must have a teaching certificate, which was obtained through a college diploma. Maddy met with the president of the University of Rochester, who, after a lengthy interview and examination, certified Maddy as having the equivalent of a college education and granted him a life certificate to teach in New York.[23] When he began teaching in Richmond, Indiana, he once again was tested in order to qualify for a teaching certificate. The school board required all teachers to have high school and college diplomas in order to receive a salary. Maddy took an examination in all high school subjects and passed. These exam results, combined with his certificate from New York, convinced the school board in Richmond of Maddy's qualifications.[24] Maddy later recalled that now he finally had gotten educated![25]

Figure 2.3: Maddy with high school band in Richmond, Indiana, 1920. [26]

[23] Ibid.
[24] Ibid.
[25] Ibid.
[26] Ibid.

In a remarkably short time, Maddy went from having no academic credentials at all to holding supervisory positions and even college faculty appointments. At age thirty, in addition to his teaching assignments in the Richmond schools, Maddy taught public school music methods at Earlham College, also located in Richmond. During the summers of 1922 to 1924, he taught instrumental teaching methods courses at the University of Southern California, Los Angeles. He also served as guest conductor of the symphony orchestra of the Hollywood Bowl during these summers.[27] These appointments, earned while he was still in his early thirties, greatly extended his pedagogical influence.

First Decades in Michigan: 1924 to World War II

In the fall of 1924, at age thirty-two, Joe Maddy accepted a dual position as supervisor of music in the Ann Arbor, Michigan, public schools and head of the public school music department at the University of Michigan.[28] As was usually the case, he started with only a handful of students and then quickly turned the program into a large, productive ensemble. At the University of Michigan, he developed the public school music department from only nine students to a group of one hundred and fifty students. His graduates were in great demand for music teaching positions, and Maddy held the unique distinction of placing one hundred percent of his graduates in teaching jobs.[29]

In the mid to late 1920s, Maddy worked on a number of initiatives and projects that left lasting marks on the field of instrumental education in the United States. In 1925, as a member of the Committee of Instrumental Affairs of the Music Supervisors National Conference, Maddy was the driving force in organizing the first state and national band

[27] Letter to Karl [surname unknown], 1956.
[28] Unpublished autobiography, Joseph Maddy.
[29] Ibid.

and orchestra contests. These contests swept the country for many years and are credited with encouraging major growth in high school band and orchestra programs throughout the country. In 1927, as chair of this committee, he began developing a standardized instrumentation for school bands. Regarding this project he stated, "I decided to fight for better instrumentation, so our bands could play better music effectively, so I worked out a new instrumentation."[30]

He referred to his new instrumentation as "symphonic band instrumentation," which now afforded bands the ability to perform transcriptions of orchestral masterworks with a symphonic sound. Maddy's new symphonic instrumentation met with tremendous opposition from music publishers as well as instrument manufacturers. The instrument manufacturers protested that Maddy had limited the number of saxophones and eliminated the peck horns, valve trombones, tenor horns, and Eb horns. The publishers complained that the new instrumentation would make all of their band publications obsolete. However, Maddy's new instrumentation received the endorsement of musical luminaries such as John Philip Sousa, Edwin Franko Goldman, Fredrick A. Stock, and Herbert L. Clarke, who successfully persuaded his opposition to accept and support the symphonic instrumentation that remains standard today.[31]

In 1926 the first National High School Orchestra was organized for the meeting of the Music Supervisors National Conference in Detroit, Michigan. Edgar B. Gordon, president of the conference from 1925 to 1926 and a professor of music education at the University of Wisconsin, appointed Joe Maddy, "an emerging leader in music education,"

[30] Ibid. 4.

[31] Joseph Maddy, unpublished autobiography, 1956, Interlochen Center for the Arts Records, box 1, folder 1, Bentley Historical Library, University of Michigan.

to manage this project.[32] The purpose of this ensemble was to demonstrate the potential of instrumental music instruction and instill within the performers high expectations that would also inspire their peers at home.[33] The first National High School Orchestra was composed of 238 students representing thirty states. Maddy was able to convince the famous conductor of the Detroit Symphony, Ossip Gabrilowitsch, to conduct the orchestra performing two selections at the Detroit convention. Gabrilowitsch was reluctant at first, fearing an inadequate instrumentation and incompetent amateur performers. Arriving at the first rehearsal, however, Gabrilowitsch witnessed the orchestra playing the first movement of Beethoven's *Eroica* Symphony. In complete amazement, Gabrilowitsch declared the group to be the "music miracle of the century."[34]

Members of the National High School Orchestra were responsible for their own expenses. The students arrived in Detroit on April 11, 1926, for chair placement auditions, and rehearsals began on Monday morning. The final concert was held on Friday, April 16, 1926. Maddy claimed that the program "was a far greater achievement than any had ever dreamed of its being."[35] One music supervisor in attendance at the concert wrote:

> When the great curtain went up at Orchestra Hall, disclosing some 230 boys and girls, each holding an orchestral instrument, packed in almost too closely to play that instrument, many an old timer at conference gatherings gasped, dropped his jaw, and gazed open mouthed with eyes bulging, wondering what could possibly happen. The greatest significance lies in the fact that they could be assembled and within four days present a program that would do justice to many professional orchestras. This great orchestra…impressed with importance of the occasion and tremendously pleased that they were a part of it; put their whole heart and soul into the preparations for the big concert on Thursday morning. When the "zero

[32] Phillip M. Hash, "The National High School Orchestra, 1926–1938," *Journal of Research in Music Education* 56, no. 1 (April 2009): 54.
[33] Ibid.
[34] Norma Lee Browning, *Joe Maddy of Interlochen* (Chicago: Henry Regnery Company, 1963), 180.
[35] Hash, "National High School Orchestra," 57.

hour" came, it found them tuned up to concert pitch, and responded to Mr. Maddy's direction like veterans. Later in the program when Mr. Gabrilowitsch, director of the Detroit Symphony Orchestra, was handed the baton, they played with a flexibility and confidence that tremendously impressed this splendid artist.[36]

Figure 2.4: Maddy, Walter Damrosch, and the National High School Orchestra, 1930.[37]

Maddy organized the second National High School Orchestra in 1927 for the Music Supervisors Conference held in Dallas, Texas. This orchestra numerically surpassed the Detroit organization, including 267 performers representing thirty-nine

[36] "National High School Orchestra, Spectacular High Light of Detroit Meeting," *Music Supervisors Journal*, XII (May, 1926): 54. Quoted in Neil Arthur Miller, "A History of the National Music Camp" (master's thesis, University of Michigan, 1965), 11.
[37] Interlochen Center for the Arts Records, Bentley Historical Library, University of Michigan.

states.[38] At the conclusion of the Dallas conference, the students in the orchestra tearfully pleaded with Maddy to find a place for the group to meet during the summer and continue its great music making. When he recalled this request, Maddy later asked:

> What would you have done? Well, I did it. I promised them I would move heaven and earth to establish a summer camp where they could go and play fine music to their hearts' content. Tears gave way to laughter and those happy youngsters went home confident that I would keep my promise.[39]

Maddy fulfilled his promise the very next year, 1928, which was a monumental year for him. He received an appointment as full professor of music in the University of Michigan's newly created Fine Arts division, with the instructions from university president Alexander Grant Ruthven to "promote music anywhere and everywhere without restrictions."[40] This position was funded by a grant from the Carnegie Foundation. During the Depression, funds for this position ran out. Nonetheless, President Ruthven created a position for Maddy with the same instructions to continue with promotional activities. In addition to his responsibilities at the University of Michigan, Maddy opened the National Music Camp in Interlochen, teaching music classes to students ranging from very young beginners to the talented members of the camp's high school and college orchestras.[41]

In its early years, the development of the camp, as well as its operation, was filled with financial and logistical challenges for Maddy, which he met with extraordinary resilience. This first camp opened, experimentally, with one hundred and fifteen students from twenty-five states. In 1929, camp enrollment swelled to two hundred and thirty-two

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[38] Miller, "A History of the National Music Camp."
[39] Chicago Promotion Campaign Materials, 1940, Michigan Historical Collection, University of Michigan Libraries. Quoted in Miller, "A History of the National Music Camp," 28.
[40] Ibid, 6
[41] Browning, *Joe Maddy of Interlochen*.

high school students with a staff of seventy. The National High School Orchestra Camp was no longer an experiment; instead, very early in its history, it became a driving force in the musical development of the United States.[42]

The third season of the camp marked important steps in ensuring lasting success. The Great Depression affected enrollment negatively. Fewer students were able to attend camp and tuition was lowered. The camp barely broke even. This was the worst possible time in the financial history of the U.S. to be soliciting donors for a nonprofit educational institution such as a summer music camp. Nevertheless, Maddy did just this, and with the help of donations, enabled the camp to survive the Depression. The campers never knew about the institution's financial instability in its early years.[43]

After 1928, Maddy spent his summers in Interlochen while camp was in session and returned to Ann Arbor to teach at the University of Michigan during the academic year. During this time he continued his crusade to provide music education to all. In 1930, the Cincinnati Conservatory of Music conferred on him his first honorary degree, Doctor of Music, in recognition of his musical services to the youth of America.[44]

[42] Johnston, Robert K., ed., "The National Music Camp Called Impossible in '26," *SCHERZO*, July 1949, 1.
[43] Browning, *Joe Maddy of Interlochen*.
[44] Ibid.

Figure 2.5: Maddy conducting at the National Music Camp, Interlochen, Michigan, undated.[45]

In spite of his great successes with the National Orchestra and the National Music Camp, Joe Maddy was not content to rest on his laurels. Too many young people, especially those in small rural areas where there were no music teachers, were missing an opportunity to learn to play a musical instrument. In 1931, he convinced the director of broadcasting at the University of Michigan to allow him to teach music by radio. The University of Michigan appointed him to the position of professor of radio instruction. At age forty-three, in 1935, Maddy began to teach instrumental music lessons over the NBC network. For the next four years, he taught music lessons to over 240,000 pupils from all

[45] Interlochen Center for the Arts Records, Bentley Historical Library, University of Michigan.

over the world.[46] Maddy's radio broadcasting is explored in more depth in Chapter Four. In 1936, Maddy was elected to a two-year term as president of the Music Educators National Conference, followed by a two-year term as vice president. During his administrative tenure he traveled throughout the United States promoting music education and emphasizing music in social life, music in rural schools, and elementary instrumental music.[47]

Post-War Achievements: Late 1940s to 1966

The years after World War Two saw significant growth for the camp as it gained increasing support through nationwide publicity, which in turn boosted enrollment.[48] During the postwar years the camp began to assume much of the profile it retains today. For instance, its structure developed into separate divisions that still exist in some form: Junior (elementary school), Intermediate (middle school), High School, University, and All-State (two-week sessions for Michigan students only).[49] By the end of the 1940s, the summer camp had solidified its position as a major incubator of future classical musicians from the United States and beyond, and was on the verge of achieving a year-round presence.

During this stabilizing era in the life of the camp, Maddy reflected on the institution's ethos, effectiveness, and global relevance in a 1956 interview with Mary Kimbrough for the *St. Louis Post*:

> [The students] love it, they don't want to go home. You never find any of them loafing throughout the whole time they're at Interlochen. When they have some spare time that isn't taken up with instruction or rehearsals, they'll be getting together a chamber music group or talking with their teachers. It just shows how

[46] Unpublished autobiography, Joseph Maddy.
[47] Ibid.
[48] Miller, "A History of the National Music Camp."
[49] Glickman, "Interlochen: Unchanging Magic."

> hungry they are for good music and how eagerly they study. They are at Interlochen to work and study and become better musicians. Music is our international language, it brings these young people together from all walks of life, from all parts of the country, many from other countries. It's a common bond. You play the same musical notes in Munich, Moscow, or Michigan.[50]

In the early 1950s Maddy quietly expanded and remodeled the summer camp facilities to make them livable during the brutal northern Michigan winters. New student resident halls replaced the rustic summer cabins and new classrooms were built, thanks to generous donations from several philanthropic individuals and organizations.[51]

In 1962 the Interlochen Arts Academy opened its doors as the nation's first independent boarding school in the arts. In its first year the school had 135 students and a staff and faculty of thirty-four. The philosophy of the Academy is to combine rich experiences in the arts with challenging, comprehensive college-preparatory academics. As an outgrowth of the National Music Camp, the Academy represents the fulfillment of yet another dream of Maddy's. Over the years, the school and its students have compiled a record of success in arts and academics, with more Presidential Scholars than any other school in the nation, public or private.[52]

Maddy's professional accolades in the form of honorary degrees attested to the fact that he had successfully overcome his dearth of credentials. In addition to the Doctor of Music degree he had received from the Cincinnati Conservatory of Music in 1930, the University of Rochester conferred on him an honorary doctorate in 1959 and Baldwin Wallace College in 1960.[53] In 1964 he received three: from Franklin College, Hillsdale

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[50] Mary Kimbrough, Crusader for Music in the Schools, *St. Louis Post*, April 18, 1956.
[51] Norma Lee Browning, "Pied Piper of the Piney Woods," *Chicago Sunday Tribune*, August 20, 1961.
[52] www.interlochen.org/history, accessed November 1, 2014.
[53] Letter to Karl [surname unknown], 1956.

College, and the University of Michigan.[54] Joe Maddy, high school dropout, had finally become Dr. Maddy, respected by educators and academia as a significant leader in music education in the United States.

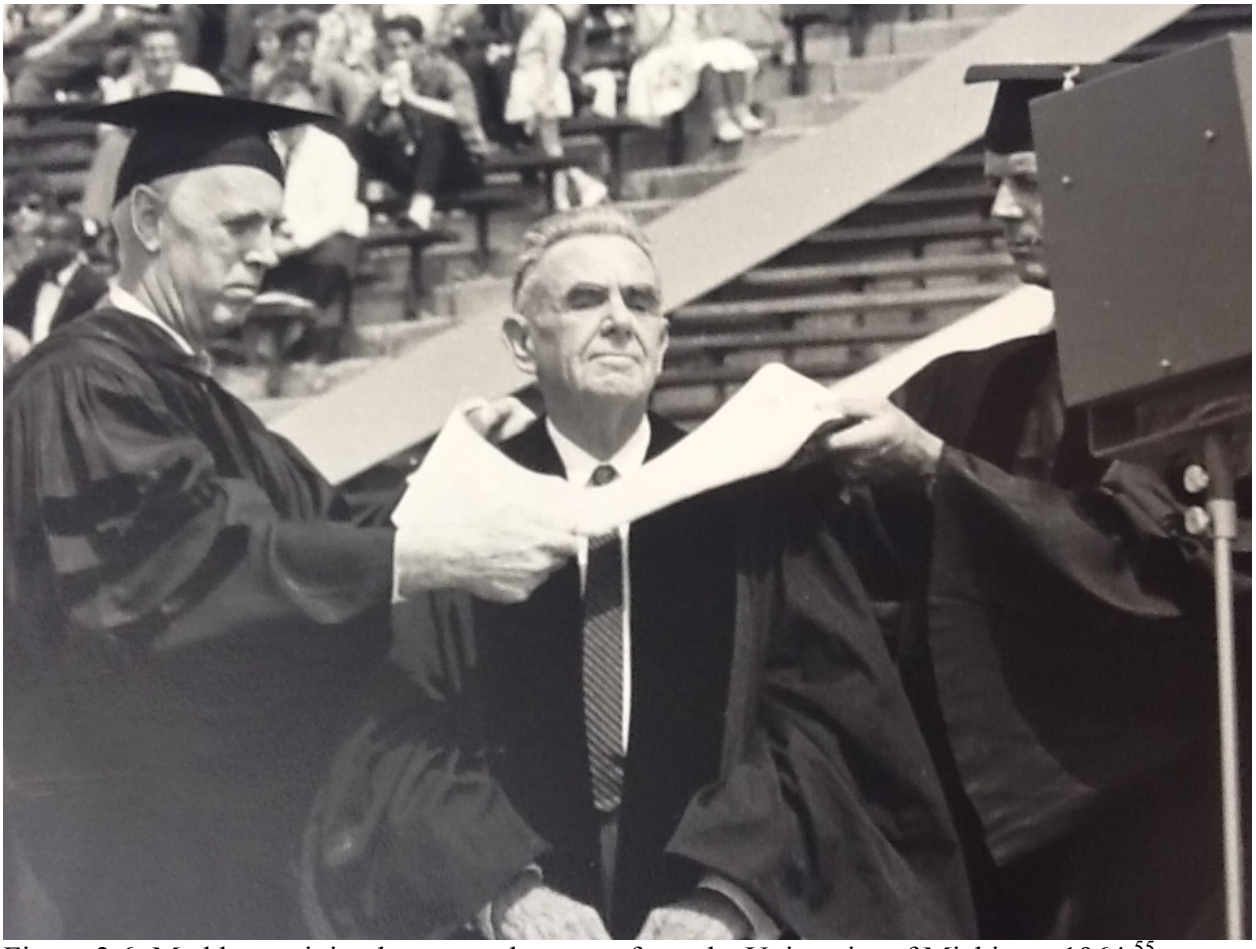

Figure 2.6: Maddy receiving honorary doctorate from the University of Michigan, 1964.[55]

Interlochen and Maddy's Legacy: 1966 to the Present

Although Maddy died in 1966, his legacy has lived on through the National Music Camp, which in 1990 changed its name to the Interlochen Arts Camp, which, along with the Academy, now falls under the umbrella title of Interlochen Center for the Arts.

[54] "Nine Persons to Receive Honorary Degrees at U-M Commencement," *Ann Arbor News*, May 19, 1964, 12.
[55] [55] Interlochen Center for the Arts Records, Bentley Historical Library, University of Michigan.

Thousands of students attend the Interlochen Arts Camp every summer. Today the camp hosts a six-week musical experience for high school students, a three-week experience for middle school students, and a two-week experience for elementary school students. Alumni of both the Academy and the National Music Camp can be found in leadership positions in the arts and other professional fields.

Many of the world's most prominent classical musicians have taught, conducted, and performed at the Interlochen camp, among them composer and United States Marine Band conductor John Philip Sousa, British composer Percy Grainger, American composer Howard Hanson, and a young Lorin Maazel, who eventually became the fabled conductor of the New York Philharmonic.[56] The testimony of prominent classical musicians provides evidence of Interlochen's artistic achievements throughout its long history. (See Appendix A) In 1961 the virtuoso American pianist Van Cliburn stated the following concerning his performance with the camp's high school orchestra:

> It was with the greatest trepidation and bewilderment that I sat down for our first rehearsal, taking my place at the piano in front of those earnest and silent hundred and eighty youngsters in their blue corduroy uniforms. When it was finished, I knew that here was something quite extraordinary. These young musicians, still in their teens, would do credit to some of our professional symphony orchestras. I felt like sitting down and immediately writing recommendations for some of them.[57]

Camp alumnus Gerard Swartz, principal trumpet of the New York Philharmonic and conductor of the Seattle Symphony Orchestra, concurs, stating that "Interlochen opened my eyes to what symphonic music was like. It was the most important single experience in my life."[58]

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[56] Boal, *Interlochen*.
[57] Miller, "A History of the National Music Camp," 153.
[58] Glickman, "Interlochen: Unchanging Magic," 106.

Many summer music camps for young musicians exist, but the Interlochen Arts Camp stands alone as the premiere summer institution for the advancement of the arts. Perhaps this is due to its outstanding faculty, talented students, and brilliant administration. Others believe that it is the spirit of the camp, the spirit of Joe Maddy, which has propelled this institution to greatness.

Joe Maddy knew that most students who attended the camp would not become professional musicians. He recognized that many students who were considered elite musicians in their hometowns arrived at camp to face others that were equally (or more) talented. After spending time immersed in this environment and guided by their teachers, students were able to realistically assess their future chances for professional playing careers. Those who did enter other careers took with them a strong appreciation of music and the spirit of Interlochen. Alumni include professional players, music educators, and lifelong advocates of music. Joe Maddy once said, "A major tragedy of civilization is the failure to recognize and guide youthful talent into appropriate channels for service to humanity."[59] For over eighty years, and nearly half a century after its founder's death, Joe Maddy's Interlochen Camp and Academy have done their part to avert this tragedy.[60] It stands as a monument to his many professional achievements.

[59] Ibid.
[60] Gerald A. Elliott, "Interlochen's Mr. Music," *The Grand Rapids Press*, July 30, 1961.

CHAPTER 3

MADDY'S CONTRIBUTIONS TO INSTRUMENTAL PEDAGOGY

Joseph Maddy's chief contributions to music education lie in the areas of methodology and pedagogical theory. In 1918, Maddy, then music supervisor for the public schools of Rochester, New York, realized that if music instruction were to be scheduled during the school day, the classes would have to be comparable in size to regular academic classes. Prior this time, instrumental music students received individual instruction, usually from a professional performer.[1] Many of these performers had learned their trade in the service bands of World War I and were now available and eager to teach in the public schools. Others, who had been employed as musicians in parks, restaurants, and theaters, were attracted by the relative security of teaching positions.[2] Understanding the impracticality of one-on-one instruction in the public school setting, Maddy began to develop a method for teaching large groups of beginning students playing different instruments. He envisioned a classroom setting in which a single music teacher, without professional-level skill on every instrument, could develop students' technique on any instrument, keep their interest, and manage the group efficiently. Furthermore, Maddy, with his longtime collaborator T. P. Giddings, created the materials that would make his vision a reality.

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[1] Unpublished autobiography by Joseph Maddy, 1937–1938, Interlochen Center for the Arts Records, box 1, folder 1, Bentley Historical Library, University of Michigan.
[2] Emil A. Holz and Roger Jacobi, *Teaching Band Instruments to Beginners* (Englewood Cliffs, NJ: Prentice-Hall, 1966).

Instrumental Class Pedagogy, Pre-1900s

Beginning instrumental group lessons in the United States can be traced back to as early as 1773, when Joshua Collins taught night classes in flute, oboe, clarinet, and bassoon in Annapolis, Maryland. There is little evidence of instructional methods or group pedagogy existing at this time, leading one to speculate that Collins would have resorted to teaching by rote or composing his own instructional exercises.[3] By the mid-1800s, the burgeoning brass band movement had become a strong force driving the desire for group instrumental music lessons. For example, band leaders were organizing industry-supported bands to alleviate employee "problems" arising from labor unrest.[4] Only a few very primitive instruction books existed for these brass band instruments.

In 1888, Arthur A. Clappe, a British band leader who eventually moved to the United States and formed the U.S. Army Music School, wrote *The Teacher's Assistant*. According to Clappe, the purpose of this book was to "furnish the means whereby an intelligent amateur may instruct a young organization with some success by faithfully following the plan laid down, at such times and places as professional aid cannot be obtained, or afforded." [5] Clappe's work was the first significant text used in the United States for group instrumental instruction.

At the turn of the twentieth century, the progressive education movement began to influence public school pedagogy. Progressive education emphasized "learning by doing" and group instruction. In keeping with the spirit of progressivist ideas, there was

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[3] Michael T. Mark and Charles T. Gary, *A History of American Music Education,* 3rd ed. (Tanham, MD: Rowman & Littlefield, 2007).
[4] Hoyt F. LeCroy, "Community-Based Music Education: Influences of Industrial Bands in the American South," *Journal of Research in Music Education* 46, no 2 (Summer 1998): 248.
[5] Arthur A. Clappe, *The Band Teacher's Assistant or Complete and Progressive Band Instructor* (New York: Carl Fischer, 1888) p. 2.

new enthusiasm for forming school orchestras and bands. Initially, most school ensemble members learned to play their instruments through private instruction; once they had reached an acceptable level of proficiency, they were allowed to join the school group. Soon, however, it became clear that providing classes for beginning instrumentalists was the only way to maintain balanced ensembles.[6]

In 1908 Charles Farnsworth, music professor at Teachers College, Columbia University, began to study a violin program in Maidstone, England. Farnsworth reported that a local clergyman was teaching the children of his parish violin lessons in groups. This method quickly turned into a movement that swept England, resulting in mass concerts of violin students performing with spectacular pipe organs or local military bands. Albert Mitchell, a violinist and music supervisor in Dorchester, Massachusetts, read Farnsworth's report. Mitchell was so intrigued by the concept of group lessons that he arranged for a leave of absence from his position in order to travel to England and study this group teaching process. Mitchell spent the winter of 1910–1911 in England observing this innovative group teaching technique. After he returned to Dorchester, he began teaching his own violin classes, instructing as many as sixteen students at a time. He organized his ideas and teaching materials into a textbook, *The Public School Class Method for Violin* (1912).[7]

Mitchell encountered many challenges to group violin classes—most significantly, having to teach a group of beginners. Mitchell and his peers had experience teaching master classes to advanced students, but they found that the beginning students

[6] Phillip M. Hash, "*The Universal Teacher*, by J.E. Maddy and T.P. Giddings (1923)," *Journal of Research in Music Education* 58, no. 3 (January 2011): 384–419.
[7] Edward B. Birge, *History of Public School Music in the United States* (Reston, VA: Music Educators National Conference/Dept of the National Education Association, 1966).

quickly lost interest in the beginning violin classes. Another problem that developed was the lack of similar methods for other instruments, resulting in a dominance of violin players in school orchestras. Most teachers did not have time to offer a class for each instrument.

Meanwhile, Thaddeus P. Giddings and Otto Meissner, a music educator from Indiana, were developing techniques for class instruction on piano. Giddings and Meissner felt that the solution to the difficulties of group instruction lay in appropriate materials, specialized teaching techniques, and a well-trained, competent teacher.[8] Professional concern over the growing need for group instructional materials was highlighted in statements such as the one made by Benjamin F. Stuber at the 1922 Music Supervisors National Conference. Stuber, president of the conference and a respected music educator, stated the following:

> Splendid as many of our present day methods are in private teaching, they are almost useless in efficient class teaching. Though several class methods have been published the right trail has not yet been struck as compared with the very splendid courses in use in the regular music study in public schools. This condition must naturally prevail until sufficient practical experience has paved the way for truly useful class methods worthy to be placed beside the best product in other studies.[9]

The Collaboration Between Maddy and Giddings

Amid such concern over the lack of high-quality class instructional materials, Joseph Maddy had diligently begun to craft his own solution. While in Rochester, Maddy developed an instructional class method to facilitate teaching a full class of mixed instruments. He began to teach all of the string instruments in one class and all of the winds and percussion in another class. Much experimentation showed him that it was

[8] Holz and Jacobi.
[9] B.F. Stuber, "Instrumental Music Classes in Public Schools," *Journal of the Proceedings of the Fifteenth Annual Meeting of the Music Supervisors' National Conference* (Ann Arbor, MI: 1922), 123.

possible to teach these instruments together with a precise, organized method. He would write out his material at night and try it out on his students the next day.[10] Maddy's method was to become a competent performer on an instrument himself, and then to transfer this knowledge to students in an instructional setting. By this point in his career, he was proficient on most string and band instruments, with the exception of the double reed family. So after school hours he played oboe and English horn in the Rochester Symphony and bassoon in the Rochester Municipal Band in order to develop a strong understanding of these instruments.[11]

Byron Hanson, Interlochen Arts Center archivist, clarifies the central concept undergirding Maddy's drive to create a functional class pedagogical environment: *efficiency*. "Maddy wanted to make music teaching efficient enough that it could be done with multiple instruments at the same time."[12] Realizing that group instruction was the most efficient and economical way to teach academic subjects, Maddy modeled his music pedagogy after contemporary academic class instructional techniques. This systematized efficiency was foreign to most private music instructors, however, so Maddy encouraged them to study the pedagogical principles of academic class teaching and apply them to group instrumental music settings. He acknowledged that academic classroom teachers had the benefit of experiencing many teachers over a long period of time, while the instrumental class teacher often had studied under only a few teachers and so lacked a library of adequate models.[13]

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[10] Joseph Maddy to Karl [surname unknown], December 16, 1956, Interlochen Center for the Arts Records, box 1, folder 1, Bentley Historical Library, University of Michigan.
[11] Unpublished autobiography, Joseph Maddy.
[12] Byron Hanson, intervew with author (Interlochen, MI: July 11, 2013).
[13] J.E. Maddy and T.P. Giddings, *Instrumental Class Teaching: A Teachers' Guide to Universal Teacher* (Cincinnati: The Willis Music Company, 1928).

Maddy was still in the preliminary stages of organizing his instrumental class pedagogy and compiling it into a beginning instrumental class teaching method when he enrolled in vocal teaching courses at the Chautauqua Music Institute under T. P. Giddings in the summer of 1920. Instantly impressed with Giddings's sequential and efficient vocal teaching methods, Maddy decided to borrow the approach for class instrumental teaching methods. Maddy asked Giddings to collaborate with him on the organization of an efficient beginning instrumental class teaching method. This would later become the seminal text *Universal Teacher*, published in 1923.[14]

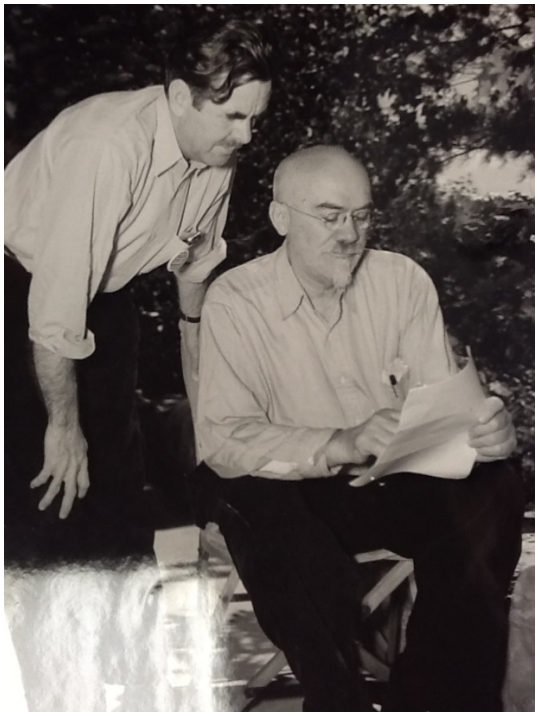

Figure 3.1: Maddy and Giddings, undated.[15]

[14] Charles Maynard McDermid, "Thaddeus P. Giddings: A Biography" (EdD diss., University of Michigan, 1967).
[15] Interlochen Center for the Arts Record, Bentley Historical Library, University of Michigan.

In the summer of 1922, both Maddy and Giddings taught music education courses at the University of Southern California in Los Angeles. They had planned to continue to work on the pedagogy for *Universal Teacher* that they had begun to develop during the two previous summers at the Chautauqua Music Institute. In Los Angeles, Maddy experimented with teaching heterogeneous beginning instrumental classes. Giddings, confident that the experiment would work, agreed to help him. Giddings' help mainly consisted of visiting Maddy's class and taking notes while Maddy taught. Maddy recalled that, despite his attempts to emulate Giddings' vocal teaching techniques in his instrumental classes, he found Giddings to be a harsh critic with very high expectations:

> Giddings had that notebook full of notes, each day. Such things as 'you repeated this order three times!' 'Students must listen once and hear, and look once and see!' Every evening after classes, we sat over at his apartment and he'd go over my lesson with me. It was a wonderful day when he handed me a blank notebook and said 'I have no criticisms today.'[16]

From Giddings, Maddy gained valuable insight into classroom management. He learned how to sequence lessons and present material in an organized, easy-to-follow form. Most important, he gained the ability to get students focused, organized, and quiet so that they could learn. In fact, on one of the classroom walls at Interlochen, the following phrase, taught to Maddy by Giddings, remains posted today: "Good Teaching: Keeping every student purposefully occupied, every minute of every class."[17]

Universal Teacher for Orchestra and Band Instruments (1923)

These two years of intensive meetings, notes, observations, conversations, and classroom experiments finally coalesced into the music pedagogy philosophy and techniques presented in Maddy and Giddings' book *Universal Teacher for Orchestra and*

[16] Ibid. 292.
[17] Hanson, 2013.

Band Instruments. Maddy struggled to find a publisher for *Universal Teacher* until he persuaded Carl Greenleaf, president of the Conn Instrument Company, to publish his method book in 1923 as a means for promoting the sale of band instruments. *Universal Teacher* was an instant success. It was accessible both to classroom teachers with minimal musical training and to parents who wanted to help with home practice sessions, thanks to pictures and instructions for proper holding positions, playing positions, and fingerings. The demand for the book soon outgrew Conn's resources, so the Willis Music Company of Cincinnati, Ohio, took over the publishing later that year.[18]

In its general principles, the book demonstrates Maddy's and Giddings' debt to the educational philosophy of the progressive era, with its focus on experiential learning and efficiency. These general principles were implemented in the instrumental classroom through the following methods: (1) borrowing from vocal pedagogy and familiar song repertories; (2) an innovative classroom configuration; and (3) fluid, student-directed exercises facilitated by a system of "tapping" cues and other methods.

The first notable feature of the book was its innovative application of vocal pedagogy techniques and song repertories to instrumental music pedagogy. Maddy believed that song is the foundation of all music and that children should learn to read vocal music using solfège. Then, when beginning instrumental music study, the student should continue reading music using solfège syllables and transfer to reading note names at a later time. Maddy explained this philosophy in the 1928 teachers' guide to *Universal Teacher*:

> Pupils learn to read vocal music by using the Do, Re, Mi, syllables. Since they learn their songs by this method, does it not seem logical that they use these

[18] Unpublished autobiography by Joseph Maddy, 1937–1938, Interlochen Center for the Arts Records, box 1, folder 1, Bentley Historical Library, University of Michigan.

> syllables when they first enter the new realm of music represented by the instrument they wish to learn? There are enough necessary new details to bother them when changing from vocal to instrumental music, without having to learn a whole new vocabulary at the same time. Teaching the letter names of the notes should, therefore, be deferred until such a time as they have practical use for them. The old educational plan of proceeding from the known to the unknown is founded on common sense. In going from the singing class to the instrumental class we should take along not only the vocabulary but the songs as well.[19]

Maddy further emphasized that students starting instrumental music study should learn to play familiar vocal songs on their instrument instead of beginning their studies with repetitive technical exercises. He chose traditional nursery songs, hymn melodies, and folk songs from America, as well from other countries, to be included in his method. He described these familiar tunes as having "universal appeal" and printed many of them in *Universal Teacher.* The songs in *Universal Teacher*, all of which fall into a comfortable singing range, were arranged in a logical sequencing of new notes and skills, which facilitated student progress. Beginning instrumental students were now able to play recognizable tunes from the start of their studies; they were already part of a musical ensemble without practicing for months on drills before being allowed to participate. Students were interested, they practiced, and they did not have the urge to drop out of the class. Instruments typically considered accompanying or harmonizing instruments now attained importance equal to that of the melodic instruments. From the start, songs were transposed by ear, enabling students to learn chromatic fingerings within a beginner's range. Maddy prescribed that all students should sing each song correctly before playing the song. If the student played a song incorrectly, the teacher should trace the error back to the student's singing version. All of these techniques embodied Maddy's view on the

[19] Maddy and Giddings, *A Teacher's Guide*, 4 – 5.

importance of vocal foundations, summarized in his statement "Whatever he [the student] can sing, he knows."[20]

A second distinctive characteristic of *Universal Teacher* was the innovative classroom configuration it recommended. Instead of the traditional orchestra or band setup of curved rows of chairs, the students sat in a block formation, each student with his or her own music stand, with the better players in the back of the room and the weaker players toward the front. This gave the weaker students the advantage of hearing the better students playing behind them. The chairs were placed with enough room between them for the teacher to move around the room freely. A large mirror was also a requirement in the instrumental music room. Students were to check their playing position in the mirror by comparing their position to the picture in the book, which was printed as a mirror image to allow students to carefully assess their position.

The third and perhaps most distinctive element of *Universal Teacher* was its "tap system" of cues, which (along with other means, such as charts) promoted an efficient, student-directed learning environment. The tap system, advocated by Giddings, resulted in tightly structured classroom procedures, with little talking from the teacher and more playing from the students. Always in a quest for time efficiency, Giddings used a long wooden pointer as his tapper to create a fluid, economical use of classroom time. One tap indicated that the students were to stop and hold the note; two taps, to proceed; three taps, to stop. The tap system gave the teacher the freedom to move around the room and provide help with posture, fingerings, finger positions, and embouchure formation.[21] Phillip Hash describes the tap system in detail:

[20] Ibid. 12.
[21] Ibid.

> Once the class had played the piece a number of times, the teacher signaled for individual work to begin by saying "next," at which point the two pupils at the rear of one row would stand, one to play and the other to wait. If the first student played the passage correctly, the class – without prompting from the instructor – would repeat the phrase together to affirm the performance. The third player would then rise to wait as the second player played the second phrase. This process continued until a player made a mistake, at which time the rest of the class began singing or counting the rhythm. If the student was unable to recover, the next player began on the first beat of the next phrase. If that student played the passage correctly, the pair would trade seats, with the successful student moving towards the rear of the class.[22]

Evidence of the tap system lingers in contemporary music classrooms in the way that recorded accompaniments are used in many beginning band methods. Today's teachers can control the accompaniments with a remote from throughout the room, deciding whether to move to the next piece or to repeat the previous one. This technique allows the teacher freedom to address individual students' needs. Maddy's and Giddings' tap system also aided in establishing and maintaining a precise tempo, much in the way that today's recorded accompaniments achieve the same goal.

[22] Hash, *Universal Teacher*, 396.

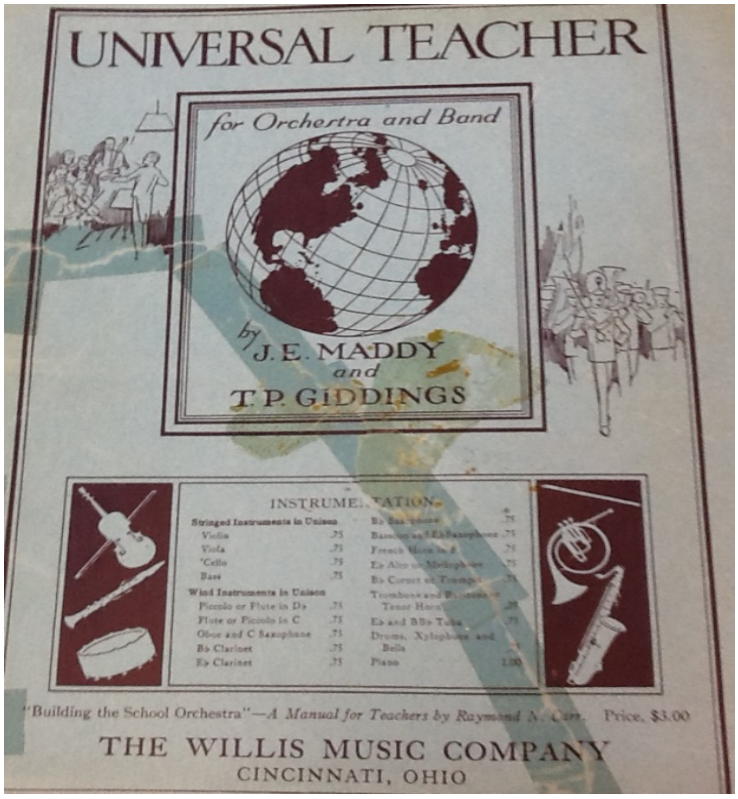

Figure 3.2: Cover of *Universal Teacher*, 1923.[23]

The tap system's goal of minimizing pedagogical procedure encouraged students to progress through lessons with little aid from the teacher; this way, the teacher could provide individual assistance to students in need. If a student made a mistake, other students must define the mistake. The class was supposed to jump in and sing the passage correctly, verifying that they realized that the passage was initially played incorrectly. The following self-analyzing chart helped students correct their own mistakes:

[23] Interlochen Center for the Arts Records, Bentley Historical Library, University of Michigan.

Music
Rhythm, Melody, Harmony
Eye Reads, Ear Verifies

TONE: Smooth. Beautiful. In Tune. Phrase. Balance.
TIME: Exact. Beats. Measures.
NOTES: Read and hear all parts.
EXPRESSION: pp, p, mf, cresc, dim, rit, accel, allegro, allegretto, moderato, andante, largo.
Perfect music is enjoyed by all. Is ours perfect? If not, find the reasons on the chart and make it Perfect.
Rule for making definite musical progress:
LOOK ONCE AND SEE. LISTEN ONCE AND HEAR.[24]

This chart was meant to be enlarged and hung in the front of the room, accessible to all students. If a mistake was made, one student could go to the chart, easily point out the mistake, and allow the class to make the needed correction, all without stopping class. This procedure aided in the development of self-analysis and embodied Maddy's philosophy of keeping every student purposefully occupied, every moment of every class. Byron Hanson, former colleague of Maddy's and current archivist at Interlochen Center of the Arts, describes vivid memories of this solfège-based, student-directed learning system as he recounts teaching a beginning band class with Joe Maddy in 1955:

> In the book he talks about learning this and singing it with the "do, re, mi" syllables. And that certainly is a variation of that, could be the first time that any of them sees it. Then they could all sing it on solfège, or they could all play it depending on what you wanted to do. But I don't recall whether we sang in those first lessons down here with us when I worked with him in 1955, whether we sang on those exercises first or not. But again, whatever the method might be, once it was established, it would run itself for a full class hour. You put up on the board what you want the students to do and they go from one to the next. And of course the further ramifications are if the student was trying to play the exercise by himself, falters at some point—it wouldn't have to be the whole piece; at least on this first page, the pieces are just four measures long. But if there were a more complicated piece later on, there would be a phrase. So there might be twenty phrases in the piece, as opposed to just one or two. Here we are with a single phrase, four measures. The student plays it perfectly, and everyone that follows plays it perfectly, and the next student goes right on and does it again. Now, if the

[24] Maddy and Giddings, *A Teacher's Guide*, 11.

> first student falters, or at any point a student falters in playing, whether they miss a note, it's sort of up to the students to define. If we're talking about a bad sound, or we're talking about out of tune, or if we're talking about a wrong pitch . . . it just didn't happen. Or wrong rhythm. And then the class is at that point to interrupt by singing the exercise from that point on. So if it goes [begins singing]: "Bam, bam, bam, bam, bam, *mistake*!" "Do, re, mi, fa, mi, re, do." [resumes speaking] The singing begins as quickly as they hear that happen, I think, and they are all supposed to be involved. Instead of just sitting and waiting for their turn to happen twenty minutes from now, but right now. They jump in and that verifies that the kids realize that the passage is incorrectly executed. And the next person, they then complete the singing of the phrase and the syllables to the end of the line. Now beat one, the third person would start to play; and if that person also errs at some point, they would jump in . . . maybe they didn't hold the note full value; maybe the grace notes rushed a little bit too much; or whatever it was, they would jump in. Now if, then, still a fourth student played the piece and played it correctly, and then that person would go back to that chair in front of the first person that played it correctly, with the idea that the best students are gonna be at the back of the classroom and those that were the weakest are sitting up front.[25]

Hanson's memories confirm the practical effectiveness of the techniques and methods that Maddy and Giddings recommended in their seminal text. *Universal Teacher* opened the doors for more students to study instrumental music than ever before, thus creating a full class of comparable size to other subjects being taught in public schools and securing a place in the school curriculum for instrumental music. Additionally, it encouraged the writing of other instrumental class method books.[26] Will Earhart, pioneering American music educator who founded the Department of Public School Music at the University of Pittsburgh, praised *Universal Teacher* as "a departure that was radically right because instrumental instruction was made to rest upon the child's earlier musical experience. The playing of tunes, which pupils knew, was a superior method of motivation and correlated well with the song approach to vocal study."[27] John Beery, music educator and Maddy scholar, described the book's significance this way: *Universal*

[25] Hanson, 2013.
[26] Holz and Jacobi.
[27] Quoted in McDermid, 356.

Teacher was the difference maker. . . . He wrote this so he could teach everybody in the same class, strings and winds. And, it's more efficient. So, it transformed how we teach, and today it's not uncommon to have thirty to forty in a class of beginners. . . .That was a huge step in the process.[28]

Maddy's Pedagogy Beyond *Universal Teacher*

Maddy's interest in and impact on instrumental music education continued well beyond the organization of beginning class instrumental instruction. After co-authoring *Universal Teacher*, he continued his collaboration with Giddings for many years. Their new ideas infiltrated music classrooms across the country, always undergirded by a mutual commitment to the importance of education for all and the right for all to develop as complete human beings through the universal language of the arts. These beliefs found expression in the following educational principles, reproduced verbatim from Beery's 1993 article on the pair's collaboration:

- Identify the child's ability, then build on it.
- Expect a great deal from your students.
- An appropriate level of competition motivates students.
- All children have a right to a free arts education.
- Promotion must be based on achievement, not age.
- Student musicians should read and perform as much high quality music as possible.
- Music must be a part of the school curriculum.
- The teacher must be prepared for every class.
- Good discipline is generally the result of teaching in such a way that students are too busy, too involved, and too interested in the subject to cause trouble.
- The arts are among the most powerful tools we have for the achievement of world peace.
- Musical literature used in teaching must represent the very best of various genres.[29]

[28] John Beery, interview with author (Interlochen, MI: July 11, 2013).
[29] John Beery, "The Legacy of Maddy and Giddings," *Music Educators Journal* 79, no. 7 (March 1993): 36-40.

Using these principles, Maddy and Giddings became a powerful force in the development of U.S. school music programs, not least through co-authoring publications. They followed their revolutionary 1923 method book with *Instrumental Technique for Orchestra and Band* (1926) and *Instrumental Class Teaching* (1928). These textbooks became the standard guide for American instrumental music education and provided great impetus for teaching classes of mixed instruments.[30]

Even after his collaboration with Giddings ended, Maddy energetically carried his teaching philosophy forward into other musical endeavors. Two anecdotal recollections from those who experienced his rehearsal style confirm the impact and effectiveness of Maddy's innovative music pedagogy techniques. Henry Charles Smith was a high school camper in 1948, began teaching at the camp in the summer of 1962, and, after becoming the conductor of the Philadelphia Symphony Orchestra, returned as a guest conductor throughout the 1980s. Smith recalls Maddy's teaching as Smith played trombone in the Interlochen high school orchestra:

> Back in the early day of the camp, every Tuesday evening, every group in the camp sight-read for one hour. And Maddy, by some standard and terms of the New York Philharmonic, he wouldn't say he was a great conductor by any means, but he could stand in front of us and we'd have a Brahms or a Rachmaninoff, or a Tchaikovsky symphony in front of us and we'd begin at the beginning and he'd say, 'I'll see you in 48 minutes. Don't tell me it's tough, and don't tell me it's difficult. Just do it.' And 48 minutes later, we had sight-read the symphony. He had held it together, and we'd had an important musical life experience.[31]

In a similar vein, Clarence Earl Stephenson, retired National Music Camp faculty member, recalls the following:

> He could teach by doing and he had wonderful patience. I don't remember him getting angry at anybody in the orchestra. That was a waste of time in his

[30] Ruth V. Brittin and Deborah A. Sheldon, "An Analysis of Band Method Books: Implications of Culture, Composer, and Types of Music Author(s)," *Bulletin of the Council for Research on Music Education* 161/162 (July 2004): 47 –55.
[31] Henry Charles Smith, interview with author (Interlochen, MI: July 25, 2013).

> method. His idea was to do more in less time. His goal was: the teacher was to give the girls and boys the experience.[32]

The countless reports that Maddy wrote after mentoring and assessing music teachers and their school music programs also attest to the lasting influence of his music pedagogy. One particular report written to Dr. John Sexton, Superintendent of Schools in Lansing, Michigan, on December 5, 1938, included a list of recommendations to better organize the music department, as well as an organized assessment of each teacher's lesson that Maddy observed. Maddy made note of every detail of the teacher's lesson, including use of time, tuning process, instrumentation inadequacies, student response to the teacher, music selection, discipline, and morale.[33] Excerpts from several such pieces of correspondence are located in Appendix H. Along with rehearsal accounts such as those mentioned above, these documents testify to Maddy's lasting impact on music pedagogy in the United States, both through his fruitful collaboration with T. P. Giddings and, in later years, alone.

Throughout his career, he placed great emphasis on the methods of learning that would bring the student into active contact with music. With this simple goal in mind, Maddy based his entire body of pedagogical practice on one fundamental approach: modeling. Maddy used the methodology of modeling through song or melody, and expanded the approach to include teacher and peer/student modeling.

Human beings learn naturally by imitating models. Whenever a teacher demonstrates a concept for a student, that teacher is modeling. Modeling is used in many educational settings. The math teacher models for his students every time he works a

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[32] Clarence Earl Stephenson, interview with author (Interlochen, MI: July 9, 2013).
[33] Maddy to Dr. John Saxton, Interlochen Center for the Arts Records, box 25, folder 4, "Reports and Correspondence," Bentley Historical Library, University of Michigan.

mathematical problem on the board. The science teacher models for her students when she performs a scientific experiment for the class. Warren Haston, music education researcher, describes modeling as students learning the application before the theory. According to Haston, it is considered "good and efficient teaching" to teach musical concepts through modeling and then have students apply the concept and skill in a new context.[34]

Maddy's assumption that musical understanding comes from the actual performance of music has its basis in the song approach. He believed that the song approach provided the student with an immediately achievable goal on the longer path towards mastering music notation. Then, after the student has already been rewarded with the enjoyment of performing a song or a melody, the teacher will strengthen the skills needed to read music. Byron Hanson, a former student of Maddy's, recalls that "he [Maddy] was looking at performance as a vehicle to understanding what music is about."[35]

Although the song approach to musical pedagogy did not originate with Maddy, he was one of the first American music educators, along with Giddings, to apply the concept completely to a series of instrumental instruction books, *Universal Teacher.* In these books, Maddy always employed modeling to achieve specific learning goals. For example, Maddy's book would instruct students to sit in front of a mirror like the person in their book (a picture printed as a mirror image).

[34] Warren Haston, "Teacher Modeling as an Effective Teaching Strategy," *Music Educators Journal* 93, no 4 (March 2007): 26 – 30.
[35] Byron Hanson, interview with author (Interlochen, MI: July 11, 2013).

The book would then instruct students to place their fingers just like the person in the picture.

Photograph taken through mirror.

Figure 3.3: Man demonstrating proper holding of clarinet.[36]

Maddy's next step was to have students sing the first songs using words. Once the students grasped the sound of the song, Maddy (through the textbook) would model the correct fingering for the starting note of the song, then instruct the students to move their fingers similarly to produce the melody of the song. He claimed, "Having found the first

[36] Maddy and Giddings, *The Universal Teacher*, preface [n.p.].

tone of a familiar song, the pupil has but to move his fingers about until he discovers the other tones that make up the song."[37] He prescribed that the students should first vocalize songs they are going to play. Then they move to a new medium for performing the song—the instrument. When following this sequence of events, students have just used singing as the model for performing the piece on their instruments. Maddy built on this song modeling concept and even used it to introduce transposition in the first lesson. He masterfully transferred this modeling to the application of new concepts as they occurred in printed music. As Charles Henry Smith, one of his former students, stated: "He kind of said to us, 'Don't tell me it's tough, and don't tell me it's difficult. Just do it.' And he showed us how to do it. And that's kind of flattering to a student."[38]

Modeling in music education can happen live or via recordings. In his radio series, Maddy used a studio band to model the sound of new notes and new songs. He encouraged students to listen to the studio band and make their notes sound like the band's.[39] When preparing National High School Orchestras, Maddy instructed the players to listen to phonograph recordings of their repertoire to understand the articulation and phrasing of each selection.[40] When teaching experienced high school students, he would identify a student who was playing with the exact style, technique, or concept he was teaching and instruct the orchestra to imitate that student.[41]

The modeling teaching strategy in instrumental music education established by Maddy has had a lasting impact on American instrumental music education. That many

[37] Maddy and Giddings, *A Teacher's Guide*, 23.
[38] Smith, interview with author.
[39] "First Radio Band Lessons," Interlochen Center for the Arts Records, box 16, folder 27, Bentley Historical Library, University of Michigan.
[40] Unpublished autobiography, Joseph Maddy.
[41] Ibid.

current method books use the song approach of *Universal Teacher* indicates that Maddy's methodology is still popular with contemporary music educators. As for peer modeling, it is common practice for conductors to find the students in their ensembles that have the most resonating, beautiful tone and ask those students to "model" that tone for their peers. Similarly, music teachers routinely encourage their students to listen to recordings of repertoire their ensemble is preparing.

All accounts of Joe Maddy's teaching indicate that he was a master of efficient teaching, optimizing every second of his rehearsal time. He stressed less talking and more playing, showing rather than telling.[42] John Beery, music educator and student of Maddy's, said, "He demonstrated from whether the clarinet or the viola or something in sound, and then had the student repeat back. He was kind of big on that, modeling. Modeling. Right, exactly."[43]

[42] Smith, interview with author.
[43] Beery, interview with author.

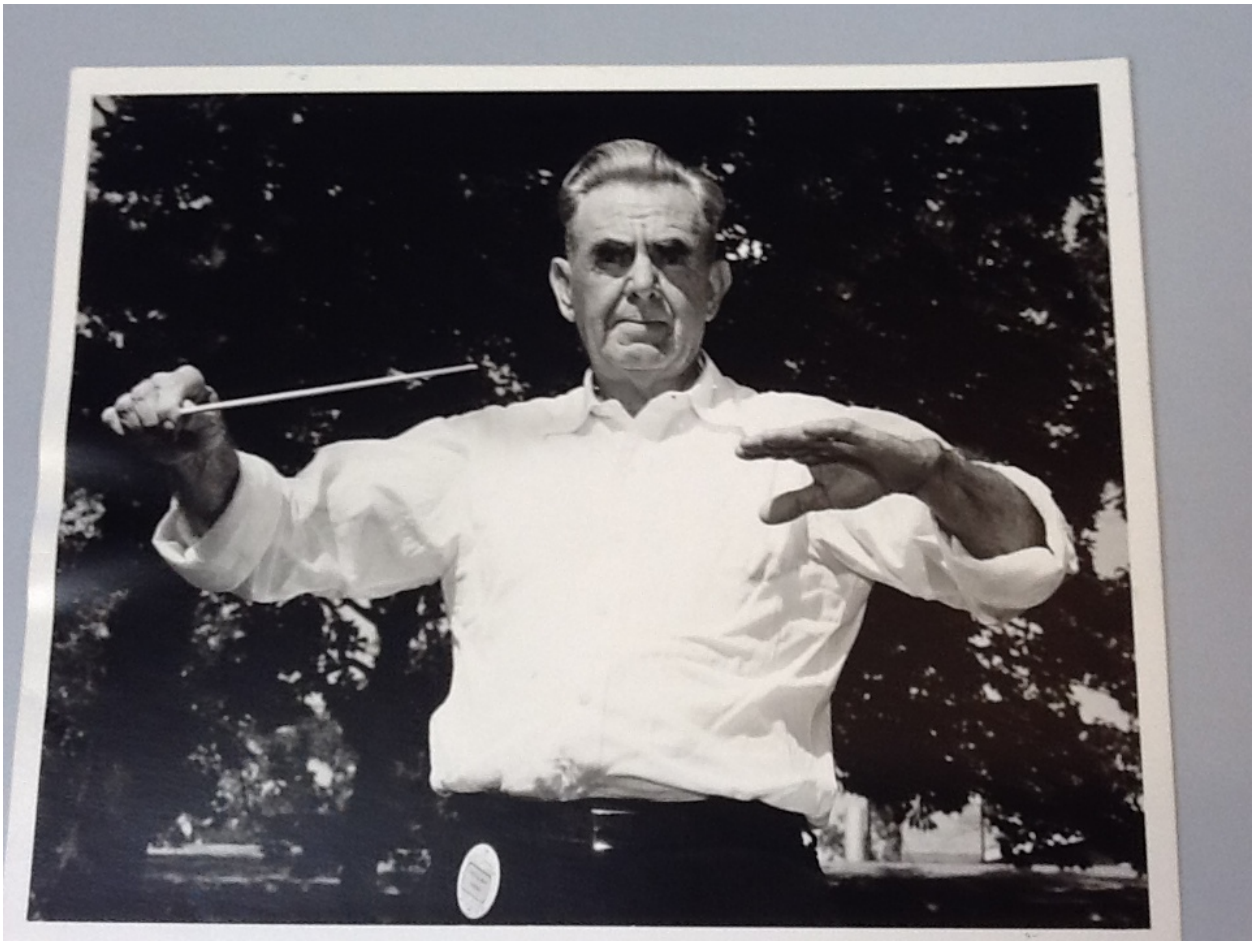

Figure 3.3: Maddy conducting at the National Music Camp, Interlochen, Michigan, undated.[44]

[44] Interlochen Center for the Arts Records, Bentley Historical Library, University of Michigan.

CHAPTER 4

MADDY'S RADIO BROADCASTS

One of the greatest inventions of the twentieth century was the radio. Initially used for communication and a source of entertainment, the radio quickly developed into an educational tool as well. Although the first instructional radio programs, broadcast in 1925, received mixed reviews, the number of such programs increased dramatically in all fields during the next several years. Inspired by the early initiatives in educational radio undertaken by the University of Wisconsin, the University of Michigan, Columbia University, the University of California, and the University of Alabama, public school administrators looked for ways to use it to advantage in the classroom.[1] However, radio teaching, while promising, presented new challenges. It was quickly discovered that the listeners needed an "on-site" teacher to facilitate discussion at the end of each broadcast. This prompted many educational programs to furnish school packets or books to supplement and/or aid the local teacher.

Despite such hurdles, radio became an effective component of education, including music education, which soon found its own discipline-specific methods to deliver and enhance broadcast instruction. Concerts by professional groups and soloists were soon broadcast to even the most remote areas of the country. Professionals joined in the educational endeavor. Co-sponsored by the Music Educators National Conference,

[1] James A. Keene, *A History of Music Education in the United States* (Hanover, NH: University Press of New England, 1932).

New York Symphony Director Walter Damrosch hosted the National Broadcasting Company's *Music Appreciation Hour* every Friday morning. He maintained this lecture schedule from 1928 until 1942. In his broadcasts Damrosch set a standard for more effective and efficient music education by providing teachers with an advance list of the music he would use, along with instructor manuals and student notebooks.[2]

In October 1930, contemporary with Damrosch's radio music appreciation lessons, a school superintendent in rural Michigan asked Joe Maddy about the possibility of teaching band and orchestra by radio. Many of the small school systems in remote areas of the state did not offer instrumental music lessons. Teaching by radio would enable communities that could not afford a music teacher to bring instrumental music instruction to the students.[3] The following year, Maddy, then a young professor of music at the University of Michigan, asked Professor Waldo Abbot, director of broadcasting for the university, for permission to teach instrumental music over the radio.

After some hesitation, the university station agreed to try the new idea. Five half-hour time slots were designated for Maddy's music lessons. Using material from *Universal Teacher,* Maddy wrote and printed three thousand instructional booklets that were distributed without charge to schools throughout Michigan. The broadcast, titled *Dr. Joe Maddy's Band Instrument Lessons*, was very well received. Professor Abbot announced,

> The first attempt to teach the playing of band instruments over the radio has been proclaimed a decided success by the 4000 students who are enrolled in the Michigan University of the Air course conducted by Professor Joseph E. Maddy.

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[2] Michael T. Mark and Charles T. Gary, *A History of American Music Education,* 3rd ed. (Tanham, MD: Rowman & Littlefield, 2007).

[3] William C. Fletcher, unpublished report, "The Story of Music Education by Radio," May 1936. Interlochen Center for the Arts Records, box 16 folder 13, Bentley Historical Library, University of Michigan.

> The thousands of letters which have been received by Professor Maddy as a result of these WJR broadcasts show that high school principals, music supervisors, and students in 20 states have found the experiment satisfactory.[4]

In subsequent years the broadcasts were expanded to include orchestra and vocal lessons.[5]

Figure 4.1: A studio demonstration group of University of Michigan students, undated.[6]

[4] Waldo Abbott, "University of Michigan Broadcasting Service, 1931, Special Announcement." Interlochen Center for the Arts Records, box 16, folder 27, Bentley Historical Library, University of Michigan.
[5] Unpublished autobiography by Joseph Maddy, 1937–1938, Interlochen Center for the Arts Records, box 1, folder 1, Bentley Historical Library, University of Michigan.
[6] Interlochen Center for the Arts Records, Bentley Historical Library, University of Michigan.

Maddy's Broadcast Pedagogy

Maddy's overall approach to radio instruction was a hybrid of in-person visits to the schools and broadcast studio instruction:

> I used the university students for demonstration groups, and invited radio pupils to take their lessons in an adjoining studio where I could watch them and gauge my instruction accordingly. I borrowed instruments from the National Music Camp and loaned them to students in Ann Arbor who served as control groups for my experimentation. Between lessons I visited radio classes in all parts of Michigan, usually visiting ten towns a day. I announced my schedule of visits, over the air, and nearly always found my classes ready and waiting for me on arrival. In this way I was enabled to check up on the results of my radio teaching efforts and to improve my teaching methods.[7]

The radio broadcast instruction followed a very detailed plan for each lesson, as in the excerpt below (Appendix G).

> Sit erect, with both feet on the floor. Lean slightly forward as you can breathe deeply. Hold your elbows away from your body, so your lungs can expand freely. Look at the instructions for tuning, on the same page. Place your fingers as directed. Turn the radio on loud, so you can hear everything I say, for I expect to talk while you are tuning. Place the instrument to your lips, exactly like the picture. Brass instrument pupils place your lips inside the mouthpiece. Teachers check. The studio band will sound the tuning tone for you, while you try to match the sound you hear. Are your fingers placed correctly? Listen (tuning tone). Play. Stop. If your tone sounds like the studio band you are doing fine.[8]

In this hybrid approach to instruction and assessment, Maddy predicted and then preemptively addressed the challenges of the new pedagogical format. To minimize the problem of not being able to see the students as they played, he instructed them to have a parent (if practicing at home) or schoolteacher check their playing position against the pictures in the instructional book. He even provided instructions about how to read the fingering chart and place fingers properly in order to produce the correct tones. The first lesson included the following steps:

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[7] Ibid. 7.
[8] "First Radio Band Lessons," 2. Interlochen Center for the Arts Records, box 16, folder 27, Bentley Historical Library, University of Michigan.

- You will be asked to match the tuning tone, which will be played by the studio band first.
- You will be asked to match two other tones in the same manner: Do, Re. Mi, which are the tones you will need to know to play the first song.
- The studio band will play the first song for you, then you will play the first song with the studio band.
- The studio band will play the accompaniment while you play the song.[9]

Ever mindful of the advantages of group learning, Maddy encouraged students to invite friends and classmates to listen to the radio music lessons together and to practice together between broadcasts.

In addition to confronting the challenges of radio teaching, Maddy also embraced the new advantages, specifically pointing out that it was more interesting to learn to play an instrument over the radio because the student would be playing with, or accompanied by, a skilled band, even on the first lesson. He instructed the student to play softly so his or her tone could match the band's tone coming through the radio speakers. Good modeling was another benefit of Maddy radio instruction. The studio band routinely sounded each tone before the student attempted to play it, thus providing a model for the student to emulate.

Always seeking perfection, Maddy was very interested in feedback from the students. He sent to each student four self-addressed postcards, one for use after each lesson, accompanied by the following message:

> I would like to know from you if I am a good teacher; if I go too fast or too slow for the pupils in your town; or anything else I do wrong, or can do better, or that you would like better.[10]

He developed a questionnaire that he mailed to each radio class teacher or school superintendent. The assessment included questions pertaining to class pacing, number of

[9] Ibid.
[10] "First Radio Band Lessons," 4. Interlochen Center for the Arts Records, box 16, folder 27, Bentley Historical Library, University of Michigan.

pupils in the radio class, practice habits, and other items of particular interest to him.[11] Not omitting any avenue for feedback, He also made use of a Michigan University of the Air Criticism Card (Appendix G) on which the students were able to record their learning activity preferences.[12] Radio Class Music Festivals provided another means of assessment. This activity required the students to perform the pieces they had learned via the radio in groups and as soloists. The festivals were generally very well attended and supported Maddy's philosophy of healthy competition. Over three thousand students participated in the 1935 University of Michigan Radio Class Music Festival.

Maddy's deep commitment to assuring quality instruction in his radio lessons is evident in the reports he submitted to John G. Winter, director of fine arts at the University of Michigan. This particular correspondence (Appendix F) chronicles in great detail his findings on the advantages and disadvantages of radio instruction. Maddy also included in this report to Winter a summary of the "Outstanding Achievements of the Michigan Radio Classes" over the four-year period of radio music instruction in Michigan.[13] The document provides an excellent description of Maddy's achievements in radio instruction in the first half of the decade.

Results and Reactions

The National Broadcasting Company began broadcasting Maddy's radio music lessons in 1935, thus making his lessons available to all the schools in the nation. In Michigan alone, hundreds of school bands and orchestras owed their existence and

[11] Assessment questionnaire. Interlochen Center for the Arts Records, box 16, folder 5, Bentley Historical Library, University of Michigan. A photocopy of the questionnaire is located in Appendix [G].
[12] Michigan University of the Air response card, February 20, 1932. Interlochen Center for the Arts Records, box 16, folder 5, Bentley Historical Library, University of Michigan. A photocopy of the response card is located in Appendix [G].
[13] Report, Maddy to Winter, June 20, 1934. Interlochen Center for the Arts Records, box 16, folder 5, Bentley Historical Library, University of Michigan. A photocopy of the report is located in Appendix [F].

success to the interesting, yet highly structured lessons provided by Joe Maddy via the radio.[14] In the period from 1936 to 1939, Maddy's music lessons began to experience a decline in participation. Maddy attributed this decline to the timing of the lessons. NBC moved the airtime of the music lessons to the early evening, which was after school hours. This schedule change took away the impression of the lessons functioning as an organized school activity, lowering their prestige. In 1939, Maddy voluntarily withdrew his music lessons from NBC.[15]

As with many of Maddy's pedagogical endeavors and achievements, his radio broadcasts were highly regarded. Edward Bailey Birge wrote, "The radio is rapidly becoming a most effective factor in music education. Not only in the fine concerts broadcast outside the school hours, but more recently the lessons in vocal and instrumental music by Mr. Maddy from the Ann Arbor studio."[16] Edgar B. Gordon, a pioneer in media music education at the University of Wisconsin in the early 1930s, described Maddy's experiment with the Michigan University of the Air as "noteworthy." Interested and supportive, Gordon promoted Maddy's radio music lessons in an article he wrote for the February 1931 *Music Supervisors Journal* in which he concisely described the objectives of the lessons:

> The purpose of the course is to provide instruction for those who have no previous training and is especially planned for children from the fourth grade through high school. The intention is to advance students to a point where they may continue without further specialized instruction. Printed lesson pamphlets containing the

[14] "There's Music in the Air," *National Broadcasting Company Educational Bulletin*, 7, no 6 (February 1937).
[15] Maddy to Richard C. Brower [Supervisor of Radio Education/Department of Education, St. Paul, MN], May 17, 1950. Interlochen Center for the Arts Records, box 16, folder 5, Bentley Historical Library, University of Michigan.
[16] Edward B. Birge, *History of Public School Music in the United States* (Reston, VA: Music Educators National Conference/Dept of the National Education Association, 1966).

> music may be obtained from the Michigan University of the Air, Ann Arbor, or the State Department of Public Instruction, Lansing.[17]

Providing a more personal impression of the impact of Maddy's success, Clarence Stephenson, a former colleague of Maddy's at the National Music Camp, recently commented:

> My brother took cornet lessons over the radio from Dr. Maddy. Those lessons were successful. My brother learned to play the cornet over the radio! I have no idea how Dr. Maddy did it, but he did do it and he did reach people and he did achieve success with that particular thing.[18]

[17] Edgar B. Gordon, "Music Education by Radio," *Music Supervisors' Journal* 17, no 3 (Feb 1931): 33.
[18] Interview with author (Interlochen, MI: July 9, 2013).

CHAPTER 5

MADDY'S LEGACY

Joseph Edgar Maddy devoted his entire life to bringing music education to the world, despite the fact that his own opportunities for vocational music education had been so limited. At the age of sixteen, with very little formal training, Maddy began his musical career as last chair viola in the Minneapolis Symphony, a position from which he was not allowed to progress due to his young age. From his initial "job" as volunteer director of a community orchestra in his tiny Kansas hometown, Maddy, a natural teacher, refined his skills and became the first salaried public school music teacher in the United States. From such beginnings, Maddy built an influential and diversified career that included authoring seminal textbooks, founding important cultural institutions for young musicians, and pioneering innovative radio education programs. Maddy earned the status of professor emeritus from the University of Michigan in 1962, then moved to live full time near his National Music Camp for the remaining four years of his life.

No better testimony of the cumulative effect of these professional achievements exists than the many commendations he received from people and prestigious organizations. This self-taught educator is credited for opening the doors to music classes as a part of the U.S. school curriculum and the formation of student instrumental ensembles in the nation's high schools, along with devising teacher preparation programs for music educators.

Joe Maddy was a mentor and advisor to legions of music teachers during his lifetime. Determined to provide teachers with necessary skills, his philosophy may be summarized in the following statement: "I want to see every child in America have an opportunity to learn music just as they learn arithmetic and spelling, at public expense, during school hours, and with equal credit and recognition for his accomplishment."[1] Perhaps motivated by memories of his own difficult and unorthodox educational path, Maddy relentlessly fought for this ideal.

Conclusions

This research on Joseph Edgar Maddy's life and his contributions to music education began with the premise that Maddy's profound effect on the development of music education in America had not been sufficiently explored in contemporary scholarship.

Maddy's impact on the music education profession in the United States can best be described as transformational**.** He transformed public school instrumental music education from individual private lessons to group lessons and, in so doing, secured a position in the American public school curriculum for instrumental music.

In authoring *Universal Teacher,* Maddy took the first step in transforming method books from a homogeneous instructional approach to a heterogeneous approach to teaching beginning instrumental band music. Maddy took the first steps towards changing the instructional routine from technical drills to a broader, more inclusive musical approach to learning that included singing, solfege, and the rudiments of transposition. As a professional leader, Maddy transformed the ideal of band sound from

[1]Joseph Maddy, *Highlights in the Career of Joe Maddy*, Interlochen Center for the Arts Records, box 1, folder 1, Bentley Historical Library, University of Michigan.

the random instrumentation to a standardized concept of symphonic sound. Maddy's innovative vision of bringing music education to everyone in America was evidenced by his radio music lessons. In addition, Maddy conceived the idea of, and then created, the National Music Camp at Interlochen: a haven for students to immerse themselves in their art, surrounded by nurturing teachers motivating them to achieve musical greatness. Since its opening, other music camps following the same principles that Maddy developed in 1928 have emerged across the country.

An integral dimension of this study, the author's interviews with Maddy's former colleagues and students, supply a new, additional primary source verifying his tremendous significance to American music education, and provide additional insight into how Maddy's achievements were driven by his unique personality and the strength of his character. This aspect of Maddy's career profile will be briefly explored in the remainder of this section, since the interviews effectively illuminate key dimensions of Maddy's public persona that fueled his professional endeavors.

Maddy's public persona combined musical knowledge and leadership skills to influence the music education profession. According to Frederick Fennell, esteemed conductor of the Eastman Wind Ensemble, "He had those unknown powers of faith and positive thinking. To him nothing was impossible. He had a knack of making others feel the same way."[2] George Wilson, former vice president of the National Music Camp, concurred, stating: "Dr. Maddy was a dreamer, a genius, an educator, and a fine musician. He was way ahead of his time, a giant in the early music education movement.

[2] Norma Lee Browning, *Joe Maddy of Interlochen: Profile of a Legend* (Chicago: Contemporary Books, 1992), 168.

There was no ceiling on his dreams, no way to keep up with him."[3] Fay Maddy recalls similar attributes of her husband: "Whenever Joe wanted anything, he tried until he got it. Tenacity was one of his traits. So was sincerity. He didn't believe one thing and let on another. He also had integrity. He was honest about what he wanted. He never wasted time."[4]

Clarence Stephenson stated that "Dr. Maddy had an aura, he projected a wonderful energy that he put into everything that he did. He never walked anywhere. He combined a walk and a trot. He sat a wonderful example as a teacher."[5] Stephenson added that Maddy was a chain smoker up until the day he realized that the president of the camp should not be doing something not allowed for the boys and girls. He quit smoking that day and never smoked again. Stephenson recalled that Maddy was a very highly principled man and a good human being, and he believed these qualities radiated to the campers: "This is a good man, and he's trying to help me, and I'm gonna be better because I like what he does."[6] John Beery substantiated these recollections of Maddy, adding that:

> There was an energy and excitement about him that was absolutely infectious, that is all there was to it. If you tried to walk with him you practically had to trot, because he never walked slowly. He spoke in the same rapid fire as he walked, because the thoughts were all just back there waiting to come rushing out. That was pretty amazing too.[7]

Byron Hanson adds that when Maddy would appear, he had a kind of "shock value," stating that "he would appear at conferences with an enormous orchestra, fully instrumented, sometimes with multiple harps even; something far beyond just a few

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[3] Ibid. 187.
[4] Ibid. 10.
[5] Clarence Stephenson, interview with author (Interlochen, MI: July 9, 2013).
[6] Ibid.
[7] John Beery, interview with author (Interlochen, MI: July 11, 2013).

players. He made quite an impact that way by making people realize what could be done."[8] Charles Henry Smith confirmed that charisma was at the core of Maddy's personality, stating

> I learned so much from him, seeing how he treated people: he treated the head of housekeeping as the greatest head of housekeeping on earth. And the head piano tuner was the greatest piano tuner on earth. And when I saw how people then reacted to him, and wanted to knock themselves out to do it his way, this was an enormous life lesson. He had incredible integrity, incredible energy, and incredible imagination.[9]

What emerges from these interviews is the picture of Joseph Maddy as a charismatic visionary, a goal-setting leader, even something of a dreamer. A dreamer is a person with a vision, and Joe Maddy had a very clear vision for music education in the United States. His vision for music to be taught during the school day at public expense supported his ambition to keep maneuvering and keep pushing until in 1918 in Rochester, New York, Joseph Edgar Maddy became the first person to hold a music supervisor position in American public schools. From this initial important position, Maddy's career was launched. This same pattern of persistence was repeated throughout his life. He had a vision to accomplish goals and he stayed with his vision until it happened.

Recommendations for Further Research

The introduction to the study stated that Joseph Edgar Maddy was one of the most influential figures in American music education in the twentieth century. The data and conclusions presented in this dissertation support this statement and provide the first major scholarly documentation of Maddy's primary pedagogical achievements. In particular, with its focus on Maddy's co-pedagogy with T.P. Giddings and his radio

[8] Byron Hanson, interview with author (Interlochen, MI: July 11, 2013).
[9] Charles Henry Smith, interview with author (Interlochen, MI: July 25, 2013).

teaching, the dissertation expands considerably the available research on Maddy's lasting influence on music education.

Several aspects of Maddy's career still warrant further investigation. Possibilities for further study include: (1) a study of his radio music instruction and its influence on the development of other forms of distance learning; (2) a study to determine the evolution of band method books as a result of *Universal Teacher*; and (3) a study on the influence of a charismatic educator as a motivator of students. Given Maddy's long and complex career, and the substantial archive deposited at the Bentley Historical Library at the University of Michigan, ample materials and directions of inquiry exist to support further study of Maddy's role in the history of American music education. Additional research on such a figure would only enhance the growing body of work documenting the evolving history of music education in the United States.

Maddy's contributions to music teaching were those of a man who, though lacking a formal education, keenly grasped the problems of music teaching and was able to organize a methodology whereby students could comprehend music literacy. The Maddy methodology was effective, efficient, and creative. Joe Maddy transformed music education into a functional pedagogy. Maddy devoted his entire life to perfecting methods and procedures that would enable the student to read and perform music. Perhaps certain aspects of Maddy's methodology will again be investigated in the future as music educators rediscover that music literacy can be taught musically with joy as the student cultivates their natural love for music.

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APPENDIX A

INTERLOCHEN CAMP ALUMNI

Interlochen Camp and/or Academy Alumni[1]

Many Interlochen alumni go on to prestigious and satisfying careers in the arts, cultural, service and business sectors. Many have made significant contributions to their fields and achieved exceptional success. The following is a sampling of alumni achievements.

Arts Administration

Katherine E. Akos, Senior Consultant, Arts Consulting Group, San Francisco, CA
Deborah Berman, Dean, Colburn School of the Performing Arts, Los Angeles, CA
Bruce Coppock, Former President and Managing Director, Saint Paul Chamber Orchestra
Aaron Dworkin, Founder and Executive Director, Sphinx Competition; MacArthur Foundation "Genius Grant" recipient
Kenneth C. Fischer, President, University Musical Society
Barbara Heller, Head Conservator, The Detroit Institute of Arts
Robert D. Jorgensen, Past President, American Bandmasters Association
Michael M. Kaiser, President, The John F. Kennedy Center for the Performing Arts
Steve Lavine, President, California Institute of the Arts
Sarah S. Lutman, President and Managing Director, Saint Paul Chamber Orchestra
Thomas W. Morris, Former Executive Director, Cleveland Orchestra, Former Executive Director, Boston Symphony Orchestra
Marilyn Rife, Orchestra Personnel Manager, Philadelphia Orchestra
Harold Weller, Founder of Foundation to Assist Young Musicians; Founding Music Director and Conductor Laureate, Las Vegas Philharmonic
Nancy King Zeckendorf, Former President Santa Fe Opera; President, Lensic Performing Arts Center, home of SFO

Corporate

Richard Bogomolny, Former President, Cleveland Orchestra
Susan Boster, Founder and Managing Director, Boster Group Ltd.
Jerry Burns, Former Head Coach, Minnesota Vikings
Lawrence Clarkson, Former President, Boeing Enterprises
Jeff Dalton, President and CEO, Broadsword
Michael Dermody, President and CEO, DP Properties
Bruce Dunbar, Former Business Manager, David Bowie
Steve Fisher, Basketball coach, San Diego State University
Steven Hayden, Vice Chairman, Worldwide Brand Service, IBM, Ogilvy and Mather, Inc.

[1] http://www.interlochen.org/high-performing-alumni, accessed March 11, 2015.

Christie Hefner, Former Chairman and Chief Executive Officer, Playboy Enterprises, Inc.
Robert Hollway, Former Coach, St. Louis Cardinals Football; Former Assistant Coach, Minnesota Vikings
Timothy M. Jackson, Vice President, Media Services, Intelsat
F. Martin Johnson, Former CEO/President, JSJ Corporation
Frank Kelly, Jr., Former Vice President, American Express, Inc.
John E. McGarry, Managing Director, Goldmans Sachs
William Mecklenburg, Vice Chairman, Peat, Marwick, and Mitchell
Penny Payne, Fabric and Notions Editor, The McCall Pattern Company (Butterick, McCall's, Vogue Patterns)
Lawrence Page, Co-Founder and President, Products, Google Corporation
David Pocock, Former Artistic Director, American Pianists Association; Artistic Director Emeritus, Irving S. Gilmore International Keyboard Festival
Robert Radock, Board of Governors, National Academy of Recording Arts and Sciences, FL
David S. Rhind, General Counsel, North America, Hudson Highland Group, Inc.
Cameron Smith Sellers, Vice-President Business Development, Perfect.com
Charles Stoddard, Chairman, Grand Bank Financial Corp.
Elliot S. Weissbluth, CEO, HighTower

Education

Dean Anderson, Former Deputy Director, Woodrow Wilson Center for Scholars; Former Under Secretary, Smithsonian Institution
James Caldwell (deceased), Former Professor of Oboe, Oberlin Conservatory of Music
Thomas S. Clark, Dean, School of Music, North Carolina School of the Arts
Timothy Day, Chair, Woodwind Department, San Francisco Conservatory
Steven Doane, Professor of Cello, Eastman School of Music
Gerald B. Fischer, President and CEO, University of Minnesota Foundation
Norman Fischer, Cello Professor, Rice University and Tanglewood; Founder, Concord String Quartet
James B. Forger, Director of School of Music and Saxophone Professor, Michigan State University
Mary K. Gray, Oberlin Conservatory of Music, Director of Conservatory Development and Alumni Affairs
David Greenhoe, Professor Emeritus of Trumpet, University of Iowa
John W. Hill, Professor Emeritus of Musicology, University of Illinois
Barry Lieberman, Professor of Double Bass, University of Washington
Catharina Meints, Associate Professor of Viola da Gamba and Cello, Oberlin Conservatory of Music
Samuel Meisels, president of The Erikson Institute; President of the Board of Directors of ZeroTo Three: The National Center for Infants, Toddlers, and Families
Anne Bartholomew Miller, Former Executive Director, Association of School Business Officials International
David Salness, Head of Chamber Music Studies, University of Maryland;

Former Member, Audubon Quartet
Marina Gobins Walchli, Dance faculty member, Ohio University
Jerome Wiesner (deceased), Former President Emeritus, MIT

Composers and Arrangers

George Crumb, Composer
Rusty Edwards, Composer of hymns
Adam Guettel, Tony Award-winning composer of "Light in the Piazza", "Floyd Collins"
Laura Karpman, Emmy Award-winning composer
Gary Remal Malkin, Emmy Award-winning composer for film and television; Principal Composer/Producer of the Remal Music Group
Joel McNeely, Composer and President, Counterpoint Music, Inc.
Bob Mintzer, Saxophonist, composer and arranger
Starr Parodi, Former keyboardist, "The Arsenio Hall Show" Band; television composer and arranger
Gardner Reed (deceased), Composer
Clifford Smith, Composer, concert pianist
Brad Warnaar, Horn player and film score composer

Conductors

Leif Bjaland, Artistic Director/Conductor, Florida West Coast Symphony and Waterbury (CT) Symphony
David Currie, Conductor, Ottawa Symphony
Dennis Russell Davies, Conductor
Frederick Fennell (deceased), Conductor, Tokyo Kosei Wind Orchestra; Founder, Eastman Wind Ensemble, Principal Guest Conductor, Dallas Wind Symphony
Guillermo Figueroa, Music Director/Conductor, New Mexico Symphony Orchestra, Puerto Rico Symphony Orchestra
Cal Stewart Kellogg II, Conductor, Austin Lyric Opera
Arthur David Krehbiel, retired Principal horn, San Francisco Symphony; Conductor, Merced Symphony Orchestra
Lorin Maazel, Music Director/Conductor, New York Philharmonic
Doug Monroe, Commander/Conductor, United States Air Force Band of the Golden West
Erik Nielsen, Kapellmeister, Frankfurt Opera
Barnaby Palmer, Musical Director, San Francisco Lyric Opera
H. Robert Reynolds, Former Director of Bands, University of Michigan; Conductor, Detroit Chamber Winds and Strings
Carl St. Clair, Music Director, Pacific Symphony Orchestra
Brian Salesky, Conductor
Elizabeth Schulze, Music Director/Conductor, Maryland Symphony Orchestra and Flagstaff Symphony; Conducting Assistant , New York Philharmonic
Gerard Schwarz, Conductor, Seattle Symphony Orchestra
Joseph Silverstein, Music Director, Florida Philharmonic; Faculty, Longy School of

Music
Neal Stulberg, Conductor and pianist

Jazz and Pop

Chris Brubeck, Composer, lyricist, arranger, and performer; bass, guitar and piano
Daniel Brubeck, Drummer and percussionist
Rob Cantor, Member, Tally Hall
Regina Carter, jazz violin; MacArthur Foundation "Genius Grant" recipient
Kiku Collins, jazz trumpet; performances with Beyonce Knowles, Michael Bolton
Chip Davis, Founder, Fresh Aire Records, Mannheim Steamroller
John DeFaria, Guitar Songwriter, Member, "Miami Sound Machine"; guitarist for John Secada, Kenny Loggins, and Gloria Estefan
Cedric Dent, Baritone and arranger, Take Six
Gene Elders, Violinist, George Strait's Ace in the Hole Band, Lyle Lovett's Large Band
Peter Erskine, Jazz drummer
Josh Groban, Pop and Classical Singer Foster/Warner Bros. Recording Artist
Andrew Horowitz, Member, Tally Hall
Bruce Johnston, Member, The Beach Boys
Norah Jones, Jazz Singer and Pianist/Blue Note Records recording artist
Jewel Kilcher, Grammy Award-winning recording artist
Damian Kulash, Grammy Award-winning artist, member of OK Go
Al McKenzie, Temptations' Music Director and Keyboard Player
Tim Mitchell, Grammy-nominated producer and guitarist for Gloria Estefan, Shakira, Mandy Moore, Emilio Estafan, Jr., Ricky Martin, Jon Secada
Tim Nordwind, Grammy Award-winning member of OK Go
Fred Parcells, Member, Black 47 (Irish band)
Bruce Paulson, Trombone, former member, "The Tonight Show" Band; founder and member, L.A. Big Band
Clarence Penn, Jazz drummer, performed/recorded with Wynton Marsalis, Ellis Marsalis, Dave Douglas, Roberta Flack
Arnie Roth, Violinist, producer, conductor, Mannheim Steamroller, Chicagoland Pops Orchestra
Tom Sharpe, drummer for Mannheim Steamroller and Dennis DeYoung (of Styx)
Byron Stripling, Trumpet, Count Basie Orchestra; featured artist with Boston Symphony Orchestra
Allen Vizzutti, Trumpet, former member, "The Tonight Show" Band
Rufus Wainwright, Juno Award-winning singer-songwriter
Walter White, Jazz Trumpet, Yamaha artist
Peter Yarrow, Member, Peter, Paul and Mary

Solo and Small Ensembles

Bibi Black, Trumpet, recording artist
Stacy Blair (deceased), Piccolo trumpet
Kenneth Broadway, Concert pianist, recording artist
Curt Christensen, Trumpet, Air Force Band
Kevin Cobb, Trumpet, American Brass Quintet
Kevin Cole, Concert pianist
John Dalley, Violinist, Guarneri String Quartet
James Dunham, Former violist, Cleveland Quartet; Guest principal violist, Boston Symphony and Dallas Symphony; Professor of Viola, Shepherd School of Music, Rice University
Matthew Duvall, Percussionist, Eight Blackbird
Woody English, Member, Army Brass Quintet; principal trumpet, U.S. Army Concert Band
Bruce Hall, Trumpet, Boston Pops
Kim Kashkashian, Solo violist and faculty member, New England Conservatory
Ani Kavafian, Violinist
Ida Kavafian, Violinist
Yolanda Kondonassis, Harpist
Seymour Lipkin, Pianist
Michelle Makarski, Violinist
David Oei, Pianist
Sven Reher (deceased), Violist
Eric Ruske, French horn; Assistant Prof. Of Music, Boston University Tanglewood Institute; former member, Cleveland Orchestra
David Shifrin, Former artistic director and clarinetist, Lincoln Center Chamber Orchestra;Professor of Music, Yale University
Alex Shuhan, Founder, Rhythm and Brass; Former member, Dallas Brass; Assistant Professor of Horn, Ithaca College
Ray Stewart, Tuba, Meridian Art Ensemble; principal tuba, American Composers Orchestra; Prof. of Tuba, State University of New York (Fredonia)
Christopher Taylor, Pianist; bronze medalist, 1993 Van Cliburn Competition; Assistant Professor of Piano, UW-Madison

Orchestral Musicians

Mark Abbott, Horn, Detroit Symphony Orchestra
Jennifer Arnold, Viola, Oregon Symphony
Rochelle Abramson, Violin, Los Angeles Philharmonic
Kristin Ahlstrom, Associate Principal Violin, Saint Louis Symphony Orchestra
Katherine Killian Anderson, Viola, Metropolitan Opera Orchestra
Scott Andrews, Principal Clarinet, Saint Louis Symphony
Brad Annis, Bass, Israel Philharmonic
Darwyn Apple, Violin, Saint Louis Symphony Orchestra
Stephanie Arado, Assistant Concertmistress, Minnesota Orchestra

Luis Baez, Associate Principal Clarinet, San Francisco Symphony
Donald Baker, Principal Oboe, Detroit Symphony Orchestra
Mary Barranger, Piano/Celeste, San Diego Symphony
Paul Barrett, Principal Bassoon, Honolulu Symphony
John Bartholomew, Viola, Chicago Symphony Orchestra
Margaret Batjer, Concertmistress, Los Angeles Chamber Orchestra
Jeanne Baxtresser, Former Principal Flute, New York Philharmonic
Brant Bayless, Principal Viola, Utah Symphony
Scott Bell, Oboe, Pittsburgh Symphony
Sharon Berenson, Violin/Keyboard, Atlanta Symphony Orchestra
Kendall Betts, Former Principal Horn, Minnesota Orchestra
Bonnie Bewick, Violin, Boston Symphony Orchestra
Jeff Biancalana, Trumpet, San Francisco Symphony
Darcie Bishop, Principal Trumpet, Mississippi Symphony Orchestra
Mary Bisson, Horn, Baltimore Symphony Orchestra
Jeannette Bittar, Former Principal Oboe, Tampa Philharmonic
Roger Blackburn, Trumpet, Philadelphia Orchestra
William Blossom, Bass, New York Philharmonic
Roger Bobo, Former Tuba, Los Angeles Philharmonic
Linton Bodwin, Bass, Detroit Symphony Orchestra
Tod Bowermaster, Assistant Principal Horn, Saint Louis Symphony Orchestra
Martha Driggs Bowman, Principal Bassoon, Grand Rapids Symphony
Sonja Braaten, Violin, Cleveland Orchestra
Jill Rachuy Brindel, Cello, San Francisco Symphony
Christopher Brown, Principal Bass, St. Paul Chamber Orchestra
Edward Scott Brubaker, Horn, Metropolitan Opera Orchestra
Heather Buchman, Former Principal Trombone, San Diego Symphony
William Buchman, Assistant Principal Bassoon, Chicago Symphony Orchestra
Sarah Bullen, Principal Harp, Chicago Symphony Orchestra
Elizabeth Burkhardt, Assistant Principal Bassoon, Atlanta Symphony Orchestra
Curtis Burris, Bass, National Symphony Orchestra
Charles Butler, Principal Trumpet, Bellingham Festival of Music
Michael Byrne, Principal Oboe, Victoria Symphony
Andres Cardenes, Concertmaster, Pittsburgh Symphony
Samuel Caviezel, Associate Principal Clarinet, Philadelphia Orchestra
Marcy Chanteaux, Assistant Principal Cello, Detroit Symphony Orchestra
Cornelius Chiu, Violin, Chicago Symphony Orchestra
Caroline Coade, Viola, Detroit Symphony Orchestra
Franklin Cohen, Principal Clarinet, Cleveland Orchestra
Larry Combs, Former Principal Clarinet, Chicago Symphony Orchestra
Catherine Compton, Viola, Detroit Symphony Orchestra
Abbie Conant, Former Principal Trombone, Munich Philharmonic
Colin Corner, Bass, Rochester Philharmonic Orchestra

Marty Connally, Violin, Las Vegas Philharmonic
Peter Cooper, Principal Oboe, Colorado Symphony
Lee Ann Crocker, Bass, San Francisco Symphony
Whitney Crockett, Principal Bassoon, Los Angeles Philharmonic
Joel Dallow, Assistant Principal Cello, Atlanta Symphony Orchestra
Amanda Davidson, Associate Principal Trombone, New York Philharmonic
Warren Deck, Former Tuba, New York Philharmonic
John Dee, Principal Oboe, Philharmonic of Florida
Juan de Gomar, Bassoon, Atlanta Symphony
Jason De Pue, Violin, Philadelphia Orchestra
Zachary De Pue, Concertmaster, Indianapolis Symphony
Steven Dibner, Associate Principal Bassoon, San Francisco Symphony
Philip Dikeman, Assistant Principal Flute, Detroit Symphony Orchestra
Louise Dixon, Flute, Chicago Symphony Orchestra
Elaine Douvas, Principal Oboe, Metropolitan Opera Orchestra
Christopher Dudley, Principal Trombone, Baltimore Symphony
Elayna Duitman, Violin, Detroit Symphony Orchestra
Bryan Dumm, Cello, Cleveland Orchestra
John Eckstein, Associate Principal Cello, Utah Symphony
Carolyn Edwards, Violin, Pittsburgh Symphony
Julie Edwards, Viola, Utah Symphony
Gerald Elias, Associate Concertmaster, Utah Symphony
Clay Ellerbroek, Principal Flute, Florida Orchestra
Nancy Ellis, Viola, San Francisco Symphony
David Everson, Assistant Principal Horn, Detroit Symphony Orchestra
David Fay, Bass, Philadelphia Orchestra
Debra Fayroian, Cello, Chamber Music North
Richard Ferrin, Former Viola, Chicago Symphony Orchestra
Rachel Ferris, Principal Harp, San Antonio Symphony
Rafael A. Figueroa, Principal Cello, Metropolitan Opera Orchestra
Cynthia Finks, Violin, National Symphony Orchestra
Jonathan Fischer, Associate Principal Oboe, San Francisco Symphony
Jorja Fleezanis, Former Concertmaster, Minnesota Orchestra, Violin Faculty at Indiana University Jacobs School of Music
Felicia Foland, Bassoon, Saint Louis Symphony Orchestra
Lisa Ford, Principal Horn, Gothenburg Symphony Orchestra
Jordan Frazier, Double Bass, Orpheus Chamber Orchestra
Kenneth Freudigman, Principal cello, San Antonio Symphony
Joanna G'froerer, Principal Flute, National Arts Centre Orchestra, Ottawa
Robert Galbraith, Violin, San Francisco Opera Orchestra
Jeff Garza, Principal Horn, San Antonio Symphony
Bradley Gemeinhardt, Assistant Principal Horn, Metropolitan Opera Orchestra
Rachel Goldstein, Violin, Chicago Symphony Orchestra

Kevin Good, Trumpet, Detroit Symphony Orchestra
Mark Gould, Former Principal Trumpet, Metropolitan Opera Orchestra
William Gowen, Double Bass, Austin Symphony Orchestra
Erich Graf, Principal Flute, Utah Symphony
David Griffin, Horn, Chicago Symphony Orchestra
David Grossman, Bass, New York Philharmonic
Konradin Groth, Former Principal Trumpet, Berlin Philharmonic
Guðný Guðmundsdóttir, Concertmaster, Iceland Symphony Orchestra
Nathaniel Gurin, Assistant Principal Trombone, Detroit Symphony Orchestra
Lynn Hague, Viola, Saint Louis Symphony Orchestra
James Hall, Assistant Principal Oboe, Utah Symphony
Charles Hamann, Principal Oboe, National Arts Centre Orchestra, Ottawa
Richard Harlow, Cello, Philadelphia Orchestra
Dawn Harms, Violin, San Francisco Opera Orchestra
Truman Harris, Assistant Principal Bassoon, National Symphony Orchestra
Diana Haskell, Principal Clarinet, Saint Louis Symphony Orchestra
Randall Hawes, Trombone/Bass Trombone, Detroit Symphony Orchestra
Michael Henoch, Assistant Principal Oboe, Chicago Symphony Orchestra
Richard Hirschl, Cello, Chicago Symphony Orchestra
Emily Ho, Violin, Saint Louis Symphony Orchestra
Sarah Hogan, Bass, Saint Louis Symphony Orchestra
Karla Holland-Moritz, Cello, San Diego Symphony
Steven A. Honigberg, Cello, National Symphony Orchestra
Boyde Hood, Trumpet, Los Angeles Philharmonic
John Hood, Bass, Philadelphia Orchestra
J. William Hudgins, Percussion, Boston Symphony Orchestra
Gregory Hustis, Principal Horn, Dallas Symphony
Mark Jackobs, Viola, Cleveland Orchestra
Maxim Janowsky, Bass, Detroit Symphony Orchestra
Carol Jantsch, Principal Tuba, Philadelphia Orchestra
Nancy Luther Jara, Flute, New Zealand Symphony
Brian Jones, Principal Timpani, Detroit Symphony Orchestra
Gloria Gibson Jones, Assistant Principal Bass, Atlanta Symphony Orchestra
Daniel Jordan, Concertmaster, Sarasota Orchestra
Marcia McHugh Kamper, flute, Baltimore Symphony
Huei-Sheng Kao, Assistant Concertmaster, Pittsburgh Symphony
Jonathan Kurt Karoly, Cello, Los Angeles Philharmonic
Danis Kelly, Harp, Milwaukee Symphony
Kimberly Kaloyanides Kennedy, Associate Concertmaster Violin, Detroit Symphony Orchestra
Julie Kim, vioin, Hart House Orchestra
Herold Klein, Violin, Philadelphia Orchestra
William Klingelhoffer, Co-Principal Horn, San Francisco Opera Orchestra

Penelope Knuth, Principal Viola, Sinfonia Venezuela
Elizabeth Koch, Principal Oboe, Atlanta Symphony Orchestra
Stanley Konopka, Assistant Principal Viola, Cleveland Orchestra
David Krauss, Principal Trumpet, Metropolitan Opera Orchestra
Richard Kvistad, Principal Percussion/Associate Timpani, San Francisco Opera Orchestra
Christopher S. Lamb, Principal Percussion, New York Philharmonic
Lisa-Beth Lambert, Violin, Philadelphia Orchestra
Aaron LaVere, Principal Trombone, Oregon Symphony Orchestra
Sophie Laville, Principal Second Violin, Sinfonie Orchester Biel
Judith LeClair, Principal Bassoon, New York Philharmonic
Raymond Leung, Violin, Atlanta Symphony Orchestra
Louis Lev, Associate Principal, Violin, Pittsburgh Symphony
Lorin Levee, Principal Clarinet, Los Angeles Philharmonic
Scott Lewis, Viola, Utah Symphony
Lewis Lipnick, Contrabassoon, National Symphony Orchestra
Ju-Fang Liu, Principal Bass, Indianapolis Symphony
Jonathan Lombardo, Principal Trombone, Buffalo Symphony
Louis Lowenstein, Cello, Pittsburgh Symphony
Shanda Lowery, Viola, Detroit Symphony Orchestra
Leslie Ludena, Violin, San Francisco Opera Orchestra
Adam Luftman, Principal Trumpet, San Francisco Opera Orchestra
Claudia Mahave, Violin, Pittsburgh Symphony
Jeremy McCoy, Assistant Principal Bass, Metropolitan Opera Orchestra
Joan Butler McGee, Oboe, Las Vegas Philharmonic
Anthony McGill, Principal Clarinet, Metropolitan Opera Orchestra
Demarre McGill, Principal Flute, San Diego Symphony
Kathryn Meany, Oboe/English Horn, National Symphony Orchestra
Catharina Meints, Cello, Cleveland Orchestra
Paul Merkelo, Principal Trumpet, Montreal Symphony Orchestra
Alexander Miller, Assistant Principal Oboe, Grand Rapids Symphony
Joel Moerschel, Former Cello, Boston Symphony Orchestra
Stephen Molina, Assistant Principal Bass, Orchestra Personnel Manager, Detroit Symphony Orchestra
Thomas Morgan, Viola, San Diego Symphony
Anne Moyls, Former Oboe, Victoria Symphony
Robert Murphy, Violin, Detroit Symphony Orchestra
Dana Edson Myers, Violin, Saint Louis Symphony Orchestra
Patricia Niemi, Percussion, San Francisco Opera Orchestra
Elsa Nilsson, Violin, St. Paul Chamber Orchestra
Heidi Moss Nitchie, Viola, Atlanta Symphony Orchestra
Kristin North, Violin, Las Vegas Philharmonic
William Nulty, Principal Trumpet, Zurich Opera Orchestra

Dennis O'Boyle, Violin, Pittsburgh Symphony
Gary Ofenloch, Tuba, Utah Symphony
James Olin, Principal Trombone, Baltimore Symphony
Sean Osborn, Former Clarinet, Metropolitan Opera Orchestra
Michael V. Ouzounian, Principal Viola, Metropolitan Opera Orchestra
Janet Paulus, Principal Harp, Orquesta Filarmonic
Bradley Pfeil, Former Principal Bass, Las Vegas Philharmonic
William Preucil, Jr., Concertmaster, Cleveland Orchestra
Max Raimi, Viola, Chicago Symphony Orchestra
Bjorn Ranheim, Cello, Saint Louis Symphony Orchestra
Catherine Ransom, Flute, Los Angeles Philharmonic
Richard Ranti, Associate Principal Bassoon, Boston Symphony Orchestra; Principal Bassoon, Boston Pops Orchestra
Beth Rapier, Associate Principal Cello, Minnesota Orchestra
William Rappaport, Clarinet, Atlanta Symphony Orchestra
Dorian Rence, Violin, New York Philharmonic
Douglas Rioth, Principal Harp, San Francisco Symphony
Brad Ritchie, Cello, Atlanta Symphony Orchestra
Harold Robinson, Principal Bass, Philadelphia Orchestra
Richard Robinson, Bass, Detroit Symphony Orchestra
Ann Marie Hudson Roeske, Associate Principal Viola, Dallas Symphony Orchestra
Frank Rosenwein, Principal Oboe, Cleveland Orchestra
Michael Sachs, Principal Trumpet, Cleveland Orchestra
Sanford Salzinger, Violin, Atlanta Symphony Orchestra
Brent Samuel, Cello, Los Angeles Philharmonic
Adel Sanchez, Assistant Principal Trumpet, National Symphony Orchestra
Michele Saxon, Bass, New York Philharmonic
Anne Marie Scharer, Horn, Metropolitan Opera Orchestra
Florence Schwartz, Violin, Chicago Symphony Orchestra
Bruce Smith, Violin, Detroit Symphony Orchestra
Christina Smith, Principal Flute, Atlanta Symphony Orchestra
Thomas V. Smith, Trumpet, New York Philharmonic
Harold Smoliar, English Horn, Pittsburgh Symphony
James Snapp, Principal Trumpet, Sinfonica Xalapa, Mexico
Linda Snedden-Smith, Violin, Detroit Symphony Orchestra
R. Allen Spanjer, Horn, New York Philharmonic
Barrick Stees, Assistant Principal Bassoon, Cleveland Orchestra
Edmund Stein, Violin, San Diego Symphony
Robert Stephenson, Principal Oboe, Utah Symphony
Scott S. Stevens, Perc/Faculty/ Asst. Personnel Manager, Metropolitan Opera Orchestra
Michael I. Strauss, Principal Viola, Indianapolis Symphony
Ann Strubler, Violin Detroit Symphony Orchestra
Jack Sutte, Trumpet, Cleveland Orchestra

Daniel Sweeley, Horn, Buffalo Philharmonic Orchestra
Brant Taylor, Cello, Chicago Symphony Orchestra
Amy Teare, Violin, Houston Symphony
Tamara Thweatt, Former Flute, Piccolo, Los Angeles Philharmonic
Kazuo Tokito, Piccolo, Philadelphia Orchestra
Stephanie Tretick, Viola, Pittsburgh Symphony
Jared Tunison, Trumpet, Grand Rapids Symphony
Jeremy Turner, Cello, Metropolitan Opera Orchestra
Karin Ursin, Flute, Syracuse Symphony Orchestra
Michael Udow, Principal Percussion, Santa Fe Opera; Director of Percussions Dept., University of Michigan; solo international appearances in Australia, Croatia, Japan, Korea.
James VanValkenburg, Assistant Principal Viola, Detroit Symphony Orchestra
William Vaughan, Bass, National Symphony Orchestra
William Ver Meulen, Principal Horn, Houston Symphony
Robert Vernon, Principal Viola, Cleveland Orchestra
Mark Votapek, Former Associate Principal Cello, Saint Louis Symphony Orchestra
Rudolph Vrbsky, Assistant Oboe, National Symphony Orchestra
Keisuke Wakao, Assistant Principal Oboe, Boston Symphony Orchestra
Carolyn Gadiel Warner, Keyboard Instruments, Cleveland Orchestra
Susan Welty, Horn, Atlanta Symphony Orchestra
Charles Wilkinson, Timpani, Assistant Principal Percussion, National Symphony Orchestra
Paul Wingert, Cello, Detroit Symphony Orchestra
Benjamin Wright, Trumpet, Boston Symphony Orchestra
Nancy Wu, Associate Concertmaster, Metropolitan Opera Orchestra
James Lee Wyatt III, Percussion, San Francisco Symphony
Rachel Young, Cello, National Symphony Orchestra
Jessica Zhou, Principal Harp, Boston Symphony Orchestra
Jeffrey Zook, Flute, Piccolo, Detroit Symphony Orchestra
Gregory Zuber, Principal Percussion, Metropolitan Opera Orchestra

Vocalists

Roberta Alexander, Soprano
Cedric Berry, Bass baritone, Los Angeles Opera
Emily Golden-Bilowitz, Soprano/mezzo-soprano
Steven Kronour, Chair, Vocal Department, University of California, Santa Barbara
Richard Lalli, Instructor, Yale University and Vassar
Lorraine Hunt Lieberson (deceased), Mezzo-soprano
Courtney Mills, Soprano
Jessye Norman, Soprano
Elizabeth Parcells-Becker (deceased) , Coloratura soprano
Jerrold Pope, Professor, Baritone, Florida State University
Ashley Putnam, Soprano

Erie Mills Rescigno, Soprano, Professor, San Jose University
Lisa Saffer, Soprano
Christopher Schaldenbrand, Baritone, Houston Grand Opera
Cheryl Studer, Soprano
Kenneth Tarver, Tenor
Margaret Jane Wray, Soprano
Phil Zawisza, Baritone

Print Media

Terri Apter, Author
David Blum, Journalist, *Wall Street Journal*; *Esquire*; *New York*; *New York Times Magazine*
Cynthia Rice Ellingsen, Author
Cathy Guisewite, Creator, comic strip "Cathy"
Pamela White Hadas, Poet and author
Jay Peterzell, Investigative reporter, *Time*
Lisa Powers, Art Director/Designer, *Newsweek*
Paula Sharp, Novelist
David Shenk, Author, *National Geographic*, *Slate*, *New York Times*, *Gourmet*, *Harper's*
Doug Stanton, Novelist
Jeffrey Taylor, Staff Reporter, *Chicago Tribune*
Sean "Sparky" Thomas, Anchor/reporter, "Russia Today"
Catherine Yow, Author

Radio and Recording

Wesley Horner, Executive Producer, Smithsonian Radio, Smithsonian Productions
Tim Kotowich, Managing Director ACT Music + Vision Record Co.
Myron Nettinga, Academy Award-winning re-recording mixer/sound designer
Jim Svejda, Producer and Announcer, "The Record Shelf" (PRI);
"On Film" (CBS Radio Network); Author, *The Insider's Guide to Classical Recordings*
Daniel Zwerdling, Senior Correspondent, National Public Radio

APPENDIX B

LAND BERRY INTERVIEW

Author interview with John Berry

Land: Today is Thursday, July the 11th, and I am here doing an interview for my dissertation and the first question I have is your name.

Berry: Berry.

Land: And what was your position when you first met Dr. Maddy?

Berry: I was working in Food Service in 1955 and playing in the Intermediate Band and the next two years in the University Band. I played under Dr. Maddy several times.

Land: So that answered my question, what years were you familiar with Dr. Maddy? If it was 1955 through 1966?

Berry: No, ’55, ’56, and ’57, I probably said that wrong.

Land: Okay. Alright, and was Dr. Maddy a major influence on your life?

Berry: Yes.

Land: In what way?

Berry: Well, I think first just being here, and first of all experiencing the results of his philosophy, because the camp at that time was running very well. And, the orchestra, the band, and everything else that was here just was extremely stimulating and I have written down the concert that I say changed my life. It was the National High School Orchestra played [sic] the Dvořák New World Symphony and *Finlandia* and I just sat in the Bowl in disbelief because you don’t hear that sort of thing. In the first place, in those years, where I came from, you didn’t hear a live orchestra, let alone, of your peers. So, that was probably the biggest influence right there. But as time went on, his teaching philosophy was part of it. And I realized after I taught a few years, how much of that had rubbed off without my realizing it. And one of those principles was that you teach to the strengths of the student, and you don’t spend all your time fussing about what you can’t do, you have to correct those things. But you go with their strength, and you teach as much as you can to the possibility that there’s some talent there and that you need to unlock that.

Land: Right. So, when was the last time or the last circumstance that you personally saw Dr. Maddy?

Berry: I believe it was 1958, probably at *Les Préludes*.

Land: When you were performing with the orchestra, the New World Symphony…

Berry: I wasn't performing with them, I was in the audience.

Land: In the audience. It was Dr. Maddy conducting?

Berry: Yes.

Land: Okay, so he was up conducting. Who were the people around camp at the time when you knew Dr. Maddy? Who was he working with mostly?

Berry: Well, Thaddeus Giddings was still here part of that time. Actually not in those years, but I was here with my parents before that and he was around so he had, that was a pretty close—I think he died in '54?

Land: I think you're right.

Berry: Various other people, he had guests here, some of the military band conductors would come in and guest conduct. But, the man who influenced me most in the two bands that I played in was Kenneth Snap. And he was very good to me, and I was a tuba player so he was always in need and so I was placed in the Intermediate Band because I was only sixteen when I came up here to work and I had only played tuba for one year at that point. And he was very kind to me and he was a darn good conductor and a very good musician and he also had the University Band, which was the University Division back then of course. Which was as many university students as possible, some staffers and then faculty members supplemented. But we played almost exclusively new music, I mean the ink was hardly dry on some of it. And that was powerfully influential.

Land: Well, in Dr. Maddy's teaching, did he emphasize performance? Performance-driven?

Berry: Absolutely.

Land: And how would you describe the benefits of his professional relationship with his colleagues? The people he was working with, how did they benefit by knowing Dr. Maddy?

Berry: Probably quite a few ways, and not the least of which was just by being here and having a highly elevated talent pool if you will. And, I'm not sure they all agreed with everything he did, but I think in general, they did, if they didn't they probably didn't come back more than once or twice. But, there was an energy and excitement about him that was absolutely infectious, that's all there was to it. If you tried to walk with him you practically had to trot because he just never walked slowly. And I'm kind of a slow walker, so I was…no, but he was that way. But he spoke fairly often in the Sunday service, which we no longer have, but he spoke in the same rapid fire as he walked, because the thoughts were all just back there waiting to come rushing out. That part was pretty amazing too. But I think it was that energy. And his philosophy, which was very clearly stated. My father told one time that he had let more than one conductor go because the conductor tapped his foot when they were conducting. Well, you don't do that. So there were some pretty iron-clad rules there.

Land: His beliefs were clear and he made it clear to them.

Berry: Yes.

Land: You do it, or…

Berry: Goodbye. That was partly the influence of Thaddeus Giddings by the way.

Land: He was the disciplinarian.

Berry: He was that, yes.

Land: So what in your opinion was outstanding about Dr. Maddy as a teacher?

Berry: I never saw him teach, actually, other than from the podium. But he simply had a grasp of what had to happen and that whole program of Instrumental Exploration that built into eventually the High School Orchestra, if a child stayed that long, was just what he did in schools, only he did it here in eight weeks. And I was in a beginning string class when I

was in seventh grade here in the program and by the time we finished the seventh week we moved into the Junior Orchestra and played a concert with them. So, that was pretty amazing. And the teacher was first rate, it was Honneger Chadduck's daughter, Jerry Chadduck, who at one time was married to George Luchtenberg.

Land: So would you know then how Dr. Maddy's students respond to him?

Berry: I think it was pretty positive, of course he was already a little bit over the hill physically when I was here, he died ten years later.

Land: Was he organized in his teaching?

Berry: Oh, I think so.

Land: So, are you familiar with his class method book, band and string class method books?

Berry: Well, we played out of them, the *Universal Teacher.* And yes, I haven't ever actually taught from the other books, I have actually used his methodology a few times in classes.

Land: How would you distinguish this *Universal Teacher* from any other method book?

Berry: Well, of course it was the first, and he uses folk melodies and I think the intent of that book was that there was solfège used and singing and that the students internalized their music partly through that singing. That then was used with the fingers or whatever instrument we are talking about.

Land: So, a lot of like the solfège in here and I also noticed that there was transposition right from the very first exercise.

Berry: Yes.

Land: So that to me is a huge distinguishing fact from any method book out there now.

Berry: That's right, and I think it was designed intentionally to teach audiation.

Land: Yes.

Berry: I don't know if it ever said that in the book, but that's what it does. And I use that with the high school class, here, we would play an exercise when they were getting out a new instrument. I'd say okay, let's do that up a step, of course they'd look at you sort of strangely the first time, but they realized pretty soon that, oh that's not such a bad thing. You know, and pretty soon, they could do it. So, a lot of that is you try that, and you work at it a bit and suddenly you've learned a whole new skill.

Land: You figure it out. So, in your opinion, Mr. Berry, what would you say that Joe Maddy's impact has been on music education? And that's a loaded question, because it's like, where do we start?

Berry: Yeah, we could have points A, B, C, D, E, and F and maybe then some. Well he, I think he consolidated when he was young what was maybe going on around him and these orchestras that he put together, and the All-State Bands and Orchestras he put together, collected students from maybe somewhat isolated places, or at least isolated from each other, and I think there was some energy that got started that way. Because he was a principle motivator in this whole All-State thing that takes various forms now, but originally it was a collection of sort of star students getting together to make music that they might not have been able to do in their individual schools. So that's one of the things and I think that's huge because it allowed people a community with each other about what's going on out there. And the *Universal Teacher* was the difference maker, I think, and we take that for granted now.

Land: Why did he write this?

Berry: So, that he could teach everybody in the same class, strings and winds. And, it's more efficient. You know, you can teach thirty students in a classroom and manage them, of course that's another that he learned to do, thank you Thaddeus. But, that was another thing he learned to do. So it transformed how we teach, and today it's not uncommon to have thirty or forty students in a class of beginners. It's never easy, but it's done all the time, so that was a huge step in the process.

Land: Do you think, when the other band method books that came around, the one I remember the most far back in history

would have been *First Division Band Method*, *Band Today*… Do you think they took any of what was written in the *Universal Teacher*?

Berry: I think so, but that's a long way. You know, my method books that I used when I was teaching public school music, which is now over thirty years ago, was the *Belwin Band Method*. And yes, they did, they used a lot of the same principles that he taught with and added some things to that. I suppose if we sat down and really critiqued that *Universal Teacher,* we'd find some things that we'd want to retain and some things that we thought were brilliant. But, it was the first. And he wrote that in his spare time after he taught school, so that's an accomplishment in and of itself.

Land: I'd say, before the days of computers.

Berry: Oh, absolutely. And nobody wanted to publish it! That was the reason that he got connected with, one of the reasons, he got connected with Carl Greenleaf. Because Greenleaf recognized the potential for his business if that thing was successful.

Land: What was Dr. Maddy's instrument?

Berry: Various. Viola, first of all. Clarinet, saxophone, I guess he played some banjo. Those are the ones I know for sure.

Land: Was he a strong musician?

Berry: I think so, yes. He always conducted from memory.

Land: Did he perform much on viola, or any other instrument that you know of?

Berry: I didn't see him do that much, but yes he did. But yes he did, he was in the Minneapolis Orchestra when he was a teenager.

Land: Yes. Okay, what can you tell me, what do you know about his trailblazing in the field of technology, with his teaching through the radio?

Berry: Well, that was amazing, and that was in the thirties, when radio was relatively new. I don't know much about how he did that, I've never heard a transcript of that, have you?

Land: I have not. I'm hoping to get a few of them from the University of Michigan library.

Berry: I suspect he demonstrated from whether clarinet or the viola or something in sound and then had the students repeat back. He was kind of big on that.

Land: Modeling.

Berry: Modeling. Right, exactly.

Land: What do you think Dr. Maddy's self-perception was, was he concerned at all about what people were thinking about him?

Berry: I doubt it.

Land: Do you think that he would be surprised that in today's world music education classes are studying him?

Berry: Well, he might. He'd be pleased I suppose. Someplace he is quoted as having said to somebody: "I'm no genius, by God." That's in Norma Jean's book.

Land: I read that, "by God." So, what made go out and teach in the first place? If he did not have a degree in music, what made him decide I'm going to teach music?

Berry: Well, he loved kids. And some place, I've done some research in some of his autobiographical material that he read or talked into a machine, and I think in his years, before he taught and even before he went to Chicago, he was involved in putting some little orchestras and some little groups together back in his home area. And he was quite successful at it; I think he organized a performance for example of the *Messiah*. Of course this was out in Kansas at the turn of the century. But he did, and there were several of those little cases like that, so he was encouraged by other people, because he was probably pretty good at organizing this thing. And though he may not have been a very good conductor at that point in his life, he was good enough to make it happen, make it work. And I suspect that's what it was, a little success, and a little teaser if you will, like a lot of the rest of us, you have a little success and you think, hey, this is kind of fun. So then he did.

Land: What else would you like to add, to share with all of us about Dr. Maddy?

Berry: Well, I've discovered over thirty years now of studying him, he's more amazing: the more detail you get into, the more amazing he was. And he was a pioneer in every respect, he did things very, very well. A genius of this place, that has lasted this long, was his testimony to his brilliance and some others. He didn't get all the credit for that. He knew how to delegate. And the person who ran the camp in the summer was Peg Stace. She was his secretary. And if anything needed to be done, you went to see Miss Stace. She handled things. This is an example, Ken Snap wanted me to play in the Intermediate Band even though I'd sort of gotten beyond that, and I said "I don't know if I can do that." And he said, "I'll get you a little scholarship if you can do that." Of course, I was making $25 a week at that point. So he did. And he came back the next day and said, "It's all set," so I went to see Ms. Stace. He said, "You don't mess around, you go right to the top." But Joe Maddy knew how to do that, and he let people do it. I don't think….

Land: He wasn't a micromanager.

Berry: I don't think he micromanaged.

Land: But he had expectations.

Berry: Oh yeah! And if you didn't do it, well, goodbye. But she was the kind of person who did it and that took that responsibility and there were a number of other people who did too. I think that was part of his success as a teacher. And he and Giddings both put that same kind of responsibility onto the students in their classes and where they didn't have to do everything. And Giddings even says that in a number of places, "You get them started, and you can practically leave. Because they run their own class." And that's what those faculties are about, that memory.

Land: Would you agree that Dr. Maddy is our founding father in the world of band and public schools today?

Berry: Oh, I think so, yes. And of course, he did also, along with a committee, establish what is today still the publisher's guidelines for symphonic band instrumentation.

Land: I did not know that.

Berry: Yeah, he was chair of that committee for MENC. ’26 or ’27, somewhere in there.

Land: And he was President of MENC.

Berry: Yes, and he had on that committee, John Philip Sousa. Couple other big names…

Land: He chose some heavy hitters.

Berry: You go right to the top. I can’t remember the guy’s name, but he was also one of the big military band conductors at the time. People who were the most-respected ones in their field. And it made the music manufacturers mad as heck, because they were selling saxophones out the yin-yang, excuse me. And Maddy said, “No, it’ll be five saxophones in symphonic band instrumentation, not fifteen.”

Land: Thank you, thank you Dr. Maddy. Thank you.

Berry: You’ve kind of lost that haven’t we? Things like that, where he was so influential, it’s just incredible. So yes, to answer your question, I think so. I wrote an article some years ago about his influence on the band, we think of him as being an orchestra guy and he was indeed, but he dealt with the bands as well. And I think it was the very second year here that they had a band as well as an orchestra.

Land: Good for him.

Berry: Wasn’t even the same students, but still. But that was important. He’d played in bands too…

Land: He played in Chicago with lots of groups, didn’t he?

Berry: He’d had an opportunity to go with the Sousa Band, according to him. And he’d also played with one other band, I can’t remember which one it is now, but it was one of those other top-flight bands like that. Played with them for a short tour.

Land: Oh, I guess clarinet.

Berry: Yes, clarinet, yes. There’s a picture someplace in one of the yearbooks of the American Band Directors Association here

and he's playing clarinet. A metal clarinet of all things, but he is a playing clarinet.

Land: That kinda goes along with the metal cellos and metal basses that are here.

Berry: Yes, yes.

Land: Which were also an innovation of his.

Berry: They were, and they were intended for the beginners. Because you lug one of those things around in the sand and everything.

Land: They were indestructible.

Berry: Absolutely. And we know that, because well, I'm still here. I played on one of those a couple times in string class here.

Land: We did too.

Berry: They're awful.

Land: Well, thank you, Berry, for all that you have done for us and your wisdom and guidance on this project and we'll probably be back in touch.

APPENDIX C

LAND HANSON INTERVIEW

Author interview with Hanson

Land: Today is Thursday, July 11, and I am going to ask you just a few questions here. The first one is, your name?

Hanson: Hanson.

Land: And your position when you first knew Joe Maddy?

Hanson: When I first knew Joe Maddy I was a student in high school at the National Music Camp in the summer of 1958.

Land: And when did you first meet Dr. Maddy?

Hanson: Well, "meet" in the sense that he probably spoke at the opening convocation; that would probably be the first time that I could say that I met him. But when I talked to him--that would be very hard to say. He was very approachable, so students could ask him any questions, and I was always a question-asker, so I figure I probably spoke to him in the first two or three rehearsals that I probably had with him. That first summer, Mary, I played only in the band, I think, so I would have only been really been close to him when he conducted the band, and when I watched him from the audience when he conducted the orchestra. The following summer I played in the orchestra all summer and I talked to him quite a bit.

Land: Was Dr. Maddy a strong influence, or an influence at all on your life?

Hanson: Oh, I think absolutely. Both in very direct ways. I mean he hired me here for the job I took at the Arts Academy eventually and I've been here ever since. So very important in that sense. But also symbolically and also as a teacher and a man of great insight and somebody I've worked with very closely from September of 1965 to the early part of the year. He was on tour with the orchestra quite a bit at the Academy in the early part of January and he went to the hospital and died in April of that year. I didn't see a great deal of him in the last four months but certainly very much on a daily basis five or six days a week from September to Christmas at least.

Land: So, who were the people here that he worked with the most?

Hanson: Well, he was very close to George C. Wilson, the camp director who took over most of the responsibility of running the camp as Dr. Maddy aged. I have to kind of separate my camper experiences from ’58-’60 and onto ’65 when I was actually a student and then on the staff as an accompanist. But by the time I got working with him on a daily basis, I have to say he was at that time seventy-four years old. Or, he was seventy-four in October of my first year of teaching. So, of course we worked with him very closely then and George Wilson was doing a lot of the administrative work and he already had a team of women who were helping a great deal. Peg Stace was his assistant, Mary Fassis-James was pretty much the Registrar and Director of Admissions. Alba Brown was a very capable corporate secretary and audits manager for many years. So these were the people that probably worked most closely with Dr. Maddy. Also, George Wilson was the Vice-President of the camp eventually and only the camp at the beginning, in charge of various housing that way. There were other people in administration, but I have to say that those were the ones that worked with him the most closely.

Land: Did he, in his teaching, did he emphasize performance?

Hanson: Well, “performance” in the sense that I guess that maybe my answer to that would be that he believed that everyone should be able to absorb and understand to work with a lot of music. I think he was less concerned about the quality of the performance, but he was looking at performance as a vehicle to understanding what music is about and gaining the experience to be a professional player. So performance is simply very, very important. He would say things like he “would rather the person play a hundred pieces once rather than one piece a hundred times.” So I guess that could be kind of ambiguous. I think he just meant that he wasn’t looking for perfection as much as getting familiar with a lot of music and absorbing as much of it as possible, rather than simply learning a few pieces very, very well. Of course there are both good arguments on both sides of that question and the best answer is probably somewhere in the middle.

Land: Well, I am very interested in his band method book, *The Universal Teacher.* What can tell me about it? Everything that I have discovered seems to point to that this was the very first band method book published for use in a class setting.

Hanson: That may very well be true; I do not have the authority to say whether it is or not. I know that he wrote the book with the beginnings as the realization that he wanted to make music teaching efficient enough that it could be done with multiple instruments at the same time. Most of you I think probably thought of studying music and studying with a single teacher in a classroom, whether it was a group lesson with just the clarinet other than a group of all clarinet players. He saw the need that to make any progress quickly he'd have to learn to find a way he can do that in the schools with all of the instruments together, or at least all of the wind instruments or all of the string instruments together. I don't know what he thought about learning to play percussion, but that fit in there somewhere too. But he didn't have much training himself except in a practical way; it's hard to believe he was able to obtain a job teaching school with so little formal training. But rather just a great deal of enthusiasm and I guess a kind of "pied piper" nature; he kind of pulled people in. He'd written many times about particular students that he had difficulty with in one way or another, he tried ways to get them interested in what he was doing. He would offer his teaching experience and he would take groups on trips to play at conferences. He realized this was an important tool, because the kids would be likely looking forward to the trip. He thought of course that they should be thinking about the music, but he realized that you have to use the right bait to set the trap and get them involved.

Land: In your opinion, what type of an impact has Joe Maddy made on music education?

Hanson: Again, I'm so close to the situation and no one can never know completely. But it certainly feels that the fact at the time that he began, you know you talk about high school orchestra you have an orchestra at the high school. But my father was here from the Fargo, North Dakota, school orchestra: there may be a piano, and a trumpet, a violinist, and a drummer, or maybe a saxophone, and one or two instruments. But to Maddy of course there would have been a full symphony orchestra. And so when he would appear, he had kind of a "shock value" I think when he would appear at a conference with an enormous orchestra, fully instrumentated [sic], sometimes with multiple harps even. Something far beyond just a few players. So he made quite an impact that way by making people realize what could be

done. He was very quick not to accept the credit for all of this. There is one statement that I think you probably have already read, Mary, where he says that some people had given him the credit for starting the high school orchestra. And he was very quick to mention a couple in particular. Another gentleman in Kansas or Nebraska, head of High School Orchestra and who was the role model or the goal for which he himself sought.

So I think he deserves a great deal of credit for putting some of this into action. There are others who did similarly, but did not have quite as much effect. So often times it has to do with being in the right place at the right time, right ideas, right amount of support or the possibility of getting it. And so when he was doing regional groups and taking ensembles to places to other educators, someone gave him the idea of putting together a national orchestra. I know who the person is, I can't think of the name right now, but it was a person in the Music Supervisor's National Conference who wanted to put together an orchestra for their meeting in 1926, rather than just have a group of orchestral teachers play. They wanted to have a student group and asked Maddy to form it. Now I don't know how he was able to make that job to happen, because if you think about it, if you were going to try to organize two hundred and fifty kids together, in any place in the country just a few months in the future it would take an awful lot of work, even now with the tools that we have. In those days it would have been correspondence, and precious phone calls perhaps, and maybe wire telegrams and so on. It must have been an enormous job to somehow get the word out, because you couldn't audition these kids, you had to figure a different way to do it. It sort of seemed that if you had safety in numbers, figured if you had lots and lots of people there the effect would work. Where you didn't have the chance to audition individual players, if you could get fifty violins together, you could certainly audition them when you got there and figure out who the best ones were. So I mean he wasn't daunted by these odds or these difficulties, and it seemed to have worked. So who knows how important that exact sequence of events was to what he was able to achieve. If it had been five years earlier, or four years later, it might have been a different story. But he had this meeting in Detroit with the Music Supervisor's in 1926 and another one in Chicago in 1928, and between the two of them, a very interesting meeting in Dallas with school superintendents (by that I mean "administrators" as opposed to "Music Supervisors"). And that group met in Dallas, and

he formed an orchestra for them. And he also, I think that it hasn't been mentioned too often, but I believe that he also saw to it that if they were having a breakout group, if they were having a meeting in one hour with one aspect of a problem or a topic or a discussion, he saw to it that there would be a small group that played some music to start that group in too. I think he just kind of permeated that entire organization for those two days in Dallas. He also had a big children's chorus with local kids involved. It was a huge undertaking, but he somehow made it work. And so as a result, he sent out a letter in 1927 to a group of superintendents about the idea of having a camp along these lines. And they begin to think about the idea and latch onto him and work on the thought. And miraculously almost, he was able to pull together—even though it was almost one hundred and fifteen or one hundred and twenty kids in this unlikely place in Northern Michigan hundreds of miles from almost anyplace else, end of the railroad line almost, how he was able to pull all these kids together and make it happen. And then of course the Depression set in, and we had problems of a different kind, but somehow or another he had the strength and perseverance and he was able to persuade others that it was a worthy goal. I rambled off a lot to do that, but I really think that is very hard to assess, because I don't think he was a better performer than a lot of people or a better teacher necessarily, but he certainly put all the variables together. And what he didn't know about disciplining students, and what I mean about disciplining is organizational and classroom order, that kind of discipline, he gained from working T. P. Giddings, who put polishes to another fine art: the ability to get kids organized, keep them quiet, keep them focused. I guess, fairly aggressive, but at the same time with a twinkle in his eye. And somehow or another, that combination worked, and the stars lined up as it were.

Land: If you could add anything that you would like all those of us in America who teach band or orchestra to know about Dr. Maddy? Is there anything you would like to add?

Hanson: Well, there probably is. The interesting thing to me is that he had so little education himself and how to do it. Normally, we would think that the way to learn an instrument would be to go to the finest player available and hope to learn something from that person. And here's Maddy not really—he could play the viola quite well, and he had skill, but he

certainly didn't play many other instruments as well as you would expect one would need to, to be able to succeed as a teacher. I suppose those students today who go to take music education as their major in college [and] are in despair about learning how to play all these instruments with some skill might take heart in the fact that a person who did it probably less well than they are doing right now, maybe with less sufficient guidance or less formal guidance. There is a chance for them if they have conviction and if they have the various combinations of strengths that are hard to define that we all need to have to succeed. Dr. Maddy didn't seem to have the idea of not being able to succeed; that wasn't in his vocabulary. Even if you had a problem that arose, it would seem that he might have five or six thoughts about that—a couple of them might be outlandish, and totally impractical, but hidden in there somewhere are probably some pretty good ideas. He was very quick on his feet in that respect. Your question is a very wonderful question, Mary, I'm not sure I can answer it very well.

Land: I think you hit the nail on the head. There are so many things that I have discovered, just over the past two weeks being back here on campus and reading and sometimes I feel like I spend eight or ten hours a day reading about him, and then I discover more things that he has done and I am just surprised in all of the education that I have personally been involved in, music education-wise that there's not more prominence placed on Dr. Joe Maddy, because he was the one that went out there and fought for us, he made sure we could teach class band and orchestra, he provided us with a class method here, and it seems like in the world we all think of John Philip Sousa, the founding father of bands, but not school bands.

Hanson: No.

Land: It's more Joe Maddy.

Hanson: Sure. Well, that's an interesting thing too, you know: when Maddy started the camp…the first summer when he had the camp, he listed his faculty, but he didn't list them by what they taught. He listed who they were or what they did and if I were to figure out who did what, I might conclude that this solo had a string program, or who coached the violas or the violins or something, because you just can't tell, because he didn't list specifics. And then a little later on, when they

struggled with the union, when we were on the fair of instruments, and therefore union members could not teach here. The thought was that you had all these fine professional players teaching who could not do that any longer, you had to go to college people, but he started with college people, he didn't start with people who were themselves prominent in that way. So in a way it sort of swung back and forth a little bit. You could very logically say, "Find a great performer who can teach," but then again you might just say, "Find a great teacher who knows enough about the instrument to teach, although they themselves play at a high level." They may not be the only answer to the problem, because he's had both here and in each case, depending on the situation, he could have started with the union…of course he was trying to be defiant of the union, he realized that professionals are not the best teachers, and finding people around the schools was a better idea, he might not have said the same things ten years earlier.

Land: Right. Okay, I want to ask you another question about this. This is the student book.

Hanson: Yes.

Land: This is the Teacher's Guide that goes with this?

Hanson: Well, that's what it says, but Mary, I have never read the Teacher's Guide to the *Universal Teacher*, and so I wouldn't pretend to know what is in the book or just what the method is. In fact, I should probably spend some time with both of those. When I came here to teach in '65, it was "jump in the classroom and do what you could"; they weren't using a textbook. So I can't really answer the question, but that's what it appears to me.

Land: That's the way that I have taken it, is that I have read this. Today if you were going to teach band or orchestra in school, you would have your student book, just like this, and then one that looks very similar to this, for the Teacher's Guide, so this one is a bit different, this goes into how to set your classroom up. Detail, that…I mean, it gives you a practice record in here, more of a teaching method not exercise by exercise like you have here in the book. But this is *so* good! And this is so well written that, you know, I feel like another edition needs to be published for people to be using in music education courses today.

Hanson: Well, I think he did some other books also, I don't know how much overlap there is or whether there are other books that were written to correct or to fill in blanks or fill in the deficiencies of others. I know that there are few things he said about trying to develop ideas that he had written down, he probably had written down someplace. I really need to do some investigation to see if there is some material lurking out there that we haven't found yet. I agree; he mostly talks about method, he doesn't really talk about the idea about what this exercise or that exercise is intended to do. It's more just the idea that he started with a couple one- or two-note exercises and it was gradually built from there, which is not unlike others would do. But when exactly you're going to introduce the idea of counting time and how you're going to deal with that or what or how the accidentals work. If it's "catch it when you can" rather than highly methodical, so it's hard to digest, but I agree.

Land: It's written very concisely, it's to-the-point, it's clear, I like the way this is written, much better than a lot of the —I don't want to use the word flowery, but extra verbiage that goes into a lot of instruction books today—you know, this is strict, to the point. "You must have a quiet classroom, make sure that they are quiet." Disciplined. Disciplined is important as you're teaching. Playing in tune, you know all these details that I'm thinking even goes into lesson-planning, which is the biggie in education today. But it's—I have read this book I guess three or four times and I will continue to reread it, because I every time I read it, I find another out, I get another little tidbit out of it.

Hanson: Alright, does he get into in that book anyplace the principle of good teaching, how he defines good teaching?

Land: He talks about good teaching, it brings—it's obvious if there's good teaching because good teaching is the one that brings about the good results.

Hanson: Uh huh. What I was referring to, is the account of it that is written on the board in the classroom downstairs of this very building that we are sitting. "Good teaching: keeping every student purposefully occupied, every minute of every class."

Land: That's very good.

Hanson: Now, you look at that and you say, "Ouch! I don't think I have ever achieved that one day in my life!"

Land: That is good teaching.

Hanson: Is that the goal?

Land: That is the goal.

Hanson: He had these very simple ways of looking at things.

Land: Yes.

Hanson: It's hard to [find] anything that's any better than saying, "Keeping kids purposefully working, and thinking and growing." Rather than sitting and having their minds wander and so on. And a lot of his class method that you have studied now a bit, and we have some films that we are trying to get reproduced, involve the idea that it's not a one-at-a-time kind of thing, or that you have to be listening to be a part of it. You have to listen because the method itself requires that you be part of it. And I think there's a certain simple genius to that. You can say, "Duh, that's obvious," but it's not so easily achieved, and I think that the classroom method used was intended largely to do that.

Land: So let me ask you this, let's say he's teaching the class and we are on… we're playing Exercise # 1, "My Violin." So I have my students settled in, they're in rows, straight lines. And player # 1 plays through Exercise 1, and if they played it perfectly, played it flawlessly, then once they get to the very end of this, there's count 3, 4 then the whole group starts at the beginning. And then the entire group plays it through. And then without losing a beat, player # 2 plays then goes to play it. Is that correct?

Hanson: That would be correct.

Land: And it works its way through the group.

Hanson: Right. And I think that there were probably various stages in the evolution of this. In the book he talks about learning this and singing it with the "do, re, mi" syllables. And that certainly is a variation of that, could be the first time that any of them sees it. Then they could all sing it on solfège, or they could all play it depending on what you wanted to do.

But I don't recall whether we sang in those first lessons down here with us when I worked with him in 1955, whether we sang on those exercises first or not. But again, whatever the method might be, once it was established, it would run itself for a full class hour. You put up on the board what you want the students to do and they go from one to the next.

Land: How did he know, how did he—was this just something he developed on his own?

Hanson: I don't know if Mr. Giddings had a hand in that or not. I never knew Giddings because he died in 1954, so I never really had a chance to learn some of those things. And I suppose even if he had lived ten years longer, I might not have because I wouldn't have thought to answer those questions. But whatever it was, the method that you mention is absolutely right. And of course the further ramifications are if the student was trying to play the exercise by himself, falters at some point, it wouldn't have to be the whole piece, at least on this first page the pieces are just four measures long. But if there were a more complicated piece later on, there would be a phrase. So there might be twenty phrases in the piece as opposed to just one or two. Here we are with a single phrase, four measures, the student plays it perfectly, and everyone that follows plays it perfectly, and the next student goes right on and does it again. Now, if the first student falters, or at any point a student falters in playing, whether they miss a note, it's sort of up to the students to define. If we're talking about a bad sound, or were talking about out of tune, or if we're talking about a wrong pitch…

Land: Or wrong rhythm.

Hanson: If it just didn't happen. Or wrong rhythm. And then the class is at that point to interrupt by singing the exercise from that point on. So if it goes: (begins singing) "Bam, bam, bam, bam, bam, *mistake*! Do, re, mi, fa, mi, re do." (Resumes speaking) The singing begins as quickly as they hear that happen, I think, and they are all supposed to be involved. Instead of just sitting and waiting for their turn to happen twenty minutes from now, but right now. They jump in and that verifies that the kids realize that the passage is incorrectly executed. And the next person, they then complete the singing of the phrase and the syllables to end of the line.

Now beat one, the third person would start to play, and if that persons also errors at some point, they would jump in, might at the same place, might different reason. Maybe they didn't hold the note full value, maybe the graces rushed a little bit too much, or whatever it was, they would jump in. Now if, then still a fourth student played the piece and played it correctly, and then that person would go back to that chair in front of the first person that played it correctly, with the idea that the best students are gonna be at the back of the classroom and those that were the weakest are sitting up front.

Land: Close to him.

Hanson: Well yeah, but that doesn't mean that teacher is going to be immobile at the front of the room but it is at least the idea that they both assess a sense of accomplishment…

APPENDIX D

LAND SMITH INTERVIEW

Land: Your name and position when you knew Dr. Maddy.

Smith: My name has been the same the whole [time] while the position changed. Smith is my name. And I first knew Dr. Maddy in 1948 when I came here as a high school camper. And he conducted everything there, everything that had to do with orchestra.

Land: And your instrument?

Smith: Trombone in the orchestra and euphonium in the band. But actually that question has more answers, because in 1950 and ’51 I came back on the stage crew, as these were college summers and so I knew him in a different way then. In 1960, I taught All-State trombone for half a summer and in ’62, ’3, ’4 I, conducted the University Orchestra and Band of the University of Michigan, which they had their summer session here. During the late sixties and all through the seventies, I came frequently as guest soloist and also guest conductor. I was here in 1980 half the summer, and then in 1981–86 I was the conductor of WYSO. Of course Dr. Maddy was gone at that point.

Land: Well, when did you first you meet Dr. Maddy?

Smith: I think the first time I met Dr. Maddy was the first or second day…

Land: Why did he know everybody? I mean, he was just a charismatic personality.

Smith: Well, that was what he was about. I learned so much from him, seeing the way he treated people: he treated the head of housekeeping as the greatest head of housekeeping on earth. And the head piano tuner was the greatest piano tuner on earth. And then when I saw how people then reacted to him, and wanted to knock themselves out to do it his way, this was an enormous life lesson.

Land: So, was Dr. Maddy a major influence in your life?

Smith: Oh my heavens! Say it! You said it! Absolutely! In many ways—personally, the kind of thing I just described, but I could see…well, back in the early day of the camp, every

Tuesday evening, every group in the camp sight-read for one hour. And Maddy, by some standard in terms of the New York Philharmonic, he wouldn't say he was a great conductor by any means, but he could stand in front of a group of students and we'd have a Brahms or a Rachmaninoff, or a Tchaikovsky symphony in front of us and we'd begin in the beginning and he'd say, "I'll see you in forty-eight minutes." And forty-eight minutes later, we had sight-read the symphony. He had held it together, and we'd had an important musical life experience.

Land: Okay, in your opinion, what was outstanding about Dr. Maddy as a person, as a colleague, as a teacher, or performer? I think you might have already answered a lot of that!

Smith: I think I've answered a lot of that.

Land: Are you familiar with his class band method, the *Universal Teacher*?

Smith: I'm familiar with it. I've never used it, but I'm certainly familiar with it.

Land: In his rehearsals, what stood out in your mind about his rehearsals, what were unique about his rehearsals and the way he ran his rehearsals, rehearsal plans?

Smith: The thing that was unique was that you better keep up with him because if you didn't, that was your problem, not his.

Land: We need more people with that attitude. You know, we do!

Smith: Which is kind of flattering. He kind of said to us, "Don't tell me it's tough, and don't tell me it's difficult. Just do it." And he showed us how to do it. And that's kind of flattering to a student.

Land: Okay, so what would you say was his impact on our profession? As far as music education, as far as being directors and conductors of ensembles.

Smith: Well, just incredible integrity, incredible energy, incredible imagination. Just a parentheses, but this is an important one for me because in my first real job, I was the principal trombone of the Philadelphia Orchestra. If we had not had

challenges every week, this is controversial and we're no longer doing it this way. But for me, in the band, I had a challenge every week on the euphonium and every week in the orchestra on the trombone. I found out then that I could win a challenge, I could play it better than somebody else, without losing my nerve and still preserving my friendships.

Smith: (On Instrument Exploration.) Well, there's one case in point right here: there was a violinist who recently just retired from the Minnesota Orchestra. She came here as a Junior Camper, her name was Pamela Schafer, came here as a Junior Camper, pianist. And in Talent Exploration, they gave her a violin; she went to Curtis and became a career violinist in the Minnesota Orchestra.

Land: Well, every year I bump into different students here who are now either in WYSO or what they call now the Interlochen Philharmonic and they would say things like, "Remember when you had me in Instrument Exploration? And I went back and I started on that cello and I started on that oboe." So it's a great thing. Alright, tell me what you know about Dr. Maddy's radio teaching?

Smith: Not much, I can't add much to that. No, I really can't comment on that. I was just aware of it.

Land: What do you think was Dr. Maddy's self-perception? Or do you think that he felt that here I am, what has this been now, fifty years after his death, doing a study on him. Do you think that he ever thought that his work was going to be something…?

Smith: I think he was too busy getting things done, making new things happen, to worry about his own self-image or reputation.

Mrs. Smith: His legacy.

Land: Yes, he was too busy to worry about his legacy. Well, in my research on him, it seems that everything that I have read, it seems, it's been that he was torn at the beginning between being a performer and being a teacher.

Smith: Well, he was last viola in the Minneapolis Symphony.

Land: Right.

Smith: In 1927.

Land: At sixteen! He was sixteen years old. Yes.

Smith: And I guess he didn't think much about being last viola.

Land: And so then he was just driven to teach and to teach children.

Smith. Yeah.

Land: Well tell me anything that you would like to add about your acquaintances with Joe Maddy.

Smith: Well, some of my favorite moments in the early days of the Arts Academy…I came as a guest conductor. And I think it was around 1963. I was still in the Philadelphia Orchestra and he tried to entice me to come to the Academy as full-time conductor of the orchestra. And I still—probably in a file somewhere—I discovered that he made me an offer in 1963 that was pretty attractive: $10,000 plus the first house in faculty row there (points). And that was a pretty good offer in 1963. I declined; I chose to stay longer with the Philadelphia Orchestra. But that was one trip he wooed me and he and his beautiful wife and I went out and bought rhubarb from a local farmer and just had some wonderful personal time with him.

Land: Some people have mentioned to me when I said that I was researching Dr. Joe Maddy, "Well, why would you do that? He is, you're going to discover through all of your research that he is just nothing but Harold Hill."

Smith: Oh yeah! Except Maddy knew what he was doing!

Land: That's exactly right! Except for Joe Maddy knew what he was doing. He had, from what I can dig up, he had the uncanny knack of empowering people, and having them to believe that they can accomplish their goals.

APPENDIX E

LAND STEPHENSON INTERVIEW

Author interview with Clarence Earl "Dude" Stephenson

Land: Today is Tuesday, July the 9th, and I'm here with my new friend Stephenson. And I'm going to ask you a few questions. The first one is: your name and your position when you knew Joe Maddy?

Stephenson: My real name is Clarence Earl Stephenson. I was familiar with Dr. Maddy—I mean, I can't say I knew him when I was first here as a student in 1945 and 1946. And I came here as a faculty member in 1953 and I was on the theater faculty for fifty-seven summers. In that time, I became acquainted with Dr. Maddy. There are a lot of things about the man, I don't think he ever knew my name, but he knew me, do you know what I mean?

Land: Uh huh, I know.

Stephenson: His mind was full of one thing only: that was the Arts Camp. In fact, he gave his life for the Arts Camp—he worked himself to death. His main goal was to have a College of the Arts here and I think if he had lived two or three more years, he would have gotten it. But when he died, everything kind of pulled back and things stopped and then it slowly got going again and you don't hear any talk about that anymore. So, as a faculty member I got to know him with some depth. In my life I have known three people who have what you might call the "aura." This is no particular order, but the German rocket expert, Wernher von Braun, I met him when his daughter was in the high school operetta. And the great British stage director, Sir Tyrone Guthrie. When you were with those two people, you felt like you were in the Presence, you just felt very humble and very far down on the totem pole in their presence. Dr. Maddy's aura was different; he projected a wonderful energy that he put into everything that he did. And that was working with the boys and girls and also over making money. He was always out trying to make money, not for himself, for the students. He conducted the main orchestra frequently, I think in the early part of the camp, he actually gave lessons, he played the viola. And I never heard him play, but I think he played pretty well, I know he played in some orchestras, so he could teach by doing. And he had wonderful patience, I remember. I don't ever remember hearing him get angry at anybody in the orchestra, or anybody, anywhere! That was a waste of time I think in his method of dealing with people.

His idea too was to do more in less time. And if the Arts Camp personifies anything, it personifies that. Some of us looked upon that as a curse, because arts people feel like they don't have enough rehearsal time, or enough time to do anything well, they always want more.
Dr. Maddy's belief was this: get the kids up in front of an audience, because when you work in front of an audience, you learn things that no one can ever teach you in a classroom. It's that audience-performer relationship that he fostered the whole time that he was the head of the camp. Always, do more, do more, do more. And it didn't matter to him if it wasn't as perfect as someone might want it to be—that was not his goal. His goal was: the teacher was to give the boys and girls the experience, and he hoped that they, after their time at Interlochen, would go home and help other students in music, based on what they had learned here to help raise their level of performance. So his teaching in a way, you see, went from him to the students and then vicariously, if you will, to these other students back there. And who knows how that worked; but he never stopped doing it, I know that. I don't know he ever taught a class as such—if he did, I never heard about it, but I think he must've in the early days when there weren't all that many faculty and staff people here. Camp started in 1928, and I think there was [sic] something like two hundred people—and there was a band camp that was called a band camp at that time. And the names have changed along the way, so it got to be Interlochen Center for the Arts and the World Youth Symphony Orchestra, which is exactly what it is. I think there are thirty or more students from foreign countries. Dr. Maddy did not do much to recruit students from foreign countries; his interest as a teacher was improving the quality of musicianship and playing in the boys and girls of the United States and a secondary kind of outreach was exactly that—it was secondary, in my observation. So, not too many people got to know Joe very well –everybody knew who he was, but he was always so busy. I never saw him walk anywhere! I was trying to think of a word that combined walk and trot, to make one word out of that. And if you can visualize that in your mind, that's what Dr. Maddy did. He set a wonderful example as a teacher, and I mean that specifically in a very personal case. He was a chain-smoker, and one day he realized that he had no right to ask the boys and girls not to smoke if the president of this youth camp was doing it all the time. He quit that day. He never smoked again. So in his example, he

was a very high-principled man, very high-principled man. I don't know how religious he was, or may have been, honestly; I don't know that. But he certainly was a good human being; that, I think, radiated to the children: "This is a good man, and he's trying to help me and I'm gonna be better because I like what he does." I don't know if I've come anywhere close to giving any answer.

Land: You gave me more than, it was great. Okay, I have another one for you: was Joe Maddy a major influence on your life?

Stephenson: Well yes, he hired me! But I think as his example as a human being. As I just implied, he was a good person; he was a wonderful [?] and I think maybe even unconsciously and maybe a little consciously, I was influenced by that part of his aura. To be like him, to be the kind of inspiration to students that he was that I saw in him when he worked with them as a conductor and any kind of a social situation that happened that happened to be there. So it was an influence in that way. It's—unfortunately, I do not play an instrument, well no, I play the harmonica and the tonet [?], but I don't think those qualify. That's has been the bane of my existence, but that's another whole…

Land: That's another dissertation.

Stephenson: Yeah, it is. But anyway, I know that he had a lot of inspiration on students, just in general because he was genuine and he was sincere. And I don't think he ever gave the students any suggestion, or idea, or feeling, that he was conning them in any way. That he was not sincere, as I said a moment ago, in what he was trying to get them to do. It was always a challenge, always a challenge: "Here's what we're going to do, we're gonna do all of this stuff, are you up to it? Are you up to it?" So that was part of his method, I think, of teaching the kids. Well, if you could hear any concert again, you know that they were up to it, and it was inspiring. Now, why does somebody come back on the faculty for fifty-seven years—that's ridiculous! Whoever works on the same job fifty-seven years? Well, you're looking at one right now, and that's because the kids were inspiring. Every year it was new; every year it was different. And every year the umbrella of that inspiration generated out from Dr. Maddy. Now, toward the end of his life, he was so busy recruiting money, that he did not spend as much time as the camp—as he had before in the camp. And some

kids, I have a feeling, summertime, some summers toward the end of his life, never even saw him. I think that could have been, because he was always down with somebody with lots of dollars and he had a way. I don't know how he did it, but he had a way of getting lots of dollars out of people.

Land: When was the last time that you recall that you saw Dr. Maddy, or circumstance?

Stephenson: Well, it must have been—I think he died in 1966, in April. And I must have seen him that summer before that. But you see, nobody expected Dr. Maddy to die—he was going to live forever. Because he had this driving energy, and force, that I think up to a point kept him young. And they said he died—his heart just said "Enough, I can't do it anymore!" And it stopped. But I think it must have been that summer of 1966 that I saw him last. I couldn't believe it. I couldn't believe it, when I heard that he was gone. It just wasn't right. It was not a possibility! Anyway, so that—and I can't remember anything because you got used to him there, you see. You didn't—"Oh boy, this may be the last time I see Dr. Maddy, so I'm going to remember this image." Nobody did that.

Land: Right, right. So I think you've already answered this next question, the question was, in his teaching did he emphasize performance?

Stephenson: Oh yes, oh yes.

Land: You said it was all about performance.

Stephenson: As I said, he did not care about perfection, he cared about performance. Kids would do as well as they could, except the challenges of some of the extremely difficult music. Practice it. He encouraged lots of practice, lots of hours in the practice huts and so forth.

Land: So how did Dr. Maddy's students respond to him? As you said, he would say, "Are you up to this?"

Stephenson: Yes. Well, I think, I think the attrition rate was always very small at the camp. And most of those were students who were homesick. Homesick, go home and see momma and daddy. "And besides, this kid is so much better than I am

and I can't stand it because at home, I'm the bigshot, and here I'm nothing; I think I want to go home because I'm homesick! Momma, come get me." Baloney! It was competition, and he believed in competition. They used to have a program that he started called Bloody Friday, you've probably heard about that.

Land: Yes.

Stephenson: I don't think they have that anymore.

Land: No.

Stephenson: It was competition. And so if you wanted it, it was up to you; it was like life. Life is nothing but choices. I chose to practice; I chose not to. I chose to eat that peanut butter sandwich. Nah, I chose not to. If you stop and think about it, your whole life is nothing but choices. And he gave the kids that option. Chose to work hard and you will reap the harvest.

Land: And so, in your opinion, what would you say was Dr. Maddy's impact on music education?

Stephenson: Well, I know early in his time he had a radio program. This may have been before the camp started—I'm not sure about that. My brother took cornet lessons over the radio from Dr. Maddy. Unfortunately I didn't the wits to ask my brother, then Jim Bob, to describe them to me. He didn't do that, but I do know this: those lessons were successful. My brother learned to play the cornet over the radio! I have no idea how Dr. Maddy did it, but he did do it and he did reach people and he did achieve success with that particular thing. Now, one thing—would you repeat the question one more time?

Land: Yes. In your opinion, what would you say was Dr. Maddy's impact on music education?

Stephenson: Well, that's very difficult, I don't know he ever assessed that. I suspect—I think that it was—I'd be amazed if it wasn't great. And I think you can see that in the number of boys and girls who come here from different states. Because these kids go home, "Oh, I had the greatest time at Interlochen, why don't you come next summer?" And so, these were musicians they were talking to, you know the

boys and girls they were talking to. So, I think indirectly, he probably had a tremendous influence, based on these other boys and girls who were ambassadors for the music camp, you see. And that's all speculation, but it seems to me it makes perfect sense.

Land: So what do you believe was Dr. Maddy's self-perception?

Stephenson: His self-perception?

Land: Yes.

Stephenson: I'm not sure I can answer that either. He was so dedicated outside himself, I felt that—I think that he may have had the feeling that he was working on this idea in an area of loneliness. There were two people that really helped him in the beginning: Mr. Tremaine and Mr. Giddings. I can tell you something about Mr. Giddings, but I won't do that, because as a teacher, he was—no, I'm not going to go on with that. But they were big helps to Dr. Maddy, and this isn't even part of it. He recruited people he thought were good teachers, he wasn't so concerned with somebody who had played in Carnegie Hall and all this kind of thing and this conductor of a major orchestra. He wanted good teachers he gave those to the students, the best ones he could find, for very little money, I might say.

Land: Some things don't change.

Stephenson: Well, we came here then because we wanted to. Because we loved the kids and we appreciated his vision, and I don't know if I've come close to what you want.

Land: Do you think he ever thought that he would be studied in music education courses?

Stephenson: No, I don't believe that. I'm sure that was not any kind of a goal. No, he was dedicated to the boys and girls and any kind of historical mark that he might make, I wouldn't be surprised if it never occurred to him.

Land: I've discovered that Dr. Maddy actually had seven honorary doctorates bestowed upon him, but he never really had any college degree?

Stephenson: I think that's accurate. If he actually got an actual Ph.D. from some university, other than an honorary one, I don't know what it was. In fact, I have wondered that, not that it made any difference to me, but I just wondered what the school that had the wits was, and it should have been the University of Michigan, to convey an honorary doctorate on him. I don't know if Michigan was one of the ones that did it. Anyway, I don't really know about that, but I'm not surprised—I didn't know he had seven doctorates. But I think that points out something, and pretty clear, that people believed in him. Fortunately, they were educators, and fortunately they supported music programs in their schools, which you don't get today. That's gone! Now how much of an influence Dr. Maddy had in that, and how much of the influence dropped away when he was gone, I don't know, but I can see that it—because you know, now it's all science and math and you've got to be the best in that. It's always—if I may philosophize—it's always seemed so stupid! Thinking in terms of bringing the world together, it was—I don't have one here—a program but I was looking at one this morning, kids from almost every state in the Union and foreign country after foreign country, and they sit down and they sit down and make beautiful music together. They learn to care about each other, and they learn to understand who I am and who you are, and why we think like we do. And they share that for themselves—that's something that Dr. Maddy evolved into. I think later in his career, he saw the value of bringing more foreign students here…because some of them were just incredible. I remember many years ago, and I think he was still with us, but I think there were seven—I think they were all boys from Romania. I don't know where he found them, but could they play! And, well, again, now either that's going to be defeating for the ones who want to go home and see Momma because they are homesick, or it's going to be inspiring listening to those kids play harmony: "I wanna do that." I think he came more to that realization that foreign students have a real contribution to make to those students that he cared the most about.

Land: Alright, so you've answered every one of the questions that I wanted to ask you, but is there anything else that you would like to add about Joe Maddy? That other people that will read this document that they will know through you about Dr. Maddy?

Stephenson: Oh dear, after you leave, Mary, I will probably think of lots of things, but I remember that summer after he died, you expected him to come around the corner of a building anytime—he was going to be there. And that pointed out, I think, a stronger influence than a lot us of realized that he had. Oh, I'm sorry my brains are failing me, but I know I have lots of stories about the man and the things that he did, I remember the day so well when I was working with my little intermediates and the door opened and in comes Dr. Maddy with Van Cliburn. Of course, and all the kids are just (shows face of astonishment), and what can I do with my class the rest of the hour! And he was talking the whole time he came in, he was talking the whole time he was there, and he was talking when he left, but he was talking to Van, he wasn't talking to the children. It wouldn't have done any good anyway because they were all overwhelmed by Cliburn, of course, and this man who seemed to be jabbering, he talked very fast, he had some nervous mannerisms. He used to twitch his eyebrow all the time, he'd go (begins gesturing at his eyebrow) with his eyebrow. I don't know what that was all about, but he did it all the time. He wore—no matter what the weather was—when he conducted, he wore a great big heavy knit red sweater. I never saw him without it when he conducted the orchestra. I don't know why he did it but he did, and for a while it used to hang in the Concourse; I don't think it's there anymore. But, I can't remember whatever happened to it. Years ago, I sent my students out to talk to important people in the camp, to make tape recordings and that sort of thing. Dr. Maddy was one of them. Somewhere I still have that tape; I know I do somewhere. Haven't played it in years; I don't even remember what he said—I think he talked about his goal for the university.

He was a—I think he was a very moral man, very straight-laced—he didn't stand for any foolishness around here. He would come to the faculty, staff, students, if they broke the rules, they were gone in an instant—they dropped into the Earth and disappeared; so he expected the kind of adherence to the rules that he just naturally felt. A student at the Arts Camp who wanted to do well, who wanted to improve, who maybe even had dreams of going on to a professional career—well, as you know, professional careers are disciplined, disciplined! And he exerted that discipline all the time. I remember two days before we were doing the operetta in 1954 and the boy who was playing the tenor lead in *The Gondoliers,* I won't give you his name—I don't

know it—was caught smoking over in the State Park: he was gone in an instant. He was the only tenor we had in the whole group…guess who went on?

Land: You?

Stephenson: Yes (laughs), but it didn't matter; they didn't wait around—"Okay, well, this person can't play this solo part in the concert, so we can't send him home yet." No, it was "out and gone and get on with it." That's the way he worked. I wish I could think of some more things.

Land: It sounds like he had a profound influence on you.

Stephenson: Well, he did!

Land: And everybody that was around him.

Stephenson: Yeah, he did. Everybody knew that Joe did not play favorites; they knew that if you did not adhere to the rules and regulations of the camp, you were gone. That was for everybody, for everybody. Oh, I could tell you some stories about the whole camp thing that would put us all in jail! But I'm not going to do that.

Land: Well, thank you so much for all of your comments.

Stephenson: I hope that I was reasonably coherent.

Land: You were very coherent and it's been very interesting to me as I talk with people, it's as if—you use the word aura…

Stephenson: Yes.

Land: when people speak of him, their whole persona is inspiring. You know it's like I'm talking about someone that truly changed my life.

Stephenson: Yes, I think he did, more than I realize.

Land: And that's what people keeping saying.

Stephenson: More than I realize.

Land: There's things that he has done, or that I've witnessed from him, people that said things that they have witnessed from

him that years later they realized how that influenced their opinions, and their teaching, and their thinking.

Stephenson: Well, I think one of the things that when you say that—one of the things that comes to my mind particularly is dedication. He had a goal and nothing was going to distract him from that, and looking back I appreciate that kind of self-sacrifice which he had all the time.

Land: Did he live here on the camp year round?

Stephenson: When the Academy started, yes I think so. I know he had a home in Ann Arbor and he used to drive back and forth all the time, he knew all the backroads. He drove like a demon.

Land: I've heard that.

Stephenson: Oh yeah, yeah. Why he didn't get killed or something…

Land: Drove like he walked.

Stephenson: But he could get up here in record time that nobody else has even come close to achieving. But as to living year round, I think he did when the Academy started, I think.

Land: Yeah.

Stephenson: But Ann Arbor was his home base for a long time.

Land: Did you live on campus when you were teaching here?

Stephenson: Yes.

Land: And then you purchased this home here.

Stephenson: Yeah, my first wife and I lived in a dorm the whole time. And then…Interlochen is a very romantic place, and she found somebody else and I did too! And then Cathy and I lived in an dorm in some kind of old faculty housing, the last building over on the west side beyond Boys Camp, which was our place for about two or three years. Then I wheedled away down on Emerald Beach, we were there and then we decided, all this money we were spending on rent all the time. Oh, the camp was sneaky! Every year they'd give us a raise, it was a small one, and then they'd up the

rent that was the amount of the raise. You weren't any better off than you were the year before!

Land: Exactly.

Stephenson: And so then Cathy and I said, "This is absurd, let's look for a place to buy." So we looked around and we came upon this place, Walberg was the name of the people who owned it, and Mrs. Walberg was angry at her children and her grandchildren, because they would come up and waterski and eat and make a virtual slave out of her and they weren't doing anything to help.

APPENDIX F

REPORT: JOSEPH MADDY TO JOHN WINTER (JUNE 20, 1934)

Report: Joseph Maddy to John Winter (June 20, 1934)[2]

June 20,1934
(Copies to Dr Henderson,Dr.Ruthven,Dr.Keppel)
Dr Sink.

Dr.John G.Winter,Director,
Fine Arts Division,
University of Michigan,
Ann Arbor,Mich.

Dear Dr Winter:

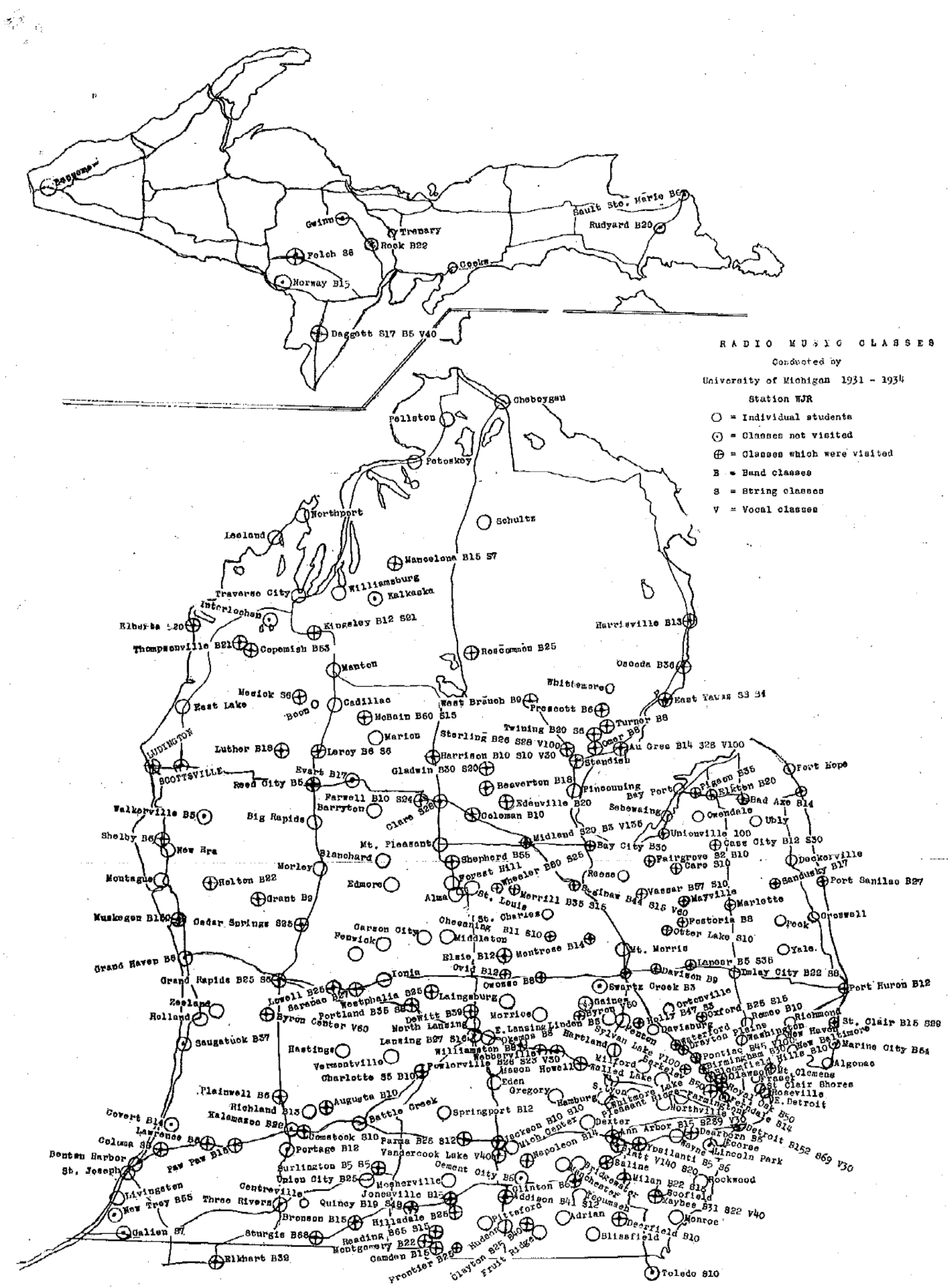
Enclosed please find report of my activities during the semester ending June 18,1934, divided as follows:

1. General report, covering major activities, second semester.
2. Day by Day report of all activities, second semester.
3. Report of expenditures made in pursuit of University duties for which no reimbursement has been provided, year 1933-34.
4. Report on Music Rooms and Equipment (made for Resea roh Council, Music Educators National Conference.)
5. Copies of the following:
   (a) State and National School Band and Orchestra Contests.
   (b) National Solo & Ensemble Contest.
   (c) Program of National H S Orchestra Contest.
   (d) Program of National School Band Contest.
   (e) Bulletin of Michigan H S Music Festival.
   (f) Program of Michigan H S Music Festival.
   (g) Map and outline of radio music classes in Michigan.

During the summer I will prepare a summary of the activities which have occupied my time during the five year period in which I have been working under the direction of the Fine Arts Division. I sincerely hope that this summary will prove that my efforts have been worth while.

Respectifully,

[2] Interlochen Center for the Arts Records, box 16, folder 5, Bentley Historical Library, University of Michigan.


RADIO MUSIC CLASSES
Conducted by
University of Michigan 1931 - 1934
Station WJR
= Individual students
= Classes not visited
= Classes which were visited
B = Band classes
S = String classes
V = Vocal classes
Sault Ste. Marie
Rudyard B20
Rock B22
Felch S8
Norway B15
Daggett S17 B5 V40
Cheboygan
Pellston
Petoskey
Northport
Leeland
Schultz
Mancelona B15 S7
Williamsburg
Kalkaska
Traverse City
Interlochen
Kingsley B12 S21
Thompsonville B21
Copemish B53
Harrisville B13
Roscommon B25
Manton
Oscoda B36
Whittemore
Mesick S6
Cadillac
West Branch B9
Prescott B6
East Lake
McBain B60 S15
East Tawas S3 B4
Turner B6
Twining B20 S6
Marion
Sterling B26 S28 V100
Luther B18
Leroy B6 S6
Au Gres B14 S28 V100
Gladwin B30 S20
Harrison B10 S10 V30
Standish
Evart B17
Reed City B5
Beaverton B18
Pinconning
Port Hope
Farwell B10 S24
Edenville B20
Bad Axe B14
Walkerville B5
Big Rapids
Coleman B10
Owendale
Ubly
Midland S20 B5 V135
Shelby B6
New Era
Mt. Pleasant
Bay City B30
Unionville 100
Cass City B12 S30
Deckerville
Blanchard
Shepherd B55
Fairgrove S2 B10
Caro S10
Montague
Holton B22
Morley
Sandusky B17
Port Sanilac B27
Edmore
Vassar B57 S10
Mayville
Marlette
Alma
Grant B9
Merrill B35 S15
Muskegon B150
Cedar Springs B35
Carson City
Croswell
Fostoria B8
Otter Lake S10
Middleton
Grand Haven B8
Montrose B14
Mt. Morris
Yale.
Elsie B12
Lapeer B5 S35
Ionia
Ovid B12
Owosso B8
Davison B9
Imlay City B22 S8
Port Huron B12
Grand Rapids B25 S8
Lowell B25
Laingsburg
Swartz Creek B3
Zeeland
Holland
Portland B35 S8
Byron Center V60
Dewitt B39
Morrice
Ortonville
St. Clair B15 S89
Saugatuck B37
North Lansing
E. Lansing
Richmond
Hastings
Lansing B97 S16
Marine City B64
Vermontville
Williamston
Charlotte S5 B10
Algonac
Fowlerville
Howell
Eden
Plainwell B6
Augusta B10
Battle Creek
Springport B12
St Clair Shores
Roseville
Richland
Kalamazoo B26
Northville
Ann Arbor B15
Portage B12
Parma B25 S12
Dexter
Dearborn
Detroit S152 S69 V30
Coloma
Benton Harbor
St. Joseph
Paw Paw
Vandercook Lake
Napoleon B14
Ypsilanti
Lincoln Park
Saline
Milan B22
Rockwood
Union City B25
Livingston
Centreville
Three Rivers
Quincy B19 S49
Hillsdale B26
Clinton B6
Adrian
Monroe
New Troy B55
Galien S7
Bronson B15
Sturgis B68
Reading
Pittsford
Deerfield S10
Blissfield
Elkhart B39
Camden B15
Toledo S10

OUTSTANDING ACHEIVEMENTS OF THE MICHIGAN RADIO CLASSES

(1) Arenac County (comprising the villages of Standish, Omer, Au Gres, Turner, Twining and Sterling) having a total population of 8,000, had no music teacher and no school music prior to the first radio classes in 1931. Every village school in the county organized radio classes in 1931 and thereafter were regular participants. The county now has six full-time music teachers with more than 1,000 regular music students--children and adults. One school in this county purchased a used piano with 50 chickens.

(2) Midland, Michigan, a city of 8,000, dropped its vocal supervisor last year, substituting radio singing lessons in the fall of 1933. Interest created by the radio classes resulted in re-instating the supervisor at the beginning of the second semester--but the children continued taking the radio lessons throughout the course, in addition to their regular music work.

(3) Reading, Michigan, population 954, started its music with radio classes in 1932; engaged a teacher who could lead the band which resulted from the radio classes in 1932-33; organized classes in string and band classes in 1932-33 and 1933-34 and now boasts a 53 piece school band and an orchestra.

(4) Farwell, Michigan, population 422, organized a radio class in stringed instruments in 1932, following with classes in band and stringed instruments in 1933-34. The school now boasts two orchestras, a chorus and glee club, embracing two thirds of the total enrollment of the school.

(5) Maybee, Michigan, population 346, began radio classes at St. Joseph's School in 1932 with 7 pupils. The entire school now participates in the radio lessons and the school boasts two orchestras, two bands and a large chorus.

(6) Vandercook Lake Consolidated School had an orchestra but no vocal music instruction prior to the school year 1933-34, 32 high school students entered the radio singing class and developed into a very good glee club, singing four part songs creditably.

(7) Clayton, Michigan, started its music with 65 students in radio band and string classes, in 1932, with the superintendent supervising the students' lessons. The superintendent took a summer course in music last summer and is now director of a 45 piece band and a 35 piece orchestra.

(8) The radio classes in several counties in Michigan are organizing county music festivals, performing the pieces learned by radio. More than 2,000 radio pupils are expected to participate in the radio class festival to be held at the University of Michigan football field April 28.

3.

ADVANTAGES AND DISADVANTAGES OF RADIO MUSIC INSTRUCTION

DISADVANTAGES:

(1) Inability to watch the pupils.
(2) Inability to hear the pupils
(3) Lack of individual help.

ADVANTAGES:

(1) Good tone quality to imitate.
(2) Necessity of playing or singing smoothly in order to keep with radio.
(3) Development of ensemble feeling by singing or playing along with studio group.
(4) Supervision and cooperation of parents, since mothers nearly always listen at home while students are taking the lessons at school.
(5) Elimination of expense, since the radio lessons cost nothing except a few cents for the instruction booklets.

The first two disadvantages are largely overcome by having a beginning class in a room adjoining the studio where the students can be watched through windows and progress checked by assistants. By correcting the common errors of this group the same errors of the invisible students are corrected--and they usually appear at the same time.

PERTINENT QUESTIONS AND ANSWERS REGARDING RADIO MUSIC LESSONS.

Q. How far can radio lessons take the pupils? A. After ten lessons some pupils are far ahead of others and it is advisable to limit the lessons to that number.

Q. What is the purpose of radio music lessons? A. To interest pupils in music who would not otherwise become interested.

Q. Will radio lessons cut in on the private teacher? A. No. Probably not one of more than 40,000 radio pupils in Michigan would have been sufficiently interested to pay for music lessons at first, while many thousands of them are now regular music students, paying for lessons.

Q. Will radio classes replace music teachers in the schools? A. No. Many music teachers have been engaged to carry on music classes begun by radio, but in no instance has a music teacher been dropped because of the availability of radio lessons.

Q. Are radio classes of any advantage to schools having regular music instruction? A. Yes. The radio lessons are refreshing to teachers and pupils and the emphasis on good tone quality and correct breathing serve to re-inforce the efforts of the supervisor.

APPENDIX G

MADDY'S FIRST RADIO BAND LESSON (OCTOBER 14 AND 16, 1935)

Maddy's First Radio Band Lesson (October 14 and 16, 1935)[3]

FIRST RADIO BAND LESSON (Oct.14 & 16,1935)

Good morning everybody. If you ~~xxxx~~ are sitting by a radio,with a horn, and a radio music book,I promise you a half hour of good fun, after which you should be able to play a tune or two. If you have a horn and no book,you will learn anyway,though not so quickly. If you have a horn in the attic,bring it down and toot along. It's lots of fun,learning to play by radio,and you will learn to play at least forty tunes in twenty lessons.

If you already know ~~xhow~~ to play you won't get much fun out of the radio lessons,for they are planned for absolute beginners,who have never taken a lesson.

If you are taking the radio lessons in school you should have a teacher in charge of the class. The less this teacher knows about music the more helpful she is likely to be,for she won't know any better than to follow my instructions exactly. I will ask this teacher to check your playing position with the pictures in your books,by passing among the students while ~~they~~ you are playing. I will also ask your mothers to check up on you when you practice at home,for I am sure your mothers are listening in on your lesson.

Have you read the instructions at the beginning of your radio music book? Do you understand the figures on the fingering charts? If not, your teacher may be able to help you.

Can you make a sound on your instrument? If so you are ready to begin playing tunes.

Turn to the page showing a picture of the correct playing position for your instrument. This picture is opposite the first page of music in most of the books. Make yourself look exactly like the picture. Teachers check up and see that the students do not have their right hands where their left hands should be. ~~In last year's saxophone books the picture is printed backwards.~~ The left hand ~~xxxxx~~ should be uppermost for all saxophone players.

[3] Interlochen Center for the Arts Records, box 16, folder 5, Bentley Historical Library, University of Michigan.

Sit erect,with both feet on the floor. Lean slightly forward so you can breathe deeply. Hold your elbows awayxx from your body,so your lungs can expand freely.

Look at the instructions for tuning,on the same page. Place your fingers as directed. Turn the radio on loud,so you can hear everything I say,for I expect to talk while you are tuning.

Place the instrument to your lips,exactly like the picture. Brass instrument pupils place your lips inside the mouthpiece. Teachers check.

The studio band will sound the tuning tone for you,while you try to match the sound you hear. Play softly and sustain the tone as long as your breath will permit. Are your fingers placed correctly? Listen.(TUNING TONE) Play.( ) Stop.

Were you playing? Of course I can't hear you,and I'm glad I can't. By next ~~Monday~~ Wednesday you will sound much better.

If your tone sounds like the studio band you are doing fine. Keep sustaining that tone,if you can play softly enough so you can hear what I have to say,while I help those who are not doing so well. Remember,you learn to play music by playing music,just as you learn to play baseball by playing baseball. Keep playing softly,resting when you get tired.

Flute students: "T" means thumb,left thumb. Blow lightly with a large opening between your lips,as though you are pronouncing the syllable "oo". Flute tuning tone should sound like this: (FLUTE: TUNING TONE)

Clarinets should sound like this: (CLARINET,TUNING TONE)

Some of you clarinet students haven't discovered where to place your left thumb. It fits over a hole in the under side of the clarinet. Keep the fingers of the right hand away from the keys. If they touch a key the clarinet will squeak.

Your mouthpiece may be to far into your mouth,-or not far enough. Keep trying until you get the right tone.

Clarinet, saxophone, oboe and bassoon pupils: If your instrument blows hard you may have a faulty reed. Try several reeds until you find one that blows easily. Did the picture show you clarinet and saxophone students that you should draw your lower lip over your teeth, so the reed cannot touch your lower teeth? Try it, then smile as you blow. Your tone will be more pleasant if you smile.

Oboe and bassoon students: Draw both lips over your teeth and smile. Oboe, tuning tone should sound like this: (Oboe: tuning tone) Bassoon tuning tone should soundlike this: (Bassoon Tuning Tone)

Cornets, trumpets, altos, mellophones, French horns, trombones, baritones, tubas: Did your pictures show you how to place your lips inside the mouthpiece, equally? Do it, then smile as you blow. If your tone is too low, press your lips more tightly together. If your tone is too high, relax your lip pressure.

Cornets, trumpets, altos, mellophones, French horns: Your tuning tone should sound like this: (TRUMPET, TUNING TONE)

Trombones, baritones, tubas: Your tuning tone should sound like this: (TROMBONE, TUNING TONE) Everybody stop.

Did all of you keep on playing while I was helping? If you practice long tones several minutes each day you will learn more quickly than any other way, for your lips will soon learn what shape to take for each tone you play. Those who didn't succeed in playing the tuning tone may have all week to learn, now that they know how. I'm counting on your mothers to help ~~(and you may review this lesson at 12:30 Wednesday over station WHAQ if you wish.)~~

Now, turn to the first full page of music in your books. Look at the first note of Exercise No.1(a) and the fingering for that note. It is the same tone you were playing when tuning. The fingering marks for your instrument may be above or below the notes. Be sure you use the right fingering.

Can you read music? Never mind. Now is a good time to learn. Notice that there are four notes exactly alike in the first measure. When you play these notes, keep your ~~fingers~~ fingers down and start each tone with your tongue, as though you are pronouncing the word "too"

Listen while the studio band plays the first measure, then repeat after them. Listen(STUDIO BAND, FIRST MEASURE— MELODY ONLY) Play. Stop. Again. Listen. Play. Stop.

Now the studio band will play the first two measures for you, while you watch the notes and place your fingers as indicated. Try to place your fingers correctly without looking away from the music.

Listen. (STUDIO BAND, PLAY FIRST TWO MEASURES- MELODY ONLY) Play. Stop.

How many of you had trouble with the new notes? Let us check up by playing the 5th notes together, sustaining it softly while the others find the fingering. Ready. Play. Stop. Now the 7th note. Same way. Ready. Play. Stop.

Try the first two measures again, repeating after the studio band. Listen(STUDIO BAND, 1ST TWO MEASURES-MELODY) Play. Stop.

Now, listen to the 3rd and 4th measures, then repeat. Listen. (STUDIO BAND, 3RD and 4TH MEASURES- MELODY) Play. Stop. Again. Listen. ( ) Play. Stop.

Now the studio band will play the entire piece for you to repeat. Listen.(MELODY) Play. Stop.

Would you like to join the band, right now? Alright, you play the tune you just learned while the studio band plays the harmony to No.1(a). If you play softly enough so you can hear the studio band, you will have the wonderful experience of playing in a real band, your very first lesson. Won't that be fun? Ready. First tone(MELODY TONE) Play. Stop. Again. 1st tone. Play. Stop. Wasn't that great fun?

Now, let us learn No.1(b) which is the same tune, starting one note higher. Watch the notes and place your fingers while the studio band plays it for you, then you repeat it with the studio band. Listen. (MELODY TO No.1(b)) Play. Stop.

Some of you didn't play the 7th note right, I know. Let us play that note together for a minute, so we all can find the fingering. Ready. Play. Stop. You folks with Boehm system clarinets, "01" means 1st finger without the thumb. Clarinets alone, 7th tone. Play. Stop.

Now, we will play No. 1(b) again. This time the studio band will play the harmony so you will be playing in the band. Ready. 1st tone. Play. Stop. You seem to be getting better.

(MENTION Classes: Michigan: Reading, Au Gres, Lincoln Park, Farwell, Berkeley, Royal Oak. Illinois: Urbana, Bloomington, Joliet

Look at No.2(a). Notice the long curved line? That means to play the entire piece with one breath, without starting each tone with your tongue. Listen while the studio band plays the melody for you, while you watch the notes and place your fingers. You repeat it after them. Listen. (MELODY) Play. Stop.

How many of you played it with one breath? Try again. This time the studio band will play the harmony. Ready. 1st tone. Play. Stop.

No.2(b) the same way? Listen.(MELODY) Play. Stop. Again, this time with the harmony. 1st tone. Play. Stop.

Now,watch the notes to No.3,while the studio band plays the melody for you. Notice that it starts on a higher tone than No.1(a). Listen. (MELODY) [illegible]

The studio band will play the first two measures of No.3,then you repeat after them. Place your fingers for the first tone,then listen. (MELODY - 2 MEASURES" Play. Next two measures,listen. Play. etc.

Now play No.3 while the studio band plays the harmony. Ready. 1st tone. Play. Stop.

No.4 is the same tune as No.3,except that it starts one tone higher. We will skip that today,for you can learn it without my help.

No.5(a) [illegible] has one new note,the 4th note. Let us play the first four notes of No.5(a) together,holding the 4th note while we find the fingering. Ready. Play. ( ) Stop.

Now you can play No.5(a). Repeat each phrase after the studio band.Listen. (MELODY,1ST TWO MEASURES) Play. Stop. Next phrase. [illegible] Listen. (3rd and 4th Measures,Melody) Play. Stop.

Now we will play No.5(a) together,with the studio band playing th e harmony. Ready. 1st tone. Play. Stop. Wasn't that fun?

(Again if time permits)

You may learn to play No.5(b) by yourselves during the week,since you already know how is should sound.

I know you are all anxious to play the next piece,America,but I'm not going to teach you to play it today. That is your assignment for the week. You know how it should sound,and the fingering is marked in your music,so you should be able to play it without any help from me. Some of you can play it right now if you try.

The studio band will play America for you, while you try to play along with them. Very slowly. The studio band will play the harmony as well as the tune. Ready. 1st tone. Play. Stop.

(again if time permits)

I am sure that not many of you played all of the notes of America that time, but I know all of you can find the notes you missed, without any help from anyone, so it is up to you to learn to play America and play it for your parents this very night. Can you do it? Of course.

Why not get together for a few minutes after school today and help one another? Perhaps your teacher will referee the practice. If your teacher will call you together once or twice during the week it will help greatly. Ask your parents to help you. Have them read the directions in the book, then see that you follow them.

If you would like two radio lessons each week you may have them, and I recommend them for those who weren't able to play all of the notes this morning lesson. Today's lesson will be repeated Wednesday at 12:30 Eastern Time, over Station WMAQ, Chicago. Those who didn't get their books may still order them and get them in time for Wednesday's lesson. Some of your friends may want to start Wednesday so they can join your class next Monday.

Any grown-ups who would like to join the radio class, taking their lessons when the children are not home to chide them, may order an instruction book and join the class. We will review today's lesson next week at the same hour, so be prepared to start then.

The first lesson is the hardest. Next week's lesson will be lots more fun, and twice as easy. You will play more and I will talk less.

MICHIGAN UNIVERSITY OF THE AIR CRITICISM CARD

Full name. . . . . Age. . . Instrument. . . . .
City (P.O.). . . . . State. . . . . .
Check if you are a student. . . Parent . . . .
Teacher. . . . . Interested person . . . . . .
Number in your town that yo know are taking these lessons. . . .
On what instruments. . . . . .
Can you keep up with the lessons?. . . . .
Can the others? . . . . . .
Could you progress more rapidly?. . . . . .
Do you think the lessons progress too rapidly? . . .
Too slow? . . . . . .
What do you like about the lessons? . . . . . .
In what way do you think the course could be improved? . . . . . .
Would you like the lessons to continue?. . . . . .

APPENDIX H

MADDY REPORT TO SEXTON

Report: Joseph Maddy to John Sexton (December 5, 1938)[4]

December 5, 1938

Dr. John W. Sexton
Superintendent of Schools
Lansing, Michigan

Dear Dr. Sexton:

I am enclosing detailed report of my visits to the music teachers in Lansing which you may use as you see fit.

I have the following general recommendations to make:

(1) That a general supervisor be engaged if it is at all possible; otherwise, that the music teachers be organized into departments with a chairman for each department to work out plans and investigate materials.

(2) That instrumental classes be established in the elementary schools. This may be done on a fee basis; that is, by each student paying so much per semester for this instruction, and the teacher being paid from this fund. This might be well done under the supervision of the junior or senior high school music teachers. Once these instrumental classes are established, elementary school orchestras would naturally follow. These may be taught by elementary school teachers who are unusually musical, under the supervision of the high school music teachers.

(3) The high schools should establish a central music library where music may be housed and used by different groups at different times. This would effect a great saving in the cost of material and would enable the schools to have a much wider selection. However, it would require a rather close check on all parts; and any school taking out an orchestration, for example, should be required to

[4] Interlochen Center for the Arts Records, box 16, folder 5, Bentley Historical Library, University of Michigan.

replace any missing parts when it is returned; otherwise the effectiveness of the library would be nullified.

I enjoyed visiting the school work in Lansing this year and am very glad to note a marked improvement in almost every department.

Most sincerely,

Joseph E. Maddy, Professor
Radio Music Instruction

JEM:IM
Enc.

COPY

REPORT OF SURVEY OF SCHOOL MUSIC IN LANSING, MICHIGAN

By DR. JOSEPH E. MADDY
Professor of Radio Music Instruction
University of Michigan

December 1 and 2, 1938

EASTERN HIGH SCHOOL ORCHESTRA: MR. FERGUSON

Rehearsal started late: director was not in room at the time for class to begin.

String basses should tune to harmonics rather than to open strings, because young pupils are unable to hear the extremely low tones of the open strings.

Too much time was consumed in tuning one string at a time; however, this was explained later by Mr. Ferguson, and he will endeavor to improve this condition in the future.

Bowing of the strings was not uniform: some players were playing at the point of the bow while others were playing at the frog.

The fact that they were working on an opera accompaniment is sufficient excuse for not observing all these details in the short time available for learning the accompaniment; however, the director should stress uniformity in technique in the regular routine of the orchestra rehearsal; otherwise, the class is progressing satisfactorily.

Inasmuch as the string section of this orchestra is much weaker than the other sections, I suggest special string rehearsals if practical, using such material as the "University String Orchestra Album" published by Carl Fischer. If special sectional rehearsals are not practical, I would recommend music in which the string parts are very prominent; for example, "Valse Triste" by Sibelius.

CENTRAL HIGH SCHOOL CADET BAND: MR. EBERSOLE

The best use of chorales is for developing better intonation: playing in tune. The director used chorales for teaching the students attack, without much regard for the more important factor of intonation.

In spite of the emphasis given to attack, the players showed a special weakness in articulation (tonguing).

Good balance is not possible with this combination of instruments, but it is possible to get better balance.

Such a group as this should use more material of the quartet type, in which players may be assigned to different parts and good balance be secured in this way.

CENTRAL HIGH SCHOOL BAND: MR. SWITZER

Librarian was slow in passing out the music folios, thus delaying the rehearsal several minutes. Some method should be employed whereby the folios are passed out before the rehearsal or whereby the work of distributing them is divided among enough people so that they are distributed within the time of one minute after the assembling of the class.

Director attempted to adjust the balance of each section, which is the long way of securing good balance. Inasmuch as the conductor can never tell each player in the group just how loud or soft to play every note, the responsibility must eventually rest upon the players to judge for themselves whether they are playing too loud or too soft in relation to the other voices in the ensemble. It is the director's responsibility to train the students in this discrimination, rather than to assume it himself.

This band is handicapped by having an over-abundance of brass players, resulting in a tendency to drown out the reed section; but Mr. Switzer is handling the situation effectively and will probably solve the problem within the next year or two by developing more reed players and limiting the number of brass players in the band.

This band used excellent material and showed excellent training, other than the above criticisms. I would like to mention the marked improvement in this band over last year when I visited it.

WALTER FRENCH JUNIOR HIGH SCHOOL ORCHESTRA: MR. HUNTER

Music material not well chosen: too difficult for good results: "Christmas Fantasy" a good example. This number is far too difficult for the group, which could play simple arrangements of Christmas carols very effectively.

The Dalamater arrangements are poor; for example, the string bass parts are written an octave too low, and this makes them more difficult to play. "Valse Triste" is easier in the original condition than in this arrangement and is probably less expensive.

I suggest that Mr. Hunter visit the West Junior High School Orchestra and follow the example of Miss Hawke in selecting suitable junior high school orchestra material.

PATTINGILL JUNIOR HIGH SCHOOL VIOLIN CLASS: MR. HARVEY

Inasmuch as this class was preparing for a performance, I am unable to criticize class procedure.

The intonation of the group was very poor, as it was last year at my visit; and I am sure this is the fault of the teacher. He should insist upon good intonation as the first requisite of the class and not as an after-thought.

PATTINGILL JUNIOR HIGH SCHOOL BAND: MR. JENNINGS

This band seems to lack morale, which I believe is due to:

(a) old editions of music published for the old-time town band or circus band and not at all suitable for our present-day school symphonic band;
(b) poor discipline, which is due partly to the fact that the director speaks in a very low voice which only the players in the front row can hear; consequently they make no effort to hear and are apt to toot all through the giving of directions; and
(c) the band's being allowed to play with full volume practically all of the time, thus taking away the initiative of individual players.

(Pattingill Junior High School Band Continued)

I suggest that Mr. Jennings confer with Mr. Switzer and Mr. Chambers for suggestions on suitable new material for this band.

EAST LANSING CENTRAL SCHOOL THIRD AND SIXTH GRADE VOCAL CLASSES: MISS WEISSINGER

Excellent work in every respect, except that the teacher sang with children more than was necessary.

I suggest that Miss Weissinger be induced to give some demonstrations for the elementary school teachers in Lansing who are teaching vocal music.

EAST LANSING HIGH SCHOOL BAND: MISS AYRES

Tuning one player at a time is not only ineffective but is a waste of time. The use of chords for tuning is better than tuning to one note, because it includes ear-training as well as tuning.

Clarinet and saxophone tone quality is poor, probably due to the use of soft reeds and over-blowing.

The players had bad posture, leaning back in their chairs and placing their feet on the rungs of the chairs in front of them.

The conductor indicated entrances too late. Entrances should be indicated ahead of the time the player is to start, rather than at the moment.

Good drill work, but not completed in any instance. Drilling for particular effect should be carried on until the group has reached as near perfection as the teacher feels they can reach without losing interest, instead of stopping when the work is half done.

Director should use full score, in order to be sure of what the players should be doing.

WEST JUNIOR HIGH SCHOOL REED CLASS: MR. CHAMBERS

The use of student-director is excellent if not overdone. To have a student teach more than a fraction of the class-period is not a good practice. Student-conductor should be used rather to conduct numbers which have been learned by the group.

The students showed good morale and good progress for the period of their study.

Harmonic balance is lacking because of the unusual instrumentation of the group.

I suggest the additional use of quartet material for harmonic study: material in which all four parts are available for each instrument, permitting the director to assign each player to a certain part and thus secure balance.

WEST JUNIOR HIGH SCHOOL ORCHESTRA: MISS HAWKE

Good instrumentation and good balance; parts well defined.

Modern harmonies are liked by the group.

This orchestra is an outstanding example of junior high school orchestra work, and Miss Hawke is to be commended on her choice of material as well as upon her excellent teaching ability.

EASTERN HIGH SCHOOL BAND: MR. FERGUSON

Good morale; effective drill.

Good discipline and attention to detail.

Mr. Ferguson is doing excellent work; my only suggestion is that he consult Mr. Switzer regarding new material for use in the band.

PATTINGILL JUNIOR HIGH SCHOOL SEVENTH GRADE CHORUS CLASS: MISS WILKRAUT

Constant use of piano inevitably takes away all initiative on the part of the pupils.

(Pattingill Junior High School Seventh Grade Chorus Class Continued)

Teacher playing the piano cannot hear the voices well.

Teaching one part at a time is the poorest way to train a chorus. I suggest teaching the parts by chords, rather than by individual parts.

The morale of the class was poor, and they were unable to read music as well as the third grade class at East Lansing Central School taught by Miss Weissinger.

I believe Miss Wilkraut is using too much of her own energy doing the work for the class, rather than having the pupils do the work.

Miss Weissinger could help Miss Wilkraut tremendously, if Miss Wilkraut were willing to take suggestions from her.

WALTER FRENCH JUNIOR HIGH SCHOOL GIRLS' CHORUS: MISS MARSH

Good tone quality and fine morale.

Pupils are able to carry their parts independently, which shows that much work has been done without the use of the piano.

My only suggestion is that the vocal exercises used should be understood by the students, so that they know what each exercise is to do for them; otherwise exercises are apt to be considered monotonous: humming, for example.

PATTINGILL JUNIOR HIGH SCHOOL CHORUS: MISS WILKRAUT

Calling roll takes time; the use of seating charts is better.

Class started fifteen minutes after schedule. This may be due to the fact that the rehearsal was being held in the auditorium in preparation for a concert; however, the pupils were all there at the scheduled time.

The pitch sagged in each number, due to excess volume. Good tone quality is the best assurance of good intonation.

(Pattingill Junior High School Chorus Continued)

The humming was in tune and was good, this being one occasion when the students could hear one another and adjust their pitch accordingly.

I suggest more emphasis on ear-training: hearing their own tones in relation to the others'; also more unaccompanied singing to develop independence.

WEST JUNIOR HIGH SCHOOL CHORUS (EIGHTH AND NINTH GRADES):
MISS MUILENBERG

FIRST CHORUS: "Sanctus" sung in Latin was excellently done.

The students had excellent tone quality, fine spirit, and an understanding of the works performed.

SECOND CHORUS: Vocalizing good.

"Babe of Bethlehem" and "Hallelujah Chorus" very well done.

This teacher knows voice and understands children. Her work was outstandingly good.

JEM:IM

APPENDIX I

MADDY'S PLAN FOR A UNIVERSITY OPERATED RADIO STATION

Maddy's Plan for a University-Operated Radio Station (1932) and Opening/Closing Announcements (1935)[5]

A PLAN FOR A UNIVERSITY-OPERATED RADIO STATION.

presented
by
Joseph E. Maddy

1932

OBJECTIVES.

1. To provide well planned study courses for the people of Michigan, to be presented through radio under the auspices of the Extension Division. Such courses should be planned for high school and college subjects, supplementing the broadcast lessons with printed lesson plans and assignments, with final examinations for credit conducted on the Campus, for those desiring credit.

2. To extend the University's influence throughout the State and nation and increase the support of the University by the taxpayers of the state.

OBJECTIONS TO PRESENT PLAN OF USING DETROIT STATION.

1. Impossibility of evening-hour broadcasts, for the reason that all commercial stations receive practically their entire income from these hours. (According to Federal Radio Commission report 22% of all radio time is devoted to education in some form, while less than 1% of this time is in the evening).

2. Excessive wire charges for transmitting programs from the Campus, approximately $30.00 for each 30 minute period.

PRESENT OPPORTUNITY.

1. The depression has caused many radio stations to lose their licenses and wave-length assignments. It is quite probable that the University could secure a wave-length assignment if application is made at this time, for the State of Michigan has fewer radio stations than the quota assigned to the state by the Federal Radio Commission.

2. Defunct radio station equipment may now be purchased at a small fraction of its original cost. (I was informed by Mr. Yost of the Federal Radio Commission that a modern set of equipment in Oklahoma may now be purchased for about $20,000., about the amount the University pays out in wire charges only for a period of five years).

3. During the depression period many thousands of unemployed men and women could receive valuable instruction from the University at practically no cost to themselves and relatively small cost to the University. Along with

the benefits to be derived by the people of the State would be the good-will and support for the University's

[5] Interlochen Center for the Arts Records, box 16, folder 5, Bentley Historical Library, University of Michigan.

less appreciated activities for the good of humanity.

4. The fact that great pressure is now being brought to bear in behalf of education by radio would assure the University the support and cooperation of the Federal Radio Commission.

POSSIBLE WAYS OF FINANCING UNIVERSITY STATION.

1. Donation. Scarcely any gift would reflect as much public credit to the donor as the gift of a fully-equipped and endowed radio station to the University. Even in these times it should not be difficult to find a wealthy Michigan person who could and would provide the necessary funds.

2. Subscriptions from people and communities deriving benefits from the operation of such a station.

3. Self-supporting plan. Making a charge for printed matter in connection with courses. "Selling" certain hours to commercial interests until equipment is paid for from proceeds. This would necessitate an advance of money from other sources.

4. Michigan communities, resorts and industries might be induced to contribute in return for publicity through the station. (The Michigan Tourist & Resort Association set aside a portion of the $100,000 annual publicity budget for broadcasting last year. This fund is provided half by the State Legislature and half by the members of the Association. Selling time to this type of clients would not injure the standing of the station).

RESPONSIBILITIES.

1. Licenses are issued for "full-time" or "part-time" stations. To operate a "full-time" station the University would be obligated to provide continuous programs for a specified number of hours daily throughout the year.

2. Every activity must be carefully organized under responsible heads. Regularly organized classes in all subjects meeting five times weekly, interspersed with lectures, reports, forecasts and news items. Lectures, reports, church services, debates and athletic events on Saturdays and Sundays. Special programs on holidays and in vacation periods. All special University events, such as games, concerts, lectures, etc., should be included in the broadcast program.

3. It is quite probable that some study courses might need special supervision in the form of visits by the instructor or by others delegated by instructors in local communities.

4. If the University is to take the lead in radio education, it would be necessary to maintain an active research organization to evaluate the effectiveness of each project and point the way to improvements in presentation and in supervision.

Copy to
Pres. Ruthven
Dr. Henderson

OPENING ANNOUNCEMENT

FIRST RADIO BAND LESSON(Oct.16,1935)
Station WMAQ

ANNOUNCER:

You are about to hear the first of a series of twenty lessons in the playing of all band instruments,conducted by Dr. Joseph E.Maddy,Professor of Music at the University of Michigan and President of the National Music Camp. For the past five years Dr.Maddy has been conducting music lessons over the air from the University with great success.

By means of these radio lessons nearly 100,000 people have learned to play or sing well enough for their own enjoyment,while most of them have become sufficiently interested to seek further instruction from local music teachers. Hundreds of school bands and orchestras in Michigan owe their existence to Prof.Maddy's radio music lessons.

These lessons are planned for people who have had no previous music instruction. Their purpose is to enable students to find out whether they haven any musical talent or not,at practically no expense. All you need is an instrument and a copy of the Radio Music Course instruction book prepared by Dr.Maddy for his radio music classes and distributed by Station WMAQ at the cost of production,25¢ each. If you do not have a copy of the radio music course for your instrument,send 25¢ to this station,mentioning the instrument you desire to learn to play. Be sure to specify the kind of instrument so you will receive the right instruction book. For example don't specify just saxophone,but state whether it is a soprano,alto,C melody,tenor,baritone or bass saxophone.

Staion WMAQ takes great pleasure in introducing Prof.Joseph E. Maddy,who will conduct the first radio band lesson. Prof.Maddy.

FIRST RADIO BAND LESSON(Oct.16,1935)
Station WMAQ
CLOSING ANNOUNCEMENT

ANNOUNCER:

You have just heard the first of a series of twenty radio lessons in the playing of all band instruments, conducted by Dr.Joseph E.Maddy of the University of Michigan.

These lessons are for school children and others who have had no previous music instruction. Special instruction books, prepared by Prof.Maddy for his radio music pupils, may be had by writing this station and enclosing 25¢ to cover the cost of printing and distributing the books.

Each book contains complete instructions for taking the lessons, fingering charts, pictures showing playing position, diagrams of instruments, and music for 50 pieces that will be taught. Books are published for all band instruments, so please ~~mention~~ specify in your order the instrument you desire to learn to play, so you will receive the right book.

Prof.Maddy will come to Chicago each Wednesday morning to continue these radio lessons in the playing of all band instruments.

The time: 11:30 to 12:00 Chicago time. The station: ~~XXMAQX~~ WMAQ

APPENDIX J

INSTRUCTIONS TO STUDENTS AND ORGANIZERS OF RADIO CLASSES

Instructions to Students/Organizers of Radio Classes (1933 [?])[6]

[1933]

Dear Student:

Teaching music by radio has its advantages as well as its disadvantages. The principal disadvantage is that I cannot be present, in person, to show you how to hold your instrument and where to place your fingers. Since it is extremely important that you develop correct playing habits I hope, for your sake, that you study the pictures and fingering charts carefully and that you enlist the help of your parents and friends to compare your playing position with the pictures in your book. Have your mother or father read the instructions and test your ability to follow them exactly.

One of the advantages of learning by radio is that it is more interesting, for you "play in a band" the very first lesson - if you play softly enough so you can hear the radio. Another advantage is that the studio band plays each tone for you to match, so you hear how your tone should sound before you try it, and while you are trying.

If you compare the diagram of your instrument with the fingering chart you will soon learn what the fingering marks in your music mean. Before the first radio lesson you should learn to play the "tuning tone" as directed in the instructions for tuning (opposite the first page of music in your book). If you can play the tuning tone before the first broadcast you will have no difficulty in keeping up with the radio class.

If you keep up with the class you will learn to read music and to play all of the pieces in your Radio Music Course book. After that I hope you will continue your music study by finding a teacher to continue the instruction. But if you never take any lessons except the radio lessons you will learn enough to enjoy playing the rest of your life.

This is how the radio lessons are given:

FIRST: You will be asked to match the tuning tone, which will be played for you by the band or orchestra in the broadcasting studio.

SECOND: You will be asked to match two other tones in the same way (Do, Re, Mi) which are the tones you will need to play the first piece.

THIRD: The studio band will play the first piece for you, after which you will be asked to play it along with the studio band.

FOURTH: The studio band will play the accompaniment while you play the melody of the first piece, giving you the feeling of playing in s real band or orchestra.

FIFTH: You will learn new tones and new pieces in the same manner, usually three new pieces each lesson.

Since the first lesson is the most important I hope, for your sake, that you will read the printed instructions and learn to play the tuning tone before the first radio lesson, also that you pay close attention to everything I say during the first broadcast. You will enjoy the lessons more if you get some of your friends or schoolmates to take them with you, so you may practice together between lessons and help one another to make better music as you learn.

Cordially,

Joseph E. Maddy

Joseph E. Maddy.

[6] Interlochen Center for the Arts Records, box 16, folder 5, Bentley Historical Library, University of Michigan.

PROCEDURE FOR ORGANIZING A RADIO MUSIC CLASS

1. Announce the course in your school, two or three weeks before the first broadcast lesson. Have the pupils, grades 4 to 12, copy and take home notice similar to the following:
"Dear Parent:

Would your boy or girl like to learn to play a band (or orchestra) instrument? The University of Michigan, over station WJR, Detroit, and station WMAQ, Chicago, are offering free lessons by radio from October 14 through March 31.

All that is needed is an instrument and a special "Radio Music Course" instruction book, obtainable at production cost of 25¢ each. If you do not own an instrument, perhaps you can borrow one from a neighbor, or from a music store. Instruction is offered, for beginners only, in the following instruments:

BAND CLASS: Flute, piccolo, clarinet, oboe, bassoon, saxophones (soprano, alto, C melody, tenor, baritone, bass), cornet, trumpet, French horn, alto horn, mellophone, trombone, baritone, euphonium, bass tuba, sousaphone.

STRING CLASS: Violin, viola, cello, bass.

SINGING CLASS: For all grades (Golden Book of Songs used).

School classes will be arranged so the students may take the lessons in school, provided a sufficient number of students enter. Your child may have unusual musical talent. The purpose of the radio lessons is to find out. Please notify the principal, on or before October 8th, and send 25¢ for the instruction book."

2. Arrange for the use of a radio, if the school has none. Portable sets are suitable.

3. Order Radio Music Course instruction books from Extension Division, University of Michigan, Ann Arbor, or from Station WMAQ, Chicago, listing the number of books for each instrument wanted, and enclosing check to cover.

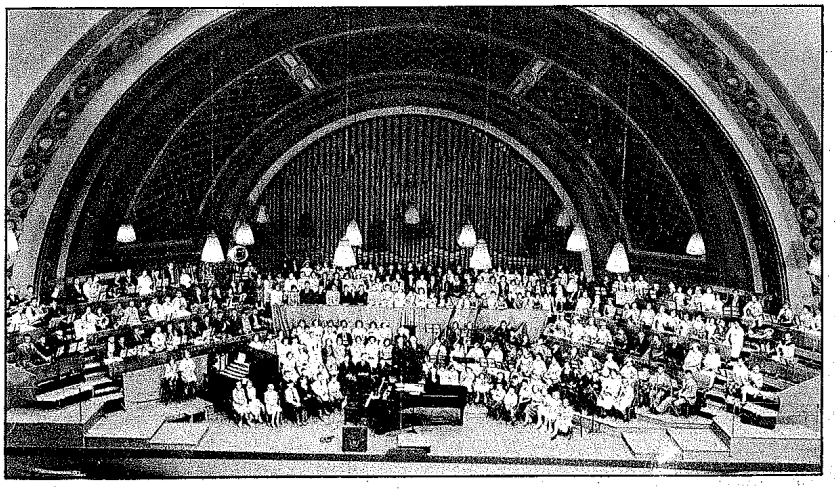
4. Appoint a regular teacher (not necessarily a music teacher) or some other person to take regular charge of the radio class, to be present at all lessons. (If more than 20 pupils, divide into two groups.) This teacher's only responsibility is to see that the students are ready on time and that they pay close attention and follow instructions given over the radio.

5. Assemble all students enrolled for the course, with instruments, several days before the first broadcast, at which time the instruction books should be distributed, instructions read and discussed. If possible, have some local musician present to examine the instruments to ascertain if they are in playing condition.

6. Assemble class 15 minutes before the first broadcast and test each student on his or her ability to play the tuning tone. All students should be able to make some sound on their instruments by this time, and those who have learned to play the tuning tone will be able to help those who have not.

7. Assemble the class five minutes before each broadcast, for the purpose of tuning and warming up before each lesson.

8. If possible, arrange for a practice period once a week in addition to the radio lessons.



A PERSONAL MESSAGE TO YOU

Dear Student:

It has been a pleasure and a privilege to teach more than 20,000 boys and girls to play and sing by means of the radio during the past three years. I have visited most of my pupils in their schools and have become personally acquainted with them.

Many of my pupils have returned my visits by coming to Ann Arbor and joining the class in the studio, broadcasting solos and duets at nearly every lesson. I am planning on visiting all of my radio classes this year and I hope many of you will visit me at the Ann Arbor studios, prepared to play solos or duets for your fellow pupils throughout Michigan and surrounding states.

I believe the radio lessons will be easier and more pleasurable this year because I have decided to use the same tunes in all of my radio classes, string instruments, band instruments and vocal classes. The vocal class book contains piano accompaniments which may be used for accompanying instrumental solos or ensembles, or combinations of vocal and instrumental students. Thus you can have a musical evening any time you can gather a group of radio pupils together, using your regular radio lesson books.

My most difficult task is to keep the lessons progressing at the right speed. Won't you help me by writing a post card occasionally, offering suggestions? I have learned how to teach radio classes from my radio pupils. Won't you help to make me a better teacher? I will gladly supply you with post cards containing questions I would like answered, if you will ask for them.

I am planning on awarding prizes to my radio pupils who make the most progress this year. Listen for the announcements which will be made during the radio lessons.

You will enjoy your radio lessons more if several take the lessons together. Get your friends to join the class, if possible before the fourth lesson. Then you can have an orchestra, which will be heaps of fun for all.

Cordially,

Joseph E. Maddy

Joseph E. Maddy

HOW THE LESSONS ARE GIVEN

FIRST: You will be taught to tune your instrument, by singing and matching your string tone to your vocal tone by turning the pegs and plucking the strings.

SECOND: You will learn to hold your instrument properly, by means of the drill explained on pages 9 and 10.

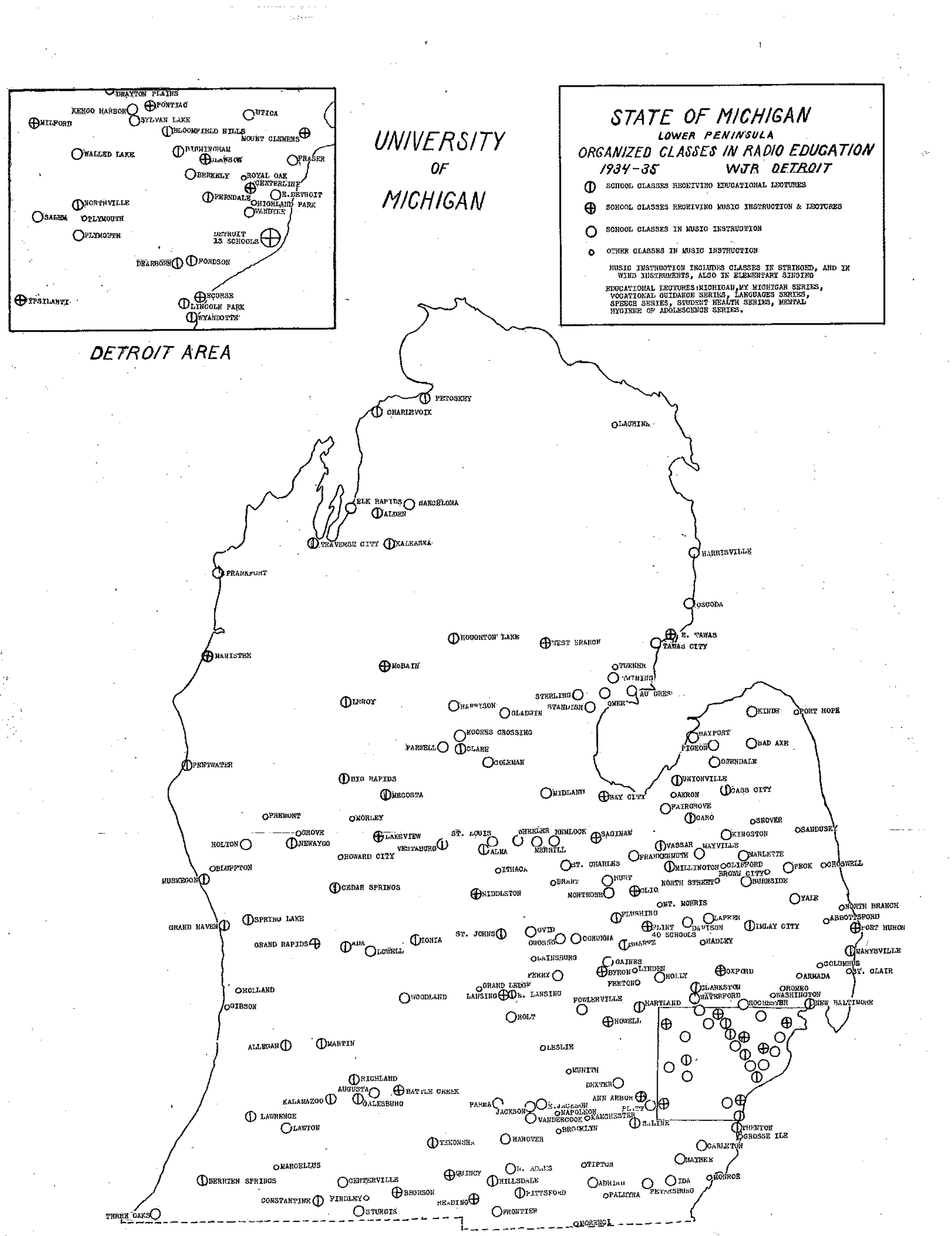
THIRD: You will be taught to sing the tune, No. 1, of the lesson book, using the Do, Re, Mi syllables.

FOURTH: You will learn to play the same song, by ear, matching the tones you sang.

FIFTH: You will play the tune while the studio orchestra plays the accompaniment. This will give you the thrilling experience of playing in a real orchestra.

SIXTH: You will learn more tunes in the same manner. In every lesson the music of the previous lesson will be reviewed, so that new pupils may start at any time if they can keep up with the class.

You are invited to come to Ann Arbor to take your lesson at the broadcast studios, State and Jefferson Streets, at any time (lesson day) you choose. Those who make rapid progress will be invited to play solos over the radio during the lessons.


UNIVERSITY
OF
MICHIGAN
STATE OF MICHIGAN
LOWER PENINSULA
ORGANIZED CLASSES IN RADIO EDUCATION
1934-35 WJR DETROIT
SCHOOL CLASSES RECEIVING EDUCATIONAL LECTURES
SCHOOL CLASSES RECEIVING MUSIC INSTRUCTION & LECTURES
SCHOOL CLASSES IN MUSIC INSTRUCTION
OTHER CLASSES IN MUSIC INSTRUCTION
MUSIC INSTRUCTION INCLUDES CLASSES IN STRINGED, AND IN WIND INSTRUMENTS, ALSO IN ELEMENTARY SINGING
EDUCATIONAL LECTURES: MICHIGAN, MY MICHIGAN SERIES, VOCATIONAL GUIDANCE SERIES, LANGUAGES SERIES, SPEECH SERIES, STUDENT HEALTH SERIES, MENTAL HYGIENE OF ADOLESCENCE SERIES.
DETROIT AREA
DRAYTON PLAINS
KEEGO HARBOR
PONTIAC
SYLVAN LAKE
UTICA
MILFORD
BLOOMFIELD HILLS
MOUNT CLEMENS
WALLED LAKE
BIRMINGHAM
FRASER
BERKLEY
ROYAL OAK
CENTERLINE
NORTHVILLE
FERNDALE
E. DETROIT
HIGHLAND PARK
SALEM
PLYMOUTH
DETROIT
13 SCHOOLS
DEARBORN
FORDSON
YPSILANTI
ECORSE
LINCOLN PARK
WYANDOTTE
PETOSKEY
CHARLEVOIX
ELK RAPIDS
MANCELONA
ALDEN
TRAVERSE CITY
KALKASKA
HARRISVILLE
FRANKFORT
OSCODA
HOUGHTON LAKE
WEST BRANCH
E. TAWAS
TAWAS CITY
MANISTEE
McBAIN
TURNER
STERLING
STANDISH
AU GRES
LEROY
HARRISON
GLADWIN
KINDE
PORT HOPE
MOORES CROSSING
BAYPORT
PIGEON
BAD AXE
FARWELL
CLARE
COLEMAN
OWENDALE
PENTWATER
BIG RAPIDS
UNIONVILLE
MECOSTA
MIDLAND
BAY CITY
AKRON
CASS CITY
FAIRGROVE
FREMONT
MORLEY
CARO
SNOVER
GROVE
LAKEVIEW
ST. LOUIS
HEMLOCK
SAGINAW
KINGSTON
SANDUSKY
MOLTON
NEWAYGO
ALMA
MERRILL
VASSAR
MAYVILLE
HOWARD CITY
FRANKENMUTH
MARLETTE
BLUFFTON
ITHACA
ST. CHARLES
MILLINGTON
CLIFFORD
PECK
CROSWELL
MUSKEGON
CEDAR SPRINGS
BRANT
BROWN CITY
BURNSIDE
NORTH STREET
MIDDLETON
YALE
MT. MORRIS
NORTH BRANCH
GRAND HAVEN
SPRING LAKE
FLUSHING
LAPEER
FLINT
40 SCHOOLS
DAVISON
IMLAY CITY
PORT HURON
GRAND RAPIDS
ADA
LOWELL
IONIA
ST. JOHNS
OVID
CORUNNA
HADLEY
MARYSVILLE
LAINSBURG
GAINES
BYRON
LINDEN
HOLLY
OXFORD
ARMADA
ST. CLAIR
PERRY
FENTON
HOLLAND
GRAND LEDGE
CLARKSTON
WATERFORD
ROMEO
WASHINGTON
LANSING
E. LANSING
FOWLERVILLE
HARTLAND
ROCHESTER
NEW BALTIMORE
WOODLAND
GIBSON
HOLT
HOWELL
ALLEGAN
MARTIN
LESLIE
MUNITH
RICHLAND
AUGUSTA
BATTLE CREEK
DEXTER
ANN ARBOR
KALAMAZOO
GALESBURG
PARMA
JACKSON
NAPOLEON
VANDERCOOK
MANCHESTER
LAWRENCE
LAWTON
SALINE
BROOKLYN
TRENTON
GROSSE ILE
TEKONSHA
HANOVER
CARLETON
MAYBEE
MARCELLUS
TIPTON
QUINCY
HILLSDALE
ADRIAN
IDA
MONROE
BERRIEN SPRINGS
CENTERVILLE
BRONSON
PITTSFORD
PALMYRA
PETERSBURG
CONSTANTINE
FINDLEY
READING
STURGIS
FRONTIER
THREE OAKS
MORENCI

Announcement, to be sent home with pupils in grades 4 to 12.

Would your boy or girl like to learn to play a band instrument? The University of Michigan is offering a free course in the playing of all band instruments except drums over Station WJR, Detroit, beginning February 15. Music for the lessons is furnished, free, by the University.

Several thousand boys and girls learned to play through such a course last year. All that is needed is an instrument. If you do not own an instrument perhaps you can borrow one from a neighbor or relative, re rent one from a music store. School classes will be arranged for those taking the lessons which come at 2 oclock Mondays and Fridays, for six weeks.

Your child may have unusual musical talent. It costs nothing to find out. Merely send word to your superintendent if you want your boy or girl to take the course.

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To Superintendent or teacher in charge of radio class:

Please fill in and mail to me, if possible by February 10, to enable me to be of greater assistance to your radio pupils:

Post Office:_____ School:_____

Total Enrollment:_____ No. in radio class:_____ Number and kind of instrumente represented:

Flutes____	Bassoons____	Altos____	Baritones_____
Piccolos____	Saxophones___	Mellophones___	Euphoniums____
Clarinets____	Cornets____	French horns___	Tubas_____
Oboes_____	Trumpets____	Trombones_____	Sousaphones____

Does your school have a music teacher?_____ Any music instruction____

Name and address of teacher in charge of radio band class:

_____

_____ _____

Principal: Superintendent:

Remarks or questions:

Mail to Joseph E. Maddy, Box 386, Ann Arbor, Michigan