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# The life and career of Himie Voxman

Michele Ann Bowen Hustedt  
*University of Iowa*

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THE LIFE AND CAREER OF HIMIE VOXMAN

by

Michele Ann Bowen Hustedt

An essay submitted in partial fulfillment of the requirements for the Doctor of Musical Arts degree in the Graduate College of The University of Iowa

May 2010

Essay Supervisor: Associate Professor Benjamin Coelho

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Graduate College  
The University of Iowa  
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CERTIFICATE OF APPROVAL

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D.M.A. ESSAY

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This is to certify that the D.M.A. essay of

Michele Ann Bowen Hustedt

has been approved by the Examining Committee for the essay requirement for the Doctor of Musical Arts degree at the May 2010 graduation.

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## ACKNOWLEDGEMENTS

I would like to acknowledge first and foremost Himie Voxman, for allowing and encouraging me to write about his life. I would like to thank his son, Bill Voxman, for helping me find photographs, letters, certificates, and other documents that were crucial to my research.

I am grateful to my parents for their help, love, and encouragement, my grandmothers for believing in me, and my husband John for being my biggest support.

I would like to express my gratitude toward Professor Benjamin Coelho for being my example and mentor, and to Professor Mark Weiger for teaching me how to believe in myself.

I would also like to thank Andrew Everett and Kathryn Chadima, who edited, proofread, and gave advice during the process of putting this essay together.

## TABLE OF CONTENTS

LIST OF FIGURES.....	v
INTRODUCTION.....	1
CHAPTERS	
I GROWING UP IN CENTERVILLE, IOWA.....	3
Family Background .....	3
Childhood .....	6
Early Education .....	10
The Clarinet .....	15
II STUDYING AT THE UNIVERSITY OF IOWA .....	22
Undergraduate Years .....	22
Graduate Years.....	34
Lois Wilcox Voxman .....	39
III HISTORICAL NOTES ABOUT THE SCHOOL OF MUSIC.....	48
The Music Department from 1906 to 1939 .....	48
Music Department Buildings from 1919 to 1971 .....	52
IV PROGRESSION FROM PART-TIME INSTRUCTOR TO DIRECTOR.....	58
Transition from Science to Music .....	58
Teaching During the War Years .....	62
Philip Greeley Clapp.....	67
Administrative Years .....	73
V SEARCHING FOR LOST MUSIC .....	88
Travels to European Libraries .....	88
Publications.....	94
VI ADDITIONAL NOTEWORTHY ACCOMPLISHMENTS.....	102
Teaching Philosophy .....	102
Professional Organizations .....	105
Awards .....	109
Post-Retirement Activities .....	110
APPENDIX A TIMELINES .....	114

APPENDIX B PHOTOGRAPHS .....	116
APPENDIX C LIST OF VOXMAN'S PUBLICATIONS .....	140
REFERENCES.....	149

## LIST OF FIGURES

### Figure

B1.	Morris Voxman, Undated Photograph.....	116
B2.	Mollie Voxman, Undated Photograph .....	116
B3.	Voxman at Six Months, 1913.....	117
B4.	Mollie and Himie Voxman, Undated Photograph .....	117
B5.	Voxman’s Boyhood Home on 18 <sup>th</sup> Street in Centerville, IA .....	118
B6.	Undated Class Photo.....	118
B7.	Himie, Mollie, and Bernice Voxman .....	119
B8.	Voxman and a Few Childhood Friends .....	119
B9.	Himie and Marjorie, His Niece .....	120
B10.	Himie Voxman, Undated Photograph .....	120
B11.	Himie, Bernice, and Marjorie .....	121
B12.	Voxman in 1928 .....	121
B13.	A Page from Voxman’s High School Yearbook.....	122
B14.	Debate Club Photo from Yearbook .....	123
B15.	Voxman’s Class History from 1929 Yearbook.....	123
B16.	Voxman, Undated Photograph .....	124
B17.	Lois Wilcox Voxman, Undated Photograph.....	124
B18.	Mollie Voxman, Undated Photograph .....	125
B19.	Mollie Voxman, 1928 .....	125
B20.	University of Iowa Band, 1928 .....	126
B21.	Voxman, 1931 .....	126



B22.	Voxman, 1931 .....	127
B23.	Lois at City High Desk, 1935 .....	127
B24.	Voxman at City High Desk, circa 1935 .....	128
B25.	Gower and Voxman Teaching Lila Beckman, 1939 .....	128
B26.	Voxman and Sons, Undated Photograph .....	129
B27.	Undated Professional Portrait.....	129
B28.	Philip Greeley Clapp, Undated Photograph .....	130
B29.	Voxman, 1954 .....	130
B30.	National Association of Schools of Music Committee, Undated Photograph .....	131
B31.	Himie and Lois in Egypt .....	132
B32.	Voxman, 1966 .....	132
B33.	James Dixon, Thanksgiving, 1966 .....	133
B34.	Voxman in His School of Music Office, 1972 .....	133
B35.	Lois and Himie, 1979 .....	134
B36.	Undated Professional Portrait .....	134
B37.	Voxman Family, Undated Photograph .....	135
B38.	Birthday Celebration with Pearl West, September 1991 .....	135
B39.	Dewey Stuit's 85 <sup>th</sup> Birthday, 1994 .....	136
B40.	Voxman Performing With the Iowa City Municipal Band, 2000 .....	136
B41.	Photograph by Tom Jorgensen .....	137
B42.	Voxman Performing With the Iowa City Municipal Band, Photograph by Kathryn Chadima, 2009 .....	137
B43.	Cover of University Symphony Orchestra Program, 1933 .....	138
B44.	Excerpt from the Original Manuscript of One of Voxman's Duet	

Arrangements ..... 139

## INTRODUCTION

University of Iowa Emeritus Professor Himie Voxman is known for his contributions to the field of academic music as an educator and administrator, and for his publication of method books and arrangements of chamber music for winds. After acquiring college degrees in chemical engineering and psychology, an unusual turn of events granted Voxman the opportunity to serve as a woodwind professor at the University of Iowa Department of Music from 1939 to 1954. Voxman succeeded P. G. Clapp as the director of the Department of Music (later changed to School of Music) in 1954, a position that he held until his retirement in 1980. During Voxman's tenure, he oversaw the construction of a new music building and led the School of Music to become one of the first universities to offer a Doctor of Musical Arts degree program. Under his direction, the University of Iowa School of Music saw an increase in faculty, advanced degrees, students, and courses, helping it evolve into a nationally high-ranking institution.

In addition to his tireless work as a music administrator and educator, Voxman made significant contributions to the academic music field through the publication of arrangements of wind chamber music. His archival research in European libraries surfaced hundreds of rare manuscripts, many of which he used as sources for his arrangements. One of Voxman's most recognized accomplishments is his co-authorship of a set of method books for woodwind and brass instruments. These method books, commonly known as the "Advanced Methods" or "Rubank Methods," are still in print and have become a fundamental

aid to countless numbers of musicians worldwide.

One of the main sources cited in this essay is an unfinished autobiography handwritten by Voxman. The autobiography is undated, but evidence in the work suggests that it was written around 2002. It was typed by Voxman's former secretary, Lois Friday, and used with his permission.

CHAPTER I  
GROWING UP IN CENTERVILLE, IOWA

**Family Background**

Himie Voxman was born to Russian Jewish immigrants in Centerville, Iowa on September 12, 1912. His parents' names were Morris Voxman and Mollie Tzipanuk Voxman. His three older siblings were born in Russia. Himie and his youngest sister were born in Iowa.

The first member of the Voxman family to immigrate to the U.S. was Mollie Voxman's half brother, Hyman Chapman. Hyman Chapman was born in Kiev on March 14, 1862. He came to Centerville in 1884 after marrying Esther Ginsberg in Des Moines in August of 1882.<sup>1</sup> Hyman owned a pop factory in Centerville that he later sold. He died on January 12, 1912, in Centerville, Iowa. Hyman's son Lazarus gave Himie a gold ring for a high school graduation gift that he still wears. Lazarus occasionally sent Himie money while he was attending the University of Iowa.<sup>2</sup>

When Himie's father, Morris, immigrated to the U.S., he perhaps decided to settle in Iowa because of his family connection there. He went to Centerville in 1906 and was followed three years later by his wife Mollie and their three children. Morris wrote on his naturalization paper that Chernigov was his source of origin. It is unknown whether this was his birthplace or the place from which

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<sup>1</sup> *Genealogical Information About Morris Voxman and Mollie Tzipanuk Voxman* (Iowa City: State Historical Society of Iowa, 2007).

<sup>2</sup> Himie Voxman, "Autobiography" (unfinished, undated autobiography, [ca. 2002], Iowa City, IA), 13.

he immigrated. Morris passed away on December 31, 1915, of unknown causes. The spelling of the Voxman surname was not settled until after Morris's death. The signature on his immigration paper is clearly spelled "Vakcman." In 1911, it was spelled "Vocksman" on the second grade report card of Himie's older brother. In Hyman Chapman's obituary in 1912, the name was spelled "Vaksman." By the time Himie started school in 1917, it was spelled Voxman.<sup>3</sup>

Himie's mother Mollie, along with her three children, Ruby, Joe, and Bertha, followed Morris to Centerville in 1909. Mollie was born to Baruch and Briana Tzipanuk in 1878 in Kiev, Ukraine. Her mother was the second wife of Baruch Tzipanuk. Her half brother Hyman Chapman was the son of Baruch's first wife, Anna Magido.<sup>4</sup> Mollie died on December 22, 1943, shortly after moving to Chicago to be closer to her daughters.<sup>5</sup>

Morris and Mollie's first child, Ruby Voxman, was born in 1901. She married Max W. Chapman, her first cousin, around the age of 19. Himie described her as a "saintly" person who thought well of everyone and was liked by everyone. Ruby had dropped out of school at age 14 to become the primary financial support of the Voxman family. Ruby died on July 28, 1949.<sup>6</sup>

Himie's brother, Joe Voxman, was born on July 3, 1903. The scar on Himie's forehead was given to him by Joe while playing a game with pop bottles in their uncle Hyman's pop factory. Joe spent a good deal of time helping Himie

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<sup>3</sup> Ibid., 6.

<sup>4</sup> *Genealogical Information*.

<sup>5</sup> Voxman, "Autobiography," 9.

<sup>6</sup> Ibid., 7.

with his schoolwork. Because of his brother's help, Himie was able to breeze through the first few grades of grammar school. Although Joe was a good student, he had to quit school after his sophomore year to support the family's finances. He moved to Chicago around 1926 to work in the Kramer metallurgical plant. His cousin Lazarus Chapman (the son of Hyman Chapman) was the vice president of the plant. Joe developed a severe case of lead poisoning at the plant, hospitalizing him for some time. Joe then worked at a few different jobs in the Midwest and in 1928 was able to enroll in correspondence courses from a school in Chicago, receiving high scores.<sup>7</sup>

It was early in the Depression when Joe went back to Chicago to work. He had a difficult time earning money and slept on the city's "El" (elevated) train many nights. He eventually found a job in a lampshade factory, where he met and married a Canadian girl who was a lampshade artist. Her name was Margaret Mae Williams; she was born on June 1, 1891. She was 13 years older than Joe and had a son. She died September 6, 1961. Joe died on May 27, 1986, after battling heart problems and macular degeneration. Voxman said of his brother:

Joe was very intelligent and had a great curiosity and knowledge of history, geography, religion, and trains. After his retirement he spent most of his time at the library... In short order, his wonderful sense of humor had us all in stitches—young and old. I am greatly indebted to him.<sup>8</sup>

Himie's sister Bertha was born in 1905 in Russia. She was called "Pete" all her life for reasons unknown. She married David Kane in Chicago. She died

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<sup>7</sup> Ibid., 11.

<sup>8</sup> Ibid., 12.

on August 22, 1957. Himie remembered that she was gregarious, very athletic, and social.<sup>9</sup>

Himie's sister Bernice was born on April 14, 1914, when he was 19 months old. Unable to pronounce her name properly, Himie called her "Bean," a nickname that stuck with her for many years. Bernice and Bertha both had black hair and a dark complexion. Bernice spent her life working with and helping their mother. In 1943, they moved together to Chicago to join Ruby and Bertha. After their mother's death, Bernice took a secretarial job at the military post at the pier. She died on May 12, 1968, at age 54. Himie wrote of his sisters:

I regret very much that I am so ignorant of my sisters' careers. Our family was seldom together except for funerals. After I began my university years, I was not often in Centerville, and we rarely corresponded. I have always felt guilty about my earlier lack of appreciation for their caretaking of mother that permitted me to go to school without sharing their burdens. They were all fine people mostly "living lives of quiet desperation."<sup>10</sup>

### **Childhood**

Himie was born on September 12, 1912, in Centerville, Iowa. Centerville was a major coal mining town in Iowa, located in the south central region of the state. In the early twentieth century, Centerville attracted a large population of immigrants from Italy and Sweden.<sup>11</sup> It is unknown why the first members of the Voxman family who traveled to the U.S. chose to settle in Iowa.

Himie's father, Morris Voxman, may have worked in the coal mine or had some other form of employment, but after his passing in December of 1915, his

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<sup>9</sup> Ibid., 9.

<sup>10</sup> Ibid., 9-10.

<sup>11</sup> Andrew Sprung, "Himie Voxman: The Man Behind the Methods," *The Clarinet* (2008): 58.



wife was left to support the family and raise their five children on her own. At the time of Morris's death, Himie's oldest sibling, Ruby, was 14 years old and his youngest sibling, Bernice, was only 20 months old. The Voxman family lived in a small home in Centerville that had an outhouse and no electricity.<sup>12</sup> Mollie's half brother Hyman Chapman and his wife were well off financially, but Mollie and her children received little assistance from them.

Himie's toys were mostly homemade. He remembered having spinning tops, including some that were musical. Himie's early interest in science began developing when he found an old astronomy book from which he learned some of the constellations. When he got older, he saved \$1.50 to purchase a combination telescope, magnifying glass, microscope, and compass. Unfortunately, his well-loved instrument gradually fell apart and was no longer usable. It is remarkable to note that several decades later, Voxman still remembered and valued a quote from that astronomy book. In his unpublished autobiography he wrote, "In speaking of Copernicus and commenting on one of his erroneous ideas, the author (Steele) wrote '... Even in the purest veins of gold, there are often streaks of tin.'"<sup>13</sup> Himie further engaged his scientific interest when he designed and built a wagon by placing a wooden board on two sets of wheels and attaching a rope for steering.

From the time he was a small boy, Himie suffered from bronchitis during the winters until he was about 13 years old. He also contracted pneumonia more

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<sup>12</sup> Voxman, "Autobiography," 2.

<sup>13</sup> Ibid.

than once during his early childhood. The family physician suspected that Himie's frequent sicknesses were tuberculosis, but when the family moved to a new home in 1925 Himie's sicknesses tapered off. The doctor concluded that Himie must have been allergic to something in the previous house. As the doctor made frequent visits to Himie and the Voxman family, he developed a kinship with the boy and allowed Himie to accompany him while making rural calls.<sup>14</sup>

In addition to developing his intellect and in spite of his frequent illnesses, Himie also enjoyed physical activities as a boy and was involved in playing sports with his neighborhood friends. In the fall and winter he loved to play "shinny," an informal type of hockey played on the street or on ice. He and his playmates used an empty 5-cent Pet Milk can for a puck and two knobbed sticks to hit the puck with. He later recalled the permanent indentations that remained on his shins from playing the game. In 1929, he and a friend, Hubert Pearson, the son of Swan Pearson (the owner of the grocery store near their home), built a makeshift tennis court in an empty lot next to the store. Pearson taught Voxman to play tennis there.<sup>15</sup>

As a child, Himie also had a great love for the outdoors. During the summers he slept on the back porch of the Voxman house wrapped in a khaki army blanket from World War I. In the fall he slept on a burlap bag filled with leaves. After school he enjoyed venturing out into the woods with his friends. Occasionally he and his friends brought potatoes along on their explorations to

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<sup>14</sup> Ibid., 1-2.

<sup>15</sup> Ibid., 2-3, 20.

cook over a fire. The occasional accompaniment of cookies was an additional treat. Himie also loved to build large burlap-bag tents in his back yard.<sup>16</sup>

Due to the early loss of his father and the difficult financial situation of his family, Himie had very little upbringing. His life had been for the most part self-directed. His older siblings Ruby and Joe were obliged to drop out of high school to support the family financially after their father died. They sacrificed their education in order to work for the well being of the family, providing their younger siblings with opportunities for education.

As the Voxman family was perhaps the poorest Jewish family in Centerville, many members of the Jewish community extended a helping hand. The family doctor was never paid in full for his medical services, and Swan Pearson would give the family a “peck sack” full of groceries at times. Pearson was also the owner of the bank, and when Himie was three or four he arranged for the boy to receive ten cents each Saturday morning to attend a western or comedy at Centerville’s Majestic Theater in the evening. Because children his age were allowed free entry to the theater, his older brother Joe used the ten cents to attend the movie with him. Himie and Joe often visited the freight yard near their home to collect coal that had spilled from cars. Voxman also remembered at one time going to the courthouse to receive a small welfare check.<sup>17</sup>

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<sup>16</sup> Ibid., 2.

<sup>17</sup> Ibid., 3-4.

## Early Education

The Voxman family spoke mostly Yiddish in the home before and just after settling in the U.S., but the Yiddish gave way to English after Morris Voxman died and the children began learning English in school. By the time Himie entered school English was no problem for him.

Himie was able to read, write, and count by the time he entered the first grade. He completed the first three grades of elementary school without difficulty in reading, writing, and arithmetic. His older brother Joe tutored him in these basic skills, and Himie's early success in school may be attributed to his brother, who was a very good student himself. He said of his brother, "I've always felt that he must have instilled in me the importance and fascination of reading."<sup>18</sup>

He attended the first and second grades at McKinley school in Centerville and beginning in his third grade year, moved to Garfield school on Walsh Street in Centerville. A diverse set of children from immigrant families attended Garfield, including those from Italy, England, and Scandinavia. There was a large Jewish population of children in attendance at the school as well. Voxman's great fondness for learning increased as he began his elementary school studies. He checked out six or seven books at a time from the library when he was only five years old. He especially loved the Tom Swift series, Horatio Alger's books, and nature books by Ernest Thompson Seton. At an older age he became interested in Greek and Roman history books for children, in addition to the works of Jack London. Himie's older sister Ruby was married to

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<sup>18</sup> Ibid., 11.

Max Chapman, their first cousin, who owned a grocery store. Himie loved to read the detective stories in the discarded magazines he received from Max's store. He still claimed to have an addiction to detective stories in his elder years.<sup>19</sup>

In the third grade Voxman experienced his "first love." A girl named Nellie Diggins from England was the apple of his eye. He said of her, "Despite all my efforts, including prayers, she took no interest in me whatsoever."<sup>20</sup> The girl moved back to England with her family at the end of that school year and that was the last Voxman knew of her.

In his fourth grade year he contracted an infection in the bone in his left leg that left him out of school for most of the first semester. He had osteomyelitis, an infection of the bone. A local surgeon operated on Himie's leg, removing a part of the bone and replacing it with Bakelite.<sup>21</sup>

In the seventh and eighth grades he attended grammar school. Voxman and the other students from poor families were intermixed with students of wealthier families from the north side of the town. It was there that Voxman became friends with Bruce Howar, who later became his freshman year roommate at the University of Iowa. In the second semester of his eighth grade year, his math teacher introduced him to Algebra after school.<sup>22</sup>

The Voxman home was without electricity, indoor toilets, and a telephone

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<sup>19</sup> Ibid., 16-17.

<sup>20</sup> Ibid., 17.

<sup>21</sup> Ibid.

<sup>22</sup> Ibid.

until they moved to their new home on Walsh Street in 1925. Up until that time Himie did his reading and studying in the evening by the light of a kerosene lamp.

All the way through high school Voxman ate meals while reading at the table. He wrote:

For many years I sat at the kitchen table with my feet folded under me and usually had meals while I read. When possible I put the foods together—tuna fish and mashed potatoes worked best of all. I could shovel in the combined forkfuls while reading. There was always a stack of books by my plate. My mother would get quite angry at times and dump them on the back porch, but my habit persisted through high school.<sup>23</sup>

In high school he enrolled in the “scientific course” which was intended to be preparatory for college. Each September he breezed through all the math problems in the text to allow for more time to read history and science. Voxman also enjoyed Latin and Spanish.<sup>24</sup>

The instructor of his General Science course taught him the fundamentals of chemistry (a class that had not been offered at the school since before World War I due to a shortage of chemicals). The teacher gave Voxman a textbook, some explanations, and a workbook with experiments. He used the physics classroom where the leftover chemicals (from 1917 to 1918) were stored in a nearby stockroom. While experimenting with chemicals one day, he created a small explosion by tossing what he thought to be an oxidized can of sodium into a sink. Voxman quickly abandoned the rest of his chemistry studies and involved himself in other activities.<sup>25</sup>

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<sup>23</sup> Ibid., 17-18.

<sup>24</sup> Ibid., 18.

<sup>25</sup> Ibid.

Voxman's diligence and passion for learning led him to be a favored student among his teachers, who would often give him extra lessons after school. He was even permitted on occasion to sit in for teachers who were absent, teaching psychology for elementary teachers, ancient history, and math.<sup>26</sup> His teacher of agriculture made an arrangement for Voxman to write the test questions for the class, giving him a grade of 95% in return.<sup>27</sup>

He was a member of the debate team for three years and in 1928 received an award recognizing him as the most convincing debater. He also participated in the orchestra and band programs. He was a member of many other clubs, including the Forensic League, the Writers Club, and the Latin Club. He helped with the school newspaper and yearbook, and even participated in the senior play.<sup>28</sup> Voxman served as a class officer and reported news from the school to Centerville's *lowegian*.<sup>29</sup>

Near the end of his senior year he entered a district speaking contest held in a neighboring town. Voxman had never heard of the subject but read the material he would be speaking on while on the road to the contest. Voxman received first place but was asked if he would permit another student to compete who had been delayed by weather. Voxman agreed, and the other student was declared the winner. He also entered a Thomas Edison Talent Contest and tied

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<sup>26</sup> Himie Voxman, "Oral History Interview with Himie Voxman," interview by James Beilman, University of Iowa Oral History Project, (Iowa City: Special Collections Department, University of Iowa Libraries, 1977), 4.

<sup>27</sup> Voxman, "Autobiography," 18.

<sup>28</sup> Sprung, 59.

<sup>29</sup> Voxman, "Autobiography," 19.

for second place among 25,000 participants in the state of Iowa.<sup>30</sup>

At the end of his senior year, Voxman participated in the traditional “senior-junior rock fight” around Centerville, which lasted until 2:30 or 3:00 a.m. The next morning he and several classmates were late for school. The superintendent gave them the choice of detention or of not graduating. That was Voxman’s first and only detention.<sup>31</sup>

Voxman was named the valedictorian of his graduating class (consisting of 81 students) on May 24, 1929.<sup>32</sup> He delivered a valedictory speech about the high cost of World War I, showing data that expressed how many homes and college educations could have been purchased with the billions of dollars spent on the war. After the conclusion of his speech the superintendent announced that he was to receive a scholarship to pay for his first year of college, funded by the Jewish community of Centerville.<sup>33</sup>

Voxman did not need to drop out of school to earn money for his family as his older siblings had done, but he did have a few small jobs starting when he was seven or eight years old. His first paid job was to sweep his uncle Max’s store on Sunday mornings after the busy Saturday nights. He and the other children had a fun time playing in the wooden boxes that the bread was delivered in. Max also owned a bakery, where Voxman wrapped bread. As Voxman grew older he spent more hours working for Max and worked full-time during the

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<sup>30</sup> Ibid.

<sup>31</sup> Ibid., 19-20.

<sup>32</sup> Sprung, 60.

<sup>33</sup> Voxman, "Autobiography," 20.



summers. In high school he occasionally took over the handling of Max's accounting books. He was put in charge of paying taxes and ordering stock, among other things. Himie's job duties also involved cutting up meat, pumping kerosene, and delivering groceries in Max's horse-drawn wagon. During the winters he enjoyed listening to "old-timers" gathered around the pot-bellied stove talk about the Alaska Gold Rush and the Jesse James gang in Missouri.<sup>34</sup>

In the 1920s, Voxman witnessed strikes by the coal miners in Centerville. Max eventually went bankrupt (Voxman thought this was partially due to his generosity) and in 1942 moved to Chicago with Ruby and their daughter Marjorie. Max took a job as a custodian at the metallurgical plant where his cousin Lazarus Chapman was the vice president.<sup>35</sup>

### **The Clarinet**

In 1925, Voxman graduated from grammar school at age 13 as the "honor student" (grammar school's valedictorian). Faye Rhodes, the town music supervisor, submitted his name to William Gower, the town band director, for instrumental music study. At that time instrumental music was not taught before high school. William Gower conducted the town municipal band and taught private lessons to anyone who was interested.<sup>36</sup> Gower visited Himie's mother and asked if she might be interested in having her son begin clarinet lessons. Because of Himie's seasonal respiratory problems, she consulted the family doctor first, and it was determined that there was no reason why Himie should

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<sup>34</sup> Ibid., 4.

<sup>35</sup> Ibid.

<sup>36</sup> Edwin Riley, "Featuring Himie Voxman: Part 1," *Iowa Bandmaster* (1988): 14.

not be allowed to begin his study of the clarinet. To the family's amazement, his mother had a few dollars hidden away that she used to make a down payment toward the \$35 rubber Albert System clarinet sold to them by Gower. She managed to pay for the rest of it over time.<sup>37</sup>

Before his clarinet lessons began, Voxman never showed much interest in music. He said, "Well, I wasn't particularly interested in music at all. In fact, in the music classes I always kept my mouth shut except for one song, which I liked. I'd open my mouth [to] sing 'Santa Lucia.'"<sup>38</sup> His first lessons were easy because he already knew elementary rhythm and notation from his grammar school general music class. The material used for his lessons was a collection of 12 weeks' worth of manuscript lessons handwritten by Gower. Voxman said of them, "His lessons were very progressive and far better than anything then available."<sup>39</sup>

Voxman learned quickly and Gower took a special interest in him, encouraging him to move along as fast as possible. Their lessons were about one hour in length. Voxman recollects memories of 30-year-old Gower rolling on the floor in pain due to ulcers and falling asleep during lessons (he would awake instantly if a wrong note or rhythm were played).<sup>40</sup> Voxman played out of the Langenus and Klosé books after finishing Gower's handwritten lessons.<sup>41</sup>

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<sup>37</sup> Voxman, "Autobiography," 33.

<sup>38</sup> Himie Voxman, interview by author, video recording, Iowa City, IA, September 2007.

<sup>39</sup> Riley, 14.

<sup>40</sup> Voxman, "Autobiography," 34.

<sup>41</sup> Riley, 14; Sprung, 58.

Voxman enjoyed playing duets from the method books with Gower, who played the cornet. Voxman was soon able to acquire a wooden Boehm clarinet from the Jenkins Music Company in Kansas City.<sup>42</sup>

By the fall of that year (1925) Voxman entered the ninth grade and joined the high school band and orchestra. Gower taught him how to transpose music after Voxman reported to him that the inexperienced conductor at the high school had told him to pull out all of the joints of his clarinet in order to make the transposition. These transposition skills were useful to Voxman for many years when he did not own an A clarinet.<sup>43</sup>

Voxman was allowed to join the Centerville band within a year of beginning the clarinet, and soon after began traveling with Gower to play in the band in Cincinnati, Iowa, about nine miles southwest of Centerville.<sup>44</sup> Voxman was pleased to have the opportunity to leave town (his family had no car) and to excel at something other than school studies.<sup>45</sup>

He soon became the band librarian for Centerville, which began his interest in wind literature. He was also given the job of writing the program notes for the band's summer concerts. By the age of 15, Voxman was already helping Gower by teaching his younger clarinet students.

Voxman accompanied Gower on many trips where he conducted bands in neighboring towns. Some of these trips included Leon (47 miles west of

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<sup>42</sup> Voxman, "Autobiography," 34.

<sup>43</sup> Ibid.

<sup>44</sup> Riley, 14.

<sup>45</sup> Voxman, "Autobiography," 34.

Centerville), Moravia (13 miles north), and Lancaster (70 miles northeast). Gower also took Voxman along to hear Sousa's Band in Des Moines, and to hear the Minneapolis Symphony in 1928. Voxman usually slept in the band room after returning late from rehearsals and concerts out of town, so as not to disturb his family late at night.<sup>46</sup>

Voxman soon began sitting in with the silent movie orchestra at the Majestic Theater in Centerville. He gained very good experience playing for silent movies with the group, which consisted of a violin, cello, trumpet, trap drum, and organ. He played with the ensemble after school and on Saturdays when it was convenient. There were no rehearsals, and a folder was always prepared for him. The music was usually not cued to the film, and the musicians relied solely on their conductor for each cue, playing fragments of music titled "agitated music" or "love music." Voxman was not paid for his services with the silent movie orchestra.<sup>47</sup> One movie he distinctly remembered accompanying was *All Quiet on the Western Front*.<sup>48</sup>

The summer before his senior year of high school, Gower helped Voxman obtain a gig playing with a Highlanders band for the Missouri state fair in Bethany, Missouri (about 84 miles southwest of Centerville). The bandleader was Murdoch J. McDonald, who was a graduate of the Edinburgh Conservatory. He was rebuilding his Scottish "kiltie band." He contacted Gower (who had

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<sup>46</sup> Ibid., 34-35.

<sup>47</sup> Riley, 14; Voxman, "Autobiography," 35.

<sup>48</sup> Himie Voxman, "How Engineering Lost a Leader," *The Instrumentalist* (2002): 88.

played with the band before World War I) and asked him for a clarinet player.<sup>49</sup>

Voxman traveled on with the band to Nebraska, but the time soon came for him to return to school. He was offered a permanent position with the band, and would receive a stipend of \$50 a week. The band traveled quite extensively and had been given a contract to play at St. Augustine Park in Florida for the winter. The following summer, the band would travel to Nova Scotia and around the United States. Although the job seemed like a dream come true to Voxman, he declined the offer and asked for the position to be held for him the following summer. He wanted to finish high school. Unfortunately, that year the “talking pictures” soon became widespread and thousands of pit musicians lost their jobs. The next summer Voxman was not given back his promised job for that reason. The conductor told him that there were thousands of theater musicians out of work, some who had families. He felt he needed to offer what few jobs he had to those with families.<sup>50</sup> Voxman remained grateful that he had not dropped out of high school for this failed opportunity. “So ended my career as a professional bandsman,” he wrote. “The ‘what ifs’ of this episode are intriguing. If I had foregone my senior year, I might be a Florida resident today.”<sup>51</sup>

Upon returning to school his senior year, a new orchestra conductor had been appointed. She was deemed inadequate for the position and was relieved soon after. Gower was then hired for the position. That October, Voxman was invited to perform in what may have been the first All-State band in Iowa, held in

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<sup>49</sup> Riley, 14.

<sup>50</sup> Ibid.

<sup>51</sup> Voxman, "Autobiography", 35-36.

Des Moines. He was placed on the first stand.<sup>52</sup>

On May 18, 1929, Gower took Voxman to hear the first National Orchestra Contest in Iowa City. Charles B. Righter, who would later direct the University of Iowa Concert Band from 1937 to 1944, was the conductor of the Lincoln, Nebraska high school group that won.<sup>53</sup>

During the summers of 1928 and 1929, Voxman played various gigs with bands in the Midwest. He played in a band in Lancaster, Missouri with Gower, and in the summer of 1929 he played in the Davis County Fair with the Bloomfield band. He also played with the Unionville, Missouri band at the Missouri State Fair in Sedalia. For a short time in 1929, he conducted a small orchestra for the Sunday services in a local Baptist church.<sup>54</sup>

The silver Selmer clarinet Voxman played as a freshman at the university was stolen during that first year. William Gower replaced it with an old Boehm system Selmer. Voxman later purchased a Penzel-Muller clarinet that he played throughout the rest of his university activities and the years he played in the Tri-City Symphony. Many years later he donated it to an amateur band in Brazil.<sup>55</sup>

Voxman began playing with the Tri-City Symphony starting with the first concert of the 1932-33 season. Ludwig Becker was the conductor at that time. Becker had suggested to Voxman that he move to Chicago and study to become

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<sup>52</sup> Ibid., 36.

<sup>53</sup> Lauren Theodore Johnson, "History of the State University of Iowa: Musical Activity, 1916-1944" (MA Thesis, State University of Iowa, 1944), 36.

<sup>54</sup> Ibid., 20-21, 38-39.

<sup>55</sup> Ibid., 22.

a professional symphony musician. Voxman declined, assuming that he did not have the ability to attain such a high level of performance. Voxman resigned from the symphony after the 1948-49 season, along with conductor Oscar Anderson, who had become his close friend.<sup>56</sup>

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<sup>56</sup> Ibid., 105, 108.

## CHAPTER II

### STUDYING AT THE UNIVERSITY OF IOWA

#### **Undergraduate Years**

Voxman was the only member of his family to go to college. His oldest sister Ruby quit school at the end of her eighth grade year, and his older brother Joe quit at the end of his tenth grade year to earn money for the family.<sup>1</sup> The caregiving done by Voxman's siblings allowed him the opportunity to attend school.

In September of 1929, the principal of Centerville's grammar school drove his son, Bruce Howar, and Voxman to Iowa City to register for school. Voxman had no interest in majoring in music.<sup>2</sup> He chose to major in chemical engineering rather than chemistry because the engineering portion of the degree excused him from physical education. He signed up to play in the band because at that time, it was part of the Department of Military Science and Tactics, and would excuse him from the military classes required by the university.<sup>3</sup> Before the band became part of the Music Department, its members did not earn credit toward university coursework.<sup>4</sup>

Voxman auditioned and was placed on the second stand. The band's

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<sup>1</sup> Anne Tanner, "Engineering Graduate: Clarinet Legend," *FYI, Faculty and Staff News*, September 6, 2002; Himie Voxman, "Autobiography" (unfinished, undated autobiography, [ca. 2002], Iowa City, IA), 7, 11.

<sup>2</sup> Mary Clark, "Began as Engineer, Got Degree in Psychology: Voxman Calls Upon Varied Experience as Music Administrator at Iowa," *Iowa City Press Citizen*, February 18, 1970.

<sup>3</sup> Edwin Riley, "Featuring Himie Voxman: Part 1," *Iowa Bandmaster* (1988): 14-15; Tanner, 1.

<sup>4</sup> Himie Voxman, interview by Carol Harker, Iowa City, IA, September 19, 1991.



conductor, Dr. Orie Van Doren, asked Voxman to play all of the cadenzas in the repertoire that year. This was to prepare him for playing solo clarinet the following year, which he did for the next three or four years. The band drew large audiences for its free concerts in the Iowa Memorial Union and played at pep rallies before football games.<sup>5</sup> After rehearsals on Friday nights the band would often march around downtown. Voxman recalled:

At the time I was marching in the university band, the clarinets were in the back row. When we would march through Iowa City for the pep rallies, cars would follow behind the band and the clarinets would sit on the bumpers of the cars and play. They had good-sized bumpers back then.<sup>6</sup>

The band marched at halftime during football games, spelling the letters I-O-W-A and occasionally the initials of prominent visitors.<sup>7</sup> The ensemble also went on away trips with the football team. Voxman wrote:

The band trips we made were really rough. I remember sleeping wrapped around a bass drum. One away game we went to was a blizzard. I think it was Minnesota. We couldn't even see the ball.<sup>8</sup>

Upon registering for his freshman courses, Voxman took the entrance exams administered to all entering freshmen in Engineering. Voxman and one other student, Ross Brudenell, were ranked at the 100% level. For this Voxman was excused from Engineering English and was assigned an essay on Lucretius' *De rerum natura* to write in place of the course.<sup>9</sup>

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<sup>5</sup> Ibid.

<sup>6</sup> Ibid.

<sup>7</sup> Ibid.

<sup>8</sup> Ibid.

<sup>9</sup> Voxman, "Autobiography," 21.

Voxman's first job at the university was washing trays in the evenings at the Quadrangle cafeteria on campus.<sup>10</sup> The cafeteria was leased to a husband and wife team, and within a short time they went bankrupt and had to leave. The couple then started a cafeteria in downtown Iowa City and kept Voxman on as a potato peeler. Voxman left his room at 6:30 a.m. to peel potatoes by hand until he left for his 8:00 a.m. class. The husband and wife did not last long at the new cafeteria, however, and were soon forced to close shop.<sup>11</sup>

Voxman also began to teach privately shortly after arriving in Iowa City. At that time the primary building used by the Music Department was a former Unitarian church (known as Unity Hall), which sat on the northeast corner of Iowa Avenue and Clinton Street, where Phillips Hall now stands.<sup>12</sup> Voxman found some old keys in the basement of the building, one of which opened an unused room. Voxman set up his "office" in that room. He found two other students who didn't have much money, and together they bought a toaster and small heater, which they used to fix cocoa and peanut butter toast in the mornings and sometimes in the afternoons.<sup>13</sup>

Voxman attracted enough students from the community that he was able to make up what he would have earned had he not lost his job at the cafeteria. Soon after Voxman and his friends began using the basement room, inspectors

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<sup>10</sup> Himie Voxman, interview by author, video recording, Iowa City, IA, September 2007.

<sup>11</sup> Voxman, "Autobiography," 20-22.

<sup>12</sup> Himie Voxman, "Oral History Interview with Himie Voxman," interview by James Beilman, University of Iowa Oral History Project, (Iowa City: Special Collections Department, University of Iowa Libraries, 1977), 1.

<sup>13</sup> Tanner, 1.

from the Physical Plant went around checking the doors of the building, and when they couldn't open the door to the room, forced it open and discovered the toaster and heater. Cooking in a university building was illegal, and Dr. Philip Greeley Clapp, head of the Music Department, informed Voxman that he had kept him from being expelled. After he was discovered and kicked out of that "office," he rented a room above a little grocery store located across the street and east of the old City High School music room.<sup>14</sup>

In October of 1929, just after the start of Voxman's freshman year, the stock market crashed and affected many students at the university. Many of Voxman's fellow students had to drop out of school. The Music Department underwent major budget cuts of around 22%, requiring the faculty to teach more and receive less pay.<sup>15</sup> Clapp was known to have lent people money in order to pay for lesson fees. He did not collect interest on the money he loaned. It is unknown if Voxman ever received financial help from him.<sup>16</sup> Even though the Music Department experienced large cuts to its budget, it still expanded throughout the Great Depression. The department was even able to continue its regular radio broadcasts of music programs that had begun in the summer of 1929. The first doctoral students in music composition graduated in 1931, the department moved to a new building in 1932, and advanced degrees in

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<sup>14</sup> Ibid.

<sup>15</sup> Charles Edward Calmer, "Philip Greeley Clapp, the Later Years (1909-54)" (PhD Thesis, University of Iowa, 1992), 164.

<sup>16</sup> Ibid., 172-173.

performance were created in 1938.<sup>17</sup> Luckily for Voxman, the crash did not affect him directly because he did not have money in any of the banks.<sup>18</sup>

Also in October of that year, Scott N. Reger, an audiology doctoral student and clarinetist, asked Voxman to join the University Symphony Orchestra as they prepared Handel's *Messiah* under the direction of Clapp. Voxman would have to wait until after rehearsals on Tuesday and Thursday nights to start his tray-scrubbing at the cafeteria, but he agreed to play anyway. Voxman played the second part. He was able to transpose well and his playing was satisfactory. He was invited to continue playing with the orchestra as its regular first clarinetist.<sup>19</sup>

Voxman said of his first rehearsal with the university symphony:

My first rehearsal had its dramatic moments. Dr. Clapp was a very demanding conductor. On this particular occasion he was so critical of one of the soloists, a music faculty member, that the poor man broke down and visibly wept before us all. Nevertheless, the performance ultimately was successful.<sup>20</sup>

The orchestra presented two "symphonic concerts" per year and performed at Vespers once a month, in addition to the Christmas and Easter Vespers. Frank E. Kendrie, the Music Department's strings teacher and orchestra conductor, conducted all of the concerts except for the orchestra-choral presentations at Easter and Christmas, which Clapp conducted.<sup>21</sup>

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<sup>17</sup> Ibid., 163.

<sup>18</sup> Voxman, "Autobiography," 22.

<sup>19</sup> Voxman, interview by James Beilman, 2; Riley, 15; Voxman, "Autobiography," 22.

<sup>20</sup> Voxman, interview by James Beilman, 2.

<sup>21</sup> Daniel Huber Culver, "A History of the University of Iowa Symphony Orchestra" (DMA Thesis, University of Iowa, 1978), 45.

Later, Voxman was given the job of orchestra librarian. His duties included setting up chairs for the orchestra and passing out music for rehearsals. He felt honored to have the job because there were only two scholarships given out to orchestra members. The other scholarship was given to the concertmaster.<sup>22</sup> He soon was given the job of personnel manager, was the assistant orchestra manager from 1932 to 1933, and manager from 1933 to 1936. He received a small stipend for his services. In a 1977 interview he said, "That invitation to play in the orchestra and that job are probably why I have my present position [as the Director of the School of Music]."<sup>23</sup>

While Voxman set up chairs for the evening rehearsals, he often talked with Kendrie as he prepared for the pieces to be rehearsed that evening. Voxman recalled that Kendrie often took time away from his studying to talk with him about the music, inspiring Voxman to do his own in-depth reading about music. Kendrie also helped Voxman to become more acquainted with much of the repertoire for the clarinet and even ordered music for Voxman from Europe. In return Voxman helped Kendrie by letting him practice his conducting technique for difficult passages with Voxman to make sure he was indicating his intentions clearly. Voxman regarded Kendrie as one to whom he owed much of his success. During Kendrie's service to the university, he cultivated a strong orchestra that was capable of playing some of the great orchestral works, a success that at the time would have been considered quite audacious. Voxman

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<sup>22</sup> Riley, 15.

<sup>23</sup> Voxman, interview by James Beilman, 2-3.

said of Kendrie, "He was a pedagogue in the best sense of the word."<sup>24</sup>

After Kendrie resigned from the university in 1936 to be the head of the music department at Carlton College in Northfield, Minnesota, Clapp took over conducting the orchestra full time.<sup>25</sup> He increased the number of yearly concerts to four, and by 1941 the orchestra performed six full programs each year, not including the Christmas and Easter Vespers.<sup>26</sup>

In February of Voxman's freshman year he was invited to play with a small orchestra that performed broadcasts from the Iowa Memorial Union. He played only on Sundays, even though the ensemble performed nightly. The concerts were a broadcast put on by the newly formed university radio station, WSUI.<sup>27</sup> He and the other musicians received free meals for their services.<sup>28</sup> The university band also performed broadcasts, for which Voxman received a letter from a woman complimenting his solos.<sup>29</sup>

At the end of his freshman year he was notified that he had received an "F" in one of his freshman engineering classes even though he had been expecting an "A" or "B." The next fall he was notified that an error had occurred, and his actual grade had been changed to an "A." This made him the highest-

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<sup>24</sup> Ibid., 3.

<sup>25</sup> Lauren Theodore Johnson, "History of the State University of Iowa: Musical Activity, 1916-1944" (MA Thesis, State University of Iowa, 1944), 58.

<sup>26</sup> Culver, 49.

<sup>27</sup> Judith Green, "UI Music Director Voxman Retires after Long, Varied Career," *The Daily Iowan*, June 26, 1980; Andrew Sprung, "Himie Voxman: The Man Behind the Methods," *The Clarinet* (2008): 60.

<sup>28</sup> Calmer, 279.

<sup>29</sup> Himie Voxman, "How Engineering Lost a Leader," *The Instrumentalist* (2002): 88.

ranking freshman in engineering, but it was never announced.

During his sophomore year he roomed with Mervin Patterson, a PhD student in psychology. He had been a piano major at Eastman but decided to change career paths. The two of them lived in the Quadrangle dormitory. The Depression weighed down on them as they worried about their future. Voxman recounted:

Alcohol in dorm rooms was forbidden and grounds for expulsion. Nevertheless, once or twice a year we pulled down the shades in our room and piled tables against the door. A call to a bootlegger brought a bottle of alcohol to spike up our weak beer. We drank to oblivion and managed to get rid of the bottles before the maid got us."<sup>30</sup>

During his sophomore year Voxman began his involvement with the City High School music program because his private students were participating in local and regional contests. The school's supervisor of instrumental music, Lloyd Swartley, invited Voxman to listen to rehearsals and offer criticisms as the groups prepared for contests. Voxman was frequently allowed to conduct the group while Swartley listened.<sup>31</sup>

In the summer of 1931, Voxman was sent by the Music Department to St. Ansgar, Iowa, to assist the city's band with another University of Iowa student named Frank Tyner, a cornet player. There was no payment from the band, but lodging was provided as compensation. They worked in a poultry plant where they earned \$30 a week. Voxman and Frank got their practicing in on Sunday mornings in a wooded area near the town. Voxman later stated, "If one can

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<sup>30</sup> Ibid., 23.

<sup>31</sup> Ibid., 24.

obtain a solid sound in such an outdoor setting, he should sound very good in a concert hall."<sup>32</sup> At the end of the summer he was offered a job to teach instrumental music in the town for a generous salary and free lodging. He turned it down to return to school.<sup>33</sup>

The following year, Voxman enrolled in a metallurgy class taught by Kenneth Gilbert Ray, one of three men in the U.S. authorized by the Bureau of Standards to test dental amalgams and other dental materials. He took interest in Voxman and guided him along with a few research projects. He asked Voxman to research whether the silver content in dental amalgams could be decreased but still meet the requirements for expansion and contraction. Voxman used up pounds of silver without any significant progress.

Voxman also continued research on his teacher's PhD project concerning the effects of silicon on brass, but had little success. At the end of that year his professor gave him a final exam to build a metal clarinet reed with which he could perform the trio from *The Stars and Stripes Forever*. The reed he made was razor-sharp at the end and had a very dull tone. After Ray transferred to Northwestern to be the head of the Department of Dental Metallurgy, Voxman quit his efforts in the area of metallurgy because the professor who was brought in to replace Ray had little knowledge of the subject. However, he wrote to Voxman and told him that if he went to Northwestern to earn his Master of Science degree, he could probably take over his job as head of the department.

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<sup>32</sup> Ibid., 41.

<sup>33</sup> Ibid., 40-41.



He was, however, not able to provide Voxman with financial aid, and Voxman had to decline the offer.<sup>34</sup>

During the second semester of his junior year, Voxman was given the Phi Lambda Upsilon Award for having the highest grades in chemistry. He was also awarded the Tau Beta Pi award in engineering and was given associate membership in Sigma Xi, the national honorary scientific fraternity.<sup>35</sup>

Sometime in 1931 or 1932, he had a small, unsuccessful stint playing in a dance band. He was hired to play the saxophone in the band along with Gower in Mystic, Iowa. His career in the dance band genre ended that evening after the unpleasant experience of playing for the small coal mining town. The band was set up next to a pot-bellied stove. The drinks were spiked with alcohol and the dance was soon full of inebriated young people. One young man opened up the pot-bellied stove and urinated in it, and another young person tossed pieces of coal into the bell of Gower's Sousaphone.<sup>36</sup>

Beginning in 1932, Voxman stayed in Iowa City to teach privately during the summers, but would hitchhike home to Centerville to play in band concerts. He made the 120-mile trip on Wednesdays to make it to the Thursday evening band concerts. Many times he had to ride in the backs of trucks along with out-of-work laborers, lawyers, and doctors who were headed west in the hopes of finding work.<sup>37</sup>

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<sup>34</sup> Ibid., 24-25; Voxman, "How Engineering Lost a Leader," 88.

<sup>35</sup> "Voxman Settled for Music after Starting as Engineer," *The Daily Iowan*, September 16, 1966.

<sup>36</sup> Voxman, "Autobiography," 42.

<sup>37</sup> Ibid., 43.

In 1932, Voxman began playing with the Tri-City Symphony in Davenport, Iowa. He rode a bus to Davenport on Thursday evenings after the university symphony rehearsals. He would teach lessons all day Friday and Saturday (privately and for the Davenport schools) and stay on Sunday for the Tri-City Symphony rehearsals.<sup>38</sup>

By his senior year, Voxman began spending more and more time at City High School. Because the large ensembles met at the same time as his Electrical Engineering class, he missed many classes. Two weeks before his graduation he received a note from the dean's office informing him that he must make at least a C grade on the final exam in order to graduate. Voxman barely managed to earn the needed grade.<sup>39</sup>

Voxman's interest in and help with the City High School music groups had a significant role in his future career as a music educator. The music program attracted most of the hard working and motivated students in the high school because of the national contests that the groups competed in. The music students traveled to Des Moines, Columbus, Cleveland, and Minneapolis to compete. Interestingly, the athletic coach at the school was in charge of these trips.<sup>40</sup>

In spite of Voxman's private teaching and other small jobs, his financial situation was rather grim, especially in his last year at the university. He put together a small orchestra to play prelude and postlude music for the university

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<sup>38</sup> Riley, 15.

<sup>39</sup> Voxman, "Autobiography," 29.

<sup>40</sup> Ibid., 25.

theatre department in McBride Hall to earn a little money. He also received some help from his cousin, Lazarus Chapman. Gower (who was having his own financial difficulties) asked the Jewish community in Centerville for help in Voxman's behalf, but was unsuccessful in his attempts.<sup>41</sup>

Fortunately, Voxman had the opportunity to earn some money when the graduate assistant to Kendrie (the University Symphony Orchestra conductor) recommended his name to two brothers in Fairfield, Iowa, who were preparing scripts and musical accompaniments for outdoor pageants about Iowa history. The pageants were performed in interested communities for their centennial celebrations. The music was to be performed by town bands in an outdoor setting, and Voxman was asked to prepare the musical score. His background as a band librarian had acquainted him with the literature. He was allowed to order any music he would need, including expedited deliveries from London. The music began with the Native Americans and went through the Colonial period, the Revolution, Civil War, and World War I. It ended with Pomp and Circumstance. The pageant music was successful and performances were held in the U.S. and Canada. Voxman was paid generously for his work and was able to pay for his second semester registration and graduate. That summer the two brothers decided to move their business headquarters to Broadway and asked Voxman to join them as their "music man." But Voxman declined yet another lucrative job offer to stay in school. He never heard from or of them again.<sup>42</sup>

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<sup>41</sup> Riley, 15; Voxman, "Autobiography," 25-26.

<sup>42</sup> Tanner, 1; Voxman, "Autobiography," 26-27; Voxman, "How Engineering Lost a Leader," 88.

## Graduate Years

At the time of Voxman's graduation, there were no jobs available in science. The Great Depression was in full swing, and none of the students in his chemical engineering class had jobs lined up after graduation. Voxman applied for assistantships in chemical engineering at the University of Iowa and other schools, but did not succeed. He talked with Scott Reger (the clarinetist who had invited him to perform with the University Symphony Orchestra for the first time) about audiology to ask if he might be able to study in that area. Reger, who was at the start of a successful career in audiology, persuaded Voxman to choose psychology of music, as it was a broader field and held more opportunities for him. Reger informed Voxman of the possibility that the dean of the Graduate College, Carl Seashore, would be able to offer him some help because of his background in science and math.<sup>43</sup>

Voxman had previously met the dean at the psychology department's annual party. Reger had been asked to provide musical entertainment for the party, and he and Voxman performed duets from the Langenus Clarinet Method, Part III. The dean had recognized Voxman's efforts with his high school students, whose awards for winning music competitions were often reported in the newspaper.<sup>44</sup> After an interview, and with the dean's generosity, Voxman was awarded a quarter-time research assistantship of \$450 for the 1933-1934 academic year. Of that money, he sent \$15 home to his mother each month.

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<sup>43</sup> Voxman, interview by James Beilman, 2; Voxman, interview by Carol Harker; Voxman, "Autobiography," 27.

<sup>44</sup> Riley, 15.

Voxman had never taken a course in psychology and had to begin his study by first completing the elementary psychology course. The exams were so poorly written that he took the issue up with his instructors, claiming that his answers were more logical than their questions. In spite of his rants, he managed to have a friendly relationship with the psychology faculty. Although he had to catch up in his level of psychology research by taking the elementary classes, Voxman felt that he was ahead of the other researchers in many studies because of his mathematical background.<sup>45</sup> In an interview for a newspaper article he later added, “Many of the studies could well have been done by physicists or mathematicians.”<sup>46</sup>

Voxman was given a private office and access to the room that held the Henrici Analyzer.<sup>47</sup> The subject of his thesis was to be an analysis of the harmonics of the clarinet tone, a project no doubt inspired by Dean Seashore. The dean, who in Voxman’s words was “very fond of music,” conducted pioneering research in music psychology that had “won international recognition” for the University of Iowa.<sup>48</sup> Voxman later wrote:

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<sup>45</sup> Voxman, "Autobiography," 27.

<sup>46</sup> Clark.

<sup>47</sup> Voxman, "Autobiography," 27. The Henrici Analyzer was a harmonic analyzer constructed in 1894 by Olaus Henrici that measured fundamental and harmonic components of sound waves.

<sup>48</sup> Clark; Voxman, "Autobiography," 27. Seashore’s publications at that time included: *The Measurement of Musical Talent* (New York: G. Schirmer, 1915); *The Psychology of Musical Talent* (Boston, New York: Silver, Burdett and Co., 1919); *The Inheritance of Musical Talent* (New York: G. Schirmer, 1920); *The Measurement of Pitch Intonation with the Tonoscope in Singing and Playing*, University of Iowa Studies, First Series, no. 172 (Iowa City, IA: University of Iowa, 1930); *The Psychology of Musical Skills* (Chicago: University of Chicago Press, 1932); *The Vibrato*, The University of Iowa Studies in the Psychology of Music, v. 1 (Iowa City, IA: University of Iowa, 1932).

There were differing opinions of what made the clarinet tone sound like one. The Henrici analyzed sine waves produced on an oscilloscope and thus determined relative partial strength. It was very laborious but fascinating work. Earlier studies had been done without control of dynamic levels, which produced different relationships.<sup>49</sup>

Voxman analyzed his own clarinet playing and that of two clarinetists from the St. Louis Symphony who came to the University of Iowa with their symphony to perform annual concerts. He later recalled that the two clarinetists were afraid that Voxman would analyze their tones and report their imperfections to their conductor.<sup>50</sup> His thesis was titled, "The Timbre of the Clarinet Tone."<sup>51</sup>

Voxman was given an additional assignment by the dean to go around the state with an audiometer and about 30 sets of headphones to test the hearing of elementary students. As he had no car, he did all of this traveling by bus. He discovered a number of impaired hearing cases. Reger also took him to Council Bluffs once to help him administer hearing tests at a school for the deaf.

Voxman received his degree in the spring of 1934 after finishing his final examination and oral exam. He recounted:

On the written part they asked questions they knew I couldn't possibly answer, not having taken relevant courses. I turned in my paper after 30 minutes or so. There was a similar game with my oral exam. We all laughed about it. The Dean had earlier told them that my thesis was a "masterpiece," so I felt reasonably safe.<sup>52</sup>

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<sup>49</sup> Voxman, "Autobiography," 27. Voxman was likely referring to studies done by Dayton Miller, author of the book, *The Science of Musical Sounds* (New York: Macmillan, 1934, 1916). In 1908 Miller invented the Phonodeik, an instrument that photographically recorded the shapes of complex sound waves. Coupled with the Henrici Analyzer, he was able to determine the fundamental and harmonic components of sound produced by musical instruments.

<sup>50</sup> Riley, 15; Voxman, "Autobiography," 27.

<sup>51</sup> Himie Voxman, "The Timbre of the Clarinet Tone" (MA Thesis, University of Iowa, 1934).

<sup>52</sup> Voxman, "Autobiography," 28.

Voxman continued to follow the research of music psychology for many years after completing his degree, even though his career had taken a different path. As his background in science had helped him with his psychology research, his psychology background helped him in his music career. He was able to draw from his research about the clarinet tone to better detect defects in instruments. This talent came in handy when shopping for new clarinets.<sup>53</sup>

That summer Voxman asked Clapp to appeal to P. C. Packer, Dean of the College of Education, for a certificate of teaching to validate Voxman's teaching in the public schools. Clapp's letter stated:

Mr. Voxman is an excellent clarinet soloist and an excellent teacher of all reed instruments. He has done well in such theoretical courses as he has studied in this department, and has proved exceptional grasp of his subject matter by making several arrangements, for combinations of reed instruments, of standard compositions; we are using some of these arrangements in teaching our summer students. I heartily endorse Mr. Voxman's qualifications for a Certificate, and believe that he will make an excellent teacher of reed instruments or director of a school band or orchestra.<sup>54</sup>

Voxman's success as a Master of Arts student in the psychology department awarded him the opportunity to remain as a PhD student. For the 1934-1935 year, he was given an assistantship that was split between the psychology and music departments. Clapp requested Voxman's assistantship be split because the Music Department was in need of his help to give lessons to the woodwind students. He also was able to secure a part-time job teaching woodwinds at City High School. He taught for five hours a week and earned a

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<sup>53</sup> Clark.

<sup>54</sup> P. G. Clapp, Letter to P. C. Packer, July 17, 1934.

stipend of \$148.75 for the school year. In December of that year an additional \$10 was added to his salary because he had been working many more hours than for what he was paid.<sup>55</sup> He also continued playing in the Tri-City Symphony, which he had been doing since 1932. His salary from City High School was eventually increased to \$160 per year to teach over 80 students who met in classes of four or five students at a time.<sup>56</sup>

Voxman also started a City High School woodwind quintet, and developed a casual relationship with the group's flutist. Even though their relationship was forbidden, Voxman walked her home in the evenings after rehearsals. Because he usually only saw her at rehearsals, he took advantage of the band conductor's standing offer to attend all rehearsals and even do some conducting. Although the other students were probably well aware of their relationship, no one ever said anything to Voxman. Because of this flutist, Voxman was motivated to spend many hours with the City High School groups, which eventually aided in his making a career in music. When he later met Lois Wilcox (whom he married), he and the flutist grew apart.<sup>57</sup>

During his second year of graduate studies, the dean gave him the task of analyzing the change in a person's voice timbre when his or her sinuses were filled with oil. This was to help with a research project of Dean Lierle of Otolaryngology. Voxman's aid with this research did not last long after he fainted while a volunteer subject was being injected with the oil.

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<sup>55</sup> Voxman, "Autobiography," 28.

<sup>56</sup> Voxman, interview by Carol Harker.

<sup>57</sup> Voxman, "Autobiography," 28-29.



He planned to do a dissertation project concerning the different harmonic structures of metal and wood clarinets. His advisor, Don Lewis, disagreed with Voxman on how to proceed with the research and insisted that Voxman construct a mechanically blown clarinet. Voxman felt that the results of such a test would lack authenticity and stalled the project.<sup>58</sup>

By that time he was so deeply involved with his music teaching that he made slow progress in psychology. Dean Seashore recognized this and was even quite congratulatory of Voxman's successes with the students at state and national contests. At the end of the year he wrote a letter to Voxman stating his feelings that Voxman had the potential for a successful career in music and recommended that he continue solely in that direction. Thus ended Voxman's career in science.

Seashore retired as the dean shortly after that time but still continued to teach. A few years later Seashore asked Voxman if he would serve as the director of the music psychology lab and offered Voxman the royalties from his tests and books. Voxman turned down the offer, suspecting that Seashore's successor (Dr. K. Spence) would have little interest in that area and it would be of no profit to him.<sup>59</sup>

### **Lois Wilcox Voxman**

Lois Wilcox was born in Garnett, Kansas on May 23, 1912, to Herbert Alvin Wilcox and Emma J. Ballin Wilcox. Her parents were married on March 10,

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<sup>58</sup> Riley, 15; Voxman, "Autobiography," 30.

<sup>59</sup> Voxman, "Autobiography," 30-31.

1909, in Oxford, Kansas and had five other children: Vida, Doris, Mervin, Donald, and Loren. The family lived in Abilene and Salina, Kansas for most of Lois's younger years. Her father owned a sheet metal shop in Abilene, and after it went bankrupt the family moved to Salina, where he continued in the same line of work. Lois skipped the fifth grade, making her friends' mothers jealous. An amateur cellist, her father made sure that each child had music lessons, despite the family's difficult financial situation. Lois traveled and at times hitchhiked 22 miles for violin lessons at Bethany College with Arthur Uhe, a violin teacher at the college.

She received a Bachelor of Music from Bethany College in 1932. After graduating she was unable to find a steady job and made a little money playing in a coffee shop to get by. In 1933 and 1934, she taught orchestra, strings, and woodwinds at McPherson College in McPherson, Kansas. Because her earnings were meager, she taught private lessons. She gave lessons to two brothers, Clayton and Floyd Krehbiel in Moundridge, Kansas. Clayton later became the assistant to world-renowned conductor Robert Shaw. Floyd later owned a large telephone company and was an earlier promoter of the cell phone industry in Kansas. Years later Floyd told Himie that he was "in love with Lois at age 10."<sup>60</sup>

Around 1933, Lois wrote letters to several colleges and universities informing them that she would present a recital at a radio station at Milford, Kansas. She was looking for opportunities to teach. She sent one letter to Clapp, who wrote back to her and told her that they had no opening in Iowa City

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<sup>60</sup> Ibid., 51.

for another year or so, but that he would like to come to Salina to listen to her play. Clapp had become rather infatuated with one of his graduate students named Mildred Wright. It seems he wanted an excuse to visit her in her hometown, Kansas City. During the summer of 1933, he drove to Kansas City to visit Mildred and later stopped in Salina to meet Lois. He accompanied her on the piano and they played for the rest of the hot afternoon. Lois said of him:

I had never known anyone to play [the piano] so well... He was perfect—unbelievable... I found some short pieces written by my teacher Uhe, knowing he could never have seen those accompaniments. No difference.<sup>61</sup>

After dinner Clapp left the Wilcox home and left Lois feeling positive about the future. One year later he wrote to Lois, informing her that he would be in the area with his new wife and would like to play with her again. (Clapp and Wright were married July 21, 1934.) Lois wrote, “They arrived early in the afternoon again. As far as I know they had been married that morning.”<sup>62</sup> They played for hours, and the day was very hot. After dinner Clapp determined it was cool enough to head out and the couple drove west for their honeymoon.

In 1934, Lois moved to Iowa City to teach at City High School after Clapp sent a recommendation to Superintendent Iver Opstad in her behalf. She was also given an assistantship to teach at the University of Iowa summer camp in 1934. She played in the University Symphony Orchestra, and she and Clapp performed at the faculty concert for the students. During her first summer in Iowa City she played second violin in a quintet with Clapp. On one occasion when

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<sup>61</sup> Ibid., 52.

<sup>62</sup> Ibid.

Clapp lost his temper, Lois (not knowing his reputation) said to him, “Dr. Clapp, you’re liable to have a heart attack!”<sup>63</sup> The other musicians in the group were horrified at Lois’s comment, but he calmed down.

She later said of Clapp, “He always said that because of me he had a chance to visit Mildred in Kansas City and eventually marry her. And because of him, I met Himie—so it was.”<sup>64</sup> Lois remained good friends with the Clapps throughout the years. Mildred stayed with the Voxman children during orchestra rehearsals when they were unable to afford babysitters.

It was that summer when Himie and Lois likely met. They both played in the University Symphony Orchestra while teaching in the public schools. Himie’s first memory of being together with Lois was of both of them in his teaching room at City High School kissing each other. He had no recollection of the events leading up to it. They spent a great deal of time together.<sup>65</sup> Himie would visit her at her apartment on College Street at noon, evening, and whenever else possible. He wrote, “Needless to say, I was and am still greatly astonished at my good fortune to have had the affection of such a beautiful and charming young woman after such a short acquaintance.”<sup>66</sup>

Lois in time informed Himie that she was engaged to a wealthy man in Salina named Al McClean. Himie later recalled:

Her parents had reservations about him. He was a Catholic and drank too

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<sup>63</sup> Ibid., 53.

<sup>64</sup> Ibid.

<sup>65</sup> Ibid., 51-53.

<sup>66</sup> Ibid., 54.

much... she met him in Kansas City and broke off the engagement after some rather agonizing soul searching.<sup>67</sup>

During the Depression married women were not allowed to teach in the Iowa City Public Schools. There were too many households that were bringing in no income to justify hiring a woman whose husband was also employed.<sup>68</sup> Himie and Lois had to keep their marriage a secret and stowed away to New York City to elope. They rode separate trains and were married by a Justice of the Peace in City Hall on December 28, 1936.<sup>69</sup>

Himie brought his clarinet with him and took advantage of the opportunity to have a lesson with Gustave Langenus while in New York City. He had previously asked Simeon Bellison, principal clarinetist of the New York Philharmonic, for lessons. However, Russell Howland, a friend of Himie's who had studied with Langenus, persuaded him to go with the latter. Lois and Himie were in New York City long enough for Himie to have three or four lessons with Langenus. Langenus would spend as much time as he had available with Himie, often an entire day. They played Debussy's Rhapsody, the Brahms Sonatas and Quintet, the Weber Concerti, and many duets.<sup>70</sup>

The two newlyweds rode back to Iowa City together, staying overnight in Cleveland. At the time Himie had been rooming with a friend (a trombone player from Centerville) in a large house on Gilbert Street across from the music

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<sup>67</sup> Ibid.

<sup>68</sup> Green.

<sup>69</sup> Voxman, interview by author; Voxman, "Autobiography," 54-55.

<sup>70</sup> Riley, 16.

building. Himie awoke him upon arriving home and his roommate said, "I hear you were married in New York. There was a report of it by the Associated Press. I knew it was some mistake."<sup>71</sup> Himie never found out how the word got out about their marriage, but luckily Superintendent Opstad was fond of Lois. The two had played violin duets together at some of the high school assemblies. Although some of the other teachers were annoyed because of it, Lois was allowed to teach the second semester that year.<sup>72</sup>

After their wedding, the Voxmans lived in a rented apartment across the street from what is now the Iowa City Senior Center. They later moved to a rented house on 114 North Governor Street. They were living in that house when their first son, William, was born on February 1, 1939. They later moved to 742 Rundell Street because of the narrow stairs to the second floor in their previous home. Their second son, James, was born on July 16, 1940. At the time of his birth, the University Symphony Orchestra was performing a broadcast for NBC Radio, and as a result Himie was not present at the birth. The family later moved to 1031 East College Street and then to 821 North Linn Street in June of 1943. They paid \$6,000 for the house and managed to pay off their 20-year mortgage early.<sup>73</sup>

Lois was influential in bringing a music store to Iowa City. In the 1930s, there was a small woodwind repair shop in Iowa City whose owner decided to

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<sup>71</sup> Voxman, "Autobiography," 54.

<sup>72</sup> Ibid., 54-55.

<sup>73</sup> Ibid., 55.

leave town due to health issues. As soon as Himie heard of this, he wrote to William Gower in Centerville. At that time Pearl West had been learning instrument repair from Gower, and Himie thought it would be a good time for West to come to Iowa City to fill in the vacancy. West had earned a bachelor's degree in clarinet with Himie.

In 1940, a man by the name of M. Huyett was persuaded by Lois to come to Iowa City and join Pearl West. Huyett had been the owner of a branch of Jenkins Music Company in Kansas City, Missouri, where he did string repairs and sold music. When his branch went bankrupt, he followed Lois's advice and brought the rest of his music stock and joined Pearl West in Iowa City in December of 1940. Huyett was in charge of the music and Pearl was in charge of the instruments.

When Huyett retired, Voxman wrote to Charles Eble, who was at that time teaching at Northwestern University. Eble bought Huyett's business and began Eble Music Company.<sup>74</sup> Before teaching at Northwestern, Eble had been Clapp's secretary. When Voxman and Eble learned that the Music Department was not using all of the money in its budget, the two started ordering music for the school from companies in Europe, including a firm in Hungary. Thus they became acquainted with many European publishers, which became useful to Eble when he started his company years later.<sup>75</sup>

Although Lois was not able to keep her teaching job at City High School

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<sup>74</sup> Voxman, interview by Carol Harker; Voxman, "Autobiography," 58-59.

<sup>75</sup> Voxman, "Autobiography," 59.

for very long, she continued to remain active in the music community. She played in the University Symphony Orchestra for a number of years and in a string quartet with Charles B. Righter for 17 years. Himie and Lois played with the Tri-City Symphony for many years together. Lois also had a talent as a visual artist and belonged to Chapter E of the Philanthropic Educational Organization.<sup>76</sup>

Lois was continually looking after her ill friends and widows in Iowa City, including the widows of Dean Earl Harper and Provost Harvey Davis, and Iver Opstad after his wife passed away. She always invited them over, especially on Thanksgiving.<sup>77</sup>

Lois and Himie were in a car accident on January 31, 1992, in Zephyrhills, Florida. Himie was driving the car when they were hit by another vehicle on the left side, causing Lois to hit her head on the side of the door. Himie was relatively unharmed. When examined by doctors after returning to Iowa City, it was found that she had three upper vertebrae that were 17 degrees out of line. Surgery was performed to realign the vertebrae, but a number of other health problems followed the surgery and Lois never fully recovered. She became very sensitive to light, was unable to eat much, and was frequently sick with colds, influenza, pneumonia, and came down with a terrible infection in her eyes. Lois died in 1996, after never fully recovering from the car accident.<sup>78</sup> Himie wrote of his wife:

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<sup>76</sup> Ibid., 58.

<sup>77</sup> Ibid., 55.

<sup>78</sup> Ibid., 56-58.



Her charm and graciousness endeared her to all who knew her—young and old. I was brought to tears when I was reading the tributes paid her in the 350+ notes of consolation received from friends. Her beauty was both within and without. I was so proud of her at the many gatherings we attended. She was always the most beautiful woman there—not just my opinion! ...She was remarkably courageous, but I believe she decided to give up. Her trials might have shaken even Job's patience... I lost much of my life with her death.<sup>79</sup>

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<sup>79</sup> Ibid., 55, 58.

## CHAPTER III

## HISTORICAL NOTES ABOUT THE SCHOOL OF MUSIC

**The Music Department from 1906 to 1939**

On June 12, 1906, the School of Music, Affiliated was established. It was not an official department of the university, but the university agreed to supply building space and advertising for the School. The tuition collected from students was paid to the director and teachers of the school. The university had no other financial obligation to the school.<sup>1</sup>

On November 11, 1911, the State Board of Regents sent authorization to the university to form a College of Fine Arts. The college began functioning in 1912. It included the School of Design, School of Architecture, School of Expression, and School of Music. This was the first time music was given a place in the university. A Bachelor of Music curriculum was organized, with organ, piano, violin, and voice as the four areas of concentration. In 1915, the College of Fine Arts was abolished. In 1916, it became part of the College of Liberal Arts after much debate among the faculty at the university as to whether or not the School of Music was worthy to be included in the College of Liberal Arts. It still was not an official department at that time, however, and its instructors were not ranked with the other faculty of the university.<sup>2</sup>

On January 29, 1919, President Walter A. Jessup proposed to the Iowa State Board of Education that the School of Music be made a department of the

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<sup>1</sup> Daniel Huber Culver, "A History of the University of Iowa Symphony Orchestra" (DMA Thesis, University of Iowa, 1978), 8-10.

<sup>2</sup> Ibid., 10-11, 13.

university, and his proposal was accepted. On July 5 of that same year, the Iowa State Board of Education, on the recommendation of President Jessup and the faculty committee, appointed Philip Greeley Clapp as the Head of the Department of Music.<sup>3</sup>

Before this time, the Music Department instructors were paid salaries on a commission basis from instruction fees. By 1921, when the School of Music became fully integrated as an official department of the College of Liberal Arts, faculty members received salaries and some advanced graduate students were employed to teach part-time. Clapp was the first person in the department to be paid a salary comparable to those of other faculty in the university. New equipment, music, and instruments were purchased. The university orchestra and choir were also established that year. A bachelor's degree and master's degree in music were offered, and for the first time the university was able to award full credit for undergraduate and graduate music courses.<sup>4</sup>

In 1925, the first statewide solo music competition was held at the university, and by the next year large ensembles were included in the competitions. In the summer of 1929, the first summer music camp was held. Only the students who had won state contests were invited to participate. There is no record of Voxman participating in any of the high school music festivals before his enrollment at the university in the fall of 1929.<sup>5</sup>

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<sup>3</sup> Ibid., 14.

<sup>4</sup> Ibid., 30; Lauren Theodore Johnson, "History of the State University of Iowa: Musical Activity, 1916-1944" (MA Thesis, State University of Iowa, 1944), 18.

<sup>5</sup> Charles Edward Calmer, "Philip Greeley Clapp, the Later Years (1909-54)" (PhD Thesis, University of Iowa, 1992), 111, 114.

As early as 1925, advanced courses for the Master of Arts and Doctor of Philosophy Degrees were offered. The areas of concentration included composition, voice, violin, piano, opera, piano accompaniment, and chamber music. The first graduate degrees were given in June of 1925 to Marian Edman and Anna Diller Starbuck. Each wrote a composition in place of a thesis.<sup>6</sup>

Because the university administrators had made the decision to offer graduate coursework in music in the 1920s and early 1930s, Iowa was placed at a higher standing among universities as one of the few that offered such. An increase in quality among departments and students resulted, and many students were entering the university with prior training.<sup>7</sup>

The Department of Music became a charter member of the National Association of Schools of Music in 1928, giving the department proper accreditation. In 1929, the Music Department, Fine Arts Department, and Dramatic Arts Department were joined together under the aegis of the School of Fine Arts. Mr. Rufus Fitzgerald was the director of the School of Fine Arts until he was succeeded by Earl E. Harper in 1938.<sup>8</sup>

The first PhDs were awarded in 1931, to Kenneth V. A. Forbes and Charles L. Briffith. The MFA and BFA programs were introduced in the fall of 1938, for students desiring to concentrate on performance, rather than education

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<sup>6</sup> Frederick Crane, "Reflections on a Century," in *The University of Iowa School of Music: 1906-2006*, ed. Kristin Thelander and Susan Orhon (Iowa City, IA: University of Iowa School of Music, 2006), 19; Culver, 31.

<sup>7</sup> Calmer, 162.

<sup>8</sup> Culver, 31-33.

or composition. Courses in these areas were meant to allow more time for students to practice during the day.<sup>9</sup>

When Voxman entered the university in the fall of 1929, there were 44 men and 97 women enrolled in music classes, including non-music majors. The summer session and non-university students brought the numbers up to 86 men and 176 women. When Voxman served his first year as a full-time instructor from 1939 to 1940, there were 24 women and 56 men enrolled in music classes. Including the summer session and non-university students, the total number was 131 men and 198 women.<sup>10</sup>

The professors employed by the department the year Voxman entered school in 1929 were: Addison Alspach (piano and theory), Harry Thatcher, Jr. (theory and piano), Philip Greeley Clapp (orchestra, composition, history, choir, Director of the School of Music), Anne Pierce (music education), Walter Leon (voice, opera, choir), Thomas Stone (voice), Esther McDowell Swisher (piano), Frank Estes Kendrie (violin and orchestra), Mildred Paddock (voice), Ernest Wilcox (choir, orchestra, music education, composition, history, Assistant Head of the Department).<sup>11</sup>

When Voxman became a full-time instructor in 1939, those listed on the faculty were: Philip Greeley Clapp (orchestra, composition, history, choir, Director of the School of Music), Addison Alspach (piano and theory), Howard Snyder

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<sup>9</sup> Calmer, 197-199, 234.

<sup>10</sup> Johnson, 124-128.

<sup>11</sup> Kristin Thelander and Susan Orhon, eds., *The University of Iowa School of Music: 1906-2006* (Iowa City: University of Iowa School of Music, 2006), 48-52.

(piano), Esther McDowell Swisher (piano), Hans Muenzer (violin and chamber music), Arnold Milroy Small (violin and theory), Otto Jelinke (viola), Hans Kurt Koelbel (cello), Thomas Muir (voice), Herald Ira Stark (voice, opera, choir), Ori Van Doren (band, winds), Charles Righter (band, music education), and Anne Pierce (music education).<sup>12</sup>

### **Music Department Buildings from 1919 to 1971**

When Clapp arrived at the university in 1919, the main facility used by the Music Department was the former Unitarian Church (known as Unity Hall), which sat near the northeast corner of Iowa Avenue and Clinton Street (where Phillips Hall now stands).<sup>13</sup> In addition to Unity Hall, a house that sat next door on the north side of the building was used. The department also rented rooms in the Dey Building on the southeast corner of Iowa Avenue and Clinton Street. When the large ensembles were organized, the chorus rehearsed in the Liberal Arts Assembly Room, located on the second floor of Schaeffer Hall. The Orchestra rehearsed in Close Hall, then located on the northwest corner of Iowa Avenue and Dubuque Street.<sup>14</sup> In July of 1923, the university purchased and remodeled an old house next door to the Congregational Church on North Clinton Street.

These facilities were largely inadequate due to soundproofing issues. Clapp said of the structures, “Developing a department of music under the

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<sup>12</sup> Calmer, 189; Culver, 49-50; Thelander, 48-52.

<sup>13</sup> Himie Voxman, “Oral History Interview with Himie Voxman,” interview by James Beilman, University of Iowa Oral History Project, (Iowa City: Special Collections Department, University of Iowa Libraries, 1977), 1.

<sup>14</sup> Calmer, 118-119.

present conditions is almost like building a house without tools.”<sup>15</sup> Practicing was difficult for students. They were given the option of practicing in rooms privately rented from individuals, or in the house across the street from the main facility that had no soundproofing and little privacy for adequate concentration.<sup>16</sup>

Clapp continually appealed to the university for better facilities. Several options were discussed over a period of years, but no real progress was made. No major facility was built, and the department was moved at least twice because of pressure from other departments that needed more space.<sup>17</sup>

On June 1, 1928, the department had to give up its rooms in the Dey Building. At that time the administrative offices and some faculty studios were moved to North Hall. North Hall was located north of the Old Capitol, on the Pentacrest, between Macbride and Jessup Halls. Some minor improvements were made in North Hall to accommodate the department.<sup>18</sup>

On June 1, 1932, the piano and cello instructors, music classrooms, and the recital hall remained in North Hall. The majority of the rest of the department was moved to the former isolation hospital on the corner of Jefferson and Gilbert streets. The isolation hospital had been remodeled to house the Music Department's main classroom and studios. The building, which already was equipped with thick brick walls, was given further soundproofing improvements. Clapp and his secretary were also relocated to this building. It had 14 practice

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<sup>15</sup> Ibid., 119.

<sup>16</sup> Culver, 121.

<sup>17</sup> Calmer, 123-124.

<sup>18</sup> Ibid., 220.

rooms and ten studios and classrooms.<sup>19</sup> A new building was built adjoining the hospital that had two large rehearsal rooms and space to fit the ensembles' libraries. The university orchestra and band had previously rehearsed in the Congregational Church on the corner of Clinton Street and Iowa Avenue from 1921 to 1932.<sup>20</sup> The university rented two small houses for practicing, at the corner of Iowa Avenue and Gilbert Street, south of the old music building. Although the new arrangement was a vast improvement, the department soon outgrew its new facilities.<sup>21</sup> In 1957, Eastlawn (a former dormitory) was remodeled to accommodate faculty studios and the music library.

These buildings housed the Music Department until the new music building was finished in 1971. In February of 1935, the first floor of a house at 21 North Dubuque St. was rented for additional practice rooms.<sup>22</sup>

Before World War II began, plans were being made by the department for the construction of a new music building but were put on hold at the start of the war. After the war ended, the Music Department experienced a large influx of students and its buildings quickly became overcrowded. Plans for the new building were finally resumed in the early 1960s. An auditorium was badly needed and became the first priority. Before Dean Earl Harper's retirement, President Virgil Hancher formed an auditorium committee and appointed Harper as the chairman and Voxman as a member. Voxman and Harper visited some of

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<sup>19</sup> Ibid., 220-221.

<sup>20</sup> Culver, 31, 48.

<sup>21</sup> Voxman, interview by James Beilman, 18; Johnson, 4.; Calmer, 222.

<sup>22</sup> Culver, 32, 48; Johnson, 52-53.



the new auditoriums that had been built in the United States and Canada for ideas. Hancher applied to the legislature for funding rather than waiting for private funding to be procured. His application was successful, and a generous amount of funds were given to the university to aid in the construction of the new auditorium.<sup>23</sup>

Plans for a new music building were not a top priority until a few years later, when on one winter break afternoon Voxman received a phone call from the Campus Planning Committee asking him to attend their next meeting with a cost estimate for a new building. The meeting was to be held a few days from that time, and without any faculty around, Voxman set out with a tape measure to calculate the cost. To Voxman's surprise, the Planning Committee gave high priority to the new music building. Voxman created a Music Building Committee and appointed Albert Luper, professor of musicology, as the chair. After plans to renovate the current building were thrown out, the committee applied for a federal title that paid for one third of the cost of construction with government money. The university would not have had the funding for the building without help from the government.<sup>24</sup> The new music building may have been the first and only building on the University of Iowa arts campus that was funded by the federal government.

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<sup>23</sup> Voxman, interview by James Beilman, 19-20.

<sup>24</sup> Ibid., 20-22.

The building was completed in the fall of 1970, and Hancher Auditorium was completed and dedicated in the fall of 1972.<sup>25</sup> The School of Music moved into its new home in the fall of 1971. The university orchestra and chorus performed at the dedication. On the program was *Academic Festival Overture*, Op. 80 by Brahms, *Grand Bamboula* (the World Premier) by Wuorinen, and Symphony No. 2 by Mahler with Kathryn Harvey, *soprano*, and Janice Roché, *mezzo-soprano*, as soloists.<sup>26</sup>

Before the auditorium was finished, the Music Department was unable to provide adequate opportunities for students studying opera due to the lack of a proper facility. With the construction of Hancher Auditorium and the new music building, the opera program was able to take off.<sup>27</sup>

The new music building was also large enough to hold the music library. Up until then it had been housed in Schaeffer Hall.<sup>28</sup> The addition of a large music library required the hiring of a music librarian. Rita Benton, then employed as a part-time music librarian, was made the head of the new music library. Before that time, there was no system set up for running the library of the Music Department. Fortunately there were a few faculty and some students who insisted that the department acquire certain books and scores, many of which are

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<sup>25</sup> "The Voxman Music Building," *Music At Iowa: School of Music Newsletter*, 1995-1996.

<sup>26</sup> Culver, 70.

<sup>27</sup> Voxman, interview by James Beilman, 11.

<sup>28</sup> Ruthann McTyre, "Himie Voxman: Longtime Friend and Donor," *Bindings: News for Supporters of the University of Iowa Libraries*, 2004.

valuable items today.<sup>29</sup> Charles Eble, founder of Eble Music Company, former secretary to Clapp and a longtime friend of the School of Music, had by that time established good connections with publishers in Europe, making it possible for the university to order items from them inexpensively. In 1954, Voxman and Charles Eble traveled to Europe to collect items for the music library that were rare or out of print. The library had continued to grow and was in great need of a larger space. The new music building provided this space with more room to grow. Rita Benton became internationally known as a leading librarian and musicologist for her work in the International Association of Music Librarians.<sup>30</sup>

Just months before the new music building was completed, Voxman told a news reporter, "More than 450 students are now crowded into a space for about 300..."<sup>31</sup> The new building would be able to accommodate all 450 students plus many more. The building was renamed the "Voxman Music Building" on Tuesday, May 2, 1995.<sup>32</sup>

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<sup>29</sup> Voxman, interview by James Beilman, 12-13.

<sup>30</sup> *Ibid.*, 12; McTyre.

<sup>31</sup> Mary Clark, "Began as Engineer, Got Degree in Psychology: Voxman Calls Upon Varied Experience as Music Administrator at Iowa," *Iowa City Press Citizen*, February 18, 1970.

<sup>32</sup> "The Voxman Music Building."

## CHAPTER IV

## PROGRESSION FROM PART-TIME INSTRUCTOR TO DIRECTOR

**Transition from Science to Music**

Voxman's transition from an education in science to a career in music happened with surprisingly few bumps along the way. While his career as a scientist slowly drew to a halt, his music career began to flourish. As he recalled in an interview, "an unusually strange destiny seemed to be operative."<sup>1</sup> After he ceased work on his PhD in Psychology of Music, he continued to teach the woodwind students at the university and was given more responsibilities at City High School. For the 1935-1936 year, he received a stipend to assist the City High School music program. Each following year he received a higher salary as his teaching responsibilities increased.<sup>2</sup>

In the second semester of the 1938-1939 year, Lloyd Swartley left City High School to become the new supervisor of instrumental music for the Duluth, Minnesota schools. Voxman was then given the job to direct the City High School orchestra, and William Gower was hired to conduct the band. Under Voxman's baton, the orchestra went to Minneapolis for a regional contest and received a Superior rating for a performance of the Finale of Dvorak's New World Symphony.<sup>3</sup>

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<sup>1</sup> Himie Voxman, "Oral History Interview with Himie Voxman," interview by James Beilman, *University of Iowa Oral History Project*, (Iowa City: Special Collections Department, University of Iowa Libraries, 1977), 4.

<sup>2</sup> Anne Tanner, "Engineering Graduate: Clarinet Legend," *FYI, Faculty and Staff News*, September 6, 2002.

<sup>3</sup> Himie Voxman, "Autobiography" (unfinished, undated autobiography, [ca. 2002], Iowa City, IA), 31.

In 1939, Lloyd Swartley offered Voxman a full-time job to teach in Duluth.<sup>4</sup> That same year he was also offered a job to teach in the Davenport, Iowa public schools. Upon learning of these job offers, Clapp appealed to Dean Earl Harper to promote Voxman to a full-time instructor position in the Department of Music for the 1939-1940 year. In his letter to Harper, Clapp mentioned that Voxman had been a clarinet student of Gustave Langenus of New York City and Clarence Warmelin of Minneapolis and Chicago. He mentioned that Voxman had brought the enrollment of woodwind students from two or three in 1934, to 25 students in the spring of 1939. Clapp continued, mentioning the success of Voxman's high school students in state and national contests. He added to those the accomplishments of his university students who had earned the admiration of many notable musicians and conductors in the U.S., including Eric Clarke of the Carnegie Foundation, Arthur Shepherd, former Associate Conductor of the Cleveland Symphony, and Modeste Alloo, former Associate Conductor of the Cincinnati Symphony and professor at the University of California.

Clapp's lengthy letter continued:

1. Mr. Voxman has developed woodwind study here from less than a handful of casual students to a schedule requiring from thirty to forty hours weekly of instruction and supervision, mostly in individual lessons, but also including the ensemble factors noted.
2. At the same time he has raised the quality of woodwind performance here from mediocrity to a leading position nationally.
3. Although he is himself a performer on single reed instruments (clarinet and saxophone), his mastery of double-reeds (oboe, bassoon, etc.) is such that he has produced national prize-winners in that field and

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<sup>4</sup>Edwin Riley, "Featuring Himie Voxman: Part 1," *Iowa Bandmaster* (1988): 15.

university performers of the caliber attested above.

4. His knowledge of orchestral and chamber literature and technology is erudite: his acquaintance with scores is second only to mine among my colleagues, and his knowledge of all woodwind instruments is comparable to that of our best experts in their respective specialties.

5. Concurrently with the woodwind development in our department is a similar growth in the High School; it is no longer physically possible for one man to carry both. However, since the High School provides only small group lessons and not individual lessons, we may still expect "practical music only" enrollments from the High School for soloists, and the appointment there of Mr. Gower assures continued goodwill and cooperation in that quarter.

6. To lose Mr. Voxman would mean the loss of most of what has been built up in five years. I know of no expert in both single and double reeds who would be available for \$2200 or a larger sum; even if found, a new man would have to build up contacts and confidence all over again.

Clapp concluded:

Mr. Voxman is an expert, an indefatigable worker, a harmonious personality, and a highly productive organizer and teacher. To keep him is to build for increasing leadership; to lose him would be considerably to jeopardize that leadership for some time to come. I believe his appointment to full time is urgent.<sup>5</sup>

Voxman then became the first full-time instructor of woodwinds at the University of Iowa. Before he began teaching in 1934, Orie Van Doren, the conductor of the university band, taught all of the woodwind and percussion students.<sup>6</sup> Voxman took on all of the woodwind music majors and it was not uncommon for him to have 30 to 40 students per semester, in addition to his City High School students.

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<sup>5</sup> P. G. Clapp, Letter to Earl E. Harper, March 8, 1939.

<sup>6</sup> Judith Green, "UI Music Director Voxman Retires after Long, Varied Career," *The Daily Iowan*, June 26, 1980; Pat Heefner, "Voxman, New Music Head, Is S.U.I. Engineering Graduate," *The Daily Iowan*, April 7, 1954.

A few years earlier, in June of 1936, Clapp had stated in an official University of Iowa Department of Music report that the teaching loads of most instructors had been doubled since 1931. He had asked for additional staff to lighten the load of the overworked instructors, and that they be given adequate salaries in order to attract high quality teachers. The university had offered no help to the department, and the same conditions continued.<sup>7</sup> The Music Department's crucial need for a woodwind instructor and Voxman's availability to fill the position proved to be quite fortunate for both Voxman and the university.

Voxman was astonished that he had launched himself into a career in music rather than science. He had earned only seven or eight credit hours in music during his undergraduate and graduate years—including one independent study course, one course in orchestration, and most likely a music appreciation course. He had enrolled in these classes only to validate his certificate to teach in the public schools.<sup>8</sup> He said of the events leading to his appointment, "It was all accidental. It was sort of decided for me. There were no jobs when I finished. It's all a case of could-have-beens."<sup>9</sup>

Voxman was not the only one who became a member of the faculty with no formal education in music. Dr. Orie Van Doren had studied dentistry at the university beginning in 1903, but became highly involved with the band while

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<sup>7</sup> Charles Edward Calmer, "Philip Greeley Clapp, the Later Years (1909-54)" (PhD Thesis, University of Iowa, 1992), 178. Quoting the "Report of the Department of Music" by Dr. Philip Greeley Clapp, dated June, 1936.

<sup>8</sup> Voxman, "Autobiography," 31.

<sup>9</sup> John Kenyon, "Notable Milestone: Former UI Music Director Honored with 90th Birthday Event," *Cedar Rapids-Iowa City Gazette*, September 27, 2002.

attending. As a student he became the bandmaster and was leading the university band and teaching the wind instruments beginning in 1906. Van Doren left the university in the spring of 1939, three years after the band was transferred from the military department to the Music Department.<sup>10</sup>

William Gower moved to Iowa City in 1939 to direct the bands at City High School. His success with the high school students had awarded him the attention of Clapp, who in 1946 appointed him to be the brass instructor at the University of Iowa. Gower had studied engineering in college, but like Voxman and Van Doren, had no degree in music. Clapp, however, was confident in his abilities.<sup>11</sup>

When Voxman joined the faculty as full-time instructor in 1939, the School of Fine Arts was flourishing. It had a highly developed arts curriculum that would rival any university in the world. An article in *Life* magazine on June 5, 1939 stated, "If you seek the foremost center of the artistic ground swell in the [Mississippi] Valley you will find it at the School of Fine Arts of the University of Iowa."<sup>12</sup>

### **Teaching During the War Years**

In 1940, when the draft began for World War II, enrollment in the University of Iowa Department of Music dropped significantly. Clapp became worried that the Chamber Orchestra could not continue with so few members, so Voxman

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<sup>10</sup> Calmer, 181-182.

<sup>11</sup> Kathryn Chadima, e-mail message to author, April 29, 2010; Frederick Crane, "Reflections on a Century," in *The University of Iowa School of Music: 1906-2006*, ed. Kristin Thelander and Susan Orhon (Iowa City, IA: University of Iowa School of Music, 2006), 27.

<sup>12</sup> *Life*, June 5, 1939, quoted in Calmer, 169-170.



offered to do everything he could to recruit competent students in order to allow rehearsals to continue. When Voxman took it upon himself to keep the orchestra going, he remembered Clapp saying with a tear in his eye, “Voxman, you’re a gentleman.”<sup>13</sup>

The Chamber Orchestra was organized in 1936, primarily as a reading group, providing advanced students from the University Symphony Orchestra the opportunity of reading a wider range of music than was played by the larger orchestra. It was also used for student conducting and to help students in composition and orchestration. The chamber orchestra performed one concert per year, occasionally in the Wednesday night broadcasts at the university’s radio station, and gave several out-of-town concerts in Iowa.<sup>14</sup>

Voxman aided in the enrollment of a few students who were rejected by the draft. This included George Morey, a flutist who had studied with George Laurent and William Kincaid, rejected because of his high blood pressure. He came to the university to work on a degree in composition. He also played the viola in the faculty string quartet and taught all of the flute students. He later earned a PhD from the University of North Texas and served as the orchestra conductor at that school. Another was Alan Sigel, a freshman clarinetist who had been excused from service because of his poor vision. He later earned a master’s degree from Eastman, played with the Buffalo Symphony, and taught at the State University of New York at Buffalo. Voxman was also obliged to engage

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<sup>13</sup> Voxman, “Autobiography,” 112.

<sup>14</sup> Lauren Theodore Johnson, “History of the State University of Iowa: Musical Activity, 1916-1944” (MA Thesis, State University of Iowa, 1944), 64.

the help of some of his best high school students to play in the orchestra.<sup>15</sup> On top of these additions, the orchestra had to rely heavily on faculty members to fill in all of the seats. Voxman personally contributed to the orchestra by playing an occasional second flute or oboe part. He also offered to continue to teach all of his students during the war without pay.<sup>16</sup>

After the draft began, faculty members who had a background in science or math were asked to teach courses for the “Navy Pre-flight School,” held in the Field House at the University of Iowa. Voxman taught college algebra, analytical geometry, calculus, and advanced calculus. He was assigned two or three platoons of military personnel who were preparing to be meteorologists. The highly select group came from Harvard, some elite southern schools, and the University of Iowa. Because failing meant that they would be immediately shipped to base duty, the students were highly motivated. Each of his classes met daily for a few weeks. Voxman spent many late hours grading tests and preparing lessons. His best platoon made the highest average scores nationally on the standardized tests.<sup>17</sup>

Voxman later received notice that he had been drafted. But after he and Lois had made plans to rent their home out and for her and their children to go to Salina, Kansas to live with her mother, Voxman was notified that the military was no longer interested in his age group.

Although Voxman’s help was no longer needed by the military, he thought

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<sup>15</sup> Voxman, “Autobiography,” 45.

<sup>16</sup> Calmer, 293; Voxman, “Autobiography,” 45, 112.

<sup>17</sup> Voxman, “Autobiography,” 45.

that he might be able to help out in the area of radar. He went to Des Moines to have a physical exam and take a written science exam. His plan came to an end after he was unable to pass the physical because of his vision (he had recently begun wearing eye glasses). He also enrolled in some refresher courses in chemical engineering to see if he could provide his services in the explosives industry. After completing the courses, he inquired about a job in Burlington, Iowa, but the war was winding down and there was no employment available for him. He then returned to his teaching full-time.<sup>18</sup>

During the war years of 1941 to 1945, the University of Iowa Department of Music awarded 17 PhDs, mostly in composition. This included the work of Oscar Anderson Fuller in 1942, the first African American to earn a PhD in music. Herbert F. Mells, also an African American, earned a PhD in 1944, and was likely the second.<sup>19</sup>

In 1945, after the war had ceased, the university experienced a 23 percent increase in student enrollment, and a year later it doubled. With the influx of students, housing became scarce, and many families in Iowa City took students into their homes. Clapp himself took in three students in 1946. This sudden increase in enrollment had a significant impact on the Music Department, and the faculty (as well as the building capacities) became overloaded once again.<sup>20</sup>

Of the 26 faculty members who were employed by the Music Department before the Depression or hired during the Depression or the war, only ten

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<sup>18</sup> Ibid., 46.

<sup>19</sup> Calmer, 297.

<sup>20</sup> Ibid., 296-297.

remained by the end. Of those ten, seven had been on the faculty before the war, and only two of those had been on the faculty before the start of the Great Depression: Philip Greeley Clapp and Anne Pierce (in music education). Only six new faculty members were hired between 1945 and 1947, shortly following the war.<sup>21</sup>

One of those hired after the war was William Gower, Voxman's co-author of the "Modern Methods" and his first clarinet teacher. After Gower's move to Iowa City in 1939 and his success in the public schools, Clapp appointed him to be the University of Iowa brass instructor in 1946.<sup>22</sup> He became a close friend of Clapp over the years and conducted the University Symphony Orchestra at Clapp's memorial service in 1954. Voxman was then working side by side with the teacher who helped him get his start in music. He said of him:

Gower had excellent rapport with our faculty and students. For the latter he was much more than a brass teacher, helping them in many ways. The result was a large number of excellent graduates, many of whom became quite successful.<sup>23</sup>

Clapp gave Voxman and Gower the freedom to build up the department's music education program. They started an instrumental techniques course and acquired instruments for students to use while enrolled in the course. Together they also initiated classes in teacher education, improving the university's status as a teacher-training institution.<sup>24</sup>

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<sup>21</sup> Kristin Thelander and Susan Orhon, eds., *The University of Iowa School of Music: 1906-2006* (Iowa City: University of Iowa School of Music, 2006), 48-52.

<sup>22</sup> Crane, 27.

<sup>23</sup> Voxman, "Autobiography," 37.

<sup>24</sup> Voxman, interview by James Beilman, 6; Voxman, "Autobiography," 31.

Before Voxman was promoted to the head of the Music Department, he served as the Chairman of the Committee of Public School Music, and participated in an Interdepartmental Seminar on the Core Courses in the Fine Arts.<sup>25</sup>

### **Philip Greeley Clapp**

Philip Greeley Clapp was born on August 4, 1888 in Boston, Massachusetts. His amateur musician parents made sure that he received a proper musical upbringing. As a boy he studied violin, piano, theory, and composition. After graduating from the Roxbury Latin School in 1905, he began his composition studies at Harvard, where he was also an active performer on the violin, piano, and organ. Clapp completed his B.A. in 1908, M.S. in 1909, and PhD in 1911.<sup>26</sup>

During his studies at Harvard, Clapp was given many opportunities that were influential to his career in music. In 1907, he was chosen to conduct the Harvard Symphony Orchestra, and in 1910 Harvard awarded him with a Sheldon Traveling Fellowship, which he used to further his studies with a tour of Europe. While there he studied composition and conducting and did research for his dissertation in the British Museum. After completing his PhD, Clapp served as a music correspondent for the *Boston Evening Transcript* from 1911 to 1919. From 1912 until 1914 he served as the Director of Music at Middlesex School for Boys

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<sup>25</sup> "Himie Voxman," in *Faculty and Staff Vertical File Collection # RG01.15.03* (Iowa City: Special Collections Department, University of Iowa Libraries).

<sup>26</sup> Daniel Huber Culver, "A History of the University of Iowa Symphony Orchestra" (DMA Thesis, University of Iowa, 1978), 26-27.

and later became Acting Head of the School of Music at Dartmouth College in Gloucester, Massachusetts from 1915 to 1918. For a six-month period in 1918 he served in the U.S. Army in Europe as a bandleader. In the summer of 1919, he became the Head of the Music Department at the University of Iowa.<sup>27</sup>

Voxman's first encounter with Clapp came during his freshman year after an invitation from a clarinet player in the University Symphony Orchestra to join them for their preparation of Handel's *Messiah*.<sup>28</sup> Of all the stories that could be told of Clapp losing his temper at the expense of his students and colleagues, Voxman never remembered a time when Clapp became upset with him. He remembered only the solid friendship that existed between himself and Clapp. Voxman's office was in the same corridor as Clapp's, and on the afternoons that Clapp was teaching, he would sometimes knock on Voxman's door (whether he was with a student or not) and talk with him for an hour or two. Voxman would dismiss his students and ask them to come back the next day. This practice went on for years.<sup>29</sup> He said of Clapp, "He was always very friendly—never a harsh word or anything of that sort, despite his reputation for being a difficult man."<sup>30</sup>

In addition to Clapp's administrative duties, he conducted the orchestra a few times each year and took on a heavy teaching load. He taught Elementary and Advanced Harmony, Advanced Counterpoint, Elementary and Advanced

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<sup>27</sup> Ibid., 28-30.

<sup>28</sup> Riley, 15. See page 24 above.

<sup>29</sup> Voxman, "Autobiography," 110-111, 120.

<sup>30</sup> Riley, 15.

Composition, Elementary and Advanced History and Appreciation of Music, and private piano lessons.<sup>31</sup>

In the fall of 1921, Frank Kendrie was hired as the university's strings teacher and orchestra conductor, with tenure. Kendrie agreed to take the position of teaching strings as long as he was allowed to conduct the orchestra. Clapp, who at that time lead the orchestra, reluctantly handed the baton over to Kendrie. Kendrie's hard work with the orchestra earned him the praise of Henri Verbrugghen, retired conductor of the Minneapolis Symphony. Verbrugghen stated after hearing a concert by the orchestra, "I wonder if there is a better orchestra in an educational institution anywhere. If there is, I don't know of it."<sup>32</sup> Clapp did not like the way Kendrie ran the orchestra, even though the university administration thought that his work was satisfactory. When the summer budget for 1934 needed to be cut by 8%, Clapp asked Kendrie to take a 50% pay cut. Kendrie refused, and Clapp removed him from the summer payroll and conducted the orchestra himself. Friction continued between the two men, and in 1936 Kendrie accepted the position of head of the music department at Carlton College in Northfield, Minnesota.<sup>33</sup>

As Clapp reclaimed his position at the podium, he too brought the orchestra recognition. He began by having the instructors of orchestral instruments play the principal parts in the orchestra. The university orchestra was one of the first of its kind in the country to perform symphonies by Mahler

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<sup>31</sup> Calmer, 95.

<sup>32</sup> Ibid., 106, 184, 186.

<sup>33</sup> Ibid., 184; Johnson, 58.

and Bruckner. Clapp was an admirer of the underplayed composers, and in 1940 was given Honorary Membership in the Bruckner Society of America.<sup>34</sup> He was awarded the Bruckner Medal in 1940 and the Mahler Medal in 1942, awards that at that time were usually awarded only to major professional orchestra conductors.<sup>35</sup>

In 1941, the chief music critic of the New York Times, Olin Downes, visited Iowa City and performed MacDowell's *Piano Concerto No. 1* as soloist with the orchestra. He later wrote two Sunday articles in a row devoted to the music program and the arts programs at the University of Iowa. In addition to regular local radio broadcasts, the orchestra occasionally performed for national broadcasts. In 1938, 1942, 1948, and 1949 it performed on NBC radio, and in 1942 it performed twice on the Mutual Network.<sup>36</sup>

Among Clapp's contemporaries—Ives, Ruggles, Carpenter, Griffes, Piston, Sessions, Hanson, Thomson, Cowell, and Thompson—Clapp's music remains the least well-known. Clapp never undertook self-promotion. Voxman encouraged Clapp to have the orchestra perform his own compositions, but Clapp was reluctant because he took his compositions very seriously and did not like it when the orchestra practiced and performed them under par.<sup>37</sup>

The majority of Clapp's works were written for orchestra, and few have been published or professionally recorded. However, several of his works

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<sup>34</sup> Culver, 54, 58-60.

<sup>35</sup> Calmer, 312.

<sup>36</sup> Ibid., 282, 313.

<sup>37</sup> Culver, 52.



received performances by notable ensembles such as the St. Louis Symphony, Boston Symphony, New York Philharmonic, and Chicago Symphony. Charles Calmer, author of the PhD Thesis *Philip Greeley Clapp, the Later Years (1909-54)* stated, "Living away from the centers of musical power and the broadcasting and publishing media was a serious hindrance towards [Clapp's] recognition."<sup>38</sup>

After World War II was over, a huge influx of students enrolled at the School of Music. Clapp was teaching a music appreciation class, which he believed eliminated the need for a music history course. Clapp's class was broadcast on WSUI radio from 2:10 to 3:10 p.m. every Monday, Wednesday, and Friday during the school year.<sup>39</sup> His conducting course was combined with orchestration. Although there was a lack of available courses that were needed, the Music Department was successful in educating a large number of students. Clapp was resistant to the changes that became necessary in the late 1940s, including the need for a music history class and a piano competency requirement. Clapp distrusted musicologists, claiming that musicologists were scholars who were divorced from "any adequate living contact with music as an art."<sup>40</sup> Albert T. Luper was finally appointed to the faculty in the fall of 1948 after much resistance from Clapp.<sup>41</sup>

Clapp's health began declining after the war. In late March of 1946 he was diagnosed with diabetes after being admitted to Iowa City's Mercy Hospital

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<sup>38</sup> Calmer, xvi, 155, 371.

<sup>39</sup> Johnson, 57.

<sup>40</sup> Calmer, 328.

<sup>41</sup> Ibid., 332; Voxman, "Autobiography," 119-120.

for an inner ear infection. He remained in the hospital for 16 days while receiving insulin. He resumed teaching and was no longer taking insulin by May 1, adhering to a strict diet through which he lost 50 pounds. His health went back to normal for a few months, but in October of that year he fainted after a concert and was examined by doctors who concluded that the diet was too strict for someone who expended so much energy conducting. After that incident, he slowly returned to teaching and conducting. The next concert he conducted was not until February of 1947, which he did while seated at the podium. His health never returned to normal after that episode in October of 1946, and it was said that he never regained his energy or his patience.<sup>42</sup>

Clapp's last concert conducted was on March 24, 1954. The orchestra played the Overture to *Benvenuto Cellini* by Berlioz, Overture to *The Secret of Suzanne* by Wolf-Ferrari, "The Swan of Tuonela," and the Concerto for Piano and Orchestra, Op. 23 by Tchaikowsky with soloist Norma Cross.<sup>43</sup>

On April 8, during an orchestra rehearsal, Clapp asked the orchestra to tune. He sat down and was unable to get up for 20 minutes. William Gower convinced him to leave the rehearsal. Accounts state that an ambulance took him to the hospital, and he soon lost consciousness and never regained it. He had suffered a heart attack and passed away at Mercy Hospital at 3:55 a.m. on April 9, 1954. He was buried in the Oakland Cemetery in Iowa City. A memorial concert was given on May 26 in which the orchestra and chorus performed a

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<sup>42</sup> Calmer, 318-319, 320-323, 334.

<sup>43</sup> Culver, 64.

program of all of Clapp's works.<sup>44</sup>

### **Administration Years**

In his unpublished autobiography, Voxman expressed his surprise at becoming a faculty member in the University of Iowa School of Music with only a few credits in music under his belt. He progressed quickly from full-time instructor in 1939 to Assistant Professor in 1942, Associate Professor in 1946, and Full Professor in 1951. He wrote:

The idea that I might someday become involved in music administration never occurred to me and I'm sure to anyone else who knew me. It was startling enough to have become a faculty member in a music school with only a handful of music credits as preparation, perhaps seven or eight.<sup>45</sup>

Clapp apparently had believed that Voxman was capable of being the head of the department. Voxman remembered Clapp's suggestion that he work on a doctorate. He thought that if Voxman would make a band arrangement of Liszt's tone poem *Hungaria*, he could easily earn a PhD. Voxman thought Clapp's idea was a little unusual, considering that he would have to take freshman level music classes to make up for his lack of a degree in music. He was, however, somewhat interested in pursuing a doctorate in education and spoke briefly about the matter with Dean E. T. Peterson of the College of Education. The dean promptly told Voxman that pursuing a doctorate was unnecessary and that he should forget about it, which he did.<sup>46</sup>

Voxman's first step in the direction of becoming an administrator

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<sup>44</sup> Calmer, 379-382.

<sup>45</sup> Voxman, "Autobiography," 110.

<sup>46</sup> Voxman, "Autobiography," 111.

happened sometime in the late 1940s when Mildred Clapp came to him with the School of Music budget, exclaiming that Dr. Clapp was ill and working on the budget only made things worse for him. Dr. Clapp trusted Voxman to look over the budget and check the accuracy of the numbers.<sup>47</sup> There is no doubt that Voxman's extensive background in math lent him the ability to run the figures without much difficulty.

In the spring of 1947, Clapp was having some health problems and was unable to turn in his summer session budget on time due to his distress over calculating the numbers. Harper felt that something needed to be done to prevent the budget from being turned in too far behind the deadline, so he called for a meeting of the entire music faculty.<sup>48</sup> The faculty crowded in Harper's office at the Iowa Memorial Union for the meeting. Voxman wrote of the event, "We stood up, draped around the walls. Dr. Harper sat at his desk, Dr. Clapp stood in the midst of the circle, smoking."<sup>49</sup> Harper indicated that immediate action was needed in this case and asked Clapp to appoint someone to take care of the budget that summer. After pacing about for a few minutes, he announced, "I want Voxman to do it."<sup>50</sup> The assignment was given to Voxman, as he noted the surprise of some of the senior faculty. He even got into a bit of an argument over the matter with Hans Koelbel, the cello instructor.<sup>51</sup>

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<sup>47</sup> Ibid., 110.

<sup>48</sup> Calmer, 355; Voxman, "Autobiography," 110.

<sup>49</sup> Voxman, "Autobiography," 110.

<sup>50</sup> Voxman, interview by James Beilman, 5.

<sup>51</sup> Voxman, *Autobiography*, 110.

When Voxman began his work on the budget, he discovered that some of the instructors were carrying 40-hour workloads when they should have only had 20- or 25-hour workloads, according to what was normal at other universities. Harper talked with Voxman about the possibility of gradually hiring more specialists of various instruments in order to offset the unfair workloads of the current instructors. Previously Voxman had served as the academic advisor for all string, brass, and woodwind students. However, by that time (1947) the brass and string advisors had been delegated to Gower and one of the string instructors.<sup>52</sup>

Beginning in 1948, Clapp allowed Voxman to gradually take over more and more of his administrative responsibilities. Eventually Harper and Dewey B. Stuit, Dean of the College of Liberal Arts, decided that there was a need for an Executive Committee to be formed, in order to take care of the day-to-day operations of the department, as an aid to Clapp. From 1919 until around 1946, Clapp dictated nearly every aspect and area of the department. They both felt that Clapp's friendship with Voxman meant that he would be the most acceptable person to chair the committee. Stuit wrote a letter to Clapp on July 25, 1950, proposing the formation of the Executive Committee for the planning and development of programs of instruction and to assist Clapp in preparing the budget. The committee would be composed of Herald Stark, Thomas Turner, and Himie Voxman as the chairman. Clapp countered Stuit's proposal with his own, requesting a committee of five faculty members that would prepare the

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<sup>52</sup> Ibid.

budget and assist him in his duties. Stuit insisted on the three-person committee, and his proposal was accepted.<sup>53</sup>

Clapp felt that the committee was working over his head, leaving him unsettled and distrusting of its members. In spite of this paranoia, Clapp grew more and more dependent on the committee as time passed. Voxman eventually took over more and more of the responsibilities of the committee, and it soon became apparent that Stark and Turner had no interest in helping with the budget. They left it almost entirely in Voxman's hands, along with the help of Harper. The committee was reappointed each year until April of 1954, when Voxman was made the new Head of the Department of Music.<sup>54</sup>

During Clapp's administration, there were no official courses in music history offered, and it was not given priority in the department until the Executive Committee was formed. Clapp taught a four-year course of music appreciation which he considered to have served the purpose of music history instruction. Clapp's philosophy of the study of music put a heavy emphasis on knowing the literature and performance. Learning through live music was important to him, and he made it the central focus of the curriculum at the Music Department. Clapp believed that musicology was an unimportant subject that did not significantly enhance the performance or composition of music. His music appreciation class was taught on a two-year cycle and was broadcast on the university radio station, said to have been an exceptional experience for all who

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<sup>53</sup> Calmer, 354, 356-358; Voxman, "Autobiography," 111.

<sup>54</sup> Calmer, 358; Voxman, "Autobiography," 111.

had the privilege of attending.<sup>55</sup> It was broadcast live from the spring of 1930 until Clapp's death in 1954. Clapp's broadcasts were among the three most popular of the radio station. Even Voxman frequently sat in on Clapp's humorous and informative class and enjoyed seeing Clapp read scores and other repertoire at the piano. (Clapp reportedly hated playing recordings in his class. He always read scores from the piano.<sup>56</sup>) When the Executive Committee was formed, its members appealed to Clapp to allow them to employ a trained musicologist. Albert T. Luper was hired and taught at the university until 1982.<sup>57</sup>

In August of 1951, Harper proposed to some faculty members that Clapp's position be terminated, but when the faculty voted against it, nothing was mentioned to Clapp. In the spring of 1952, he again proposed to the administration that Clapp be relieved, but no action was taken. After these first attempts, Harper asked Clapp in person to resign, offering to let him conduct the orchestra through the 1953-1954 year, and to pay him the same salary until he reached the age of 68. Clapp ignored Harper's request, so Harper submitted another formal request to Clapp on August 8, 1952.<sup>58</sup>

On December 5, a meeting was held between Harper, Clapp, and Voxman (who was invited at Clapp's request). Later that day Harper met with the Executive Committee and decided to proceed with a search for a new department head. Over the winter break Harper surveyed the faculty members

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<sup>55</sup> Voxman, interview by James Beilman, 7; Calmer, 102-103, 204.

<sup>56</sup> Voxman, interview by James Beilman, 7.

<sup>57</sup> Calmer, 202; Voxman, "Autobiography," 119-120.

<sup>58</sup> Calmer, 359-361.

on an individual basis about a new head. After continuous pressure from the administration and more resistance from Clapp, the matter was not resolved until the Regent's meetings in March of 1954, when Voxman was chosen as the new head.<sup>59</sup>

Before Clapp's death in 1954, the university had engaged in a nationwide search for his successor. Voxman himself had recommended two graduates of the University of Iowa, David Robertson, who was then dean of the Oberlin Conservatory, and Arnold Small, a talented violinist who had studied at the university during Voxman's graduate years. Two additional graduates were considered: Loren Crosten, who was the chairman of the music department at Stanford, and Arthur Berdahl, who was the head of music at Fresno State. Robertson was invited to the campus, and after the visit said to Voxman, "Well, it's kind of nonsensical. You're already running [the department], and I'm at Oberlin, so I'm not interested."<sup>60</sup> Small also withdrew from consideration to continue doing undersea sound research for the U.S. Navy.<sup>61</sup>

Harper insisted that Voxman apply for the position one week before the faculty was to vote on the new head. He and Voxman were already good friends, and when tension would arise between Clapp and Harper or Dean Stuit, Voxman's ability to get along with Clapp was appreciated.<sup>62</sup> Voxman recalled:

There had been a good deal of campaigning for me by some of the

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<sup>59</sup> Ibid., 368.

<sup>60</sup> Voxman, interview by James Beilman, 9.

<sup>61</sup> Voxman, "Autobiography," 112.

<sup>62</sup> Voxman, interview by James Beilman, 10.



faculty, notably Gower. I had a vague feeling that Dr. Harper definitely favored my candidacy. I don't know why he had so much confidence in me to follow a man of Dr. Clapp's stature.<sup>63</sup>

On February 17, 1954, Harper called a special meeting of the music faculty to announce that Voxman was to be recommended by the search committee for the "Post of Executive Officer of the Department of Music."<sup>64</sup> The faculty voted and unanimously agreed that Voxman should be the one to fill the position. The minutes of the Iowa State Board of Education meeting of March 19, 1954, stated:

Upon the recommendation of President Hancher and with the approval of the Faculty Committee, Professor Voxman was appointed Head of the Department of Music, effective April 1, 1954, at a salary of \$8,500 on an academic-year basis effective as of that date.<sup>65</sup>

The next day, Voxman received a call from Provost Harvey Davis who congratulated him, asking, "What can I do for you?" Dean Sidney Winter of the College of Business sent a note to congratulate Voxman and noted his surprise that the faculty had been "smart enough" to choose him. (Voxman was at the time giving flute lessons to the dean's daughter.)<sup>66</sup>

Throughout all of the highs and lows of administrative stresses, Voxman and Clapp remained close friends. Clapp was appreciative of Voxman's continuous help, especially when his health began failing him.

The circumstances of Voxman's appointment were highly unusual. He

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<sup>63</sup> Voxman, "Autobiography," 112.

<sup>64</sup> Ibid.

<sup>65</sup> "A Proposed Record for the Minutes of a Meeting of the Iowa State Board of Education," (Iowa City: State University of Iowa, 1954).

<sup>66</sup> Voxman, "Autobiography," 113.

may be the only person ever appointed as the head of a university music department without a degree in music. However, he had already proven himself to be a successful teacher by bringing a large number of woodwind students to the university. He had good relationships with Clapp, Harper, and Stuit, and had the respect and support of the faculty. Voxman's goal as the new head was to continue in the direction of a performance emphasis, something that Clapp had established during his tenure. He also intended to fix what he and the faculty thought to be obvious shortcomings in the courses offered by the department.<sup>67</sup>

During Voxman's administration, new faculty members were hired when it was needed, but for the most part the faculty members remained. Voxman recalled, "There was very little turnover. We grew old together!"<sup>68</sup> He followed in Clapp's footsteps by not holding excessive faculty meetings. Meetings were held once a semester and when special circumstances arose. There was an informal council of area heads (piano, voice, brass, woodwind, composition, etc.) which created good relationships between areas. Voxman had an open door policy with the faculty. They could stop in to speak with him at any time he wasn't teaching. He said of this policy, "The areas had a high degree of autonomy and it was used wisely."<sup>69</sup> Few problems with faculty members arose during Voxman's administration.<sup>70</sup>

When Clapp passed away and Voxman became his successor, more was

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<sup>67</sup> Voxman, interview by James Beilman, 10.

<sup>68</sup> Voxman, "Autobiography," 115.

<sup>69</sup> *Ibid.*, 113.

<sup>70</sup> *Ibid.*, 113-116.

lost than just the head of the department. Voxman telephoned James Dixon and invited him to take Clapp's place as the conductor of the orchestra. Dixon had graduated from the University of Iowa years earlier and was at that time just being discharged from conducting the 7<sup>th</sup> Army Symphony in Germany. He was delighted to return to the university.<sup>71</sup>

Even though Dixon was young and was required to conduct faculty who were very experienced, he did well. Dimitri Mitropoulos, conductor of the Minneapolis Symphony, had mentored Dixon as a student. Mitropoulos had suggested that Dixon attend the University of Iowa as an undergraduate.<sup>72</sup> Mitropoulos visited the University to promote what Dixon was doing and established a good relationship with the department. Dixon was one of the few students Clapp had allowed to occasionally conduct the orchestra. As a student he had conducted the orchestra in a performance of Prokofiev's Piano Concerto No. 3 with Mitropoulos as the piano soloist. In the spring term of 1955, Mitropoulos (then the conductor of the New York Philharmonic) conducted the university orchestra and chorus in Berlioz's Requiem.<sup>73</sup>

After Dixon was hired, he completed an MA in 1956. He conducted the orchestra until 1959, when he left to conduct the orchestra at the New England Conservatory for two years and later became the Minneapolis Symphony Assistant Conductor for the 1961-1962 season. He returned to the university in 1962 and stayed until his retirement in 1997. Dixon followed in Clapp's footsteps

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<sup>71</sup> Ibid., 121.

<sup>72</sup> Culver, 71-72.

<sup>73</sup> Ibid., 73.

as an enthusiast of Mahler and also received Honorary Membership into the Bruckner Society and was awarded the Mahler Medal in 1963. In 1973, the Bruckner Society awarded the orchestra with a certificate of merit and Honorary Membership into the organization.<sup>74</sup>

The Music Department had also lost its composition teacher with Clapp's passing. The composition position was given to a former PhD student of Clapp's, Phillip Bezanson. Because Bezanson was not internationally known, Voxman and the other faculty members decided to begin a tradition of inviting well-known composers each year to the university to look at and critique student scores. The music ensembles gave a concert featuring the composers' works. These composers included William Schuman, then president of Juilliard School, Elliot Carter, Aaron Copland, Samuel Barber, Roger Goeb (a graduate of the University of Iowa), Wallingford Riegger, Roger Sessions, Yehudi Wyner, Otto Luening, Gunther Schuller, Darius Milhaud,<sup>75</sup> Halsey Stevens, Peter Mennin,

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<sup>74</sup> Ibid., 87; Thelander, 49.

<sup>75</sup> From Voxman's "Autobiography": "For me, Milhaud's visit to the campus was the most memorable, partly because he had written a number of compositions that I and my students had played. Because of severe arthritis he had for many years been confined to a wheelchair. In order to have him for dinner, a group of big football players came to the house to carry him up our porch steps. We had a most enjoyable evening with him and his wife Madeleine. She was internationally known as a narrator for works requiring a speaker with orchestra.

"I was able to spend some time privately with him. He told me of the rivalry of some of his colleagues--Boulez and Messiaen in particular. I mentioned some of the French composers whose wind works I used. When I mentioned Eugène Bozza, he burst out with "Merde"! (shit). He had no use for him as a composer but suggested that I look at the wind works of Jean-Michel Damase, one of his students at the Paris Conservatory. I did have some of his music.

"Earlier, we had commissioned a work from him. It was written for orchestra and chorus and was based on three Canterbury Tales and performed during his stay with us. I read that it was played in Paris during the celebration for his 70<sup>th</sup> birthday.

"Mrs. Milhaud told me her husband was a 'compulsive composer.' He did not like to have her out of his sight and insisted on accompanying her while she went for groceries, etc. He brought manuscript paper and pen along to compose while she shopped.

Yves Baudrier, Karlheinz Stockhausen, and a few others. This practice attracted many talented composition students to the university, most of whom later found employment at high-ranking universities.<sup>76</sup>

Around the time Voxman became the new head of the department there was a doctoral candidate in music education by the name of Charles M. Stookey, an energetic student who showed interest in helping Voxman revive the music camp. Voxman acquired funding from the University of Iowa Extension Division and asked Stookey to travel around to the schools in Iowa that had the best music programs, to find out why they were not sending their students to the university. Stookey was also instructed to find out if the high school music programs would support the university if they were to restart the music camp, which had been suspended during the war years.<sup>77</sup> Stookey was able to gain enough support for the camp and registered 125 students. The camp was successful.<sup>78</sup>

Stookey was soon offered the job of Director of Bands at Eastern New Mexico State University (now Eastern New Mexico University) and never finished his PhD, but did organize a music camp at the university. He invited Voxman and other faculty members from the department to teach at the two-week camp

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“Not long before his visit Lois and I had stopped in Carpentras (France) and saw the famous synagogue there. He was quite delighted to learn that, since it was there that he and his family had worshiped over the years. He autographed my copy of his clarinet *Sonatine*.

“At a dinner at Hervig’s, Milhaud asked for paper and a pen and wrote that Stravinsky should be written ‘\$travinsky.’” Voxman, “Autobiography,” 123-124.

<sup>76</sup> Culver, 81; Voxman, “Autobiography,” 123.

<sup>77</sup> Voxman, interview by James Beilman, 10.

<sup>78</sup> Voxman, “Autobiography,” 47-48.

each summer beginning as early as 1949. Voxman fondly remembered the summers he and his colleagues spent there and continued his attendance for a number of years, until a short time after Stookey left to take another job at the University of Oklahoma.<sup>79</sup>

Before 1964, the Music Department was part of the School of Fine Arts, along with the art and drama departments. Each department head reported to Harper. After Harper's retirement in 1963, the School of Fine Arts was absolved. The department heads were given the option of creating a College of Fine Arts or to simply be a part of the College of Liberal Arts and report to Dean Dewey B. Stuit. They chose the latter, and in 1964 the areas of music, drama, and art officially became part of the College of Liberal Arts.<sup>80</sup> Stuit was a supportive and effective administrator, and each department head was confident that a Dean of Fine Arts, whomever he might be, could not be a more effective and supportive supervisor. The Music Department also petitioned for and was granted a change of name, to be called the "School of Music" instead of "Department of Music."<sup>81</sup>

In addition to the new changes, the Division of Fine Arts was formed for the support of interdepartmental relationships in dealing with matters such as the Center for the New Performing Arts. Voxman was made the Chairman of the Division of Fine Arts Executive Committee.<sup>82</sup>

Harper had also been responsible for a concert course and lectures. After

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<sup>79</sup> Ibid., 48-49.

<sup>80</sup> Ibid., 116.

<sup>81</sup> Voxman, interview by James Beilman, 16-17.

<sup>82</sup> Ibid., 17.

he retired, President Hancher asked Voxman to form a Committee on Cultural Affairs with himself (Voxman) as the chairman. The committee would be responsible for bringing in and arranging concerts and lectures. Voxman did so, and asked Samuel Becker to take the assignment of selecting the lecturers. Voxman went to New York each year in December to the meetings of the Concert Managers' Association. His wife Lois usually accompanied him to these meetings as he gathered information about booking and costs. He returned with suggestions, which the Committee always accepted.<sup>83</sup> Some notable performers who visited were: Yehudi Menuhin, Julian Bream, Ernst von Dohnányi, Benny Goodman, Reginald Kell, the Netherlands Wind Ensemble, William Primrose, the Danzi Woodwind Quintet, Isaac Stern, and Alicia de Larrocha.<sup>84</sup>

Voxman and Dean Stuit had a good relationship and remained friends throughout their careers. On one occasion, Voxman needed an extra \$5,000 for a special project. He asked Stuit for the money and in reply the dean showed him that he had only around \$30,000 to cover 32 or more departments for the remaining months of the fiscal year. He told Voxman that if President Bowen would give him (Stuit) the \$5,000, Voxman could have it. Voxman asked Stuit for permission to see President Bowen. When he visited with the President and asked about the money, Bowen replied, "I'm glad you're here. I wish more faculty would come in with ideas off the beaten track."<sup>85</sup> He gave Voxman permission to use \$5,000. It is unknown where the money came from.

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<sup>83</sup> Voxman, "Autobiography," 116.

<sup>84</sup> Ibid., 128-137.

<sup>85</sup> Ibid., 114.

In 1966, a \$100,000 grant from the Rockefeller Foundation made the formation of the Center for New Music possible. The school wanted to bring talented composers to the campus where they could freely develop their creative ideas. Voxman had admired Paul Engle's work with the Writers' Workshop and wanted to model this program after it. Dr. Richard Hervig drafted the grant proposal to the Rockefeller Foundation.<sup>86</sup> The foundation had been supporting other organizations similar to the Center For New Music and was pleased to learn that a university in the Midwest was interested in doing that sort of thing. The funding was provided and a number of young people were brought in from around the country to get the program running. After the Rockefeller Foundation grant expired, the university took over the funding to a lesser extent and the school was able to continue the program.

After the Center for New Music's success, the Center for the New Performing Arts was formed in 1969 after another grant from the Rockefeller Foundation was awarded.<sup>87</sup> It was an interdisciplinary version of the Center for New Music. The program was also successful and received funding from the university after its grant expired. In 1977, Voxman said of the Center for New Music and Center for the New Performing Arts, "We have received much favorable publicity, both nationally and internationally... I hope the two programs will be continued, even when times get tougher, as they may very well do."<sup>88</sup>

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<sup>86</sup> Voxman, interview by James Beilman, 25; Crane, 34.

<sup>87</sup> Crane, 35.

<sup>88</sup> Voxman, interview by James Beilman, 26.



The Center for New Performing Arts ended in 1978.<sup>89</sup>

The Electronic Music Studio came into existence around 1963 when a digital synthesizer, said to have been the first of its kind, was built in a temporary studio set up in some old barracks next door to the old music building. The Electronic Music Studio was assigned a director, Robert Shalenberg, in 1964.<sup>90</sup> Electronic music was a new medium that seemed to be growing quickly and Voxman, along with his colleagues, knew the importance of including it in the composition area. When plans for the new building were made, ample space was set aside to build two electronic music studios.<sup>91</sup> Two highly developed synthesizers were built in the new facility, making the University of Iowa a leader in electronic music of the day.<sup>92</sup>

Under Voxman's leadership, one more program was initiated. In 1976, an undergraduate Music Therapy program was established at the School of Music, under the direction of Erwin Schneider.<sup>93</sup>

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<sup>89</sup> Crane, 35.

<sup>90</sup> Ibid., 37.

<sup>91</sup> Voxman, interview by James Beilman, 26-27.

<sup>92</sup> Crane, 37.

<sup>93</sup> Crane, 38; Voxman, interview by James Beilman, 28.

## CHAPTER V

## SEARCHING FOR LOST MUSIC

**Travels to European Libraries**

When Voxman began his tenure as the head of the Music Department, he spent several summers touring Europe and doing archival research in European libraries. He was often accompanied by Lois and occasionally by their two sons. After all of his trips to Europe, he accumulated a very large catalogue of material that had never been published. Much of the music was wind solo and chamber music from the early 18<sup>th</sup> and 19<sup>th</sup> centuries. The early dates of those compositions made it possible for him to publish or republish them without having to pay any royalties.<sup>1</sup>

His first European excursion in the summer of 1954 was to the British Museum. The purpose of his journey was to find out-of-print music to use in his teaching publications. Charles Eble accompanied him and it was the first trip to Europe for both of them.<sup>2</sup> Rita Benton also gave Voxman a list of music reference materials to search for that were not available in the U.S.<sup>3</sup> Dr. Rita Benton was the music librarian for the small music collection that was held in the basement of Schaeffer Hall at Eastlawn. The university library gave Voxman several thousand dollars to find out-of-print music and music history items to

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<sup>1</sup> Vera White, "Himie Voxman: The Clarinet King," *Idahonian*, August 14, 1986.

<sup>2</sup> Himie Voxman, "Autobiography" (unfinished, undated autobiography, [ca. 2002], Iowa City, IA), 65.

<sup>3</sup> Ruthann McTyre, "Himie Voxman: Longtime Friend and Donor," *Bindings: News for Supporters of the University of Iowa Libraries*, 2004.

bring back.<sup>4</sup>

Voxman and Eble first went to London, where Voxman talked with used music dealers. He also spent time in what was then called the British Museum, now the British Library. He was able to make contact with its director, A. Hyatt King, who was a friend of Rita Benton.

He also visited the shop of the late Pierre Schneider, which had been acquired by saxophonist and Paris Conservatory prizewinner Maurice De Cruck, who had retired to be a music dealer. The basement of his shop was filled with inexpensively priced old and new music. He found an edition of Armand Vanderhagen's clarinet method, the first major clarinet method and possibly the only known copy of that particular edition, written in 1785. Voxman paid 50 cents for it.<sup>5</sup> The title page was missing and the publisher remained unknown, but Voxman deduced from evidence in the manuscript that it must have been one of the first publications of a lesser-known publisher. There were some opera tunes added to the method that dated from after 1785, indicating that it could not have been an exact copy of the original 1785 print. Voxman made a photocopy of the manuscript for the German encyclopedia *Die Musik in Geschichte* to be used in Heinz Becker's comprehensive article on the clarinet. He later made another photocopy and sent it to François Lesure, who was at that time the librarian of the Bibliothèque Nationale in Paris. In return he sent Voxman a copy of the

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<sup>4</sup> Edwin Riley, "Featuring Himie Voxman: Part 1," *Iowa Bandmaster* (1988): 15.

<sup>5</sup> *Ibid.*; Voxman, "Autobiography," 65.

original 1785 edition.<sup>6</sup>

Voxman and Eble continued their journey in a rented car and visited Karlsruhe, West Berlin, Munich, Regensburg, Vienna, and Brussels. Voxman was able to obtain many items for Rita Benton and the university's music library. In Karlsruhe, Germany he found four clarinet concerti by Molter. He had read in a book by Rendall<sup>7</sup> that he (the author) had heard of two concerti housed in Karlsruhe but had not seen them. Voxman was able to locate four. In Regensburg, Voxman found the library full of hundreds of eighteenth-century concerti for winds.<sup>8</sup> By the time Voxman and Eble arrived back in Iowa, Voxman had collected a substantial amount of material for his brass and woodwind methods.

In the years following that trip he ordered many microfilms of manuscripts he had personally examined or found in card catalogues in the libraries he visited. Many of those items became sources for doctoral dissertations under his direction. One of the first of these students was Bob Titus, who wrote about the "Solo Music for the Clarinet in the Eighteenth Century" in 1962.<sup>9</sup> Another student of Voxman, Jon Piersol, wrote about the wind music of the court of Oettingen-Wallerstein.<sup>10</sup> On a subsequent trip to Europe, Voxman and his wife visited the

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<sup>6</sup> Voxman, "Autobiography," 65.

<sup>7</sup> Voxman was most likely referring to Geoffrey F. Rendall, author of the book *The Clarinet; Some Notes Upon Its History and Construction*.

<sup>8</sup> Riley, 16; Voxman, "Autobiography," 65.

<sup>9</sup> Robert Austin Titus, "The Solo Music for the Clarinet in the Eighteenth Century" (PhD Thesis, University of Iowa, 1962).

<sup>10</sup> Jon Ross Piersol, "The Oettingen-Wallerstein Hofkapelle and its Wind Music" (PhD Thesis, University of Iowa, 1972).

Harburg Castle in Bavaria and found that it held many valuable manuscripts, including a woodwind quintet by Rosette and an unpublished oboe concerto by J. C. Bach. He suggested to Piersol that he write his dissertation about that topic. Piersol was able to locate many important items, adding much to the current knowledge of wind performance and literature of that period.<sup>11</sup>

Voxman said of his experience doing archival research, “I was looking for material for publication, but after a while, you simply get curious. It is an exciting thing to get your hands on something that no one has examined or performed for 200 years!”<sup>12</sup> These microfilms and others added to them from subsequent European trips also became the source of many of his publications for Musica Rara, NOVA MUSIC, Rubank, and Southern Music Company. He said, “All in all, it played a great role in my subsequent publishing career.”<sup>13</sup>

Many trips to Europe followed throughout the years. Of the more than 15 trips, Voxman’s family accompanied him on several. In 1958, Himie, Lois, and their children went to Europe from July 12 through September 16. The family made stops in Holland, Germany, Austria, Italy, Switzerland, Belgium, France, England, and Scotland. The court library of Regensburg (in Bavaria) furnished him with a selection of woodwind manuscripts that were used for his doctoral students’ dissertations and some of his publications.<sup>14</sup>

In 1964, Lois and Himie traveled to Berlin. Lois went for a vacation and

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<sup>11</sup> Riley, 16.

<sup>12</sup> Ibid.

<sup>13</sup> Voxman, “Autobiography,” 66.

<sup>14</sup> Ibid., 70.

Himie went to do work in the East and West Libraries.<sup>15</sup> In 1961, Voxman went to Prague and with the help of a native friend visited all of the used music dealers they could find. Voxman had brought with him a letter he had acquired from the Czech cultural embassy in Washington, D.C., which permitted him to do research in the Prague National Museum and Conservatory libraries.<sup>16</sup> Voxman later wrote that he had “thumbed through ca. 100,000+ library cards on that trip and examined the actual music as much as time permitted.”<sup>17</sup> He arrived when the library opened in the morning and tried to stay through the lunch hour. The Conservatory library closed at noon, but the librarian allowed him to stay until he came back from his lunch. He gave Voxman the keys and instructed him to lock the door after him, and to not let anyone in except for himself after he had finished his lunch.<sup>18</sup>

In 1969, Voxman travelled along the Rhine in Germany and in 1970, to Bamberg (in Bavaria, Germany).<sup>19</sup> 1972, he went to the Einsiedeln Monastery after learning during trips to Kassel that it had a large quantity of unique woodwind music. The monastery was founded in 800 CE and finalized in the 17<sup>th</sup> century. The librarian, Pater Canisius, warmly welcomed Voxman. The librarian asked him to identify an unmarked clarinet sonata, which Voxman

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<sup>15</sup> Ibid., 68-69.

<sup>16</sup> Ibid., 77-78.

<sup>17</sup> Ibid., 80.

<sup>18</sup> Ibid.

<sup>19</sup> Ibid., 86-87.

identified as a composition of Erzherzog Rudolf of Austria, Beethoven's patron. Rudolf had composed the sonata under Beethoven's instruction. Voxman later edited it for *Musica Rara*.<sup>20</sup>

Voxman took a sabbatical in 1972. In February, Lois accompanied him to London, Mönchengladbach, and Bochum. He visited the Kassel library to do his usual examination of the library's card file. From there the Voxmans visited the library in East Berlin, followed by a trip to the Warsaw University Library, where Voxman found nothing of consequence. In the Moscow Library, he went through card files, but found very little of interest--mostly German publications.

They also stopped in Prague and Budapest. He found a number of unique items in the National and Bartók libraries. He had previously heard no mention of the Bartók library in scholarly literature, but there he found many manuscripts of oboe concerti by Carlo Besozzi, a contemporary of Mozart. Copies were made for student dissertations. The Voxmans also traveled to Vienna, Spain, and Portugal before the end of the trip.<sup>21</sup>

In 1974, the Voxmans went to Quito, Ecuador, in 1980, to Plitvice, Yugoslavia, and in 1988, to Russia.<sup>22</sup>

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<sup>20</sup> From Voxman's *Autobiography*: "[The Librarian] turned his office over to me and I began going through his card files. There were indeed numerous rare woodwind items, which he brought to me. During the Napoleonic wars, the monks fled to south Germany and other places. Having little to do, they copied manuscripts and acquired printed music. After Napoleon's defeat they returned with their efforts. The reading room of the library had busts of notable Swiss arranged around the walls. Some French soldiers had made the rounds cutting off the noses on the busts.

"Lighting was dim in the room. It was helpful to examine an item at the one well-lighted window. Wagner, Brahms, and I believe Richard Strauss, had stood by it looking at rare items. If I haven't followed in their footsteps, I have at least stood where they did." Voxman, *"Autobiography,"* 88-89.

<sup>21</sup> *Ibid.*, 90-94.

<sup>22</sup> *Ibid.*, 95-100.

In all of Voxman's trips to Europe, he researched in libraries in London, Paris, Milan, Vienna, Salzburg, East and West Berlin, Munich, Donaueschingen, Frankfurt, Den Haag, Moscow, Darmstadt, Karlsruhe, Regensburg, Oslo, Aarhus, Stockholm, Copenhagen, Lisbon, Brussels, Warsaw University, Prague National Museum and Conservatory, Kassel, Budapest National Museum, Franz Liszt Academy, and the Bartók Library. The fruit of his labors produced a catalogue of music for woodwind instruments that is unparalleled anywhere in the United States. In addition to acquiring music abroad from European libraries, he often visited Carl Fischer in New York, who had an extensive amount of music from all over the world.<sup>23</sup>

In an interview about finding unpublished music, he said:

I now experience a certain degree of inertia, however, because of the tremendous number of manuscripts which have not been catalogued. In Czechoslovakia alone there are probably a million music manuscripts with many hundreds of things for clarinets. I figure it would take about \$100,000 to spend the time needed to cover the libraries in the various cities there.<sup>24</sup>

### **Publications**

Voxman had acquired a liking for playing duets early on when William Gower played duets with him from the Langenus and Klosé books.<sup>25</sup> While in high school he had had the opportunity of performing in the silent movie orchestra in Centerville's Majestic Theater. The conductor of the ensemble enjoyed playing violin duets with Voxman, exposing him to a genre that had

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<sup>23</sup> Andrew Sprung, "Himie Voxman: The Man Behind the Methods," *The Clarinet* (2008): 61.

<sup>24</sup> Riley, 17.

<sup>25</sup> Voxman, "Autobiography," 36.



remained until then out of his scope of playing material. The conductor also gave Voxman a lot of violin music to play through for fun, which Voxman enjoyed very much, opening him up to an even wider range of music that he never knew existed. This introduction to music written for instruments other than the clarinet had a great influence on his future career as a teacher and subsequently, a music publisher.<sup>26</sup>

On one occasion he travelled with Gower to Kansas City to make purchases at Jenkins Music Company. The store was having a sale, which led Voxman to purchase a copy of the Hohmann violin method; he found it full of many duets and studies that could be adapted for the good use of clarinetists.<sup>27</sup> He soon realized that there existed a wide array of excellent music he had been missing out on throughout his study of the clarinet thus far.

According to Voxman, on July 21, 1928, (just before his senior year of high school) he suggested to Gower that they put together an elementary method for clarinet, building upon Gower's weekly handwritten lessons. They were to encompass one year of lessons aimed at students beginning in the seventh grade. Voxman and Gower worked on the project over a period of several years and took the final manuscript, titled *Gower and Voxman Modern Method*, to a Mr. Egge at Jenkins Music Company. Jenkins published the method in 1938. It sold 6,000 copies its first year in print and the authors received five cents per copy sold. Around that time the Rubank publishing company in Chicago released the

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<sup>26</sup> Ibid., 35.

<sup>27</sup> Ibid., 140.

Rubank Elementary Method, which was aimed at students beginning at an earlier age, around the fourth grade.<sup>28</sup>

After the success of their first method book, Gower and Voxman wrote a follow-up book—the *Advanced Method for Clarinet*.<sup>29</sup> Voxman spent many hours working on the method on the Friday and Saturday nights he spent in Davenport, Iowa, while employed by the schools there. Voxman and Gower tried to persuade Egge to publish the second method, but Egge was slow to respond to their request. Rubank had recently published Voxman's arrangement of *Romanza* and *Alla Polacca* from Weber's 2<sup>nd</sup> clarinet concerto (arranged for his best student at City High School, Tom Ayres<sup>30</sup>). Voxman took the *Advanced Method* to Chicago, and Rubank published it in 1939, one year after the first method book. Egge was angry and threatened to sue Voxman and Gower, but in the end took no action.<sup>31</sup>

The two men settled again for five cents per copy sold, not knowing that most authors were paid ten percent of the retail value by their publishers. Gower later sold his share to Rubank for an unknown price. Voxman's royalty was eventually raised to seven cents, and when Hal Leonard purchased Rubank, the rate was raised to ten cents per copy.<sup>32</sup>

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<sup>28</sup> Riley, 15; Voxman, "Autobiography," 140.

<sup>29</sup> Himie Voxman and William Gower, *Advanced Method for Clarinet*, Rubank Educational Library (Chicago: Rubank, 1939).

<sup>30</sup> Voxman was likely referring to Thomas Ayers, who later became the clarinet professor for the School of Music from 1952-1985.

<sup>31</sup> Voxman, "Autobiography," 140-141; Himie Voxman, "How Engineering Lost a Leader," *The Instrumentalist*, (2002): 88.

<sup>32</sup> Voxman, "Autobiography," 141.

In spite of the outrageously low royalty rates, Rubank did an excellent job of marketing the method books. The company put thousands of dollars into promoting the books, probably much more than any other publisher would have done.<sup>33</sup> The *Advanced Method* became so successful that Rubank asked Voxman and Gower to compile similar methods for other wind instruments.<sup>34</sup> By the time Voxman became head of the Music Department in 1954, he and Gower had already co-authored at least 30 publications for wind instruments. Voxman had also completed a translation of Altenburg's "History of the Clarinet" from German and was working on a bibliography for wind instruments.<sup>35</sup>

Voxman used a lot of material from the Hohmann violin method for the subsequent *Advanced Methods*. He also began collecting brass and woodwind music for this purpose, but had soon realized that he wouldn't be able to find enough music in the U.S. to fill the volumes of methods requested by Rubank. When the Voxmans took their first family trip to Europe, Rubank gave them \$3,000 to find manuscripts to bring back for publication by the company. In fact, Rubank made Voxman's 15 or more European trips possible. Voxman edited a large number of the manuscripts he discovered for the Rubank Company. The company paid Voxman for everything he sent to them including solos, etudes, and chamber music. They even paid him for some manuscripts that they never

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<sup>33</sup> Ibid.

<sup>34</sup> Riley, 15.

<sup>35</sup> "Himie Voxman," in *Faculty and Staff Verticle File Collection # RG01.15.03* (Iowa City: Special Collections Department, University of Iowa Libraries).

published.<sup>36</sup>

Voxman didn't keep all of his manuscripts to himself, however. He is known to have provided many of his students with manuscripts that in turn were edited and published. After the School of Music began to offer the PhD in Music Literature and Performance (later changed to Doctor of Musical Arts in Performance and Pedagogy), Voxman aided many doctoral candidates by giving them manuscripts from his collection to use for their theses. One of these students was Ronald Tyree, who edited the Hummel Bassoon Concerto in F Major and four of the five sonatas for bassoon and keyboard by J. B. Boismortier. The Hummel concerto has become a standard work for bassoonists around the world, and the Boismortier sonatas are also a significant addition to the repertoire of bassoonists.<sup>37</sup>

The Rita Benton Music Library at the University of Iowa houses 366 folders of Voxman's manuscripts in the Himie Voxman Research Archive, which continue to provide opportunities for research.<sup>38</sup>

In the 1960s, University of Iowa flute professor Betty Bang had a student from London, David Lasocki, who had come to the University of Iowa to work on a Master of Arts degree in flute performance. Lasocki and a PhD student in composition at the university had both done some editing for Richard Pringsheim,

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<sup>36</sup> Voxman, "Autobiography," 141.

<sup>37</sup> Ronald Tyree, "An Edition for Study and Performance, of the Grand Concerto for Bassoon and Orchestra by J. N. Hummel (1778-1837); and Four Sonatas for Bassoon and Keyboard" (PhD Thesis, University of Iowa, 1957).

<sup>38</sup> Rita Benton Music Library, *Himie Voxman Research Archive Collection Guide*, University of Iowa Libraries, <http://www.lib.uiowa.edu/music/voxmanarchive.html> (accessed January 6, 2010).

the owner of Musica Rara in London. When they heard of a trip Voxman was taking to Europe to research early woodwind music, they informed Pringsheim, who sent Voxman a long list of manuscripts he believed to be in various libraries. He offered to pay for any editing Voxman did of the manuscripts he felt were important, offering to give Voxman a one-time payment for each publication with no royalties. If he were to reprint something, Voxman would receive a little more. Voxman located and edited several manuscripts for Pringsheim's business.<sup>39</sup>

An employee of Pringsheim later decided to break from Musica Rara to set up his own publishing company, due to Pringsheim's low salaries. The new company was called NOVA MUSIC. Voxman gave Pringsheim's former employee a few manuscripts to publish, including a book of duets. Soon after, NOVA MUSIC published a new edition of an item that had previously been published by Musica Rara. Pringsheim filed a lawsuit, and the litigation went on for so long that NOVA MUSIC went bankrupt. On a later trip to England, Voxman visited the former NOVA MUSIC owner, who paid off his debt to Voxman by returning the rights to his duet book, which he later gave to Southern Music.<sup>40</sup>

As Voxman travelled around Europe, he found that Pringsheim had a reputation for being dishonest. He had asked Voxman to edit some small and large works, and after the many hours he spent working on them, Pringsheim never published them and did not reimburse Voxman for his efforts. Rubank was selling some works for Pringsheim in the U.S., but Pringsheim was so demanding

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<sup>39</sup> Voxman, "Autobiography," 141-142.

<sup>40</sup> Ibid., 142.

of the company that they eventually broke off their connection with him and sold what works of his they had at a discounted price.

In spite of all the difficulty Voxman had working with Pringsheim, he respected him for being willing to publish many works that other publishers would not, even though in doing so he knew he would lose money. This included publishing all known 18<sup>th</sup> century trumpet concerti, many of which are probably out of print now.

Near the end of their friendship, Pringsheim wrote to Voxman asking if he could come to visit him. Voxman wrote back and said there was no point in it (considering his previous visits that had only caused trouble). Pringsheim angrily returned some manuscripts to Voxman and sold others without ever paying him.

Throughout the years, Voxman often heard radio performances and recordings of his publications for which he was never paid. Great Britain had a performing rights association that required royalties of performances, recordings, and radio performances to be split between the editor and publisher. Voxman received very few of these payments.

After Voxman broke off all ties with Musica Rara, Jan Stark of Southern Music Company urged him to send some of his music there. Southern Music promptly set up two series for Voxman's publications, a solo series and an ensemble series. The publishing editor accepted most of the works Voxman sent and even suggested additional ones. Unfortunately, after Jan Stark's resignation, the company made no effort to promote Voxman's items. The company did, however, get most of his items on the "Texas Useable List" which

continued to produce small royalties each year.<sup>41</sup>

In the years since Hal Leonard's purchase of the Rubank company, the Advanced Methods have continued to sell quite well. Today these books are standard for many young instrumentalists all over the United States and many other countries.

Voxman's solo and ensemble editions have sold worldwide, and his methods have been sold extensively throughout the U.S., Europe, and Asia. Of his father's publications, his son Bill (an amateur clarinetist) said that he found a teacher in Israel in the early 1980s who was teaching out of one of Voxman's books. A news article published in 1986 stated that his publications were selling an average of 100,000 copies per year.<sup>42</sup> Several years ago a firm called Edutainment sent out a national advertisement calling to "Break the Rubank Habit." However, this made no dent in the sales of the Advanced Methods.<sup>43</sup> A representative of the Hal Leonard Corporation recently stated, "Millions of copies of Himie Voxman's numerous publications have been sold over the last 60 plus years."<sup>44</sup>

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<sup>41</sup> Ibid., 142-143.

<sup>42</sup> White.

<sup>43</sup> Voxman, "Autobiography," 144.

<sup>44</sup> William Voxman, e-mail message to author, March 23, 2010.

## CHAPTER VI

## ADDITIONAL NOTEWORTHY ACCOMPLISHMENTS

**Teaching Philosophy**

In 1934, the University of Iowa decided to pay Voxman a small amount to teach the woodwind students in the Music Department. Before Voxman was hired, Dr. Orie Van Doren, a trombone player and the conductor of the university band, had taught the woodwind and brass students.<sup>1</sup> The small number of woodwind students enrolled then was not enough to justify hiring teachers for each instrument. Prior to his appointment to take over the woodwind students, Voxman himself had not even taken clarinet lessons from Van Doren while a student at the University of Iowa.

Voxman learned how to teach the other woodwind instruments by merely teaching them. He said, "That's the best way to do it. Although, you hope you learn about instruments before you start teaching them!" Voxman would have his woodwind students take occasional lessons when a traveling woodwind chamber group or orchestra would visit Iowa City. He himself also took lessons from them.<sup>2</sup> When professional symphonies came to Iowa City to perform, he liked to question the oboists about vibrato; their answers were usually vague on the matter.<sup>3</sup>

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<sup>1</sup> Himie Voxman, interview by Carol Harker, Iowa City, IA, September 19, 1991; Himie Voxman, "Autobiography" (unfinished, undated autobiography, [ca. 2002], Iowa City, IA), 21.

<sup>2</sup> Andrew Sprung, "Himie Voxman: The Man Behind the Methods," *The Clarinet* (2008): 61.

<sup>3</sup> Edwin Riley, "Featuring Himie Voxman: Part 1," *Iowa Bandmaster* (1988): 17.



Voxman loved to play duets with his students. He had acquired a liking for playing duets early on in his musical career. He said of his beginning lessons with Gower:

I moved along technically. Gower never criticized my tone, but I'm sure it was nothing special. After finishing Gower's 12 weeks of manuscript lessons I began study in Langenus Book I and Klosé. The two books had duets that Gower played on his cornet with me. These were very enjoyable experiences.<sup>4</sup>

During that time the only widely used method for the clarinet was the Klosé method, and most of the duets for clarinet that could be found were in that book. Voxman was later introduced to duet literature written for other instruments when Frank Minckler of the silent movie orchestra played violin duets by Pleyel and Spohr with him.<sup>5</sup>

Voxman also learned the value of duet playing from Gustave Langenus; this activity that occupied a portion of each of their lessons. Voxman explained in a 1988 interview that duet playing between a teacher and student allows a student to become acquainted with the great composers and is a good way to teach ensemble playing, rhythm, and intonation. He added that duet playing will also enhance a student's sight-reading ability and can be used to teach an advanced student about style. Voxman felt that defects in these areas were more easily detectable in the intimate setting that duets provided.<sup>6</sup> Voxman usually had his students play out of Langenus's books, in addition to Arban's

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<sup>4</sup> Voxman, "Autobiography," 34.

<sup>5</sup> Riley, "Part 1," 14; Voxman, "Autobiography," 35, 140.

<sup>6</sup> Riley, "Part 1," 16.

method for trumpet. He liked the Arban method because it contained many duets. Voxman said, "I've always liked duet playing; I thought it was the best way to teach... I still feel that way." He further explained:

Stylistically, the students can learn to imitate you, provided you're worth imitating. I like students to learn to sight-read while playing duets. When you've got new stuff before them, with accompaniment, I think it's an important part of their instruction. It's also more fun to play duets than to just play by yourself.<sup>7</sup>

When Voxman studied with Langenus, he was pleased to find out that Langenus did not insist on only one type of tone concept. Voxman learned from him that there was always more than one solution to every technical problem, a practice that Voxman carried through in the teaching of his own students.

Voxman also took after Langenus in his insistence on expressive playing.<sup>8</sup>

Voxman invited Langenus to come to the University of Iowa in later years to give clinics, and the two men continued their duet playing together.<sup>9</sup>

In an interview with Edwin Riley, Voxman stated, "Too many [young players] stress technique over everything else. No doubt about it. Also perfection." He continued:

It seems that it is difficult to be 'your own man' in our time. I had read a column in The New York Times by Harold Schonberg, critical of contemporary young pianists. He admired their virtuosity but felt a lack of individuality. They seemed to be "interchangeable." The Rubinsteins and Horowitz's (true individuals) are in short supply.

He concluded:

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<sup>7</sup> Sprung, 60.

<sup>8</sup> Riley, "Part 1," 17.

<sup>9</sup> Edwin Riley, "Featuring Himie Voxman: Part 2," *Clarinet* (1987): 14.

I also believe that one of the most admirable characteristics a person can possess is a continuing curiosity—a curiosity about his own field of endeavor and of knowledge in general. We teachers cannot give our students talent; we can only give them guidance so that they can use it to the fullest. One should always be looking for new ways to do old things and for unfamiliar literature. Some of the hundreds of hours devoted to practicing the Mozart Concerto might better be spent listening to his arias and string quartets. You will play the concerto better as a result. As a parent I was always delighted when my children read books they didn't have to read. To some degree, our students are our "children."<sup>10</sup>

### **Professional Organizations**

In 1928, The University of Iowa became a charter member of the National Association of Schools of Music (NASM).<sup>11</sup> After Voxman became the chair of the Music Department's Executive Committee in 1950, he discovered that Clapp had been behind in filling out and sending in the required annual reports for NASM, and that he had been absent from some of the annual meetings. Clapp asked Voxman to serve in his stead sometime shortly after (perhaps in November of 1952).<sup>12</sup>

The first meeting Voxman attended was held in St. Louis, Missouri. Voxman attended the meeting and was immediately appointed to the Nominating Committee. A few years later he was elected to be on the committee of the Graduate Commission on Accreditation. Howard Hansen, one of the founders of NASM, chaired the committee. Voxman served as chair of that board at

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<sup>10</sup> Riley, "Part 1," 17-18.

<sup>11</sup> Frederick Crane, "Reflections on a Century," in *The University of Iowa School of Music: 1906-2006*, ed. Kristin Thelander and Susan Orhon (Iowa City, IA: University of Iowa School of Music, 2006), 22.

<sup>12</sup> *National Association of Schools of Music*, Minutes from Nov. 1951, April 1952, Nov. 1952, Nov. 1953 Meetings.

Hansen's request in 1967, the year he took the Eastman School of Music orchestra to Europe. After Hansen's term expired, Voxman was elected to serve in his place, serving a total of six terms and one partial term.<sup>13</sup>

Voxman also served as a member of the Commission on Graduate Studies for NASM beginning in 1960, and was the Chairman from 1969 to 1975.<sup>14</sup> As a member of the Commission, Voxman visited many colleges and universities that were in need of renewal of their accreditation. He became acquainted with the heads of several high-ranking schools, including Michigan, Michigan State, Texas, Florida State, Wisconsin, Oklahoma, and Colorado. He later became chairman of the NASM Executive Committee for four years.

During his service in NASM, the connections he made with department heads helped many of his graduate students find opportunities for teaching positions.<sup>15</sup> Of this Voxman wrote, "At one time Iowa had more graduates serving as department heads than any other university had produced."<sup>16</sup>

In 1953, a few of the heads of some of the larger schools of music met together informally before NASM meetings to discuss the creation of the Doctor of Musical Arts degree.<sup>17</sup> Up until that time, the only doctorate in music one could obtain at the university was a PhD in composition or a doctorate in the area of music education. Those music students who wanted to pursue a PhD but who

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<sup>13</sup> Voxman, "Autobiography," 117.

<sup>14</sup> Sheila Barrows, *Historical Perspectives, 1924-1999: National Association of Schools of Music, Seventy-Fifth Anniversary* (Reston, VA: National Association of Schools of Music, 1999), 45.

<sup>15</sup> Voxman, "Autobiography," 117-118, 145.

<sup>16</sup> *Ibid.*, 145.

<sup>17</sup> NASM Minutes.

did not want to do composition usually obtained the degree in music psychology.<sup>18</sup>

In addition to Voxman, those who worked out the details of the DMA together included Earl V. Moore (from Michigan), Tom Gorton (from Kansas), Raymond Kendall (from University of Southern California), George Howerton (from Northwestern University), Duane Branigan (from Illinois) and Howard Hansen (from Eastman). They discussed a curriculum that had a good balance between performance and scholarly requirements. Voxman (and some others) insisted that his students be required to write a scholarly paper in addition to the recital requirements. He later expressed the belief that the balance between research and performance was what aided a number of University of Iowa students to become the heads of music departments throughout the country.<sup>19</sup> The last position held by Voxman at NASM was chairman of the committee that devised standards for music librarians.<sup>20</sup> He continued to attend NASM annual meetings until 2002 (and possibly later), giving about 50 years of service in all.<sup>21</sup>

In 1965, the University of Iowa Symphony Band was chosen by the State Department to tour Europe as a Goodwill Ambassador. Later, Voxman was appointed by the State Department to serve on the committee that auditioned

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<sup>18</sup> Himie Voxman, "Oral History Interview with Himie Voxman," interview by James Beilman, *University of Iowa Oral History Project*, (Iowa City: Special Collections Department, University of Iowa Libraries, 1977), 8.

<sup>19</sup> Mary Clark, "Began as Engineer, Got Degree in Psychology: Voxman Calls Upon Varied Experience as Music Administrator at Iowa," *Iowa City Press Citizen*, February 18, 1970; Voxman, "Autobiography," 146.

<sup>20</sup> Voxman, "Autobiography," 146.

<sup>21</sup> *Ibid.*, 118.

academic groups for these European tours. The committee met in Washington, D.C. once or twice per year. Additionally, Voxman reviewed some grant applications sent to the Department of Education.<sup>22</sup>

During his tenure at the university, Voxman was involved with many music organizations in addition to the National Association of Schools of Music. Voxman's 1951 Faculty Personnel Data Sheet states that Voxman was a member of the Music Educators National Conference, serving as Chairman of the North Central Committee on Wind Instrument Instruction, a member of the Special Committee on Contemporary Music, and a Curriculum Consultant of the College and University Project Committee. It goes on to list other professional organizations that Voxman was a member of, including the American Musicological Society, Music Teachers National Association, Iowa Music Teachers Association, and the Music Library Association.<sup>23</sup>

In 1967, Iowa Governor Harold Hughes appointed Voxman to the first Iowa Arts Council.<sup>24</sup> He was an Editorial Associate of the International Clarinet Society Journal and the North Central Director of the International Clarinet Society.<sup>25</sup> He served on the Board and was vice president of the Iowa Music Educators Association, was vice president of the National Association of Wind and Percussion Instructors, was on the research council at the Music Educators

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<sup>22</sup> Ibid.

<sup>23</sup> "Himie Voxman," in *Faculty and Staff Vertical File Collection # RG01.15.03* (Iowa City: Special Collections Department, University of Iowa Libraries).

<sup>24</sup> "Arts Council at 25," *Cedar Rapids-Iowa City Gazette*, July 10, 1992.

<sup>25</sup> Vera White, "Himie Voxman: The Clarinet King," *Idahonian*, August 14, 1986.

National Conference, held positions in the Music Teachers' National Association, and was a charter member of the editorial board of the Journal of Research in Music Education.<sup>26</sup> He drafted the application to the National Endowment for the Arts (and was on the planning committee) for Hancher Auditorium. He was a member of the Board of Directors of the Bruckner-Mahler Society of America.<sup>27</sup>

### **Awards**

Voxman has been awarded an Honorary Life Membership in the Iowa Bandmasters Association and was awarded a Distinguished Service Award by the Iowa Music Educator's Association. The Bell System awarded him its Silver Baton award in 1979. He also holds an Edwin Franko Goldman Memorial Citation from the American Bandmasters Association.<sup>28</sup>

From the Federation of State High School Music Associations he received the National Award of Merit in 1991.<sup>29</sup> He received a University of Iowa Alumni Association Distinguished Alumni Award on June 5, 1993, and in 2000, he was awarded the Lifetime Achievement Award from the International Clarinet Association. He was awarded the A. August Harding Award from the American

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<sup>26</sup> "Engineer, Psychologist, Head of U. Of I. School of Music," *Des Moines Sunday Register*, March 8, 1970; Pat Heefner, "Voxman, New Music Head, Is S.U.I. Engineering Graduate," *The Daily Iowan*, April 7, 1954; Rita Benton Music Library, *Himie Voxman Research Archive Collection Guide*, University of Iowa Libraries, <http://www.lib.uiowa.edu/music/voxmanarchive.html> (accessed January 6, 2010).

<sup>27</sup> Voxman, "Autobiography," 117.

<sup>28</sup> Riley, "Part 1," 18.

<sup>29</sup> "Himie Voxman Research Archive Collection Guide."

School Band Directors Association in June of 2003.<sup>30</sup> He was given an Honorary Degree of Doctor of Music from Coe College and a Doctor of Humane Letters from DePaul University.<sup>31</sup> He received an Honorary Doctorate of Humane Letters from the University of Iowa in December of 2008 and was awarded with an Honorary Doctorate degree from VanderCook College of Music in the summer of 2009.<sup>32</sup> On July 1, 2009 Voxman was inducted into the Fine Arts category of the National High School Hall of Fame of the National Federation of State High School Associations.<sup>33</sup>

### **Post-Retirement Activities**

Before Voxman's retirement, the professional quality of the School of Music's faculty, programs, and ensembles had distinguished the school as a high ranking and respected institution. The School of Music faculty and student ensembles included the Stradivari Quartet, Iowa Woodwind Quintet, Iowa Brass Quintet, the Baroque Ensemble, Kantorei, student orchestras and bands, Opera Theatre, and the Center for New Music.<sup>34</sup> The growth of the School of Music during Voxman's tenure is a tribute to the high standard of achievement and professionalism that Voxman consistently aspired to in the areas of performance,

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<sup>30</sup> "UI Emeritus Professor Receives Music Award," *Cedar Rapids-Iowa City Gazette*, July 27, 2003; "U of I Alumni Association Gives Distinguished Alumni Awards," *Cedar Rapids-Iowa City Gazette*, May 30, 1993.

<sup>31</sup> Riley, "Part 1," 18.

<sup>32</sup> Stephen Schmidt, "Students Optimistic Despite Troubled Times," *Cedar Rapids-Iowa City Gazette*, December 21, 2008; "The Centennial Classes," *VanderGram*, VanderCook College of Music, September, 2009.

<sup>33</sup> "Hurley, Composer among Prep Hall of Fame Class," *USA Today*, March 5, 2009.

<sup>34</sup> Daniel Huber Culver, "A History of the University of Iowa Symphony Orchestra" (DMA Thesis, University of Iowa, 1978), 68.



composition, scholarship, and education.

In an interview for the University of Iowa Oral History Project in 1977, Voxman was asked about his contributions to the School of Music as he neared retirement. Voxman said, "I've done the best I can to develop a rather broad base insofar as our facilities and financial resources permitted." He continued, "If I have any feeling of success, I think it's in keeping a high quality of faculty." During his tenure many young, unknown faculty were hired and developed together at the School of Music. He said, "I hope in the years to come they can be replaced with equally good people. That would certainly be my wish for the School after I leave it."<sup>35</sup>

One cause for great satisfaction to Voxman at his retirement was the increased amount of respect his school had earned among many distinguished schools in the United States. When he retired on July 1, 1980, there were 600 music students enrolled at the School of Music, and more than half were graduate students. The number of faculty had reached over 50. More than 300 student recitals were given each year. At that time graduates of the University of Iowa School of Music held positions at many colleges and universities, including Yale University, Columbia University, Oberlin Conservatory of Music, University of California-Berkeley, and other Universities in the Big 10.<sup>36</sup> It was estimated that between 100 and 150 former students were heads of various schools and departments of music throughout the country, which Voxman estimated to have

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<sup>35</sup> Voxman, interview by James Beilman, 29-30.

<sup>36</sup> *Ibid.*, 31.

been more than any other school except for The Eastman School of Music.

When asked if he would have done anything differently, Voxman replied, "I would not have pursued any different philosophy. I've always felt that the main function of an executive is to hire the right people. We've been very fortunate in the people we've had."<sup>37</sup>

The years following Voxman's retirement have kept him no less busy. For him, leaving behind the keys to his office and the day-to-day administrative duties that went with it did not include a retirement from music. He has been an active member of the Iowa City Community Band year after year, playing the part of first clarinet as well as serving for a time on the Board of Directors and coordinating the conductors for the group. In recent years, he has been warmly revered as the band's oldest member.<sup>38</sup> He has also spent time doing library research and even made one or two more overseas trips.<sup>39</sup> In 1997, he presented the talk, "Some Personal Reflections on Dean Carl E. Seashore" at the "Multidisciplinary Perspectives on Musicality: The Seashore Symposium" at the University of Iowa.<sup>40</sup> He also spent a lot of time cataloging the massive amount of music scores and manuscripts he had accumulated throughout his career.<sup>41</sup>

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<sup>37</sup> Judith Green, "UI Music Director Voxman Retires after Long, Varied Career," *The Daily Iowan*, June 26, 1980.

<sup>38</sup> Bud Louis, "Musicians Know How to Band Together," *Cedar Rapids-Iowa City Gazette*, August 14, 2002; John C. Schlotfeld, "U Iowa: U Iowa Clarinet Player Still a Man of Note," *The America's Intelligence Wire*, June 23, 2006.

<sup>39</sup> Ruthann McTyre, "Himie Voxman: Longtime Friend and Donor," *Bindings: News for Supporters of the University of Iowa Libraries*, 2004; Voxman, "Autobiography," 99.

<sup>40</sup> "U of I Hosts Free Music Symposium," *Cedar Rapids-Iowa City Gazette*, October 12, 1997.

<sup>41</sup> John Kenyon, "Notable Milestone: Former UI Music Director Honored with 90th Birthday Event," *Cedar Rapids-Iowa City Gazette*, September 27, 2002.

In 1999, Voxman donated \$25,000 to the Iowa City School Foundation. Part of that money was used to commission a work (composed by a former colleague of Voxman's) played as a tribute to him by an Iowa City junior high school band.<sup>42</sup> Voxman funds a scholarship in his name for selected University of Iowa School of Music students as well as a graduate assistant position in the Rita Benton Music Library.<sup>43</sup>

Throughout the years, Voxman has donated a sizable collection of printed music, books, microfilms, photocopies of unknown or out-of-print manuscripts, and early prints of woodwind music to the Rita Benton Music Library. The many contributions Voxman has made to the library are remarkable in size, including an estimated ten linear feet of manuscripts. In the summer of 2007, Voxman added 883 books to his list of donations to the Rita Benton Music Library.<sup>44</sup>

Even as he nears his 98<sup>th</sup> birthday, Voxman continues to enjoy musical enrichment while playing clarinet duets and trios with his friends and giving occasional clarinet lessons in his home in Iowa City.<sup>45</sup>

Voxman's influence as an educator, administrator, musicologist, editor, and arranger has extended not just to his students and the University of Iowa, but also to countless numbers of people and institutions throughout the world. His constant desire for improvement has led to advancements in the field of academic music that continue to benefit students, teachers, and scholars today.

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<sup>42</sup> Marlene J. Perrin, "Music Pays Tribute to Beloved UI Professor," *The Gazette*, May 16, 2004.

<sup>43</sup> McTyre.

<sup>44</sup> Voxman, interview by author; McTyre.

<sup>45</sup> Himie Voxman, interview by author, Iowa City, IA, April 2010.

## APPENDIX A

## TIMELINES

**Timeline of Events Related to Himie Voxman's Life**

- 1906: Morris Voxman immigrates to Centerville, IA
- 1909: Mollie, Ruby, Joe, and Bertha Voxman immigrate to Centerville, IA
- 1912: Himie Voxman is born in Centerville, IA (September 12)
- 1915: Morris Voxman passes away (December)
- 1917: Himie begins the first grade
- 1925: Himie graduates from grammar school (spring)  
Begins study of the clarinet (summer)  
Enters high school (fall)
- 1929: Valedictorian at Centerville High School graduation (spring)  
Enters the University of Iowa, majoring in chemical engineering (fall)  
Joins the University Symphony (fall)
- 1932: Joins the Tri-City Symphony
- 1933: Receives degree of Bachelor of Science in Chemical Engineering from the University of Iowa  
Begins teaching in Iowa City Public Schools
- 1934: Receives degree of Master of Arts in Psychology of Music from the University of Iowa, begins teaching woodwinds in the University of Iowa Music Department
- 1934-35: Studies for a PhD in Psychology of Music
- 1935-39: Assistant in music at City High School, woodwind instructor in the Department of Music
- 1936: Marriage to Lois Wilcox
- 1938: Voxman and Gower's "Modern Method" for clarinet published by the Jenkins Music Company in St. Louis
- 1939: Full-time Instructor of Music, Department of Music Faculty  
Voxman's son William is born (February 1)  
"Advanced Method for Clarinet" published by the Rubank Company
- 1940: Second son, James, is born (July 16)  
Begins teaching at the "Navy Pre-flight School"
- 1942: Assistant Professor
- 1946: Associate Professor
- 1950: Chairman of the Executive Committee
- 1951: Full Professor
- 1950's: Begins work with NASM
- 1954: Head of the Music Department  
Begins travels and research in Europe
- 1967: Chairman of the Committee for Graduate Commission on Accreditation
- 1971: New music building completed

- 1980: Himie Voxman retires from full-time teaching (July 1)  
 1996: Death of wife, Lois, never having fully recovered from car accident  
 2008: Voxman is awarded an Honorary Doctorate of Humane Letters from the University of Iowa (December 20)

### **Timeline of Events Related to the School of Music**

- 1919: P. G. Clapp is hired as director of the School of Music  
 1921: The School of Music is made an official Department of Music in the College of Liberal Arts; faculty to receive full salaries from the University.  
 1921-36: Seashore serves as Dean of the Graduate College  
 1923: Clapp establishes the Graduate Music School  
 1931: First PhDs in Music are awarded  
 1932: Music Department is moved to the former isolation hospital  
 1936: Concert Band is made part of the School of Fine Arts  
 1938: Programs for MFA, BFA are established for concentration on music performance rather than education and composition.  
 1938-63: Harper serves as Dean of the School of Fine Arts  
 1940: WWII draft begins—Music Department Enrollment drops significantly  
 1945: Increased enrollment after the cease of WWII  
 1946: William Gower becomes full-time brass instructor for the Music Department  
 1954: Death of P. G. Clapp and appointment of Voxman as the new Head Music Department begins inviting well-known composers to visit  
 1957: Music materials are moved to Eastlawn  
 Rita Benton becomes the University's first music librarian  
 1958: Program for PhD in music performance added  
 1963-4: Establishment of the Electronic Music Studio  
 1964: The department becomes the School of Music in the Division of Fine Arts in the College of Liberal Arts  
 PhD in Music Literature and Performance is replaced by Doctor of Musical Arts (DMA)  
 1966: School of Music receives a \$100,000 grant from the Rockefeller Foundation to found the Center For New Music  
 1969: Center for New Performing Arts is established with the aid of a second Rockefeller grant  
 1971: The School of Music is moved to the new building (for the start of fall semester)  
 1972: Hancher Auditorium is dedicated  
 1976: Music Therapy program is established  
 1995: The new music building is renamed "Voxman Music Building"

APPENDIX B  
PHOTOGRAPHS



Figure B1. Morris Voxman, Undated Photograph



Figure B2. Mollie Voxman, Undated Photograph



Figure B3. Voxman at Six Months, 1913



Figure B4. Mollie and Himie Voxman, Undated Photograph



Figure B5. Voxman's Boyhood Home on 18<sup>th</sup> Street in Centerville, IA



Figure B6. Undated Class Photo: Voxman in first row, second from left





Figure B7. Himie, Mollie, and Bernice Voxman



Figure B8. Voxman and a Few Childhood Friends



Figure B9. Himie and Marjorie, His Niece



Figure B10. Voxman, Undated Photograph



Figure B11. Himie, Bernice, and Marjorie



Figure B12. Voxman in 1928

## BLACK DIAMOND



*Editor-in-chief* ..... Elizabeth Bentzinger  
*Assistants* ..... Frances Foster, Himie Voxman, Paul Scoles, Ruby Shkolnick, Betty Dillon  
*Typists* ..... Margaret Strickler, Lucille Randolph  
*Sponsors* ..... Miss Morning, Mr. Croyl

## STUDENT IOWEGIAN

*Editor-in-chief* ..... Edith Itkin  
*Reporters* ..... Himie Voxman, Emma Wailes, Morris Cohn, Charline Malloy,  
 Doris Olds, Ruth Sawyers, Bethel Houser, Jean Freeburg, Katherine Kemper  
*Typists* ..... Steve Domyanich, Albert Chebuhar, Marjorie Garrison  
*Sponsor* ..... Miss Johnson



Figure B13. A Page from Voxman's High School Yearbook

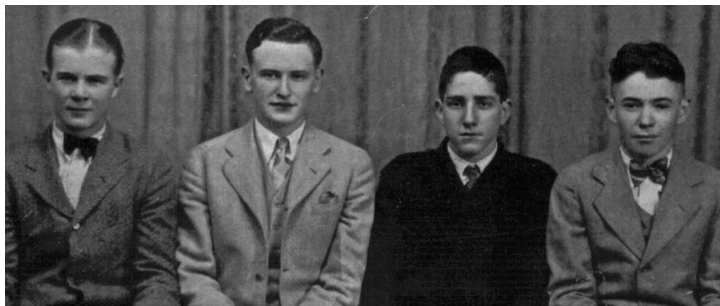


Figure B14. Debate Club Photo from Yearbook

## CLASS HISTORY

1929

The smartest bunch of yearlings that ever entered C. H. S. assembled in September, 1925. Here they were duly "branded" without the use of fire and then they entered the "Seat of Learning". The first and most exciting event of the neophytic year was the "Annual Mixer", where boys met men in the form of Sophomore, Junior and Senior. After once (or perhaps five times) tasting the delights of doughnuts and apples, the Freshmen went on their way in pieces. The Hallowe'en party of October was made not a whit less enjoyable by the devastating effect pumpkin pies have when they meet a Freshman's lusty appetite.

However, the Freshman year was not all joy and happiness. The bleak and blizzardy semester exams dropped some in their tracks to be Freshman B's some more. The only gay event of the second semester was the pleasing chapel performance to the tune of, "It ain't gonna rain no more."

Strengthened by the trials and tribulations of the first year, our heroes and sheroes under the tutelage of our guardian spirits, Miss Green and Mr. Harter, had a second year full of much work and some play. With the prodigious knowledge (mostly of handling teachers) gained by nine months of hard labor, a new year's work was begun. After a few weeks of minor formalities, study commenced in earnest.

The "surgical operations" performed at the Mixer evidently put the Sophs (or Suffermores) out of the running for the rest of the semester; they were as tame as wildcats. Again in January wintry storms blew over the land and a few stragglers fell by the wayside; but with renewed vigor another period of agony commenced broken only by our Beauty Contest in Chapel, in which the more handsome males displayed their feminine charms. The remaining activities of the semester consisted of basketball, forensics and participation in the All School Carnival sponsored by the Commercial Club.

The Junior class first strutted their stuff in ye annual Mixer where Sousa's Band of bandits shook the gym with music and laughter. The next big event was the Junior play—"The Whole Town's Talking", which was a great success. Then, of course, came the Junior-Senior Banquet, the greatest blow-out in years. The Juniors are prominently represented in all activities—football, basketball, track, and forensics. In scholastics they developed (in Literature) some great sneeric poets. Under the able guidance of the fair trio—Miss Duckworth, Miss Heine, and Mr. Dallager, the class has an enviable position in school life.

H. V., '29.  
*H. V. '29.*

Figure B15. Voxman's Class History from 1929 Yearbook



Figure B16. Voxman, Undated Photograph



Figure B17. Lois Wilcox Voxman, Undated Photograph



Figure B18. Mollie Voxman, Undated Photograph



Figure B19. Mollie Voxman, 1928



Figure B20. University of Iowa Band, 1928



Figure B21. Voxman, 1931





Figure B22. Voxman, 1931



Figure B23. Lois at City High Desk, 1935



Figure B24. Voxman at City High Desk, circa 1935



Figure B25. Gower and Voxman Teaching Lila Beckman, 1939



Figure B26. Voxman and Sons, Undated Photograph



Figure B27. Undated Professional Portrait



Figure B28. Philip Greeley Clapp, Undated Photograph



Figure B29. Voxman, 1954

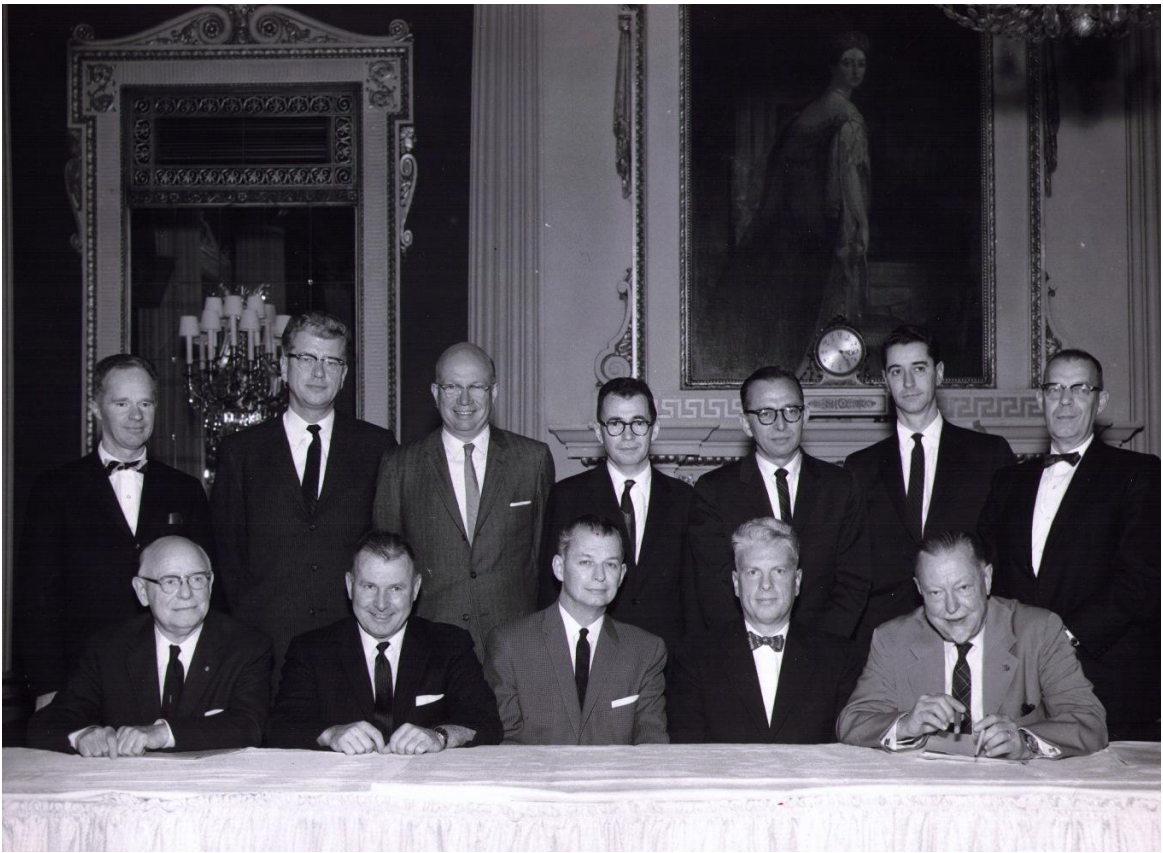


Figure B30. National Association of Schools of Music Committee, Undated Photograph



Figure B31. Himie and Lois in Egypt



Figure B32. Voxman, 1966



Figure B33. James Dixon, Thanksgiving, 1966



Figure B34. Voxman in His School of Music Office, 1972



Figure B35. Lois and Himie, 1979

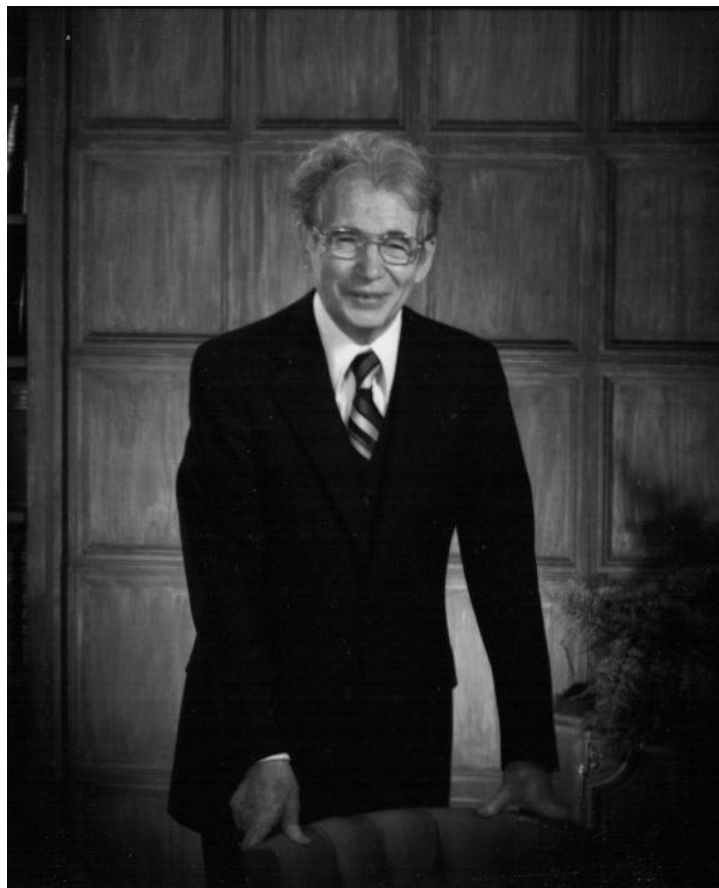


Figure B36. Undated Professional Portrait





Figure B37. Voxman Family, Undated Photograph

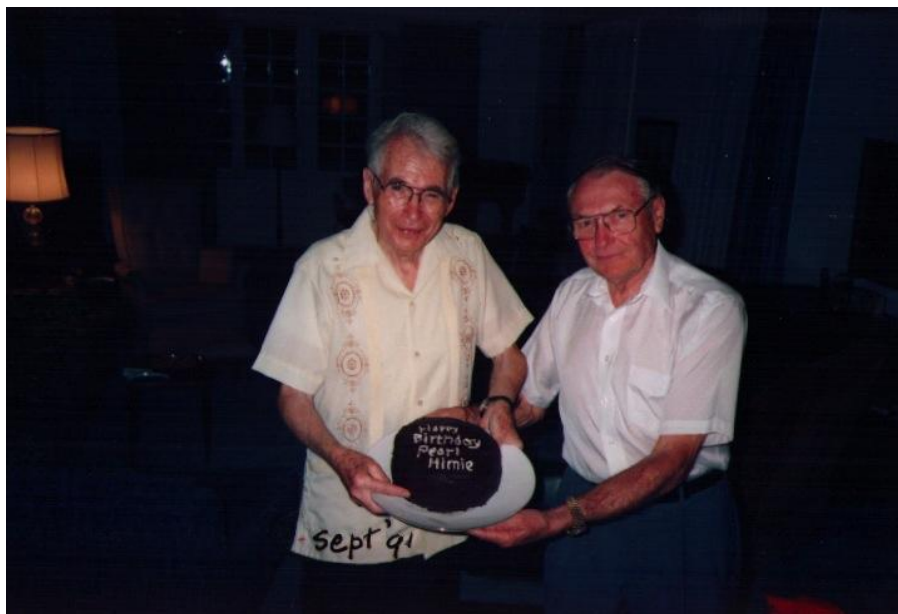


Figure B38. Birthday Celebration with Pearl West, September 1991



Figure B39. Dewey Stuit's 85<sup>th</sup> Birthday, 1994



Figure B40. Voxman Performing with the Iowa City Municipal Band, 2000



Figure B41. Photograph by Tom Jorgensen, University of Iowa, 2002



Figure B42. Voxman Performing with the Iowa City Municipal Band, Photograph by Kathryn Chadima, 2009

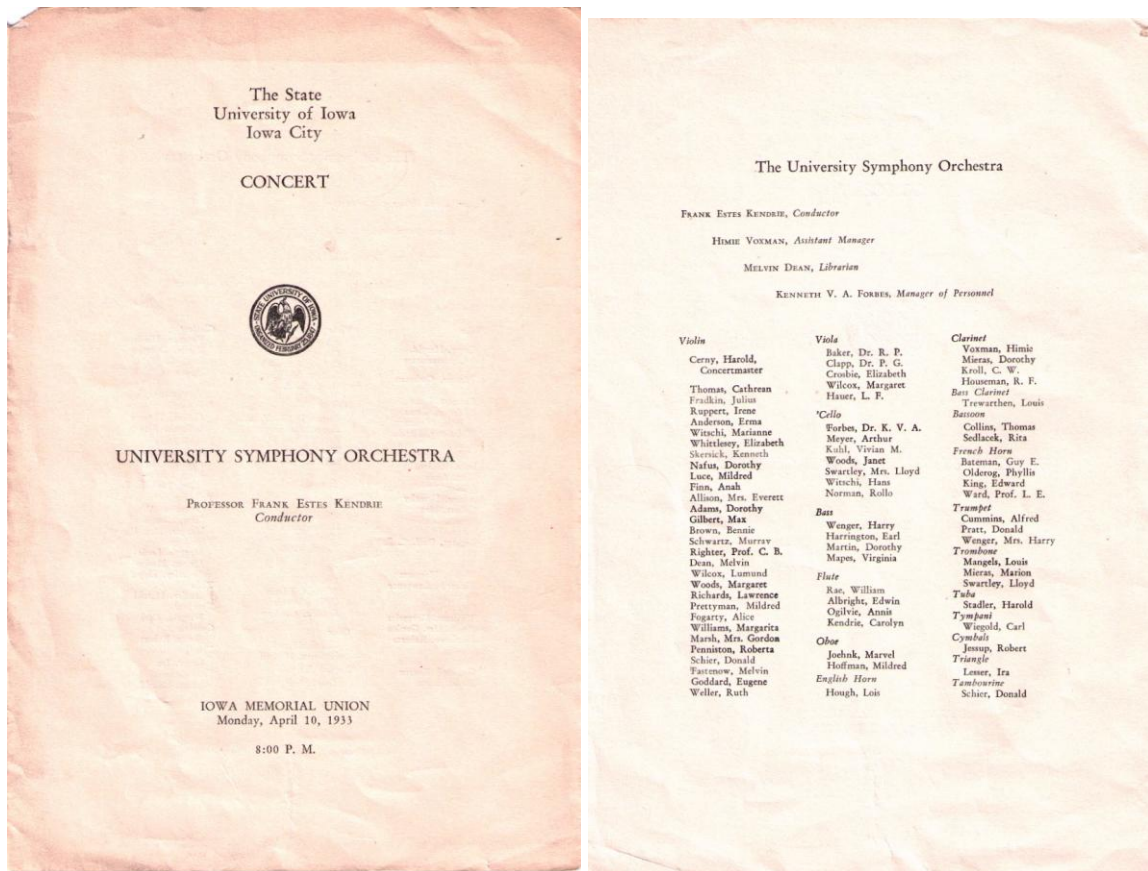


Figure B43. Cover of University Symphony Orchestra Program, 1933

The State  
University of Iowa  
Iowa City

CONCERT



UNIVERSITY SYMPHONY ORCHESTRA

PROFESSOR FRANK ESTES KENDRIE  
Conductor

IOWA MEMORIAL UNION  
Monday, April 10, 1933

8:00 P. M.

The University Symphony Orchestra

FRANK ESTES KENDRIE, *Conductor*

HIMIE VOXMAN, *Assistant Manager*

MELVIN DEAN, *Librarian*

KENNETH V. A. FORBES, *Manager of Personnel*

*Violin*

Cerny, Harold,  
Concertmaster  
Thomas, Cathleen  
Franklin, Julius  
Ruppert, Irene  
Anderson, Erma  
Witschi, Marianne  
Whitelsey, Elizabeth  
Sternick, Kenneth  
Nafus, Dorothy  
Luce, Mildred  
Finn, Anah  
Allison, Mrs. Everett  
Adam, Dorothy  
Gilbert, Max  
Brown, Bonnie  
Schwartz, Murray  
Righter, Prof. C. B.  
Dean, Melvin  
Wilcox, Lumund  
Woods, Margaret  
Richards, Lawrence  
Pretzman, Mildred  
Fogarty, Alice  
Williams, Margarita  
Marsh, Mrs. Gordon  
Penniston, Roberta  
Schier, Donald  
Fustow, Melvin  
Goddard, Eugene  
Weller, Ruth

*Viola*

Baker, Dr. R. P.  
Clapp, Dr. P. G.  
Crosbie, Elizabeth  
Wilcox, Margaret  
Hauer, L. F.  
*Cello*  
Forbes, Dr. K. V. A.  
Meyer, Arthur  
Kell, Verian M.  
Woods, Janet  
Swartley, Mrs. Lloyd  
Witschi, Hans  
Norman, Rollo  
*Bass*  
Wenger, Harry  
Harrington, Earl  
Martin, Dorothy  
Mason, Virginia  
*Flute*  
Rae, William  
Albright, Edwin  
Ogilvie, Annis  
Kendrie, Carolyn  
*Oboe*  
Joehnk, Marvel  
Hoffman, Mildred  
*English Horn*  
Hough, Lois

*Clarinet*

Voxman, Himie  
Mieras, Dorothy  
Krook, C. W.  
Houseman, R. F.  
*Bass Clarinet*  
Trewarthen, Louis  
*Bassoon*  
Collins, Thomas  
Sedlacek, Rita  
*French Horn*  
Bateman, Guy E.  
Olderog, Phyllis  
King, Edward  
Ward, Prof. L. E.  
*Trumpet*  
Cummins, Alfred  
Pratt, Donald  
Wenger, Mrs. Harry  
*Trombone*  
Margels, Louis  
Mieras, Marion  
Swartley, Lloyd  
*Tuba*  
Stadler, Harold  
*Tympani*  
Wiggold, Carl  
*Cymbals*  
Jensup, Robert  
*Triangle*  
Lester, Ira  
*Tombourne*  
Schier, Donald

Manuette Cantabile  
24 Duos  
no 22  
HOFFMEISTER

*dolce*  
*dolce*  
*f*  
*f*  
*p*  
*f*  
*p*  
*f*  
*p*  
*f*  
*dolce*  
*dolce*  
*f*  
*p*

Figure B44. Excerpt from the Original Manuscript of One of Voxman's Duet Arrangements.

## APPENDIX C

## LIST OF VOXMAN'S PUBLICATIONS

Publications listed in the catalogues of Hal Leonard Publishing Company, Musica Rara, Rubank Publishing Company, and Southern Music Company

**Method books (including original compositions, edited works, and arrangements):**

Rubank Advanced Methods, by Voxman and Gower:

Flute, Vol. 1  
 Flute, Vol. 2  
 Oboe, Vol. 1  
 Oboe, Vol. 2  
 Clarinet, Vol. 1  
 Clarinet, Vol. 2  
 Bassoon, Vol. 1  
 Saxophone, Vol. 1  
 Saxophone, Vol. 2  
 Cornet or Trumpet, Vol. 1  
 Cornet or Trumpet, Vol. 2  
 French Horn in F or Eb, Vol. 1  
 French Horn in F or Eb, Vol. 2  
 Trombone or Baritone, Vol. 1  
 Trombone or Baritone, Vol. 2  
 Eb or BBb Bass Tuba, Vol. 1  
 Eb or BBb Bass Tuba, Vol. 2

Clarinet:

*Classical Studies for Clarinet*  
*Sixteen Modern Etudes for Clarinet (Op. 14) by Frantisek Zitek*  
*Introducing the Alto or Bass Clarinet*

Bassoon:

*Rubank Intermediate Method for Bassoon*  
*Twenty Studies for Bassoon by Albert Vaulet*

Selected Studies:

Flute  
 Oboe  
 Clarinet  
 Saxophone  
 Cornet or Trumpet  
 Trombone  
 Baritone

Concert and Contest Collection:

Flute  
 Oboe  
 Clarinet  
 Bass Clarinet/Contra Bass Clarinet  
 Tenor Saxophone  
 Horn  
 Bb Cornet, Trumpet, or Baritone T.C.  
 Trombone  
 Tuba  
 Viola

**Works edited or arranged by Voxman:**Selected Duets:

Flute (Vol. 1) Easy to Medium  
 Flute (Vol. 2) Advanced  
 Clarinet (Vol. 1) Easy to Medium  
 Clarinet (Vol. 2) Advanced  
 Saxophone (Vol. 1) Easy to Medium  
 Saxophone (Vol. 2) Advanced  
 Cornet or Trumpet (Vol. 1) Easy to Medium  
 Cornet or Trumpet (Vol. 2) Advanced  
 French Horn (Vol. 1) Easy to Medium  
 French Horn (Vol. 2) Advanced  
 Trombone or Baritone (Vol. 1) Easy to Medium  
 Trombone or Baritone (Vol. 2) Medium-Advanced

Chamber Music Series:

Three Flutes (Easy to Medium)  
 Three Clarinets (Vol. 1, Easy) by various composers  
 Three Clarinets (Vol. 2, Medium) by various composers  
 Three Saxophones, for Two Eb Alto and Bb Tenor Saxophones  
 Three Woodwinds (Vol. 1) for Flute, Oboe (or Second Flute) and Bb Clarinet  
 Three Woodwinds (Vol. 2) for Flute, Clarinet, and Bassoon or Bass Clarinet

Ensemble Classics Series:

Clarinet Quartet (Vol. 1) for Four Bb Clarinets  
 Clarinet Quartet (Vol. 2) for Four Bb Clarinets  
 Brass Quartet (Vol. 1) for Two Cornets (Trumpets), F Horn and Trombone  
 (Baritone)  
 Brass Quartet (Vol. 2) for Two Cornets (Trumpets), F Horn and Trombone  
 (Baritone)

Repertoire Series:

*Clarinet Choir Repertoire*  
*Quartet Repertoire for Saxophone*  
*Ensemble Repertoire for Woodwind Quintet*  
*Brass Recital for Brass Sextet or Brass Choir*  
*Concert Repertoire for Brass Sextet*  
*Festival Repertoire for Brass Quintet*  
*Program Repertoire for Brass Quartet*  
*Quartet Repertoire for Flute*  
*Quartet Repertoire for Cornet or Trumpet*  
*Quartet Repertoire for Horn*  
*Quartet Repertoire for Trombone*

Piccolo with Piano:

*Sonata in F Major from Der Getreue Musikmeister* by Georg Philipp Telemann

Flute with Piano:

*Adagio* (K261) by W. A. Mozart  
*Adagio and Allegro Vivace* by Giulio Briccialdi  
*Andalouse* (Op. 20) by Emile Pessard  
*Andante in C Major* (K. 315) by W. A. Mozart  
*Bergamask* by Paul Koepke  
*Bouree and Menuet* (From Flute Sonata No. 3) by George Friedrich Handel  
*Elegie* (Op. 55, No. 1) by Joachim Andersen  
*First Waltz* by Alexander Gretchaninoff  
*Flight of the Bumblebee* by Nikolai Rimsky-Korsakov  
*Gavotte* by François Joseph Gossec  
*Gavotte from Don Juan* by Christoph Willibald Gluck  
*Le Petit Berger (The Little Shepherd)* by Claude Debussy  
*Menuet from L'Arlesienne Suite No. 2* by Georges Bizet  
*Menuet from Platee* by Jean-Philippe Rameau  
*Menuett* by Friedrich Kuhlau  
*Menuett Paysanne* by W. A. Mozart  
*Menuetto from Eine Kleine Nachtmusik* by W. A. Mozart  
*Petite Gavotte* by Georg Friedrich Handel  
*Romance* (Op. 41) by Georges Brun  
*Round Dance* by Franz Schubert  
*Serenade* by Camille Saint-Saëns  
*Serenade* by Franz Joseph Haydn  
*Scherzino* (Op. 55, No. 6) by Joachim Andersen  
*Soloist Folio, Flute and Piano*  
*Spirit Dance (from Orpheus)* by Christoph Willibald Gluck  
*Two Russian Songs* by Miaskovsky and Goedicke

Oboe with Piano:

*Andante Cantabile* by Giuseppe Tartini



*Concertante* by Emile Paladilhe  
*Concerto in D Minor (C Minor) for Oboe and Piano* by Alessandro Marcello  
*Concerto in G Minor* by George Friedrich Handel  
*First Concertino* by Georges Guilhaud  
*Lamento (Nocturne)* by Luigi Bassi  
*Pantomime from Les Petits Riens* by W. A. Mozart  
*Sonata in G Minor* by Matteo Bissoli

Bb Clarinet with Piano:

*Adagio and Menuetto* by W. A. Mozart  
*Adagio from Concerto (K622)* by W. A. Mozart  
*Air Varie No. 2* by Baermann, Voxman/Block  
*Allegro* by Verhey  
*Alleluja From Exultate Jubilate* by W. A. Mozart  
*Berceuse* by J. E. Barat  
*Canzonetta (Op. 19)* by Gabriel Pierne  
*Clarinet Concerto in Eb* by Carl Stamitz  
*Concerto in Eb* by Franz Rossler  
*Concerto in G Minor* by George Friedrich Handel  
*Fantasia from I Puritani* by Luigi Bassi, Vincenzo Bellini  
*Fantasy and Variations (Op. 81)* by Louis Spohr  
*Fantasy Piece (Op. 73 No. 1)* by Robert Schumann  
*First Concertino* by Georges Guilhaud  
*Lamento (Nocturne)* by Luigi Bassi  
*Larghetto from Clarinet Quintet* by W. A. Mozart  
*Menuet from Divertimento 17 in D (K334)* by W. A. Mozart  
*Nocturne* by Luigi Bassi  
*Recitative and Polacca* by Carl Maria von Weber [out of print]  
*Sarabande and Gigue* by Arcangelo Corelli  
*Scene and Air from "Luisa di Montfort"* by Michal Bergson  
*Sonata in A (Op. 2)* by Erzherzog von Osterreich Rudolf  
*Sonata in C Minor* by Georg Philipp Telemann  
*Suite Miniature (Op. 145)* by Alexander Gretchaninoff  
*Theme and Variations on "Alruna"* by Louis Spohr

Eb Clarinet with Piano:

*Andante and Allegro from Sonata in G* by Marcello  
*Fantaisie Concertante* by Lecail  
*Sarabande and Gigue* by Arcangelo Corelli

Eb Alto Clarinet with Piano:

*Adagio (From Concerto K622)* by W. A. Mozart  
*Menuetto from Divertimento No. 1* by W. A. Mozart

Bb Bass Clarinet with Piano:

*Lamento* by Luigi Bassi

*Largo and Allegro* by Giovanni Boni  
*Pastorale and Bourree* by Edward German

Eb Contra-Alto Clarinet with Piano:  
*Lamento* by Luigi Bassi

Eb Alto Saxophone with Piano:  
*Allegretto Brillante* by Jules Demersseman  
*Allegro from Quartet in C (K157)* by Demersseman  
*Andante and Allegro* by Chailleux  
*Concertante* by Emile Paladilhe  
*Evening Waltz (Valse Dans le Soir)* by Gretchaninoff  
*First Concertino* by Georges Guilhaud  
*Minuet from Haffner Music (K250)* by W. A. Mozart  
*Slavonic Fantasy* by Heumann

Bb Tenor Saxophone with Piano:  
*Adagio and Menuetto* by W. A. Mozart  
*Berceuse* by J. E. Barat  
*Concerto in G Minor* by George Friedrich Handel  
*First Concertino* by Georges Guilhaud  
*Largo and Allegro* by Giovanni Boni  
*Pastorale and Bourree* by Edward German  
*Romance and Troika* by Sergey Prokofiev  
*Solo de Concert* by Jean Baptiste Singelee  
*Sonata in C Minor* by Georg Philipp Telemann

Eb Baritone Saxophone with Piano:  
*Andante and Allegro from Sonata in G* by Benedetto Marcello  
*Menuetto from Divertimento No. 1* by W. A. Mozart  
*Sarabande and Gigue* by Arcangelo Corelli

Bassoon with Piano:  
*Andante and Menuetto*, by W. A. Mozart  
*Concertino (Op. 12)* by J. David  
*Concerto in Bb* for Bassoon and Piano by Johann Wilhelm Hertel  
*Concerto in C* for Bassoon and Piano by Jan Antonin Kozeluh  
*Grand Duo Concertante (Op. 34)* for Bassoon and Piano by Ignatz Moscheles  
*Premier Solo* by Eugène Bourdeau  
*Romanze (Op. 227)* by Julius Weissenborn  
*Rondo from Concerto in F (Op. 75)* for Bassoon by Carl Maria von Weber  
*Song Without Words (Op. 226)* by Julius Weissenborn

Bb Cornet or Trumpet and Piano:  
*Andante from Concerto in Eb* by Franz Joseph Haydn  
*Aria and Allegro* by Franz Joseph Haydn

*Concert Aria* (K. 382H) by W. A. Mozart  
*Premier Solo De Concourse* by Maniet  
*Second Concertino* by Hubans

Horn with Piano:

*Allerseelen* (Op. 10, No. 8) by Richard Strauss  
*Cavatina* by Theodore Dubois  
*Duo* (Op. 63) for Horn and Piano, by Ignatz Moscheles  
*Farewell Serenade* (Op. 85) by Paul C. Herfurth  
*Melodie* by Clement Lenom  
*Romance* (Op. 36) by Saint-Saëns  
*Romanze from Concerto No. 3* (K447) by W. A. Mozart  
*Scherzo* by V. Shelukov  
*Third Movement from Concerto No. 2 in Eb* by W. A. Mozart

Trombone or Baritone with Piano:

*Prelude et Divertissement* by Clerisse  
*Romanze* (Op. 19) by Edmund Rumpert

Baritone with Piano:

*Aria and Allegro* by Franz Joseph Haydn  
*Concert Aria* (K382H) by W. A. Mozart

Bass Tuba with Piano:

*Concertpiece* by H. Painpare

With Orchestra:

*Concerto in D Minor* for Oboe and Orchestra, by Alessandro Marcello  
*Sinfonia Concertante* (Op. 25) for Two Clarinets and Orchestra, by Francois  
 Devienne

Flute Duet:

*Duet Fun, book 1*  
*Duet Fun, book 2*

Flute Trio:

*Six Trios for Three Flutes* (Op. 83) by James Hook  
*Scherzo* (Op. 13) by Borovsky  
*Terzetto No. 1* by Pranner  
*Terzetto No. 4* by Pranner  
*Terzetto No. 5* by Pranner

Flute Quartet:

*Adagio and Scherzo* by Adolphe F. Wouters  
*Adagio* by Gabrielski  
*Allegro (From Quartetto in E-Flat, Op. 68)* by Schneider

*Scherzo* (from Grand Quartet, Op. 92), by Louis Köhler

Clarinet Duet:

*Duetist Folio for Clarinet*

*From the Baroque: Duets for Clarinet*

*Six Duets* (No. 1-3) by Franz Joseph Haydn

*Six Duets* (No. 4-6) by Franz Joseph Haydn

*Six Duos* (Op. 5, No. 1-3) by Michel Yost

*Sixty-Five Progressive Duets*

*Three Grosse Duets* by P. Cavallini

Clarinet Trio:

*Adagio Religioso* by Gustave Vogt

*Divertimento in Eb* by Franz Joseph Haydn

*Menuet and Allegro* by Franz Joseph Haydn

*Menuetto and Finale from Trio* (Op. 87) by Beethoven

Clarinet Quartet:

*Allegro from Quartet in C* (K157) by W.A. Mozart

*Andante and Minuetto* by Bochsa and Schmidt

*Andante from Quartet in D* (Op. 60, No. 2) by R. Bohne

*Bohemian Suite* by Bradac

*First Quartet* by Mayeur

*Quartet in F* by Carl Bohm

*Sarabande and Finale* by Haydn/Liadow [permanently out of print]

Clarinet Quintet or Choir:

*Adagio* (K411) by W. A. Mozart

*Allegro from Sinfonia II* by Johann Christian Bach

*Menuetto from Serenade No. 1* (K62A) by W. A. Mozart

*Sarabande and Allegro from Concerto Grosso No. 3* by George Friedrich Handel

Saxophone Quartet:

*Quartet No. 5* (First Movement) by Wilhelm Ramsoe

*Scherzo* by Mielenz

Horn Trio:

*Three songs* by Franz Schubert, Voxman/Block

Woodwind Duet:

*78 Duets for Flute and Clarinet* (Vol. 1) Easy to Medium

*78 Duets for Flute and Clarinet* (Vol. 2) Advanced

Woodwind Trio:

*Concert Suite* for Oboe, Clarinet, and Bassoon, by Ange Flegier

*Concert Suite* for Flute, Clarinet, and Bassoon, by Ange Flegier

*Divertimento in Bb* (Op. 12A) for Flute, Clarinet, and Bassoon by Joachim Kotschau

*Trio in F* (Op. 32) for Flute, Clarinet, and Bassoon by Gaspard Kummer

*Trio No. 1* for two Bb Clarinets and Bassoon or Bb Bass Clarinet by Michel Yost

*Trio* (Op. 45, No. 6), for Flute, Oboe, and Bassoon, by Giuseppe Maria Gioacchino Cambini

Brass Quintet:

*Quintet in B Minor* (Op. 5) Third Movement, for Two Bb Cornets/Trumpets, Horn in F, Baritone/Trombone and Tuba by Victor Ewald

*Quintet No. 6* by E. Rolle

Brass Sextet:

*Four Pieces for Brass Sextet* (Op. 26) by Anton Simon

Music for Eight Winds:

*Così fan tutte* (Vol. 1) by W. A. Mozart/J. N. Wendt

*Così fan tutte* (Vol. 2) by W. A. Mozart/J. N. Wendt

*Don Giovanni Harmoniemusik* (Vol. 1) by W. A. Mozart/Josef Tribensee

*Don Giovanni Harmoniemusik* (Vol. 2) by W. A. Mozart/Josef Tribensee

*Entführung aus dem Serail* by W. A. Mozart/J. N. Wendt

*Fidelio* (Vol. 1) by Ludwig van Beethoven

*Fidelio* (Vol. 2) by Ludwig van Beethoven

*Hochzeit des Figaro Harmoniemusik* (Vol. 1) by W. A. Mozart/J. N. Wendt

*Hochzeit des Figaro Harmoniemusik* (Vol. 2) by W. A. Mozart/J. N. Wendt

*La Clemenza di Tito* (Vol. 1) by W. A. Mozart/Josef Tribensee

*La Clemenza di Tito* (Vol. 2) by W. A. Mozart/Josef Tribensee

*Magic Flute Harmoniemusik* (Vol. 1) by W. A. Mozart/J. Heidenreich

*Magic Flute Harmoniemusik* (Vol. 2) by W. A. Mozart/J. Heidenreich

Mixed Duet:

*Seventy-Eight Duets* (Vol. 1) for Flute and Bb Clarinet

*Seventy-Eight Duets* (Vol. 2) for Flute and Bb Clarinet

*Sonata* (No. 1) for Clarinet and Viola by I. J. Pleyel

Mixed Trio:

*Concertante in Eb* for Clarinet, Violin, and Piano, by J. B. Schenk

*Concertino* for Flute, Oboe, and Piano, by J. W. Kalliwoda

*Concerto in Eb* for Two Horns and Piano, by Josef Fiala

*Concerto in Eb Major* for Two Horns and Piano, by Machael Haydn

*Conzertante in Bb* for English Horn, Clarinet, and Piano, by Josef Fiala

*Flute Concerto in G* (No. 1) for Two Flutes and Piano, by Johann Joachim Quantz

*Grand Trio* (Op. 36), for Clarinet, Cello, and Piano, by Anton Eberl

*Notturmo Concertant* (Op. 68), for Violin, Horn, and Piano by J. L. Dussek

*Trio in C* (No. 2) for Flute, Clarinet, and Bassoon, by I. J. Pleyel

*Trio in Eb* (Op. 20 No. 2) for Two Clarinets and Bassoon, by I. J. Pleyel  
*Tro in F* (Op. 75, no. 1) for Two Clarinets and Bassoon, by Francois Devienne  
*Trio Sonata in G* for Flute, Oboe, and Basso Continuo, by G. B. Platti  
*Trio Sonata in G* for Two Bassoons and Basso Continuo, by J. P. Schifferholz

Mixed Quartet:

*Concertante in Bb* (Symphony No. 42) for Violin, Oboe, Clarinet, and Piano, by  
 Karl Friedrich Abel  
*Fantasy, Var. u. Finale* (Op. 46) for Clarinet, Violin, Cello, and Piano, by Ignatz  
 Moscheles  
*Quartet in C* (Op. 73, No. 1) for Bassoon, Violin, Viola, and Cello, by Francois  
 Devienne  
*Quartet in D* (Op. 2 and 3) for Clarinet, Violin, Viola, and Cello, by C.S. Catel  
*Quartet in Eb* (Op. 69) for Clarinet, Violin, Viola, and Cello, by Franz Krommer  
*Quartet in F* (Op. 73, No. 2) for Bassoon, Violin, Viola, and Cello, by Francois  
 Devienne  
*Quartet No. 1B* (from KV 317D) for Clarinet, Violin, Viola, and Cello, by W. A.  
 Mozart  
*Quartet No. 2ES* (from KV 374F) for Clarinet, Violin, Viola, and Cello, by W. A.  
 Mozart  
*Quartet No. 3F* (from KV 496) for Clarinet, Violin, Viola, and Cello, by W. A.  
 Mozart

Mixed Quintet:

*Concertante* (Op. 2) for Four Clarinets and Piano, by Louis A. B. Schindelmeisser  
*Fantasy and Variations* (Op. 81) for Clarinet, Two Violins, Viola, and Cello, by  
 Louis Spohr  
*Quintet* (Op. 57) for Clarinet, Two Violins, Viola, and Cello, by Andreas Romberg

Mixed Septet:

*Grand Septuor* (Op. 88) for Clarinet, Horn, Violin, Viola, Cello, Double Bass, and  
 Piano, by Ignatz Moscheles

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