A HISTORY OF TEN INFLUENTIAL WOMEN IN MUSIC EDUCATION
1885-1997

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ABSTRACT

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The purpose of this study was to write a history of ten influential women in music education between 1885 and 1997. The ten women in this study were grouped as (a) Founders of Schools of Music: Clara Baur (1835-1912), Mary Louis Curtis Bok (1876-1970), Julia Crane (1855-1923); (b) MENC Presidents: MaBelle Glenn (1881-1969), Lilla Belle Pitts (1884-1970), and Marguerite Hood (1903-1992); and (c) Innovative Music Educators: Weenona Poindexter (1872-1952), Elizabeth Green (1925-1995), Eunice Boardman, Mary Henderson Palmer (b. 1944). I gathered primary sources from the College-Conservatory of Music of the University of Cincinnati, The Cincinnati Public Library, The Bentley Historical Library at the University of Michigan, the Gant Library at the Mississippi State University for Women, and the Music Educators National Conference Historical Center. I obtained secondary sources through interlibrary loan, OHIOlink, the Oberlin Conservatory of Music, and the Crane School of Music in Potsdam, New York. Implications for music education included (a) the ten women in this thesis can all serve as role models for future and practicing music educators; (b) since these women do not appear to be sufficiently represented in current music education history texts, it seems that biographies of them should be included in graduate or undergraduate music education courses; and (c) the importance of including these women in middle school or high school general music curricula, perhaps most appropriately during Women’s history month in March. Suggestions for further research included acquiring more in-depth information about some of the women in this study, especially Mary Curtis Bok and Marguerite Hood, who appear to have had very little research done.
about them. Also, additional research on women not included in this study who have made important contributions to music education seems warranted.
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CHAPTER I: INTRODUCTION

The history of women’s access to education in America is quite complex, having its roots in politics and religion. Prior to the nineteenth century, formal education for women and girls in the United States of any kind was not generally accepted (Seller, 1991). So called “Dame” schools did exist but students were taught little more than domestic tasks. Over time, primary and secondary schooling for women was accepted, and near the turn of the nineteenth century many private “ladies academies” began to open particularly in the East (Glazer-Raymo, Townsend, & Ropers-Huilman, 1993). The first public high school for girls was not opened until 1824 in Worcester, Massachusetts (Newcomer, 1959).

The story of higher education for women in the United States begins prior to the Civil War. The majority of women’s early access to higher education occurred in women’s colleges and was usually focused around teacher training or domestic life skills (Wein, 1974). The first coeducational college opportunity for women occurred at Oberlin College in Ohio in 1837 (Newcomer, 1959). Philo Stewart, one of the co-founders of Oberlin College declared, “The work of female education must be carried on in some form, and in a much more efficient manner than it has been hitherto, or our country will go to destruction” (Newcomer 1959, p. 5).

Emma Willard and Catherine Beecher rose to importance in the mid 1800s in support of women’s education (Addams, 2005). Emma Hart Willard (1787-1870) emphasized women’s roles as teachers professionally and at home with family (Newcomer, 1959). As a pioneer of education for women, Willard founded the “Willard School for Girls,” the first school offering any kind of post-secondary education for
American women (Goodsell, 1970). Catherine Beecher (1800-1878) also felt great unrest with the status of women’s education and founded the “Hartford Female Seminary,” which offered more classes than Willard’s school and curricula similar to that of the all-male institutions (Newman, 2000).

The 1862 passage of the Morrill Act, which fostered the growth of state universities, soon became a great impetus for women’s rights in higher education. These state universities were funded by taxes, and citizens, who felt they had a right to be heard since their tax money was used to fund the schools, soon demanded equal access to these institutions for their daughters. By 1872, a total of 97 colleges and universities offered coeducational opportunities (Rosenberg, 2006). While many colleges and universities took early roles in offering educational opportunities for women, it wasn’t until the mid-twentieth century that women gained access to many of the nation’s most revered institutions (Newcomer, 1959).

Women’s struggle for acceptance in higher education also occurred in the field of music. Eells (1961) stated that the first American bachelor’s degree given in music was given to Mrs. Mattie B. Pease Lowrie in 1873 by Adrian College in Michigan. Although there is debate over the title of “first” to give a degree in music, Adrian College holds the earliest record of any such degree. Boston University also makes claims to awarding the first music degree in 1876. Music degrees were awarded prior to 1873, but women were not typically awarded bachelor’s degrees. Many of these institutions gave degrees such as “Mistress of Arts,” “Maid of Arts,” and “Sister of Arts.” The first known “Mistress of Music” degree was given by Mount Carroll Seminary, Illinois, in 1852 (Eells, 1961).
The first appearance of women faculty on any American college campus, other than at women’s colleges, occurred at Oberlin College in 1866 (Talbot & Rosenberry, 1931). After that, women quickly began to make their mark as college faculty. In fact, the first meeting of the American Association of University Women met just 16 years later, in 1882, its founding year, in Boston (Talbot & Rosenberry, 1931).

Women gained increasing acceptance in higher education in general, but particularly within music programs. While many women have had great influence in music higher education, Livingston (1997) found only 11 women mentioned more than five times in five music education history texts. Livingston also found that of the many men mentioned throughout the texts, only 164 women were mentioned at all, most only briefly (p. 138). It seems the importance of many of these women as founders of conservatories and schools of music, presidents of professional organizations, and innovative educators, has been essentially ignored in the history of music education texts.

The purpose of this study was to write a history of ten influential women in music education between 1885 and 1997. The study focused on the lives of the following ten women, listed in alphabetical order, involved in music and higher education: Clara Baur (1835-1912), Eunice Boardman (b. 1926), Mary Louis Curtis Bok (1876-1970), Julia Crane (1855-1923), MaBelle Glenn (1881-1969), Elizabeth Green (1925-1995), Marguerite Hood (1903-1992), Mary Henderson Palmer (b. 1944), Lilla Belle Pitts (1884-1970), and Weenona Poindexter (1872-1952). These women were chosen because they represent three distinct categories: founders of schools of music, presidents of the Music Educators National Conference, and innovative educators in higher education. Their professional lives cover a time span beginning in the late 1800s through the 1990s.
CHAPTER II: PROCEDURE

A thorough review of research databases was conducted to gather preliminary information about the ten women who were the focus of this study: Clara Baur (1835-1912), Eunice Boardman (b. 1926), Mary Louise Curtis Bok (1876-1970), Julia E. Crane (1855-1923), MaBell Glenn (1881-1996), Elizabeth Green (1925-1995), Marguerite Hood (1903-1992), Mary Henderson Palmer (b. 1944), Lilla Belle Pitts (1884-1970), Weenona Poindexter (1872-1952). These databases included Repertoire International de Litterature Musicale (RILM), International Inventory of Musical Sources, JSTOR, Music Index, Music Education Resource Database (MERB), and ProQuest Dissertations and Theses.

I gathered primary sources for this thesis from several places. I visited the music library at the College-Conservatory of Music of the University of Cincinnati to gather information regarding Clara Baur. The Cincinnati Public Library also led to the discovery of several newspaper clippings about Clara Baur and the College-Conservatory of Music. I gathered sources for Elizabeth Green from the music library and the Bentley Historical Library both of which are at the University of Michigan in Ann Arbor. I obtained sources for Weenona Poindexter from the Gant Music Library at the Mississippi State University for Women. I also contacted the MENC Historical Center for sources regarding Lilla Belle Pitts and Marguerite Hood.

The MENC Historical Center is located in the music library at the University of Maryland at College Park. I contacted the Historical Center, and photocopies of personal letters, biographies, interview transcripts and photos regarding Lilla Belle Pitts and
Margeurite Hood were mailed to me. The Historical Center houses collections about many notable women and men in music education.

I also obtained many sources for this thesis through interlibrary loan and OHIOlink. For information regarding Mary Curtis Bok, I obtained *Seventy-Five Years of the Curtis Institute of Music* (Burgwyn, 1999) from the Oberlin Conservatory of Music. Information regarding Julia E. Crane was borrowed from the library at the Crane School of Music in Potsdam, New York. I also obtained several dissertations and theses from ProQuest Dissertations and Theses and interlibrary loan.

In order to provide a context for money amounts referred to in this thesis, original amounts will be followed by approximated current values as of 2006 which were acquired from the website titled *The Inflation Calculator* (Friedman, 2006). For example, although $77,500 may appear to be a small amount of money for the purchase of 155 pianos and 172 phonographs by the Kansas City Public Schools in the late 1920s it would cost approximately $885,000 to purchase the same products in 2006. Each original amount of money will be followed by approximated amounts for the year 2006 in parenthesis, such as: $77,500 (currently $885,000).
CHAPTER III: BIOGRAPHIES

Founders of Schools of Music

Clara Baur (1835-1912)

The Conservatory of Music in Cincinnati, Ohio was founded by Miss Clara Baur in 1867 (Osborne, 2004). A group of citizens, disagreeing with Miss Baur’s teaching methods that required all arts, literature and foreign language for college students, founded the College of Music of Cincinnati 1878; the two institutions later merged in 1955 to become the College-Conservatory of Music. In 1962 the College-Conservatory became part of the University of Cincinnati acquiring the name the College-Conservatory of Music of the University of Cincinnati (Osborne, 2004).

The Early Years

Clara Baur was born in 1835 in Bartholomew, Württemberg Germany to Theodore, a Lutheran minister, and Frederika who died just hours after Clara’s birth (Lewis, 1943). Clara was educated by her father at home and was sent at a young age to Stuttgart to study piano. Her two older brothers, Theodore and Emil, immigrated to Cincinnati, Ohio in 1848, and by the next year had convinced Clara to join them as their housekeeper. During her early years in Cincinnati, Clara taught voice and piano privately and quickly became acquainted with other like-minded musicians in the area (Osborne, 2004). Clara and her students, as well as Clara’s teacher, Miss Caroline Rive, held a concert which was such a great success that the Cincinnati Commercial of March 15, 1866 declared: “The vocal and instrumental performance of Miss Baur and some of her pupils…at Mozart Hall, was a success. Miss Baur may well be proud of her pupils” (“Student concert,” p. A4).
Although enjoying success as a private teacher and performer, Clara began to see the need to establish a formal music school in Cincinnati. She felt that a school in the European conservatory style would work best and would have wide appeal. Clara had studied in Stuttgart in her youth, but felt she needed a greater understanding of teaching methods and traditions of the European conservatory. Consequently, she returned to Germany in 1867 to study piano in Stuttgart, then went to Paris to study voice and finally to Italy to study the bel canto singing style. Upon her return to America, Clara began to build one of the nation’s first conservatories of music (Lewis, 1943).

*The Beginning of the Cincinnati Conservatory of Music*

Clara Baur’s Conservatory of Music began in 1868 in a single room rented from Miss Clara Nourse as part of her School of Young Ladies. The initial faculty included Clara, her teacher Caroline Rivé, cellist Michael Brand, and pianist Henry Andres (Osborne, 2004). Although unusual for colleges of the time, Clara made arrangements for room and board for both her male and female students who were from outside of the Cincinnati area. Feeling that continuity must be maintained throughout the year in learning music, Clara began one of the first summer music programs in America in 1868 (Bridge, 1940).

The conservatory grew quickly and by its second year included a theory department. It also began offering voice, piano, violin, and flute lessons. The growing conservatory quickly needed its own quarters so in 1876 it moved to a four-story brick building, which is currently the site of the Cincinnati Public Library. The new location offered room for a supervised dormitory for the female students (Lewis, 1943).
Clara insisted on an expansive curriculum because she felt that music should be taught within the context of the other arts and languages. Some citizens disagreed with her inclusive approach to arts education feeling that the extra classes, such as foreign language, were cumbersome and unnecessary for many performing musicians. Consequently, the College of Music of Cincinnati was formed in 1878 by a group of citizens. The founders of the College did not agree with Clara’s insistence on a wide curriculum and felt that more accomplished private teachers were needed; several teachers actually left Clara’s Conservatory of Music to teach at the newly formed College of Music (Osborne, 2004). This left the conservatory failing not only in its reputation but also financially. However, thanks to Clara’s innovative outreach music programs, the conservatory was flourishing again by the early 1880s.

In an effort to reach more community members, Clara began music programs for young children as well as adults and, as a result, founded the Cincinnati Conservatory of Music Society in 1879. In 1881, she also instituted Saturday afternoon musicales presented by conservatory faculty and students. A Normal Department was instituted in 1885 to train prospective teachers. The Normal Department drew large numbers of students to the conservatory and due to this growth the conservatory was enlarged to encompass buildings on both sides of the street. The conservatory at that time had 23 full-time faculty members who offered vocal, instrumental, theory, elocution, and language instruction (Osborne, 2004).

Quickly outgrowing its location, Clara moved the conservatory to an extremely large mansion located at Fourth and Lawrence Streets in Cincinnati in 1888. By 1894, the conservatory enrolled 800 students from all 44 states that existed at that time. By the end
of the 19th century, the conservatory was performing over 40 public concerts per year (Lewis, 1943). The school soon needed to move yet another time due to increasing enrollment, so in 1901 Clara purchased an estate in Mt. Auburn on the corner of Oak Street and High Avenue. The move was complete by February 1902 and the conservatory quickly reached an enrollment of 1,000 students. The following years saw continued growth at the conservatory, and by 1913 the land surrounding the Mt. Auburn property was purchased (Osborne, 2004).

A Day in the Life of Clara Baur

Clara Baur may best be understood through her teaching and how she organized her day. According to her own accounts a typical day in 1862 began with breakfast in the dormitory. After breakfast with the dormitory girls, Clara read Bible passages to her students before the girls went to their studies. She then went to her room and often planned her day with her niece Bertha. The schedule for the day’s lessons was compiled, and a messenger was sent to notify the students of their lesson times. At noon Clara practiced breathing exercises, which she credited for her excellent health, and resumed teaching after lunch (Lewis, 1943).

At four o’clock the students attended solfeggio class that lasted until the evening meal. Being raised by a Lutheran minister, Clara felt religion was very important and led the dormitory girls in prayer services every Wednesday evening. The rest of the week Clara would retire to her room to review music publications and solve administrative problems. Occasionally, other situations would need Clara’s attention. Louis Severne, a member of the Conservatory, described in an interview: “At the close of her busy day, not the least of Clara Baur’s disturbances were the soft strains of barbershop harmony,
which often floated on warm spring breezes toward the windows of the girls’
dormitory…When Clara Baur heard the dulcet music of serenading on the evening air,
she rose from her work to deal judiciously with the situation” (Lewis, 1943, p. 83).

Clara Baur as Teacher

The Cincinnati Times Star (“Conservatory,” 1902, p. 2) stated that “Miss Baur’s
aim is two fold: To fit young people, as circumstances dictate, for a professional career
and for a social position, in which through their high culture in the art of music they may
wield a more potent influence for good”. Clara felt that students must learn etiquette and
be well versed in the literary classics in order to understand and express the beauty of the
art of music. She also felt that overall health was an important factor in music making,
particularly for vocalists. All of the conservatory students were required to participate in
athletics, and Clara designed her teaching methods to stress the maintenance and care of
the vocal organs (Osborne, 2004). Not much is known about Clara’s specific method of
teaching; however, she was adamant in the fact that demonstration was useless for
students. She would use piano to help students improve pitch, but believed that voice
students received no benefit from hearing someone else demonstrate how one ought to
sing (Lewis, 1943).

Clara enjoyed her position as the outstanding vocal teacher at the conservatory
and refused to employ well-known artists in the department. After great urging from her
niece Bertha, Clara finally conceded and in her later years instructed Bertha to employ
well-known European artists as instructors at the conservatory (Osborne, 2004).

Clara was also known for her social interactions with the students. Her overall
intention was to make the female dormitory a “home away from home” for the students.
She particularly enjoyed the social events of the holiday season. For example, the Thanksgiving meal in 1894 lasted four hours. The students were expected to attend in formal dress and to prepare a toast or a poetry reading for each social occasion. The Feast of Carols was the beginning of the Christmas season, with a dance being held on New Year’s Day. Commencement week was celebrated with a riverboat cruise and high tea. Other ceremonies and parties were scheduled throughout the year including several marriages, even some between faculty and students (Lewis, 1943).

*The End of an Era and the Future of the Conservatory*

Clara owned all of the Conservatory buildings and the land on which they were built, from its inception in 1867 to her death in 1912. Clara’s niece Bertha joined the faculty in 1878 to aid her aunt in administering the school and a nephew, George Baur, became the bookkeeper in 1892.

“An attractive woman of irrepressible energy and slight stature, she at one point was teaching 124 lessons a week…Multilingual and well read, she aspired to publish a method detailing her vocal pedagogy, but it remained in manuscript until her death…Apparently astute as a financial manager, she left an institution without debt. She never accepted a salary, appropriating from the school’s income only what was necessary to maintain her modest lifestyle” (Osborne, 2004, p.178).

Upon Clara’s death in 1912 Bertha took over as head of the conservatory, aided by her cousin George. Bertha led the school until 1931 when she retired and was succeeded by Frederic Shailer Evans. The Conservatory passed through many hands until it joined with The College of Music of Cincinnati in 1955. In 1962 it became part of the
University of Cincinnati (Osborne, 2004). Clara herself realized the success of the conservatory during her own lifetime, telling a *Cincinnati-Times Star* (“Clara Baur,” 1903, p. 8), “There are not many that live to see their dreams come true; there are not many that worked and see the work come out as they have planned. But it was so with me, that as I dreamed, the hopes of all my life came true one bright, bright day”.

*Julia E. Crane (1855-1923)*

“Then I stated that I believed it was possible to so arrange a course of studying music that students entering with musical training might be fitted for teaching music, just as those who have studied reading and history learned in the Normal School the methods of teaching them” (Claudson, 1965, p. 62). This statement by Julia Ettie Crane (1855-1923), founder of the Crane School of Music in Potsdam, New York, is an indication of her spirit and insight into music teacher training. Julia created a new form of music education by adapting her methods to train those desiring to become public school music teachers.

*The Early Years*

Julia Crane was born on May 19, 1855 in Potsdam, New York, the eldest of six children. Her father operated a lumber mill in the nearby town of Hewittville. As early as age 11, Julia’s mother recognized her love of music and enrolled her in piano lessons (American Association of University Women, 1989). As a young girl in Potsdam, Julia gained a reputation as an outstanding vocal performer and was involved in church choirs, solo performances, and festivals. She attended public school in Potsdam until 1869 when at the age of 14 she enrolled in the Intermediate Department of the Potsdam Normal School. Upon graduation from the Normal School in 1874, Julia began teaching in the
Potsdam area and attending music education courses in Boston. In 1877 Julia moved to Shippensburg, Pennsylvania to teach music in the public schools (Claudson, 1965).

After spending several years in Pennsylvania, Julia returned to Potsdam in 1880 to open a private vocal studio. Just a year later she was invited by General and Mrs. Merritt to accompany them on a trip to England. Julia quickly accepted the invitation and studied voice while in England with the well known singer Manuel Garcia, who had also taught the famed Jenny Lind (American Association of University Women, 1989). Julia spent the next year in England studying and developing new methods to give students the best music education possible.

The Potsdam Normal School

Upon her return to Potsdam in 1882, Julia returned to her work as a private vocal teacher. After achieving great success with her students, Julia became the Board’s choice to become the new vocal teacher at the Potsdam Normal School. In the 1913 edition of The Yearbook for the Potsdam Normal School, Julia recalls her hiring:

I was finishing the day in my vocal studio when the President of the Normal School Board called. The teacher of music in the school had resigned, and he came to ask me if I would take the position. I answered promptly, “Oh no, I am doing a piece of work which is very enjoyable, which leaves me quite free to go and come as I like, and every year my class increases.” “But,” said Mr. Watkins, “the Normal School position requires only one period of class teaching per day.”…to make a long story short, our discussion of the matter grew more interesting, and I finally told Mr. Watkins that one class period per day was not sufficient time in which
to do the work in music that to be done in a Normal School...the outcome of the matter was that I accepted the position at a salary of $300.00 per year and began work in September 1884 (1913, p. 17).

By 1885, enough students were enrolled in Julia’s music classes to warrant a separate Normal Conservatory funded by student fees. At its inception the conservatory employed three faculty members: Julia, as president; F.E. Hawthorne teaching keyboard and harmony; and Mr. Watkins as orchestra director. The conservatory was established as a private school connected to the Normal School to supplement the music courses and became the first school in the United States designed specifically to prepare music teachers in connection with a Normal School. The first music teaching specialist degrees were given in 1888 to seven students who graduated with a teaching certification as “Special Music Teachers” (Claudson, 1969).

The name of the conservatory was soon changed to the Crane Normal Institute of Music. Julia’s goal was to establish an educational institute that provided teachers with the training needed to teach music in the public schools. Not content to simply implement her own philosophy, Julia researched the needs of music teachers in the public school systems and addressed the need for statewide teacher training standards. After six years at the Institute, Julia felt she needed more experience with various music education methods. Consequently, in 1890 she took a one year leave of absence from her work at the Institute in order to travel around the country to become more familiar with the various methods being used in schools (Claudson, 1965).
By 1900 a basic outline for the course of study in music for Normal School students had been set. The studies for each term were listed in the *Circular of the State Normal School at Potsdam 1900* (Claudson, 1965, p 174):

**First Term**

- Sight Singing from Normal Reader (N.R.) No. 1; Normal Charts;
- Natural Primer; Elements of Music, including simple terminology and notation, all major scales

**Second Term**

- Sight Singing from N.R. No. 2; Natural Reader No. 1; Loomis’ No. 4; National Chart No. 3; Natural Charts; Written Work, including a practical use of all Rudiments of First Term with study of minor scales and chromatics.

**Third Term**

- Preparation for work of the Method Class. A thorough study of the Natural System based on the Natural Primer. Lessons given by each pupil, through which all learn to use the pitch pipe, to point scale drill upon the Modulator, and become familiar with both books and charts which are used subsequently in teaching…The work of this class differs from that of the Method Class in the drill which is given each pupil in the actual doing of things which need to be done before Methods of Teaching can be clearly understood.
- The term also included: Sight Singing, Chorus Class, Training for Teachers, Methods
Fourth Term

Observation and Teaching

This basic curriculum lasted for nearly 25 years until just after Julia’s death in 1923. While the program was eventually expanded to include four years of study, the curriculum for the first three terms remained essentially unchanged.

The New York State Legislature approved a bill in 1896 that established educational requirements for teacher licensure. The Crane Normal Institute received an unprecedented status, which granted, with state approval, a diploma that would serve as the state teacher’s licensure. By 1903 this diploma was honored in all of the 45 states in the nation at that time (Claudson, 1965).

Julia Crane’s Philosophy of Music Education

Julia had strong opinions about good teaching and also about what was needed in music teacher training. “What should the normal schools accomplish? We should qualify graduates to teach music as well and with as good an equipment as they teach geography and arithmetic. This is impossible at present, owing to the poor preparation…the technical training should be kept up through high school years, making it possible for the normal school to give a thorough course in voice culture, advanced theory of music, methods and practice in working with children” (Claudson, 1965, p. 89). Julia eventually instituted all of these changes in her teacher training program and it was these changes that made the Institute so successful.

In addition to changing the curriculum, Julia brought to her teaching a strong student-oriented philosophy of music education. In an address at the 41st annual meeting of the National Education Association, in 1903, Julia stated:
Out of my experience, out of my study of the results of the investigation of others, one thought has come of late, which seems to me to bear directly upon the study of methods of teaching music, which those of us who work in the normal schools need to consider most carefully. Whether we decide that in our particular school we teach sight-reading, song-singing, methods of instruction, or all three, one thing we must do: we must teach, that this teaching be well done is certainly of the highest importance. Can we all agree as to when teaching is well done? I think so. I doubt that anyone would disagree with me when I say: A child is well taught when he has learned to use his powers for the highest good of self (Claudson, 1965, p. 101).

Julia’s philosophy of music education was also embodied in the *Music Teacher’s Manual* that she published in 1887. The manual focused on her fundamental methodology and its application to the teaching of music. The emphasis was twofold; first, the student was led to find “the fullest measure of himself” and second, teacher quality was of utmost importance. The manual was so successful that it appeared in seven revised editions over the next 35 years (Claudson, 1969).

*The Success of the Institute*

By 1901 the Institute graduated 25 students each year, more than triple the number of the first class in 1888. Although the school was an educational success, Julia struggled to find enough funding and space for the Institute. She received more space after threatening to sell the Institute to Syracuse University in 1909, and by 1912 gained
enough funds to hire an assistant to help with instruction in instrumental music (Claudson, 1969).

Julia focused her energy on involvement in the Music Supervisors National Conference (MSNC) after gaining brief financial stability for the Institute. A few years earlier Julia had founded a state association for music supervisors and was anxious to be involved at the national level. From 1916-1917 Julia was the national secretary of MSNC, and from 1919-1920 was a member of the State Advisory Board of MSNC. She also began work with the New York Music Council of the State Department and lobbied for requiring music classes for normal school admission and high school graduation. In addition, she acquired summer faculty positions at the University of Wisconsin in 1916 and the University of Southern California in 1918 (Claudson, 1965).

By 1920 the Institute was again in financial crisis. Julia pleaded with the Juilliard Foundation to purchase her school. After the foundation denied her request, she petitioned the state legislature to purchase the Institute in 1922. She asked for $20,000 (currently $218,200) to incorporate the Crane Institute with the Normal School under the Department of Education. The bill was quickly defeated (American Association of University Women, 1989).

Julia suddenly became ill in 1923 and took a leave of absence from the Institute. She died unexpectedly on June 11, 1923 in her sister’s home in Potsdam. Part of her will included offering the State of New York the first choice to purchase her school. If the state declined the invitation, the school would then be offered to a private buyer. After two attempts, the state purchased the school in 1926. The first class graduated from the Crane Department of Music of Potsdam State Normal School in 1927 (Claudson, 1965).
The Crane School of Music still maintains its status as being one of the most well respected schools for music education in the United States.

Mary Curtis Bok (1876-1970)

Mary Louis Curtis Bok (1876-1970) who founded the Curtis Institute of Music in Philadelphia, Pennsylvania stated, “Music, beginning where speech leaves off, tells more things human and divine, of nature, life and love, than we can stammer in words, and tells it in a language that is universal and understandable to every human heart” (Burgwyn, 1999, p. 5).

The Early Years

Mary Louis Curtis Bok was born August 6, 1876 in Portland, Maine. Her father, Cyrus Curtis, and her mother, Louisa Knapp, both avid musicians, met while performing together in a choir in Boston. After traveling to Philadelphia for the nation’s centennial celebration, Cyrus made Philadelphia his new home and set out to develop a publishing company. The Curtis Publishing Company quickly became successful and published such noted magazines as *The Saturday Evening Post* and *Ladies Home Journal* (Mender, 2003).

Mary studied piano and organ in her younger years, which were filled with music and a busy social life. By the age of 20 she had met Edward Bok, a Dutch journalist who was replacing Mary’s mother as editor of the *Ladies Home Journal*. Mary and Edward married and had two children, Curtis born in 1897 and Cary born in 1905 (Mender, 2003).
Quickly finding her own professional niche, Mary began working for the Music Settlement in Philadelphia in 1908, which was founded that year by Blanche Wolf Kohn and Jeanette Selig Frank to provide musical training for disadvantaged children in Philadelphia (Burgwyn, 1999). Mary felt that classical music had the power and beauty to help these children. Fundraising was Mary’s first duty for the Settlement, which she anxiously accepted and began work on right away. With her own funds and connections to the social elite of Philadelphia and other east coast cities, Mary was a perfect match for the Settlement. Many Settlement students were quite talented and had the potential for professional musical careers; however, many lacked the financial resources to successfully pursue one. After Mary’s mother Louisa died, Mary used her inheritance to build a new structure for the Settlement and to support musicians in their pursuit of musical careers (Burgwyn, 1999).

It was at this time that Mary met the conductor Leopold Stokowski and the pianist Josef Hoffman, both of whom would be an important part of her inspiration to open the Curtis Institute of Music. Mary wrote, “Many a time our intimate group—my husband and I, and Mr. Hofmann or Mr. Stokowski—would sit together evenings and indulge in a vision of a sort of castle-in-Spain-building. We’d talk about how splendid it would be someday, somehow, to build here, in America, a conservatory that would assure these talented young people really worthy instruction” (Burgwyn, 1999, p. 8).

The main building of what would become the Curtis Institute of Music was the Drexel mansion, an estate located at 1726 Locust St. in Philadelphia. With Drexel
mansion as its home, the Curtis Institute of Music opened its doors on October 1, 1924 with an enrollment of 203 students (Burgwyn, 1999). Curtis grew quickly and hired many well-known musicians such as the conductor Leopold Stokowski and the pianist Josef Hofmann to be on the faculty.

The instrumental program included organ taught by the distinguished Lynnwood Farnam and early music taught by Wanda Landowska. Curtis even offered studies in carillon playing. Unique teaching methods were used at Curtis, including one by Louis Bailly who taught chamber music using a system of colored lights. If Bailly wanted the musicians to stop he would light a red light; if the piano was too loud he would illuminate a purple light (Burgwyn, 1999). Curtis attracted prominent composers as well; even Nadia Boulanger spent a week at Curtis lecturing on Johann Sebastian Bach.

Mary soon turned her efforts toward building a library for Curtis. After it was built, the library grew quickly to include piano-rolls, recordings, and important manuscripts. Recordings and broadcasts of the Curtis ensembles were also collected and archived in the new library. Mary felt that more of a literary presence was needed at Curtis so Overtones, a music magazine specifically for students, began being published in 1929 (Burgwyn, 1999).

By 1933 Mary’s husband Edward had passed away and her two sons were both married. This allowed Mary more time to develop her beloved Institute. It was her endowment that allowed these students to attend Curtis tuition free, a tradition that the Institute continues to this day. Mary also wanted to remain close to the students, and made sure she knew them all by name. Most students referred to Mary as “Mother Bok” or “Aunt Mary.” She even sent students to the Philadelphia orchestra performances, often
allowing them to sit in the conductor’s box, the most luxurious box in the theater
(Burgwyn, 1999).

Mary loved to entertain and often hosted lavish events at her home including
concerts, picnics, and teas. It also became a Curtis Institute tradition to hold high tea,
complete with bone china, each Wednesday afternoon at three o’clock. The holiday party,
the most lavish party of the year, was a black-tie affair that included music and dancing.
Even Mary was known to do the Charleston or jitterbug, taking turns dancing with each
student (Burgwyn, 1999).

Near the end of the 1920s Curtis had grown enough to include a summer home in
Rockport, Maine. The property had long been owned by the Curtis family, however,
Mary felt a better use for it was to create a home on the sea for Curtis and its students
(Mender, 2003). Mary purchased the land surrounding the Rockport estate during the
early part of the Great Depression and employed many local citizens to restore the
rundown townhouses. Many famed musicians visited Curtis’s summer home including
harpist Carlos Salzedo who founded the Harp Colony of America in nearby Camden,
New Jersey, and conductors Fritz Reiner and Eugene Ormandy. It is interesting to note
that student composers Gian Carlo Menotti and Samuel Barber both preferred sailing to
socializing with the cultural elite than composition (Burgwyn, 1999).

The Zimbalist Years

In 1930 Efrem Zimbalist, former head of the violin program at Curtis, became
director. Efrem continued to teach and expand Curtis throughout the 1930s, but turned his
focus to Mary upon their engagement and marriage in 1943. In the aftermath of the Great
Depression, and with the onset of World War II, Mary was struggling to keep Curtis
funded. The earlier endowment of $12.5 million a year (currently, $149.4 million) had fallen to just $6 million (currently, $72 million). Mary quickly sold some of Curtis’s property in Maine and, along with the financial aid of her husband Efrem and J.H. Mattis (Curtis’s treasurer), the endowment was soon restored nearer to its original stature of $12.5 million (Burgwyn, 1999). Enrollment fell because many of the students entered military service. Even with declining enrollment and financial struggle, Mary maintained enough funds to continue to charge students no tuition. Mary expressed her view of the need for music during the challenging times of World War II stating, “I believe with all my heart in the importance of music as a force for maintaining our national morale, even under conditions of war. A nation that would not march to music, or could not sing, would be lacking a very necessary impetus toward defense. Spiritually, every American needs that inspiration that music brings” (Burgwyn, 1999, p. 54).

Overcoming financial challenges throughout its history, Curtis continued to grow and have many notable faculty members. For example, violinist Ivan Galamian joined the faculty in 1944 and was followed by violist William Primrose. In 1951 Leopold Stokowski retired as orchestra director; Leonard Rose, principal cellist of the Cleveland Orchestra, succeeded him (Burgwyn, 1999).

After Efrem Zimbalist retired as director of Curtis in 1968 he and Mary, age 92, remained in Philadelphia until their death. Mary died in her home in 1970 at the age of 94 leaving behind the Curtis Institute of Music as her lasting legacy (Burgwyn, 1999). Curtis continues to be one of the premiere music conservatories in America, if not the world.
MaBelle Glenn (1881-1969) inspired many children and teachers throughout her career as a music educator. Upon her retirement in Kansas City, Henry Haskell of the Kansas City Star wrote, “Miss Glenn is such a teacher with the unique ability to work with tens of thousands of children. And on that vast stage the teacher-pupil relationship is as intimate as it can be in a one small room” (Fitzgerald, 1950).

The Early Years

MaBelle Glenn was born on March 5, 1881 in Oneida, Illinois to William Franklin and Sarah Bowen Glenn. Both parents were involved in music, particularly singing in choirs. Her mother even sang in a vocal quartet that entertained Civil War soldiers. MaBelle was named by her older sister, Ida, after Ida’s favorite doll “MaBelle” which means “our beauty” (Holgate, 1962). MaBelle attended Oneida Grammar School but the school had no music classes until the sixth grade. MaBelle’s mother felt that music was an important part of a child’s education so in 1890 she hired Miss Frances Rowe to give MaBelle weekly piano lessons (Holgate, 1962).

Mrs. Meyme B. Perry, the school’s music teacher, came to the grammar school when MaBelle was in the sixth grade. Meyme was an extremely flamboyant woman who was never seen without a beautiful hat. As a young girl, MaBelle was so impressed with Meyme’s hats that she decided she must become a music teacher so she could wear beautiful hats as well. Later reflecting upon her early years MaBelle stated, “At that time my purpose in life was formed. I would grow up to become a music director and wear hats like Mrs. Perry. And from that day my ambition never deviated in the least”
(Holgate, 1962, p. 126). Meyme gave MaBelle her first experience singing in a choir. MaBelle took quickly to singing and by high school was singing in the mixed choir and also as a soloist at the Methodist church. It was not only in music that MaBelle excelled; she also graduated as valedictorian at the Oneida Grammar School in 1899 (Holgate, 1962).

Knowing she wanted to teach music, MaBelle attended a summer school for training music supervisors. However, she felt the school was useless for her because she had no teaching experience. In the fall of 1899 she began her first teaching position in a one-room school house in a neighboring town, but left the post after one year to begin classes at the Galesburg Kindergarten Normal School (Holgate, 1962). In her second year at Galesburg, she was selected to teach the class for three-year olds. She was so successful that she was hired immediately after graduation to teach kindergarten in Monmouth, Illinois (Holgate, 1962).

Still insecure about her lack of teaching experience, MaBelle attended Monmouth College part time until 1907 when she took leave from teaching and attended the Monmouth Conservatory in order to finish her Bachelor’s degree. In 1908, she graduated with her Bachelor’s Degree in Music with a major in vocal performance and was promoted to Supervisor of the Monmouth Public School’s music program (Holgate, 1962). In Monmouth, MaBelle began organizing music festivals, which would become a tradition wherever she went. The first festival, titled Carnival of Nations, included folk dances, songs, and solos by the elementary, middle school, and high school students in Monmouth. The festival performance was so successful that it was repeated later the same day to accommodate all of the parents and other Monmouth citizens who were not
able to see it the first time. MaBelle’s fame began to spread due to the success of the music program in Monmouth, and in 1912 she accepted an offer to become music supervisor in Bloomington, Illinois (Holgate, 1962).

The Years in Bloomington

Bloomington at that time had a population of approximately 40,000 and had recently built a new high school. The public school music program was small and unorganized, but had much monetary support from the school board and the community. MaBelle quickly developed an extensive curriculum including voice classes, instrumental training, piano class, and general music. Due to her influence, Bloomington became the first public school district in the country to give students credit for take private lessons (Holgate, 1962). Each semester MaBelle and several other accomplished musicians would conduct exams for these private lesson students. The exams, which consisted of repertoire performance, scales, and exercises, had to be passed in order for students to receive credit for the semester’s lessons (Holgate, 1962).

By 1916 instrumental instruction became part of the high school curriculum. Because of the added rehearsal time, Bloomington’s first music festival was able to be presented the same year. MaBelle even allowed students to suggest which pieces were performed. Due in large part to the success of the music festivals, MaBelle’s choirs became known throughout the state, and in 1918 the Illinois Music Teachers Association asked the sixth and seventh grade choir to perform at its conference (Holgate, 1962). A total of 600 Bloomington sixth and seventh graders performed at the conference so successfully that the Head of the Illinois Music Teachers Association stated that he, “had
never heard anything approaching the tone quality and intonation of these young students” (Holgate, 1962, p 143).

During her time in Bloomington, MaBelle began her teaching career in higher education. She taught summer classes at several universities between 1916 and 1921 and became a part-time summer faculty member at Illinois Wesleyan University, teaching elementary and middle school music methods classes. Feeling the need to promote patriotism during World War I, she started the McLean County Community Music Association and led patriotic community sing alongs. The citizens of Bloomington were so drawn to MaBelle and her teaching that 600 adults attended the first meeting of the McLean County Community Music Association (Holgate, 1962).

Although MaBelle was very successful in Bloomington, she was looking for a larger community in which to work. Consequently, she interviewed for the position of Music Supervisor in Kansas City, Missouri in 1921. The interview went well and the administrators were impressed, but they told MaBelle that they were “looking for a man, but if a woman were selected it would be you” (Holgate, 1962, p. 201). Within a month, however, she was offered the position in Kansas City, which she quickly accepted.

The music program in Kansas City was viewed at best as insufficient. Enrollments were low especially within the preparatory college and the Normal school college. MaBelle took charge quickly by establishing choirs and hiring elementary music supervisors. By 1925 enrollment in the middle school music programs had risen from 10% to 50% of the total student population (Holgate, 1962). One of the greatest problems in the school district was the lack of proper music equipment and instruments. MaBelle quickly won the support of the school board including a Mr. Volker who vowed to fund
any need the school could not cover. In her first seven years, 1921 to 1928, in Kansas City, the PTA spent $77,475 (currently $884,670) on the purchase of 155 pianos, 172 phonographs, and a very large collection of records. The cost of purchasing instruments for the band and orchestra programs was granted anonymously by Mr. Volker (Holgate, 1962).

In 1923 MaBelle opened the Orchestral Instrumental School where students could take lessons from members of the newly formed Kansas City Little Symphony. The school opened in September with 100 students who paid $.25 per lesson (currently $3). Enrollment grew rapidly; 60 violin classes, each with 12 students, were being held weekly by 1925. This violin program was so successful that by 1926 the High School had two orchestras of 45 members each. There were over 60 orchestras in the Kansas City School District by 1928 (Holgate, 1962). Beginning instrumental instruction was offered throughout the district as part of the school day by 1930.

As well as establishing the orchestra and band in the schools, MaBelle also instituted piano classes into the schools. Group piano classes had been successful in the schools of several large cities including Cleveland and Minneapolis. MaBelle and Miss Helen Curtis saw the success of these classes in other cities and began group piano classes in 1924 for students in the district who had performed well on the Carl Seashore Tests of Musical Talents (Holgate, 1962).

**Concerts for the Young**

MaBelle’s Concerts for the Young were first held in Bloomington in 1920 with pianist Madame Theodora Sturkow-Ryder, contralto Princess Watasa, and the St. Louis Symphony Orchestra. After acquiring funds from the community, MaBelle organized
these concerts and was involved in every step of the planning process. When she arrived in Kansas City the following year, she was anxious to begin a concert series for the students there as well. MaBelle asked Kansas City school administrators to print pamphlets with concert information for students, that students be excused from class to attend the concerts, and that school principals sell tickets for the concert series. The administration responded by stating they would not print materials for extracurricular activities, that students would not be excused from class to attend the concert, and that tickets would not be sold in the school for things considered “entertainment.” MaBelle quickly appealed to the school board and administration, stating that music was neither extracurricular nor merely entertainment; it was a vital part of students’ education. The administration gave in, and on November 17, 1921 the St. Louis Symphony began the concert series with 3,000 students in attendance. The cost was $1.50 (currently $15) for the entire season of six concerts, and many principals and citizens donated tickets for those students who could not afford to purchase them (Holgate, 1962).

MaBelle insured that students were extremely well prepared for the concerts because she believed they would be bored if they did not know the music’s historical context or what musical elements to listen for. Because she felt that people needed to listen to a symphonic work at least four times before they could enjoy it, she insisted that the concert programs contain pieces for which she could purchase recordings. MaBelle felt that this was so important that she even argued with Fritz Reiner, conductor of the Cincinnati Symphony. In 1922 Reiner brought the symphony to Kansas City and planned to perform Beethoven’s *Egmont Overture*, but MaBelle felt that Flowtow’s Overture to *Martha* was more appropriate and went so far as to print it in the program. When Reiner
arrived, he was so infuriated that he walked off stage and the concert was conducted by his assistant, William Kopp (Holgate, 1962).

Many community members commented on the students’ good behavior and their understanding of the music at the orchestra concerts. By 1925 over 9,000 students attended the concerts regularly, with some elementary schools having 100% attendance (Haskell, 1950).

**Music Educators National Conference**

MaBelle Glenn’s connection with the Music Educators National Conference (MENC) began in 1918, when the organization was known as the Music Supervisors National Conference. She regularly attended national conferences and organized the 1925 conference, which was in Kansas City (Holgate, 1962). MaBelle was elected president of The Southwestern Music Educators Conference in 1926. When MENC held its national conference in Chicago in 1928, MaBelle was overwhelmingly elected its new national president. During her time as president, she established the Committee on Business and the office of Executive Secretary. MaBelle also wrote extensively about general music (Holgate, 1962). She continued to be actively involved with her teaching in Kansas City and also MENC, after serving as its president. She also began teaching summer courses at 16 colleges and universities across the country.

In 1950 MaBelle retired from teaching in Kansas City, and in 1960 she moved to La Jolla, California. She had long been drawn to California having decided when she was young that she wanted to live in La Jolla someday. MaBelle died in 1969 at her home in La Jolla, leaving a profound legacy to music education in this country (Holgate, 1962).
Lilla Belle Pitts (1884-1970)

During a lecture at Columbia’s Teachers College in New York City, Lilla Belle Pitts (1884-1970) stated, “All of music is there to be applied to a general species, which is humanity” (Blanchard, 1966, p. 84). She believed that music had the power to allow individuals to grow to their full potential and in turn create a better society.

The Early Years

Lilla Belle Pitts, the eldest of seven children, was born September 26, 1884 in Aberdeen, Mississippi. Her father Martin Ball Pitts was a furniture salesman who was also involved in banking; her mother, Belle Brown, was a homemaker. A governess, Miss Carswell, hired in 1891, took on the task of educating Lilla Belle, her sister Kate, and her brother Miller (Blanchard, 1966). Lilla Belle’s early musical training also occurred at home where she had weekly piano lessons with Miss Mattie Brown and vocal lessons with Miss Marie Cooke. In the fall of 1895 Miss Carswell sent Lilla Belle and Kate to the Chicksaw Female College of Pontotoc, Mississippi where they studied for two years. Upon graduating from Pontotoc, the girls entered Blue Mountain Female College where Lilla Belle studied voice, piano, and violin (Blanchard, 1966).

In 1903 the family moved to Sherman, Texas, where Martin bought control of the Grayson County National Bank. Lilla Belle now had access to more advanced musical training and with her sister Kate entered the Kidd-Key Conservatory in Sherman to study piano (Blanchard, 1966). In 1906 Lilla Belle was offered and accepted a position teaching piano to the children of a wealthy family in Leesville, Louisiana. After a year in Leesville, Lilla Belle traveled north to Chicago where her sister Kate was studying art.
While in Chicago, Lilla Belle attended summer classes taught by Birdie Alexander at Northwestern University. Birdie, who was Supervisor of Music in Dallas, urged Lilla Belle to teach music in Texas. Lilla Belle took Birdie’s advice, and in 1910 she was hired as Supervisor of Music for the Amarillo public schools. It was in Amarillo that Lilla Belle met and taught with the famed artist Georgia O’Keefe (Blanchard, 1966).

Lilla Belle remained in Amarillo until 1914 when she resigned from the Supervisor of Music position in order to teach elementary general music in Dallas. There she introduced the phonograph into her music class, being inspired by the many similar ideas of Frances Elliott Clark (Blanchard, 1966). Although Lilla Belle spent only six years in Dallas, she left an enduring legacy. In fact, Marion Flagg in 1966 stated, “Miss Pitts embodied the finest qualities and led others-children, teacher, educators and lay public-to accept for themselves the values she so beautifully imparted…40 years since she worked in Dallas have seen her influence persist in the quality of the musical life in Dallas and in the lives of those who still remember her influence” (Blanchard, 1966, p. 101).

Seeing a need to inform others of the advantages of the phonograph in music education, Lilla Belle resigned from her position in Dallas in 1921 to become a traveling educational representative for the Columbia Phonograph Company. Lilla Belle was in charge of the southeastern area of the country and spent her time at colleges and Normal Schools introducing the advantages of the phonograph for education (Blanchard, 1966).

**Early Teaching**

By 1923 Lilla Belle grew tired of traveling and wanted the chance to work with children again. Before seeking out a teaching job, however, she focused on her own
education, traveling to Washington D.C. and then to New York to continue her music study (Music Educators National Conference, 2000). She studied voice in New York at the Institute of Musical Arts (now Juilliard) and also took courses at Columbia’s Teachers College, after which she accepted a position in Elizabeth, New Jersey teaching general music at Grover Cleveland Junior High School. She continued to study part time at Columbia because she had not yet received her Bachelors degree (Blanchard, 1966).

Lilla Belle began teaching 500 music students in Elizabeth. Few of these students chose to be in the class but were placed there instead of study hall. Because she had so many students and needed assistance, Lilla Belle developed a team teaching arrangement with Florence Creamer (Blanchard, 1966). Lilla Belle and Florence shared many of the same philosophical ideas regarding music education including the necessity of using folk songs from various ethnic groups represented in the classroom. Both women felt that ethnic folk music could be a starting point to advance cultural understanding and develop acceptance of cultural differences.

Due to the efforts of Lilla Belle and Florence, Grover Cleveland Junior High School soon became a model for general music education. Impressed with the success of the general music program, Peter Dykema, one of Lilla Belle’s professors at Teachers College, asked her to become a lecturer for the college. Since she still had not received her degree she continued to attend classes at Teachers College and lectured there on Saturdays and during summer break. At the same time, she continued her teaching in Elizabeth (Blanchard, 1966).

Lilla Belle felt that general music education was more important than instrumental ensembles for junior high school students. This was because she felt that
students needed to be exposed to a wide variety of music and be able to make choices about what music they liked and why (Pitts, 1944). She used a wide range of music including folk, classical, and even popular music in an attempt to find music that students would enjoy. Her philosophy was always focused on the student, stating that, “Too often music classes are saddled with objectives which the teacher values rather than the student. Our students are never given the idea that one must be talented to enjoy music. We endeavor to take care of those individuals who give promise of outstanding musical talent in the elective music class, which is the most advanced” (Blanchard, 1966, p. 101).

Lilla Belle also felt that integration of music with other subject areas was important and that music was not an entity unto itself, but connected to the world and humanity. While many textbooks and materials existed for younger children, similar materials for junior high students did not address the specific needs of that age group. This led Lilla Belle to write her first general music book, *Music Integration in the Junior High School* (1935), which included materials to teach folk and classical music in junior high schools (Blanchard, 1966).

While in Elizabeth, Lilla Belle took on several tasks at the junior high school including directing operettas and opera festivals. Perhaps the most adventurous were the annual opera festivals. These festivals included excerpts from operas such as *Don Giovanni*, *Lohengrin*, *Porgy and Bess*, and *Carmen* (Blanchard, 1966). Lilla Belle also convinced school administrators to allow one class period each week to showcase music students by having ensembles and soloists perform for the entire school.

Lilla Belle finally received her Bachelors degree from Teachers College in 1935 and continued to be a lecturer at the college on Saturdays until 1938 when the college
administration asked her to join the faculty full time. She reluctantly accepted, as she
wanted to be able to work with children (Blanchard, 1966). Lilla Belle became known at
the Teachers College for leading informal but informative classes that were quite popular.
There was no pattern or set form to her teaching at the college level, but frequently she
offered eloquent, quotable advice to her students. In one such incident she responded to a
student’s feelings of insecurity stating, “We are apt to grade ourselves on other people’s
judgment. It is bad to overrate one’s self, but worse to underrate one’s self. He is master
who uses his talents to their fullest degree” (Blanchard, 1966 p. 126).

Opera

Another one of Lilla Belle’s contributions to music education occurred when she
was a member of the Board of Directors for the Metropolitan Opera Guild in New York
City (Blanchard, 1966). She had many ideas about opera for children that included
performing opera in English. She said performing opera in English took the “grand” out
of it, allowing students to rid themselves of the negative associations that often come
with opera (Blanchard, 1966). In 1960 the New York City Board of Education asked Lilla
Belle to present an inservice meeting for the city’s public school teachers regarding opera
and children. The presentation was so successful that Lilla Belle began organizing opera
performances that included some of her junior high school students as chorus members in
several productions (Blanchard, 1966).

Her Writing and Research

Lilla Belle made important contributions to music education through her writings.
She was a prolific author and wrote eight books including a series titled Our Singing
World (1949). Work on this series began in 1943 and was based upon a developmental
approach to teaching general music. The first books were published in 1949 by Ginn and Company (Blanchard, 1966). Five years later, in 1954 she published *Singing Teen-Agers*, and, in 1956, published *Music Makers*, which was a collection of pieces designed for high school students compiled with the assistance of MaBelle Glenn who is written about in a separate section of this thesis (Blanchard, 1966).

Research was another of Lilla Belle’s passions. She loved to gather information and was extraordinarily detail oriented. In fact, for the publication of *Our Singing World* (1949), when she wanted to include information about Tchaikovsky’s *The Nutcracker*, she traveled to Germany to find the original story and discovered it was French. After traveling to France to obtain the original tale, she found it was not suitable for her purposes in the book and wrote her own story based upon the many versions she had found (Blanchard, 1966). The story, titled *The Princess and the Nutcracker*, was such a favorite among the children that Macy’s department store published it as their annual holiday book in 1946 using Lilla Belle’s sister Kate’s illustrations (Blanchard, 1966).

**Music Educators National Conference**

Lilla Belle began her work with the Music Educators National Conference (MENC) in 1938 as second-vice president. She enjoyed her work with MENC and in 1940 was elected to the executive board. She quickly gained respect in the organization and was elected president in 1942 (Blanchard, 1966). The theme for her presidency was “Widening Horizons for Music Education” (Blanchard, 1966). She focused primarily on including all minority groups in music education and incorporating opera into the curriculum for younger students (Blanchard, 1966). Lilla Belle was progressive in her views, particularly in regards to race and ethnic relations, and felt strongly that music
could create cultural connections. She instituted several committees including the Committee on Opera in Music Education and the Committee on Latin-American Relations. After her presidency she served as a member of many of these committees (Blanchard, 1966).

Lilla Belle’s Later Years

During and after her time as MENC president, Lilla Belle continued to teach in Elizabeth, as well as at Teachers College and made guest lectures at approximately 50 colleges and universities throughout the country. Among all of her activities, Lilla Belle still found time to write, publishing *Handbook of 16 mm Films for Music Education* in 1952, and continuing to co-author *Our Singing World* until 1959 (Blanchard, 1966). Lilla Belle spent the years between 1957-1959 teaching at Florida State University, which would be her last teaching position. In 1960 she resigned from the Board of Directors of the Metropolitan Opera Guild, which honored her with a performance of *La Boheme* (Blanchard, 1966). Lilla Belle returned to Texas, near Amarillo, due to ailing health and then moved to Tennessee in 1969 where she died in Nashville on January 24, 1970.

Marguerite Hood (1903-1992)

If anyone can be said to have exemplified a heritage typical of the American northern high plains, Margeurite was that person. Tall, blond, and strikingly lovely in person and manner, her pedagogical genius in defining and advancing the cause of music education was first displayed in the great spaces of North Dakota and Montana, and later on, of course, in an even larger world (Britton, 1992, p. 2).
The Early Years

Marguerite Vivian Hood was born on March 14, 1903 in Drayton, North Dakota. Her father, Charles Edwin, practiced medicine on both sides of the unmarked border between the United States and Canada; her mother, Barbara Vivian Anderson, was a Swedish immigrant. Marguerite’s early schooling was in the rural community of Drayton. She attended the local school and at home she studied piano and cornet. After graduation, Marguerite attended Jamestown College in Jamestown, North Dakota from which she graduated with a Bachelor of Arts Degree in music, French and Spanish, and a minor in English in 1923 (Britton, 1992).

Early Teaching

Her first teaching experiences involved conducting various bands and orchestras near Jamestown. In 1926 she was hired to teach music in the public schools in Havre, Montana. However, music was not her only responsibility there, “…anything that got left over the music teacher always inherited. So I taught history, supervised the library, I taught English, I taught Latin, I taught French” (Wilson, 1980). Luckily, because of her many interests during her undergraduate studies, Marguerite felt comfortable with all of the subjects she had to teach except Latin (Wilson, 1980). She accepted a position in Bozeman, Montana in 1929 as music director for its public schools. It was at this time Marguerite first became involved in the Music Educators National Conference (MENC) and soon became the Montana chairman in 1930 (Wilson, 1980).

During her time in Bozeman, Marguerite was asked by the State Supervisor of Music to chair and organize a state-wide music competition. Many educators did not like the idea of a competition and preferred instead to have a non-competitive music festival.
Marguerite responded by writing an article about the advantages of a state-wide music competition. In an interview later in her life she said, “…it was a state that hadn’t had very much music, ever. It needed some standards and the contest was right for them then…if you had had a festival there would have been no standards at all, and we had to just jerk them up by their bootstraps so that they really did teach some music” (Wilson, 1980). She felt strongly that communities needed to have a say in what could be done with a school music program: “In one town it was the station master who directed the school band. Well, he had played in the band and he really wasn’t a very good musician; and when you had a contest…up against a band that had really good standards and played in tune and so on, then it began to educate that community and then they began to ask him to do better or they’d get somebody else” (Wilson, 1980).

State Supervisor

After organizing a successful state-wide music competition, Marguerite was hired as the State Music Supervisor for Montana in 1930. She had very strong opinions about the level at which school groups should perform. She did not believe that anything could be accomplished without a set of state standards for music programs and played an integral role in establishing basic music requirements for the public schools in Montana (Wilson, 1980). Her strategy worked, as she recalls, “Then pretty soon we began to get lots and lots of music teachers, and good ones. They’d keep their own standards up and I felt it was alright” (Wilson, 1980).

Soon Marguerite became more involved with MENC and was elected to the Board of Directors for the newly formed Northwest Regional Conference. Her primary goal was to have more assistance for the specific needs of rural school districts. As one of
only two representatives to MENC from the Northwest, Marguerite was essentially ignored by members from other regional conferences because they felt that her conference had so few students. Marguerite pushed strongly for more support for rural school districts; as a result, MENC formed a committee to deal specifically with the needs of rural music programs in 1935 (Wilson, 1980).

One of the advantages of being state supervisor of music was that Marguerite had summers free from school duties. However, she spent summers between the years of 1925-1936 involved in a number of activities, many of which overlapped. She taught at the University of Montana and also took courses at Northwestern University and Chicago Musical College (Wilson, 1980).

Marguerite’s tenure as state supervisor of music ended in 1936 when she took the position of professor of piano at the University of Montana. She began to study radio broadcasting at New York University prior to her professorship at the University of Montana. The next year she gave up the piano position at the University of Montana to work full time at radio stations operated by the Columbia Broadcasting System in Missoula, Montana and Spokane, Washington (Wilson, 1980). She performed the duties of a radio announcer and also wrote the news and advertisements for the stations.

Marguerite began teaching at the University of Southern California after two years of radio broadcasting. Her plan was to teach until she could find a job in radio in Los Angeles that would pay her more than teaching. However, Marguerite soon realized that teaching was her true passion, stating, “But then I got so interested in the teaching, I didn’t care about the radio anymore” (Wilson, 1980). She had kept her contacts with MENC and the next year was elected to its National Board of Directors (Britton, 1992).
Ann Arbor, Michigan

Marguerite spent several years teaching in California and also finishing her Master’s of Music degree, which she received in 1941 (Britton, 1992). In 1942 she became chairman of the music department of Ann Arbor, Michigan’s public schools and a professor of music education in the School of Music of the University of Michigan. Quickly making a name for herself in Michigan, Marguerite was elected North Central President of MENC in 1945 (Wilson, 1980).

During her time as North Central President, Marguerite began work on what would become five general music books for children. The first two, part of the World of Music series were titled On Wings of Song (Hood, Glidersleeve, & Leavitt, 1944a) and Singing Days (Hood, Glidersleeve, & Leavitt, 1944b), both published in 1944. These two books used folk, classical, and popular songs, rather than isolated exercises, such as clapping rhythms to teach music. Two other influential books were published in 1948 that focused on rhythm, titled Learning Music Through Rhythm (Hood & Schultz, 1948) and a teacher’s companion titled Teaching Rhythm and Using Classroom Instruments (Hood, 1948).

At the University of Michigan she established music methods courses and doctoral seminars, and also instituted and organized student teaching. The Ann Arbor public schools had a tradition of inviting the Philadelphia Orchestra to perform at the annual May festival. Marguerite conducted the symphony each year and also organized a children’s choir performance with the orchestra. In the first year, 400 elementary school children from Ann Arbor were involved in the choir (Britton, 1992).
Music Educators National Conference

Marguerite was appointed Chairman of the Editorial Board for the Music Educators Journal (MEJ) in 1948. This is when she worked most closely with Cliff Buttleman who had formerly published the Journal for MENC (Britton, 1992). As an early leader in MENC, Buttleman took on many roles, and with Vannett Lawler, made MENC a nationally recognized organization. Buttleman and Marguerite had a strained relationship because both had strong willed personalities; neither gave in easily to the other’s ideas. However, in one case, Marguerite won a battle to make the Journal more scholarly (Wilson, 1980).

Marguerite was elected president of MENC in 1950 after serving as Chairman of the Editorial Board of MEJ for two years (1948-1950). Before she could focus on the issues of accreditation of music schools and getting more research into the Journal, Marguerite felt it crucial that Cliff Buttleman and Vannett Lawler relinquish much of their control of MENC, which included not making its financial records public knowledge to the group members. Buttleman and Lawler played an important role in MENC, and had controlled the financial records and almost all other aspects of the organization (Wilson, 1980). After much persistence, Marguerite achieved her goal, and the financial records of MENC became available to all members.

Marguerite felt strongly that there needed to be a more scholarly-based, research journal for music educators. Once again Vannett Lawler stepped in and said that MENC did not have the money to fund such a publication. Many, including Buttleman and Lawler, told Marguerite she would “break the conference” (Wilson, 1980) by even suggesting such a publication. Marguerite pursued the idea until the MENC Philadelphia
Conference in 1951, when the *Journal of Research in Music Education* was established (Wilson, 1980). The planning resulted in the first journal being published in 1953. It quickly became a success and today is the premiere journal for American music education research.

Marguerite spent the summer of 1951 teaching college in Boulder, Colorado. After that she began working with the National Association of Schools of Music (NASM) in regards to accreditation for college music education programs. Many of these programs were being moved from music departments to education departments in colleges and universities. Marguerite felt it essential that these programs remain in the music department. She felt that the methods and knowledge needed to teach music were not going to be gained in the education departments. It seems NASM completely ignored this problem, and gave Marguerite only five minutes to speak at a board meeting regarding accreditation. Struggling to gain a voice in NASM, Marguerite established the Commission on Accreditation and Certification within MENC (Wilson, 1980). She talked to deans at several major universities and convinced them to keep their music education programs in their schools of music. NASM eventually agreed and began asking colleges and universities to keep the music education program in the school of music or music department (Wilson, 1980).

At this time Marguerite began working with the International Society for Music Education (ISME) and attended its first meeting in Brussels in 1953. She remained at the University of Michigan but spent much time abroad that included travel to Germany in 1957 to study Orff Schulwerk at the Musikacadamie in Munich (Wilson, 1980). She also presented workshops and clinics and taught in more than 35 states at various colleges and
universities including Ohio State University, the University of Texas, and the Westminster Choir College and made scholarly presentations at various national and international music education conferences and seminars (Wilson, 1980).

Marguerite retired from the University of Michigan in 1972. Even with failing health, she continued to present at conferences and inspire young music educators. Marguerite Vivian Hood died in Ann Arbor on February 21, 1992, leaving behind a lasting legacy at the local, national, and international levels of music education.

Innovative Educators in Higher Music Education

_Weenona Poindexter (1872-1952)_

An editorial in a local newspaper near the end of Weenona Poindexter’s career stated, “She was department founder and first music director [of the music department of the Mississippi State College for Women]. Like a mother hen she hovered over it through the years, fostering its growth, doing all a director should and in addition turning out hundreds of young pianists from her own studios” (Dunn, 2001, p. 15).

_The Early Years_

Although Weenona Poindexter’s childhood remains elusive, it is thought that she was born around 1869 possibly in Mobile, Alabama. Although the exact year of her birth is unclear, for this biography I will use 1869 as Weenona’s date of birth. Her father, William Rice Poindexter, was a well-known college educator in Mobile at the time of Weenona’s birth. In 1870 Weenona’s father, William, died of yellow fever and her mother, Addie Brothers Poindexter, moved with her to Mississippi. Addie was a well educated woman and took a post teaching piano at the Columbus Female Institute in Columbus, Mississippi (Pieschel, 1984). Even as a young girl, Weenona made herself
known at the Institute; according to Dunn (2001), an account of the Commencement of 1877 states that “little Miss Poindexter” and other children presented the entertainment for the evening.

Following in her mother’s footsteps Weenona began studying piano as a young girl. As she began to excel she decided to travel north to study piano more seriously in college. She graduated from the New England Conservatory in 1884 and quickly returned to Mississippi as Mistress of Music for the recently formed Industrial Institute and College (Dunn, 2001). The Institute was formed in 1884 when the Mississippi state legislature declared the need for higher education for women. This was the first state funded institute of higher education for women in the south (Patrick, 2005).

The Industrial Institute and College

Weenona arrived at the college to find the department struggling with a high faculty turnover rate and no standardized curriculum. Private lessons were essentially the only courses being regularly offered (Dunn, 2001). Due to the influence of many German theorists at the New England Conservatory where she had studied, Weenona viewed the understanding of music theory as a crucial part of musicianship and immediately created a harmony and musical theory course at the Institute (Dunn, 2001). A weekly course on music history and form was also started. By 1905 both theory and history were required classes for music studies at the college.

At a time when music education for women, particularly in the south, consisted primarily of learning to sing folk songs and play simple hymns on the keyboard for entertainment, Weenona was establishing a music department for women who wanted to study classical music seriously (Pieschel, 1984). In the Industrial Institute and College
class catalogue of 1894-1895 she stated that, “In the lessons on form, blackboard illustrations are given showing how the single tones are combined into figures, figures into phrases, phrases into periods, and periods into complete movements. An analysis of the smaller forms is required from students of one year’s study. The object of the class it to make of our pupils musicians—not mere performers” (Dunn, 2001, p. 55).

*Weenona as Educator*

After instituting the music theory and history classes Weenona turned her attention to student recruitment; only 55 students studied voice or piano in 1895. Perhaps the most successful recruitment activities were the informal gatherings at Weenona’s apartment. On Saturday afternoons students would gather to hear Weenona talk about her days at the New England Conservatory. Having extensive biographical knowledge about the lives of famous composers, Weenona also used these Saturday afternoons to share stories about these composers thus creating impromptu music history lessons (Dunn, 2001). She also organized the Bach Society, which provided students with many performance opportunities. New Bach Society members were chosen by Weenona and other members of the organization from the most musically talented students. However, she established the Musical Union for students not eligible for membership in the Bach Society. The Musical Union offered less experienced musicians or those not directly involved in the music department the opportunity to perform in choirs and instrumental groups. These recruitment efforts quickly attracted new students and the department was self-sufficient within only one year of her arrival in 1895 (Dunn, 2001).

In a report to the college president in 1895, Weenona’s desire for music to be considered as an area of serious study can be readily seen:
“The demand for music teachers is increasing, as you readily perceive from the number of applications that come to you for teachers who must not only be competent to give instruction in the literary branches, but in music also. Some of our girls fail to obtain lucrative positions on account of not having a knowledge of music, and, unfortunately, it has not been recognized as a factor of education in the college, or even given a place as an industrial art. We do not ask for an appropriation that music may be given free, but earnestly request that pupils who expect to make music their vocation may be permitted to take it as an industry and excused from any other industrial study” (Dunn, 2001, p. 89).

The number of students in the music department of the Industrial Institute and College department reached 150 by 1901. Many of these students were enrolled in the Normal Department that Weenona had created two years earlier. The Normal Department was one of the first in the country to require one year of supervised teaching in order to graduate as a music teacher (Patrick, 2005).

By 1903 the department no longer had enough space because enrollment had grown to 211 students. The situation was such a problem that at one point students’ dormitory rooms were also used as practice rooms. Miss Mattie Brown, head of the vocal department, informed the president of the college that teachers’ studios were spread out over four buildings and that even the college parlor was being used as a practice room (Dunn, 2001). College President Kincannon quickly addressed these issues by writing a letter to the state legislature citing the success and self-sufficiency of the department of music. The state legislature provided $40,000 (currently $898,400) toward the
construction of a new music building (Poindexter, 2002). Weenona was personally involved in almost all aspects of the planning process for the building, even breaking ground for it and laying the first brick. The structure was completed in 1905 at a cost of over $95,000, (currently $2,000,000). The new building contained 67 practice rooms, 15 teacher studios, and a concert hall seating 500 (Dunn, 2001).

Weenona began a now famous concert series in 1905 with the inaugural event including an appearance of the famous pianist Ignace Paderewski (Patrick, 2005). No college money was used to fund this event; Weenona used her own money to bring Paderewski to campus and then donated over $1,000 (currently $21,638) in profits from the event to a fund to be used to bring additional well-known musicians to the campus (Dunn, 2001).

In 1910 the state legislature voted to officially change the Institute’s name from the Institute to the Mississippi State College for Women. Due to Weenona’s influence, the music department had continued to grow to a population of 900 students by that same year (Dunn, 2001). A 1910 article, titled One Woman’s Musical Influence: How Weenonah Poindexter Developed a Music Department at the Mississippi State College for Women, which appeared in Musical America, noted that in 1894 “the organized musical efforts, of any importance, in the South were woefully few, but now that section of America holds the record for the most rapid musical development” (Fitzgerald 1910, p. 35). With an enrollment of nearly 1,000 students the department now consisted of 13 full time faculty with Weenona serving as head of the department. Weenona requested and received 40 new pianos for the department of music in 1915 (Dunn, 2001).
With suitable facilities and an adequate number of pianos Weenona focused on refining the teaching and standards for the piano program. By 1920 the music diploma was listed as the “conservatory course.” The curriculum was also expanded by requiring two years of harmony, theory, and music history (Dunn, 2001). Requirements for pianists to enter at the freshmen level included the Czerny studies (Op. 299), six memorized two-part Bach inventions, all major and harmonic minor scales, and the first movement of a sonatina of the student’s choice. Requirements for the four years of study were quite demanding and included all of Bach’s three-part inventions in the freshman year; requirements for the senior year included selections from the 32 Beethoven sonatas and the entire *Well-tempered Clavier* of J.S. Bach. Each student was also required to perform a senior recital. The programs for voice and all stringed instruments followed a similarly challenging curriculum (Dunn, 2001). Uncompromising in her expectations, Weenona also established a preparatory department for students who were not yet ready to enter the music program as freshmen (Peischel, 1984).

The Great Depression was obviously a very difficult time for the entire country and Poindexter and her colleagues did not escape hardship. By 1931 the college had no money to pay faculty salaries; some of the six remaining teachers even had to live in the practice rooms on the fourth floor of the Music Hall (Patrick, 2005). However, the music department still remained self-sufficient due to the small music fees assessed to each student. The music department, though struggling, was still successful and in 1932 the college instituted a Bachelor of Science in Music degree in voice, piano, violin, or public school teaching. The curriculum reflects many innovations in higher music education,
including the aforementioned year long supervised teaching and classes such as “Public School Music” (Dunn, 2001, p. 100):

<table>
<thead>
<tr>
<th>Freshman Year</th>
<th>Sem Hrs</th>
<th>Sophomore Year</th>
<th>Sem Hrs</th>
</tr>
</thead>
<tbody>
<tr>
<td>English Composition</td>
<td>6</td>
<td>English Literature</td>
<td>6</td>
</tr>
<tr>
<td>Modern Language</td>
<td>6</td>
<td>Psychology</td>
<td>6</td>
</tr>
<tr>
<td>Harmony</td>
<td>6</td>
<td>Modern Language</td>
<td>6</td>
</tr>
<tr>
<td>Public School Music</td>
<td>4</td>
<td>Harmony</td>
<td>6</td>
</tr>
<tr>
<td>Applied Music</td>
<td>4</td>
<td>Applied</td>
<td>4</td>
</tr>
<tr>
<td>Hygiene</td>
<td>3</td>
<td>Music Appreciation</td>
<td>3</td>
</tr>
<tr>
<td>Spoken English</td>
<td>3</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Junior Year</th>
<th>Sem Hrs</th>
<th>Senior Year</th>
<th>Sem Hrs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prin. Of Secondary Ed.</td>
<td>3</td>
<td>Political Science</td>
<td>3</td>
</tr>
<tr>
<td>Education measurements</td>
<td>3</td>
<td>Physics</td>
<td>3</td>
</tr>
<tr>
<td>European History</td>
<td>6</td>
<td>Laboratory Science</td>
<td>3</td>
</tr>
<tr>
<td>Public School Music</td>
<td>4</td>
<td>Music History</td>
<td>4</td>
</tr>
<tr>
<td>Counterpoint</td>
<td>4</td>
<td>Applied Music</td>
<td>4</td>
</tr>
<tr>
<td>Theory</td>
<td>4</td>
<td>Chorus</td>
<td>2</td>
</tr>
<tr>
<td>Orchestra or Glee Club</td>
<td>1</td>
<td>Music Supervision and Instruments</td>
<td></td>
</tr>
<tr>
<td>Principles, techniques and Practice Teaching in Piano Instruction</td>
<td></td>
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</tbody>
</table>

In 1932 the music department was also seeking accreditation from the National Association of Schools of Music, which it received two years later (Dunn, 2001).

Weenona’s dream of forming a respected music school for women in the south had come true.

*Weenona’s Later Years*

The last several years of Weenona’s career were filled with energy and enthusiasm for her teaching. In 1945 she retired from a teaching and administrative career that had spanned nearly 40 years. In 1947 the college honored Weenona by officially changing the name of the building from the Music Hall to Poindexter Hall. “Ms. Poindexter loved the building that bore her name so much that she would visit it every day just to see how it was holding up. When she received word that Shattuck Hall, which
is next door to Poindexter, had caught on fire she became hysterical and called an ambulance to come pick her up and place her in the building so that someone would be forced to save it should the fire spread to Poindexter” (Patrick, 2005). Poindexter Hall remains in use today and is protected as a national historic site. Weenona remained close to the Mississippi State College for Women until her death in 1956 at the age of 87. Although her influence remained mostly regional, the importance of establishing a music college in the south for women cannot be underestimated (Patrick, 2005).

Elizabeth A. H. Green (1906-1996)

Elizabeth Adine Herkimer Green (1906-1996), in an article in the American String Teacher stated, “The job of Music Education is to turn over the soil and find where it is fertile. To sow the seed, tend it joyously for many patient years, and eventually rejoice in the harvest” (1977, p. 14). This quote embodies Elizabeth’s philosophy of education, which was to expect the best from everyone she taught.

The Early Years

Elizabeth A. H. Green was born on August 21, 1906 in Mobile, Alabama. Her father, Albert Wingate Green, was an accomplished violinist who, prior to meeting Elizabeth’s mother, Mary Elizabeth Timmerman, had studied violin in Berlin. His performance career, however, ended at an early age because of paralysis of the left hand. This was due to violin left hand playing practices at the time, which involved raising the fingers high off the fingerboard when playing. Mary Elizabeth Timmerman was a nurse and had attended to Albert’s brother when he had typhoid fever. Mary, however, quit nursing upon her marriage to Albert (Smith, 1986).
Elizabeth’s early life was filled with music. Her mother often played piano for her, and her father, after recovering from his hand injury, often played and taught violin. He was also intent on developing Elizabeth’s musical ear at an early age, even going so far as to play a pitch on the piano when she cried, until she could “cry on pitch” (Smith, 1986).

When Elizabeth was two years old, the family moved to Blue Island, Illinois, where her father became Director of the Violin Department of Ferry Hall at Lake Forest University. She began violin lessons with her father at the age of four. She started her first lessons by playing in third position because she was very small. At four and a half she began playing in first position and performed in her first recital, playing a piece titled *Dream Waltz* (Smith, 1986). Elizabeth performed a great deal at a young age, never feeling any anxiety or nervousness when on stage:

I remember a lady coming up back stage saying [to me], “Oh, aren’t you nervous?” And my father took hold of her, turned her around, and walked her away. He said, “She doesn’t know the meaning of the word. Don’t ever mention it to her!” And I didn’t know what it meant to be nervous. I knew I was going in there to play my piece. And that was it (Smith, 1986, p. 17).

In 1912, when Elizabeth was six, her father accepted a position as Director of the violin Department at Balatka Musical College of Chicago. Elizabeth entered first grade at Charles Kozinski Elementary school in the Chicago Public School System. School work was easy for her, because her mother had taught her to read and write at an early
age. She continued violin lessons at home with her father and also received music instruction from her classroom teacher five days a week (Smith, 1986).

Her early school experiences significantly influenced her later teaching philosophy. In an interview she recalled one such experience:

I remember from my days in fourth grade, when we were busily working some arithmetic problems at our desks. A little boy hurried through the job and rushed up to Miss Brown’s desk. “Is this all right?” he asked. Everything must have been wrong because she said, “Jimmy, I’m sure you can do better.” He tried again, and he went to her desk. “Is this good enough?” Still he had to try once more. Finally, the third time, things were acceptable. Miss Brown said, “Much better! Now, is this the very best you can do?” Jimmy answered, “Yes, I think it is.” Miss Brown said, “Then Jimmy, it’s ‘good enough’”. No one will ever know what a lesson that was for me, sitting in a front row seat…What an understanding child psychologist that woman was! (Smith, 1986, p. 21).

At the onset of World War I, Elizabeth’s father lost many of his private students to the armed forces and consequently accepted a teaching position at Wheaton College Music Conservatory in Wheaton, Illinois in 1919. Elizabeth completed her eighth grade year at Wheaton Laboratory School and in ninth grade moved to the Wheaton Academy, which was affiliated with the college. In 1920 Elizabeth enrolled in Wheaton High School, where she was granted permission to leave study periods to take courses at the Wheaton College Music Conservatory (Green, 1977). In 1924, when Elizabeth was only 18, she had already completed not only her high school courses but also all of the
required music courses to obtain a Bachelor of Music degree. She participated in both the high school and college commencements in 1924, but did not receive her Bachelor of Music degree officially until 1928, upon completion of her college general education requirements. Also in 1924, upon her father’s recommendation, she began to teach violin privately at the college (Smith, 1986).

*East Waterloo, Iowa*

After graduating from college in 1928, Elizabeth accepted a position teaching instrumental music in East Waterloo, Iowa. The high school orchestra, which had more than 90 members, was a successful ensemble because of the work of its former director, Grover Bennett, who remained in East Waterloo as band director. Students involved in instrumental ensembles at all levels in the East Waterloo school system were required to take weekly private lessons on their instruments. The students purchased lesson cards that cost $4.50 for six lessons (currently $50.60). Elizabeth had a rigorous schedule that included teaching high school orchestra sectionals, which began at 7:30 a.m. and violin and viola lessons for the rest of the day. She often stayed at school until 6 p.m. During her 14 years in East Waterloo, her orchestras, which she led with Grover Bennett, won numerous state and national competitions (Smith, 1986).

Elizabeth played in many ensembles because she felt it was essential that she maintain her skills as a musician. Even though she was quite successful as a performing musician, she knew that she had more to learn and consequently entered Northwestern University to pursue a Master’s of Musical Arts degree in violin performance. She had not been required to take theory and ear training courses at Wheaton because the teachers there knew how well-trained she had been in these areas from an early age. Elizabeth
went to the head of the music theory department at Northwestern who told her that if she could pass the eighth semester of both theory and ear-training courses, that she would receive credit for all eight semesters. Elizabeth took the courses her first semester which she passed easily. She also studied violin with Arcule Sheasby during her first several semesters.

The Great Depression quickly affected Elizabeth’s life. The bank where she and her parents kept their money was forced to close, and she was forced to stay in Chicago for four weeks of summer school with only $13 (currently $180). She quickly found a job playing at a local hotel on Sunday afternoons and earned $4 (currently $56) (Smith, 1986). With careful budgeting, Elizabeth was able to manage financially for the rest of the summer in Chicago. She returned to Northwestern University in 1937 and performed her master’s recital. In 1938 she had completed the courses for her master’s degree, and was awarded the degree in January of 1939 (Smith, 1986).

Elizabeth attended the Gordon String Quartet School in Falls Village, Connecticut in 1941, and while traveling back home to Wheaton, she passed through Ann Arbor, Michigan:

We came right down Washtenaw Avenue. At that time the trees were so magnificent! Elm trees that were about three stories tall arched right across the street, so that it was an arch of beautiful tress for a mile down the street. I said that it was a pretty town, and that I might like to teach there someday. And Larry [her traveling companion] said, “Well, why don’t you, Miss Green?” (Smith, 1986, p. 120).
After her return to East Waterloo, Iowa, Elizabeth became very ill and was hospitalized for several weeks. During her recovery, she realized that perhaps she had accomplished all that she could in East Waterloo. Soon a joint teaching position opened in Ann Arbor that would allow her to work at both the University of Michigan and the Ann Arbor Public Schools. Elizabeth moved to Ann Arbor in the fall of 1942. She taught at the university for 32 years, from 1942-1974, and in the Ann Arbor Public Schools for 14 years, from 1942-1956

*Ann Arbor Public Schools*

The high school orchestra at the time of Elizabeth’s arrival had only nine members. Her intention was to increase the size of the orchestra. However, she was hindered in this respect in two ways. First, there was only one 45-minute rehearsal per week for the ensemble after school. Second, many of the students were not able to attend this rehearsal because during World War II many of them had to have jobs in order to help support their families. By the end of the school year in 1944, the rehearsal time was placed in the school day. In spite of the difficulties caused by World War II the orchestra more than doubled in size from nine members in 1942 to 23 members in 1947. The orchestra continued to grow due to Elizabeth’s efforts and had 50 members by 1951 (Smith, 1986).

*American String Teachers Association*

In 1946, a meeting of the Music Teachers National Association (MTNA) was held in Detroit that laid the groundwork to create a national organization for string teachers. By the end of that year, the American Strings Teachers Association (ASTA) was formed. Duane H. Haskell was elected its president and Elizabeth Green was elected vice-
president of the North Central region, which encompassed Michigan, Illinois, Indiana, and Ohio. ASTA quickly grew and by 1949 had approximately 500 members. After her term as vice-president, Elizabeth held no other elected position in ASTA. However, she contributed a great deal to the organization through her writings and involvement on committees. Elizabeth realized that many youth orchestras were “in opposition to local school groups” (Green, 1957, p. 2) and consequently joined the ASTA Committee on Youth Orchestra in 1960. The culmination of the committee’s work resulted in the publication of *Code of Ethics for School and Youth Orchestras* (1974).

*The University of Michigan*

Elizabeth began teaching in the Department of Music at the University of Michigan in 1942. She became an associate professor in 1949 and taught string classes, violin classes, elementary conducting, a course titled Survey of School Orchestra Materials and Processes, and also advised instrumental music student teachers in the public schools (Green, 1980). In 1956 she gave up her position in the public schools to focus solely on teaching at the university.

During this time at the University of Michigan, Elizabeth, who was a prolific author, began writing *The Modern Conductor* (Green, 1961), which became one of the most commonly used conducting texts, and is currently in its seventh edition (Green, 2003). In addition, Elizabeth aided Ivan Galamian in writing *Principles of Violin Playing and Teaching*, (Galamian, 1961) also published in 1961. In 1963 Elizabeth completed *Teaching String Instruments in Classes*, which is still used today at colleges and universities (Smith, 1986).
In 1963 Elizabeth became a full professor and was teaching four sections of violin and conducting classes. Other than her teaching, this was a difficult year for Elizabeth; her father had passed away the previous fall, and her mother died in February. In 1964 Elizabeth took a year-long sabbatical, which she spent in Paris. During that year she studied with Nadia Boulanger and interviewed conducting teachers at the Paris Conservatoire. She also traveled to Austria and Denmark during the spring of 1965 (Smith, 1986).

In 1965 Elizabeth returned to the University of Michigan where she continued to teach, present workshops, and write for the *American String Teacher*. Respectfully called “Ma Green” by many of her students, she became an icon at the University of Michigan. After teaching there for 32 years, Elizabeth retired in 1974. She went on to complete a Bachelor of Fine Arts degree in painting and drawing at Eastern Michigan University in 1978 (Smith, 1986). Some of her paintings are currently displayed at Eastern Michigan University. She also received many honors for her dedication to the advancement of music education, including the Distinguished Service Award from ASTA in 1976, the Distinguished Career Award from the Northwestern University Alumni Association in 1978, and the Golden Rose Award from the Women Band Directors National Association in 1982 (Martin, 2000).

Elizabeth Green remained in Ann Arbor until her death in 1995 at the age of 89 (Martin, 2000). Her zest for life could still be seen in her final days, as she told a friend: “It’s been a good life and I wouldn’t mind living it over again” (Smith, 1986, p. 155). Her influence on music education through her teaching and writing cannot be over emphasized.
Eunice Louise Boardman (b. 1926) stated the following about her text titled *Musical Growth in the Elementary School*:

If there is one thing I feel strongly about, if you can’t find it in the folk literature or the composed literature that was composed because the person felt a need to express an idea musically—not in order to teach the eighth note or how to brush your teeth—it doesn’t need to be taught” (Baker, 1992, p. 164).

This quote embodies Eunice’s strong belief that music should be taught for its own sake, teaching real music to real children.

*The Early Years*

Eunice Louise Boardman was born on January 27, 1926 in the rural community of Moline, Illinois. Her parents farmed and her mother was a dominant force in the life of the family. Eunice’s mother insured that her children maintained their independence even while living in a small Midwestern town. In fact, Eunice recalled her mother’s beliefs in an interview stating “…it doesn’t matter what other people do, you have to set your own standards, and you must live by those standards…” (Baker, 1992, p. 128).

The Boardman family emphasized education, and as early as age four Eunice was being taught to read by her older sister Janice. It was also at this age that Eunice began studying piano with the wife of the local school band director. Her mother, seeing Eunice’s talent, told her to never interrupt her practicing even for meals or chores; she would even keep food warm until Eunice was finished practicing. Eunice followed this
guideline religiously, to the point that her siblings claimed she practiced simply to avoid washing dishes (Baker, 1992).

Eunice attended school in Moline, Illinois where her first grade class consisted of only four students and her teacher taught all eight grades. Since Eunice entered school already knowing how to read, her teacher had her do other things:

The solution always was one of two things: one was to tutor—so, you know, I was doomed to be a teacher—I started teaching when I was six…Or just go find yourself a book in the library. Now, again, this goes back to my mother, who had been on the school board of this little country grade school, and it had, what I realize now, one astounding library. So I just spent eight years reading myself through that library….And so, I taught myself, in a sense, simply by reading (Baker, 1992, p. 131).

By the time Eunice was in the eighth grade, her piano teacher recommended that she receive more advanced instruction from a professor at Augustana College in Rock Island, Illinois, which was 20 miles away from her home. Each Saturday, Eunice would travel by bus to Rock Island for her piano lesson. The roundtrip took the entire day. “That was the only intellectually challenging thing I had—the piano and music. He [the teacher] encouraged me to read books about music and to go to concerts. There was a tri-city symphony, and my mother took me to the symphony concerts” (Baker, 1992, p. 131).

Eunice took on more of an active role in her community as she entered high school. Her musical activities, other than her weekly piano lesson in Rock Island,
primarily involved church and 4-H Club. These early experiences influenced Eunice and her future teaching.

That kind of experience was more important, in terms of developing skills in communicating and working with groups of people, than my actual formal education training…What I drew upon when I started to teach elementary music, because I hadn’t ever been in a music classroom, were all the songs and singing and the musical experiences I had in 4-H and church” (Baker, 1992, p. 133).

After graduating from high school, Eunice attended Cornell College, a private Methodist college in Mount Vernon, Iowa. Coming from a high school graduating class of only 12 students, the 800 students at Cornell seemed almost overwhelming (Baker, 1992). She encountered people with diverse social, musical backgrounds, and abilities at Cornell. “So then you go through this, oh dear, I’m not the best there is after all…” (Baker, 1992, p. 136). Eunice’s talents quickly became apparent, particularly in music theory. Eunice also began to study piano with Lloyd Oakland, the Chair of the School of Music. Oakland introduced Eunice to the process of writing lesson plans and taught her how to design a curriculum.

Public School Teaching

After graduating from Cornell College in 1947 Eunice began teaching music in Postville, Iowa. She taught all grades including high school girls’ glee club, boys’ glee club, mixed chorus, and elementary and junior high school general music. Eunice recalled, “My music room was down in the basement right across from the cafeteria. That was wonderful because I could go over there and have coffee and rolls…with the cooks. I
basically never left the music room. Choir was before school at 8 o’clock, and then all
day long I had the elementary kids interspersed with the glee clubs” (Baker, 1992, p. 143). Despite her success with the upper-level performance groups, Eunice quickly
realized how much she enjoyed teaching elementary general music.

It was also in 1947 that Eunice began her long association with the Music
Educators National Conference (MENC). Early in that year, Eunice received a letter from
a former classmate at Cornell urging her to attend MENC’s national convention to be
held in Dubuque, Iowa. Eunice, excited by the opportunity, attended the convention and
quickly made many new professional friends.

In 1949 the Superintendent of Schools in Postville recommended Eunice for a
teaching position in Maquoketta, Iowa. She began teaching elementary general music and
junior and senior high school choirs in Maquoketta (Baker, 1992). In Maquoketta,
Eunice had limited access to pianos and consequently often sang for the students
throughout the day. However, she had developed vocal nodules by the end of the year so
her doctor recommended that she have complete vocal rest. She began taking courses
during the summer toward her master’s degree in music education at Teachers College at
Columbia University. Even though she was unable to sing at that time, Eunice had gained
new ideas from Teachers College. “I didn’t have a piano and I didn’t have a voice, and
I’ve often said that’s when I learned how to teach music. I discovered the kids could do
an awful lot if I just expected them to and if I let them” (Baker, 1992, p. 146).

Eunice still longed to teach as much elementary music as possible. In 1951 she
was hired in Clinton, Iowa to teach high school choir and elementary music, with the
opportunity of becoming an elementary school music supervisor when the current
supervisor retired. In 1952, however, she was offered a teaching position in Grinnell, Iowa where she could finally focus her efforts entirely on elementary general music (Baker, 1992).

In Grinnell, Eunice was responsible for kindergarten to sixth grade general music in four elementary schools. She traveled between the four schools and taught each class three times a week. During her time in Grinnell, Eunice became heavily involved in the state MENC elementary music committees and met Marion Marr, a Des Moines County Music Supervisor. Marr was thoroughly impressed with Eunice’s philosophy of music education, part of which included the idea of highly sequenced planning. Eunice was invited by Marr to present at teacher in-service days in Des Moines County.

While Eunice attended many professional conferences, an especially important one for her was in Idyllwild, California in the early 1950s, where she first encountered music educators/teachers Max and Beatrice Krone. The Krone’s collected folk songs from around the world and also designed music programs for children of Armed Forces personnel. Bea Krone introduced Eunice to the idea of using the recorder, autoharp, and guitar in the elementary general music classroom (Baker, 1992). Eunice credited Bea for many of her ideas:

Bea would take a folk song, and we’d be singing it through, and all of a sudden, she’d get an idea and improvise. I learned the whole idea of improvising and developing ostinatos on pentatonic songs from Bea. Everybody talks about Orff; well, Bea was doing it vocally with kids long before anybody from this country ever heard of doing it with Orff
instruments. She had skill in using folk music as a means of understanding other cultures (Baker, 1992, p. 150).

It was in Grinnell that Eunice met Howard Ellis, the music education coordinator at Grinnell College. Eunice and Ellis soon became close friends, and Ellis began sending student teachers to Eunice. It was Ellis who first suggested to Eunice that she should pursue a teaching career in higher education (Baker, 1992).

Throughout her time teaching elementary general music in Grinnell, Iowa, Eunice continued to take summer classes at Teachers College in New York City. She quickly incorporated new ideas and was drawn especially to John Dewey’s concept of “school as living” rather than “school as preparation for life.” Eunice was also highly influenced by Lilla Belle Pitts, who is discussed in another section of this thesis.

Lilla Belle was the first one who really began to lay out sequence for me in musical experiences and variety of experiences—the five-fold curriculum: singing, playing, reading, listening, and creating…She was one of these inspirational people—she always left you feeling like teaching music to children was an important thing to do (Baker, 1992, p. 155).

College Teaching

Eunice graduated from Teachers College in 1951 with her master’s degree in music education. She then spent five more years teaching in Grinnell. After that, in 1956, she was hired by Northern Illinois University (NIU), DeKalb, to teach elementary music methods and direct the school’s laboratory school music program. After a year at NIU, Eunice received a call from Howard Ellis whom she had met in Grinnell and was now
teaching at the University of Wichita in Kansas. Ellis informed Eunice that there was a teaching position opening at the university, and Eunice was hired to teach elementary music methods and supervise student teachers. Through her experiences observing student teachers, Eunice realized her methods courses were not working as well as she would have liked. “I finally faced up to the fact that the way I’d been taught wasn’t cutting it…the student teachers were doing what I told them to do, and nothing was happening” (Baker, 1992 p. 158).

After three years at Wichita, Eunice was granted a leave of absence to obtain her doctorate in music education. There were two reasons she chose to study at the University of Illinois; first, because she could continue studying with Charles Leonhard, who had been her teacher at Teachers College, and second, because of the fellowship grant she was offered. She began her study in the summer of 1960 with colleagues who included Bennett Reimer and Richard Colwell, both of whom would become important leaders in the aesthetic education movement (Baker, 1992). Eunice’s dissertation was a methods text for elementary general music teachers. The dissertation was soon published in 1963 as a college methods course text titled *Musical Growth in the Elementary School*, co-authored with Bjornar Bergethon. The sixth edition was published in 1997 (Bergethon, Boardman Meske, & Montgomery, 1997). The publishers had a great deal of confidence in Eunice, and before the dissertation was published had already signed her to create a new elementary series titled *Exploring Music*, which was first published in 1966 (Boardman & Landis, 1966). This text is currently published by Holt and is in its sixth edition (1981).
In 1961, after a year-long leave of absence from teaching, Eunice returned to Wichita and became involved in the Contemporary Music Project (CMP). Funded by a grant from the Ford Foundation, the CMP emphasized the importance of music teachers learning about and experiencing contemporary music (Mark, 1996, p. 30). Eunice used the ideas of the CMP to create a year-long graduate seminar/workshop in Wichita. This was a collaborative effort with composer Leo Kreter teaching. She applied the theoretical aspects of CMP to public school teaching (Baker, 1992).

Eunice met Del Meske, a salesman for her elementary textbook series, in 1972. The two were married in Chicago later that year. Eunice taught at the University of Illinois at Urbana-Champaign in connection with its Normal School for several years, but in 1975 she started teaching at the University of Wisconsin at Madison where she taught methods courses and supervised student teachers. Eunice’s colleagues elected her Director of the School of Music in 1980 and re-elected her in 1985. Throughout this time she became more heavily involved with MENC, including chairing several curriculum committees (Baker, 1992).

Publications

In 1988, Eunice resigned from the faculty of the University of Wisconsin to join the faculty of the University of Illinois at Urbana-Champaign. In 1989 she edited Dimensions of Musical Thinking, and in 2002 she edited Dimensions of Musical Learning and Teaching: A Different Kind of Classroom. Dimensions of Musical Thinking provides a framework for “thinking about teaching thinking” (Boardman, 1989, p. v). The book discusses five dimensions of this framework: metacognition, critical and creative thinking, thinking processes, core thinking skills, and the relationship of content area
knowledge to thinking. Each chapter focuses on a different aspect of applying this framework to music education in instrumental, choral, and general music education. *Dimensions of Musical Learning and Teaching: A Different Kind of Classroom* (2002) focuses on the same goal as the earlier book, but is based upon updated research and incorporates a greater use of technology in the classroom.

At the University of Illinois she was Professor of Music Education, Chair of the Graduate Committee for Music Education in the School of Music, and editor *Bulletin of the Council for Research in Music Education (CRME)*. She retired from the university in 1998 but remained editor of *CRME* until 1999. She is perhaps best known for developing the Generative Approach to music learning which is the philosophy upon which many of her publications are based. She describes the Generative Approach in the preface of *Musical Growth in the Elementary School* (1986, p. v) as, “The teaching procedures in this book are based on the Generative Approach to musical learning-specific musical learnings that lead to, or generate, more musical learnings (hence, the name ‘Generative’).” Eunice Boardman has made significant contributions to the music education profession during her more than 50 year career as a music educator, most of which has been dedicated to music teacher education.

*Mary Henderson Palmer (b.1944)*

Mary Palmer (b. 1944) has been and continues to be an innovator in music education. Her philosophy is to make music connected to other arts and the world. This is embodied in her approach to teaching in Florida:

Because we’re in Florida, we’re going to be looking at the role arts played in Florida history and what influences have been in the arts- Caribbean,
Spanish, all of these kinds of things. We’re going to trace those influences through music, literature, and the visual arts (Baker, 1992, p. 230).

The Early Years

Mary Henderson Palmer was born on June 1, 1944 in Waukegan, Illinois, the youngest of three children. She was an energetic child and recalls:

I was very mischievous, and I would call up all the relatives and friends, and I would say, “well, we’re having a party on Friday night, please come.” And so people would call my mother and say, “Well, are you having a party?” My mother would say, “Oh, well, yes, we are.” And so all these people would come at my behest (Baker, 1992, p. 211).

Mary attended a public elementary school in Waukegan. When she was five years old, her parents purchased a piano and she soon began taking lessons. Her first piano teacher, a close family friend named Yvonne, instilled in Mary a love for music and the importance of practicing. Mary enjoyed practicing and had a great deal of support from her mother, who attended all of Mary’s piano lessons. Neither of her parents were musicians but they instilled in her a love for music of all kinds (Baker, 1992).

Mary’s classroom teacher also encouraged her with her musical activities. Her second grade teacher, Miss Cook, often allowed her to play piano for the class: “I must have played just awful, but she would have me play the piano so the class could sing, which was very encouraging” (Baker, 1992, p. 145). In the fourth grade, Mary began playing flute in the school band. She soon began taking flute lessons while still taking piano lessons with Yvonne. Mary’s parents continued to be supportive, “My parents took me any place to take lessons; nothing seemed to be too much for them to do…” (Baker,
Up until Mary’s sixth grade year the school had no music specialist, but then Miss Greener was hired as a music teacher and taught in several schools. Miss Greener was highly energetic and offered Mary more musical creativity than her private flute and piano lessons.

Mary quickly excelled at playing the flute and became more involved with the band program at her junior high school. Bernie Steiner, who had started Mary on flute, directed the junior high band, which met after school three times a week. The band program was quite successful, as Mary recalls:

The band was wonderful and we got to play all over. And the biggest thing- I was in seventh or eighth grade—the band went to New York…and I got to play solos…we rode on the train, we played in that Macy’s parade, and then we were on T.V…In those days nobody had VCRs, so I really didn’t see it, but you could see yourselves on the monitors… (Baker, 1992, p. 160).

In the seventh grade, in addition to her flute and piano lessons, Mary also began to study voice privately. That same year, Yvonne, Mary’s piano teacher moved away so she began lessons with Mrs. Ryan (Baker, 1992).

High school offered Mary many opportunities to excel both musically and socially. Musically, she was involved in the school choir, band, and orchestra, and earned money from piano and flute performances. She was also involved in many extracurricular activities such as drama club, Spanish club, the synchronized swimming club, and her church youth group. Other than music, Mary was most involved in the Spanish club. In
fact, through the Spanish club, her family hosted a Chilean foreign exchange student (Baker, 1992).

When it came time for Mary to apply for college, she auditioned at many schools and received high academic test scores, but she had not yet decided what her major would be. She received many scholarship offers, but eventually chose to attend the University of Illinois at Urbana-Champaign (Baker, 1992).

In her freshman year, Mary took a variety of courses, including advanced English, and also enrolled in music theory courses even though she was not a music major. Although she was uncertain about majoring in music, she knew she loved to play the piano and also knew that theory courses would be required if she were to choose to major in music. Also during her freshman year, Mary began taking piano lessons at the university and decided that music would be her major. Mary was involved in the Alpha Delta Pi and Sigma Alpha Iota sororities, the student government, and the synchronized swimming club (Baker, 1992). During her junior year, Mary was introduced to Hugh Palmer, who she would later marry in 1966.

Mary did her student teaching in 1965-1966 in Downers Grove, a suburb of Chicago, with two cooperating teachers: Miss Dickinson, who taught elementary music and Miss Barnes, who was the high school choir director. “I remember going to that senior high, and Miss Barnes said, ‘Well, how nice to see you.’ And she walked out and there I was in charge. So it was very challenging” (Baker, 1992, p. 165). Mary learned a great deal from her student teaching and graduated from the University of Illinois with a bachelor’s degree in music education in the spring of 1966.


Teaching Experiences

Mary’s first teaching job was in the small town of Plymouth, Illinois. In addition to teaching K-12 general music, she also taught high school Spanish. Having been raised in a Chicago suburb, Mary felt out of place at first in the rural community of Plymouth. Although she felt welcomed in the community, the life experiences of her students differed drastically from her own upbringing:

The children were different from the children that I knew- they knew things that were different from what I had experienced…When spring came, I was ready to do spring flower songs, and I said, “Little children, what happens when spring comes?” And their response was, “the baby animals are born.” Well, I hadn’t thought of that because that was totally foreign to my way of thinking (Baker, 1992, p. 195).

As much as Mary enjoyed teaching in Plymouth, she still longed for a larger music program. She received many offers to teach elsewhere but eventually chose an elementary music teaching position in Keokuk, Iowa where she oversaw the music programs at three schools, teaching each class twice a week. Mary took a course at the University of Illinois at Urbana-Champaign with Robert E. Thomas because she was anxious to learn more about various teaching methods; she was a much more confident teacher after taking his course (Baker, 1992).

Mary taught in Keokuk for just one year and then decided to move back to Illinois to begin courses towards her master’s degree in music education. She became Thomas’ graduate assistant at the University of Illinois. She also studied with Charles Leonhard, Colleen Kirk, piano with Jim Lyke, and aesthetics with Harry S. Broudy. She completed
her master’s degree in music education in the spring of 1969 and began doctoral coursework immediately.

Mary continued to take courses at the University of Illinois and, although not officially enrolled in the doctoral program, was advised by Leonhard to take courses that would be helpful should she choose to pursue her doctoral degree. In 1970, Mary was offered a teaching position at the University of Central Florida, which she quickly accepted (“Mary Palmer,” 2006). However, she took her doctoral entrance examinations prior to leaving Illinois. She originally did not intend to return to the University of Illinois because she did not want to receive all of her degrees from the same university; however, she did take doctoral courses there while still teaching in Florida. In 1974, Mary completed her Ph.D. in Music Education at the University of Illinois.

*The University of Central Florida*

Mary was hired by the University of Central Florida in 1970 to teach elementary music methods courses to elementary education majors as well as methods courses and class piano to music education majors. Mary felt somewhat isolated in her first few years at the university because she was the only music education faculty member (“Mary Palmer,” 2006). Her solution was to become involved in the Florida Music Educators Association (FMEA) and also to get to know and interact with performers and other musicians outside of music education.

During her second year at the university Mary began to take her music education methods students to the public schools so that they could teach music to children. It was here that she met Mary Jarman Nelson, an accomplished music teacher who had recently
published a book on music in early childhood. Mary and Nelson quickly became close friends and collaborated on various projects.

After two years at the University of Central Florida, Mary began teaching at the university full time. Her teaching load increased to include a course on creative activities for early childhood students, a graduate course titled Foundations of Music Education, general music methods, and the supervision of student teachers (Baker, 1992).

When Mary asked for maternity leave with pay during her first pregnancy she was nearly denied it, but because of her knowledge of the laws regarding women’s rights in the workplace she was granted this leave (Baker, 1992). The struggle to gain maternity leave with pay was just the beginning of Mary’s fight for women’s rights in higher education. In the late 1970s, the university began a study of gender equity in faculty salaries. Each female faculty met with a university administrator to discuss a new contract. Mary’s contract contained a salary increase, but she still was making significantly less money than her male colleagues. Also, the contract contained a clause stating that she would receive no back pay for the previous years when she made less than her male colleagues.

Mary was not satisfied with her new contract. With the aid of her husband, she wrote a new contract, in which she accepted the new salary, but requested two years of back pay. The university declined her request and Mary quickly filed a complaint with the Equal Employment Opportunity Commission (EEOC) (Baker, 1992). Nothing was done with the complaint until the early 1980s, as Mary recalls:

When Reagan wanted to be re-elected, he wanted all of the old EEOC women’s cases to be taken care of, so the State…said that I had the right
to sue for back wages. I filed a class-action suit on behalf of all the women in the state university system, and it did get a lot of play in the State. I received a lot of letters from women with their tales of how they had been discriminated against within the state university system-sad stories (Baker, 1992, p. 230).

The class action suit was eventually settled to Mary’s satisfaction.

*Florida Music Educators Association*

Mary was elected president of the College Music Educators of FMEA in 1976. After her term ended in 1978, she was appointed Chair of the Teacher Competency Committee of the Florida State Department of Education in conjunction with FMEA (Baker, 1992). In 1979 Mary was elected president of FMEA. This led to a greater involvement with the Music Educators National Conference (MENC) at the national level and also allowed her to lobby the state legislature regarding music and music education. Mary served as the president of MENC’s Southern Division from 1990-1994 and in 1990 founded Arts for a Complete Education, which serves to further arts education and influence public policy.

*Publications*

Mary, a prolific author, co-authored the music basal series *World of Music* for grades K-2 with Carol Rogel Scott and Mary Louise Reilly in 1988. She also was senior author of *The Music Connection* (1995) for grades K-8 and *Making Music* (2001) grade eight. In addition to elementary and junior high school general music texts, Mary has authored ten books about teaching music to various age levels, from pre-kindergarten through the eighth grade, and has created several videos on music in early childhood.
Mary has also written chapters in several books including *Arts Handbook* (1992) and *It’s Elementary: Special Topics in Elementary Education* (Crawford & Burris, 2002) and has authored numerous articles (Baker, 1992). She also has, and continues to present many elementary music workshops.

Mary was the University of Central Florida’s Dean of the College of Education from 1992-1996 and is currently a faculty member there where she is involved in teaching graduate studies courses and supervising student teaching. The Florida Legislature and Walt Disney World have honored her with the Very Special Arts Award and as an arts education innovator (“Mary Palmer,” 2006). She has also been honored by three Florida Governors, Received the Arts Recognition Award from the Florida Department of State, and has been Pi Delta Kappa Educator of the Year. Her strong belief in the power of arts education has also led to the development of a consultation business that aids schools in developing arts integrated programs. Many of the schools she has assisted have received prestigious awards such as the Kennedy Center Arts Education School of Distinction, Florida Department of Education Music Demonstrations School, and Magnet Schools of America School of Distinction.
CHAPTER IV: DISCUSSION

Similarities and Differences Among the Ten Women

Ten women were included individually in this thesis and each was unique in her own way. However, connections among the women within the three categories (i.e., founders of schools of music, MENC presidents, and innovative educators) became evident in the process of researching primary and secondary sources.

Julia E. Crane, Mary Curtis Bok, and Clara Baur all founded schools of music in the late 19th and early 20th centuries. This obviously posed many challenges, but the strong will and passion of these women for improving the state of music education in this country clearly sustained them through difficulties in funding and other issues associated with starting a music school or conservatory. The Crane Department of Music of the State University of New York at Potsdam, founded by Julia E. Crane, remains an important institution for music education. The Curtis Institute of Music, founded by Mary Curtis Bok, is considered one of the premiere music conservatories internationally, and the Cincinnati College-Conservatory of Music, founded by Clara Baur, is also a very highly esteemed conservatory.

As MENC presidents, Marguerite Hood, MaBelle Glenn, and Lilla Belle Pitts had strong convictions about music education in general and MENC in particular. MaBelle Glenn and Lilla Belle Pitts both established several important MENC committees including the Committee on Latin-American Relations, the Committee on Opera in Music Education, and the Committee on Business. Marguerite Hood established MENC’s relationship with the National Association of Schools of Music (NASM), and perhaps her greatest contribution was the creation of the Journal of Research in Music Education in
1953. In addition to their roles as MENC presidents, MaBelle Glenn and Lilla Belle Pitts collaborated by co-authoring *Music Makers* which was published in 1956.

As innovative educators, the four remaining women (Weenona Poindexter, Elizabeth Green, Eunice Boardman, and Mary Palmer), have and continue to influence music education in the United States. Weenona Poindexter founded a music department in the south for women when their access to higher education there was rare. Elizabeth Green, Eunice Boardman, and Mary Palmer have been very influential in music education especially through their writings. Elizabeth’s publications have been important resources for conductors, particularly her book titled *The Modern Conductor* (1961). Eunice Boardman has authored numerous journal articles, has co-authored the general music series *Exploring Music* (1975), and was the editor of *Dimensions of Musical Thinking* (2002). Mary Palmer co-authored *World of Music* (1988 and 1990), *The Music Connection* (1995), and *Making Music* (2001) and also wrote a series of pamphlets for MENC titled *Getting Started With Elementary Music* (1988). Mary Palmer has written over ten books and has created numerous videos on elementary and high school general music. She continues to be involved in many programs, advisory committees, and leadership teams for the Florida State Department of Education and since 1995 has been the Florida representative to the National Arts Education Partnership. Mary Palmer is a leader in arts education, and even runs her own arts consultation business, helping school districts successfully create and integrate arts programs.

Three institutions of higher education (Northwestern University, University of Michigan, and Teachers College at Columbia University) were prominent in the lives of four of the women in this thesis: Lilla Belle Pitts, Elizabeth Green, Marguerite Hood, and
Eunice Boardman. Lilla Belle Pitts and Elizabeth Green both attended classes at Northwestern University. Marguerite Hood and Elizabeth Green both had long careers at the University of Michigan, Marguerite Hood from 1942-1972, and Elizabeth Green from 1942-1974. Lilla Belle Pitts, Elizabeth Green, and Eunice Boardman were all students at Columbia’s Teachers College. Lilla Belle Pitts, who was a student and later a professor at Teachers College, was a great influence on Eunice Boardman. The fact that Lilla Belle Pitts had a significant impact on Eunice Boardman’s life and teaching was clearly stated in Eunice Boardman’s biography:

Lilla Belle was the first one who really began to lay out sequence for me in musical experiences and variety of experiences—the five-fold curriculum: singing, playing, reading, listening, and creating…She was one of these inspirational people—she always left you feeling like teaching music to children was an important thing to do. (Baker, 1992, p 155)

Lilla Belle Pitts and Weenona Poindexter both interacted with Miss Mattie Brown. Lilla Belle Pitts took piano lessons as a young girl from Mattie Brown (Blanchard, 1966), and Weenona Poindexter and Mattie Brown were teaching colleagues at the Industrial Institute and College in Mississippi. Mattie Brown was head of the vocal department there and aided Weenona Poindexter in acquiring funds and space for the music department (Dunn, 2001).

Lilla Belle Pitts and Elizabeth Green both had ideas that were ahead of their time. For example, Lilla Belle Pitts focused on ethnic diversity in the late 1940s by including Latin, African, and other folk music in her series *Our Singing World* (1949) (Blanchard,
1966). She also created and chaired the Committee on Latin-American Relations in Music Education for MENC. Elizabeth Green, as early as the 1970s, investigated the theory of right and left brain hemisphericity as it pertains to learning stringed instruments. She reorganized some of her teaching methods later to incorporate new information regarding the brain and learning (Green, 1976).

There was a close connection between Lilla Belle Pitts and the artist Georgia O’Keefe. Pitts taught music and O’Keefe taught art at the same school in Amarillo, Texas. They became friends and kept in touch with each other throughout their lives. Pitts often traveled to see exhibitions of O’Keefe’s paintings throughout the country (Blanchard, 1966).

Implications for Music Education and Suggestions for Further Research

In the course of reviewing research for this study, several important implications for music education arose. First, the ten women in this thesis can all serve as role models for future and practicing music educators. Second, since these women do not appear to be sufficiently represented in current music education history texts, (e.g., Mark, 2001; Mark & Gary, 2007) it seems that biographies of them should be included in graduate or undergraduate music education courses. Third, for high school or middle school general music, information about these women could be presented as individual lessons or organized into an entire unit. This would be particularly appropriate during Women’s history month in March.

Additional research needs to focus more on the three women in this thesis who were MENC presidents: MaBelle Glenn who was president from 1928-1930, Lilla Belle Pitts who was president from 1942-1944, and Marguerite Hood who was president from
Research regarding these three women could focus on the similarities and differences of their presidencies, in part by examining cultural and world events while each was president. For example, since Lilla Belle Pitts was president during World War II, it would be interesting to determine if and how the war affected MENC’s policies or priorities at that time. In addition, other women were also presidents of MENC, specifically Mary Hoffman (1980-1982), Dorothy Straub (1992-1994), Carolynn Lindeman (1996-1998), and June Hinckley (1998-2000). Research on these women could also benefit the profession.

All ten women in this study were involved in some way with music teacher education. Their lives and professional careers span more than 100 years. Because of this it may be beneficial to explore the similarities and differences in their music education philosophies and approaches to music teacher education.

It was difficult to gather substantive sources for several of the women, especially for Mary Curtis Bok and Marguerite Hood. Further research regarding these two women is suggested. Mary Curtis Bok founded an internationally respected conservatory of music, yet little has been written about her other than in relation to founding the Curtis Institute of Music. Although the MENC Historical Center has extensive documentation of Marguerite Hood’s presidency of MENC (1950-1952), little has been written about her philosophy of music education or about the 30 years (1942-1972) that she taught at the University of Michigan. While sources focusing on Weenona Poindexter were not difficult to locate, there was only one in-depth biography written about her. However, there are living family members in and around Mississippi (www.hjpoindexter.com) and an oral history may also be useful. There no doubt are additional women, outside of the
ten presented here, who have made important contributions to music education and further research on these women seems warranted.
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