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COLLEGE OF MUSIC

HISTORY OF THE
STETSON UNIVERSITY CONCERT CHOIR

By

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ABSTRACT

The Concert Choir has been the flagship choral ensemble of Stetson University, a private, liberal arts university in DeLand, Florida, since 1935. The choir has traveled extensively throughout the southeast United States and twice abroad, serving as ambassadors for Stetson University. This study documents Stetson University's early history, the first few decades of choral activity at Stetson University, and the complete history of the Concert Choir through the tenure of Milburn Price. The study explores 1) the individuals, events, and institutions leading to the formation of the Concert Choir, 2) the philosophy and purpose of the Concert Choir, 3) the individuals, events and institutions that have shaped that philosophy and purpose, and 4) the ways in which the Spring Concert repertoire of the Concert Choir reflects the ensemble's philosophy and purpose.

The three major conductors of the Concert Choir, occupying 71 of the last 77 years, were Harold Giffin (1935-1972), Robert Rich (1972-1989), and Duncan Couch (1989-2006). Giffin was responsible for combining the separate glee clubs into one performing ensemble, performing Handel's *Messiah* annually for twenty-five years, and instituting an extensive touring schedule throughout the United States. The performances at the National Federation of Music Clubs (1939), New York City's Lincoln Center (1967), and the recording session that was broadcast coast-to-coast with NBC in Chicago (1953) were three of Giffin's tours that were most significant. Rich was the first alumnus of the Concert Choir to be hired as Director of Choral Activities and conducted the ensemble for their first ACDA convention performance in 1974. During his tenure, the High School Choral Clinic and Christmas Candlelight Concert, modeled after the English Lessons and Carols, were started and have continued annually throughout the scope of this study. Couch grew the popularity of both the clinic and the Candlelight Concert, took the Concert Choir on two European concert tours, and cultivated collaborations with many professional orchestras.

This study concludes that the Concert Choir is a choral organization influenced by the sacred a cappella choral traditions; however, it was not dominated by it. This study further identifies that the development of the annual Christmas Candlelight Concert and spring tour were foundational for the choir's activities each year. Documentation illustrates each director's

willingness to accept this heritage and develop the Concert Choir accordingly throughout its history.

CHAPTER ONE

INTRODUCTION: PURPOSE, PROCEDURES, AND HISTORICAL BACKDROP

The Stetson Concert Choir has been the premier choral ensemble of Stetson University in DeLand, Florida since its creation in 1960. Prior to being renamed the Concert Choir in 1960, the Stetson University Glee Club served in this capacity since 1901. Serving as Stetson University's ambassador throughout the United States and abroad, the Concert Choir has demonstrated the values of the university while contributing, in significant ways, to the choral art. This study will document the history of the Concert Choir, beginning with the vocal ensembles that predated the Concert Choir at Stetson University and will conclude with the 2011-2012 school year.

Research Questions

The following research questions guided the study:

1. What individuals, events, and institutions led to the formation of the Concert Choir?
2. What is the philosophy and purpose of the Concert Choir and in what ways have they changed over the years?
3. What individuals, events, and institutions have shaped this philosophy and purpose?
4. In what ways does the Spring Concert repertoire of the Concert Choir reflect the philosophy and purpose?

Delimitations

Stetson University has been located in DeLand, Florida since 1883; however, no attempt will be made to document the history of Stetson University.¹

This study makes no attempt to document the history of all musical activity at Stetson University or the surrounding areas.

This study will limit its documentation of choral activities at Stetson University with the founding of the glee club in 1901 through the 2011 – 2012 academic year.

Historical Backdrop

Development of A Cappella Choirs

During the past one-hundred years, choral singing in the United States has evolved in noteworthy ways. One of the developments was the formation of collegiate a cappella choirs. Members of the typical a cappella choir would receive academic credit, perform a cappella repertoire and often wear robes during performance. Furthermore, the rise of a cappella ensembles resulted in improved technical skill in choral singing, created the need for diverse literature, and subsequently raised the standard of performance for high school and collegiate ensembles, as well as church choirs.

¹ Lycan, Gilbert L, *Stetson University: The First 100 Years* (DeLand, FL: Stetson University Press, 1983); Hall, Maggi Smith. *Stetson University* (Charleston, SC: Arcadia Publishing, 2005); Olga Bowen, “History of Stetson University” (unpublished); W. S. Gordis, *John B. Stetson University: History and Reminiscences* (unpublished); R.J. Longstreet, *Stetson Decade* (unpublished).

Although the term “a cappella” has recently been adopted by groups affiliated with pop genres, the unaccompanied singing discussed in this document is associated with the movement that began in the late 1910’s.

A cappella choirs are found at both the high school and college levels, and have certain characteristics that define them. According to Van Camp (1965), the collegiate a cappella choir’s standards and characteristics include: (1) all repertoire performed is unaccompanied; (2) repertoire is limited to music sufficient for one concert per year of about an hour and a half; (3) most repertoire is sacred; (4) the singers perform primarily from memory; and (5) a spring tour often extended in terms of miles traveled and days spent usually is the peak of the choir’s annual activities. Collegiate a cappella choirs of this nature were located primarily in the mid-west and the north-central part of the United States.²

Prior to World War I, the “Glee Club” was the standard choral organization on college campuses. Peter C. Lutkin of Northwestern University and F. Melius Christiansen of St. Olaf College were the first conductors to organize an a cappella choir. To provide a more detailed understanding of the popular a cappella trend, it is important to document that these ensembles were established independently of one another within the same time span. These ensembles, with the later addition of the ensemble from Westminster Choir College, would positively affect the choral arts.³

² Leonard Van Camp, “The Formation of a Cappella Choirs at Northwestern University, St. Olaf College, and Westminster Choir College,” *Journal of Research in Music Education* 13, no. 4 (Winter, 1965): 227.

³ Van Camp, “A Cappella Choirs,” 227.

The Northwestern University A Cappella Choir

“Dean” Peter Christian Lutkin was the nickname granted to him, not only for residing over the School of Music of Northwestern University, but also affectionately given as the “Dean of Choral Directors” for his immense contribution to the choral arts. Beginning as a young boy choir member and continuing throughout his professional career, he held an affinity for fostering a unique, beautiful choral sound. This would eventually lead to his specialization in unaccompanied singing.

Although it was most certainly not love at "first listen," the formation of Lutkin's a cappella choir was somewhat accidental.⁴ The original choir was recruited to serve as a demonstration choir for a lecture given by Saidee Knowland Coe, the teacher in charge of Music History and Music Appreciation, on the music of Palestrina, Josquin, and Orlando di Lasso. The unaccompanied nature of the choir was, at the time, attributed to the lack of decent accompaniment for the requested repertoire rather than forming the ensemble based upon a preexisting choral model. John Rosborough, a former student of Lutkin, observed, “During the first few rehearsals, he (Lutkin) was much bored. After several weeks of practicing, however, he could not give it up.” Lutkin desired the fresh, new ensemble to become a more permanent addition to the school of music, therefore, the following year, the a cappella choir expanded in size from its initial sixteen members. In time, Lutkin broadened the scope of their repertoire to include many periodic styles in addition to the early sacred idiom. As the years progressed, their reputation as a fine a cappella choir spread. Even though they began to fill numerous engagements outside of the school of music, they refrained from partaking in lengthy tours. The

⁴ Peter Christian Lutkin, "Choral Conditions in America," *Journal of Proceedings of the Music Supervisors National Conference, Twenty- Third Year* (Chicago: Music Supervisors National Conference, 1930), p. 68.

broad range of repertoire selections and the lack of an extended tour for this performance ensemble did not fit the developing tradition of a cappella choirs.⁵

Northwestern's choir was the first ensemble in the United States to include the term *a cappella* attached to its name, however, it was the St. Olaf Lutheran Choir that's had the greatest amount of national influence.

The St. Olaf Lutheran Choir

The St. Olaf Lutheran Choir, founded by F. Melius Christiansen, served as the prototype of the traditional a cappella choir. Its prominence as the most influential a cappella choir in the nation was validated by a 1938 survey given to 135 directors of a cappella choirs when one particular question asked, "What particular individual or institution has influenced you toward your interest in a cappella singing?" The most frequently mentioned name was F. Melius Christiansen and the most frequently mentioned choir was The St. Olaf Lutheran Choir. Two important factors may explain their popularity. Many of the first a cappella choirs in the United States were founded by graduates of St. Olaf College, and the college is renowned for many extensive concert tours. It is easy to see how a cappella choirs became popular, and how their popularity and influence spread throughout the nation.⁶

F. Melius Christiansen, born in 1871, immigrated to the Mississippi Valley from Norway in 1890. His college singing consisted of a touring men's quartet while attending Augsburg

⁵ John M. Rosborough, "A Cappella Singing Vs. Accompanied Singing," Volume of Proceedings of the Music Teachers National Association, Twenty-Eighth Series (Oberlin, Ohio: Music Teachers National Association, 1934) 51.

⁶ Wilfred Bain, "The Status and Function of A Cappella Choirs in Colleges and Universities in the United States" (unpublished doctoral dissertation, School of Education, New York University, 1938), 6.

College in Minneapolis. In 1903, he accepted a position to head the music department of a small denominational Lutheran college in Northfield, Minnesota named St. Olaf College. Supported by the Norwegian Lutheran Church, St. Olaf College did not lack in musical background. There already existed a school band, class glee clubs, and choruses within the literary societies, the Choral Union, and the St. John's Lutheran Church Choir. This last ensemble was comprised of mostly students and faculty.⁷

It did not take long for Christiansen to embark in his first tours with St. Olaf. The band was the first ensemble to tour with him in the spring of 1904 through various towns in Southern Minnesota. The tour was so remarkably successful that it became an annual tradition. This was, by no means, an original idea, for St. Olaf's sister institution, Luther College, had been touring with its band since 1886. Following a visit by the Norwegian Student Singers in 1905, St. Olaf's band toured in Norway during the summer of 1906. Christiansen then took a year's leave of absence to study in Leipzig, Germany.⁸

While in Leipzig, Christiansen worked under the noted composer and director of the Thomasschule, Gustav Schreck. The sound Schreck's boy choir singing unaccompanied Bach motets at St. Thomas Church had a huge impact on Christiansen. Upon his return to St. Olaf in 1907-1908, and because of his experiences in Leipzig, he directed a choral octet that toured Minnesota, South Dakota and Iowa, completing sixty-two concerts.⁹ St. Olaf's president at the time, President Kildahl, quickly realized that using the touring choir could potentially be a

⁷ Eugene Simpson, *St. Olaf Choir History* (Minneapolis: Augsburg Publishing House, 1921), 18.

⁸ Leola Nelson Bergmann, *Music Master of the Middle West: The Story of F. Melius Christiansen and the St. Olaf Choir* (Minneapolis: The University of Minnesota Press, 1944), 95.

⁹ Simpson, *St. Olaf Choir History*, 76.

positive, successful economic venture for the college. According to President Kildahl, “St. Olaf College was still an obscure and struggling institution. The faculty was too small; classroom and laboratory facilities were inadequate; money was needed in many places.”¹⁰

Plans were established to send the larger group, St. John’s Lutheran Church Choir, on tour to cities throughout Wisconsin, Illinois, Minnesota, and North Dakota. Of the twelve pieces included on the program, only three pieces by Soderman were accompanied. Furthermore, the entirety of the concert was performed from memory. The choir comprised of both students and faculty, and for publicity reasons, the name of the choir was changed to St. Olaf Lutheran Choir. Following the tour, President Kildahl and Christiansen agreed that, barring any unusual or unforeseen circumstances, the choir tour would become an annual event.¹¹

It was the annual tour that placed the St. Olaf Lutheran Choir in the national spotlight. Throughout the teen years, the choir steadily grew and evolved as Christiansen experimented and refined his choral philosophy. During the First World War, Christiansen organized choral tours, initially in the north-central part of the United States. During these tours, the choir performed for Lutheran communities, fostered pride, and a strong network of support. By 1920, Christiansen had expanded the tours to the eastern states that included performances in New York City that were enthusiastically received and praised.¹²

It is apparent that Christiansen did not purposely initiate or expect to organize such a popular touring choir. The extensive touring model suggests that it may have been a necessity born out of economic need for the college itself. Christiansen, being a tireless experimenter, continually developed his choral philosophy and as a result, his choral sound, using this touring

¹⁰ Bergmann, *Music Master*, 116.

¹¹ Bergmann, *Music Master*, 117.

¹² *Ibid.*

ensemble. His preference of programming the majority of his concerts with unaccompanied music is not as easily explained. Some researchers believe the repertoire was chosen in an attempt to free singers of the keyboard's limited tuning of the tempered scale.¹³ Others thought Christiansen disliked the accompanied music generally used by choirs of the time.¹⁴ It could also have been a result of logistics. Being unsure of the accompanying instrument quality they would encounter on tour, it was a logical decision to proceed without accompaniment. The most outspoken voices on the topic belonged to the two sons of F. Melius Christiansen who believed their father's insistence on singing unaccompanied music was inspired by the practices observed in the St. Thomas Choir in Leipzig. It is important to state that Christiansen never included the term "a cappella" in the name of the touring choir, even though many contemporaries referred to this choir as an "a cappella" ensemble.¹⁵ It was simply named the "St. Olaf Lutheran Choir."

The Westminster Choir

John Finley Williamson also played a vital role in developing the traditional a cappella choir. He was born in Canton, Ohio in 1887 to the son of a church choir director of English descent. Performing as a talented baritone, it was predicted that Williamson would become a successful concert vocalist. Sadly, he required a throat operation which forced him to adopt a career as a church choir director, a position he was already familiar with.¹⁶

¹³ Simpson, *St. Olaf Choir History*, 179.

¹⁴ Bergmann, *Music Master*, 99.

¹⁵ Leonard Van Camp, "The Formation of a Cappella Choirs at Northwestern University, St. Olaf College, and Westminster Choir College," *Journal of Research in Music Education* 13, no. 4 (Winter 1965) : 236.

¹⁶ J. T. H. Mize (ed.), *The International Who Is Who in Music* (Chicago: Who Is Who in Music, Inc., Ltd., 1951), 429.

The Westminster Presbyterian Church of Dayton, Ohio employed John Williamson as its minister of music in 1919. Under his direction, the volunteer choir's popularity spread throughout the communities in the areas around Dayton. During the 1920 eastern United States tour by the St. Olaf Lutheran Choir, Christiansen and Williamson had the opportunity to meet and listen to one another's choirs. Christiansen's exact thoughts of Westminster's choir are not known or documented, he did, however, suggest that Williamson's choir should begin touring as well. The next year, Williamson planned a concert tour for the Westminster Choir.¹⁷

Tours began to cover further distances over the next few years. The choir was enthusiastically received as the ensemble demonstrated how musically volunteers could sing significant church music. Over time, there became a demand, from the churches they toured, for musical directors that could elicit similar results. Convinced that competently trained music directors could uplift the musical quality in Protestant worship, Williamson founded the Westminster Choir School in 1926. The school, initially operated out of the parish house in Dayton, moved to Ithaca, New York, and then settled eventually in its current home of Princeton, New Jersey in 1932. The focus of the choir college became the training of church musicians, as opposed to the training of singers for the already famous choir.¹⁸

As with the other schools, unaccompanied singing was not born out of a calculated decision to develop a high quality a cappella choir. The primary reason was quite unusual. The organ in the Dayton Westminster Church was a rather old tracker type, whose action was so difficult that by the time the anthem was to be performed, the organist's fingers were swollen and in great need of recovery. Out of necessity, Williamson began to look for unaccompanied

¹⁷ Van Camp, "a Cappella Choirs," 236.

¹⁸ Mize, *Who is Who*, 429.

pieces in the libraries of directors such as Peter Lutkin, F. Melius Christiansen, Clarence Dickenson, as well as pieces located in Europe. He traveled to Europe with the specific purpose of obtaining repertoire and listening to other choirs. Additional factors that influenced Williamson's decision to direct unaccompanied literature included hearing Christiansen's choir, and his own personal desire to sing with good intonation.¹⁹ Like Dean Lutkin, Williamson did not strictly adhere to singing only unaccompanied music. Westminster's long list of professional collaborations included many of the great orchestras and conductors in the United States and abroad. This point aside, Williamson's influence on the a cappella movement clearly made an impact. Wilfred Bain's survey results show that John Finley Williamson and the Westminster Choir were the second most mentioned influence in bringing interest to the a cappella movement.²⁰

Harold Decker and The Development of Musical Trends in Higher Education

In a broad historical view of western music, choral singing occupies a significant role in both public schools and private schools. In addition, for over 150 years, choral music has been an integral component of curricular and extracurricular studies in United States colleges and universities. Harold A. Decker (1914-2003) has remained a paramount figure in the development and expansion of choral singing in such institutions. As the choral music profession evolved in the latter half of the twentieth century, Decker's influence, through leadership and scholarship, were ever present.

Harold A. Decker was born on May 13, 1914 in Belleview, Kansas, a small farming community. His father was a physician who specialized in diseases of the eye, ear, nose, and

¹⁹ Van Camp, "a Cappella Choirs," 237.

²⁰ Bain, "The Status and Function," 6.

throat. By 1917, he accepted an offer to join a physician's practice in a much larger Wyoming city. Oil rich Cheyenne, Wyoming grew rapidly with the United States' ever-growing automobile count, and its partnering demand for gasoline. Decker became ever more successful. Following the death of Harold's mother in February of 1919, his father remarried. Margaret Agnes O'Brien had previously lived in many places including Cripple Creek, Colorado, New York, and Vermont. She had moved to Cheyenne to work as a nurse for Decker, who would eventually become her husband. After the wedding, she took a particular interest in young Harold's musical training.

The family then moved to Sioux City. Physician Decker's practice provided Harold a comfortable and stable home, excellent schooling, active participation in church, financial security, and most importantly through the encouragement of his new stepmother, piano lessons. Decker recalled later that "his lifelong love for music most likely began with those early music lessons."²¹

Harold's schooling took place at a time when sweeping social changes were causing a reassessment of the school system. The United States experienced nearly a doubling of its population during the first half of the century. All the while, enrollment in the schools had increased seventeen times. With the flood of students pouring into the school systems, curricular offerings grew to include many bands, choirs and orchestras. Despite the broad offerings in education, equal opportunity to the programs did not exist. Fortunately, Harold's father and his strong financial stature and social status in the community allowed Harold to have full access to

²¹ Harold Decker, interview by Tom Wine, September 8 and September 29, 1999, transcript in possession of Marvin E. Latimer, Wichita, KS.

all education could offer. This continued support and encouragement carried him through his undergraduate degree.²²

In the face of the worldwide economic collapse in 1929 - 1932, Decker and his resilient medical practice was able to support Harold's attendance to Morningside College in Sioux City, Iowa. The four-year institution was affiliated with the Methodist Episcopal Church. Young Decker studied voice, music theory, organ, speech and drama while participating in the operas, drama productions, a men's quartet, and of course, the Morningside Choir. Decker completed a Bachelor of Music degree in June of 1934, followed by a Bachelor of Arts degree the following August.²³

Decker's early professional life included a high school position in Hawarden, Iowa where he served as the only music teacher. His responsibilities included two glee clubs, band and orchestra, as well as organizing a community chorus. He often spoke fondly of his time at Hawarden. He recalled, in his first year, when he chartered a train and took most of his music students to the state music competition. When they returned home, after winning the tournament, the city presented Decker with a silver baton.²⁴ His years at Hawarden also corresponded with his attendance and participation in the Christiansen Summer Choral School in Winona Lake, Indiana. He studied conducting with F. Melius Christiansen and church music with Olaf Christiansen. Many years later Decker recalled, "I can still hear his booming voice

²² Frederick M. Raubinger et al., *The Development of Secondary Education* (London: The Macmillan Company, 1969), 103, 243.

²³ Decker, interview by Wine, September 8 and September 29, 1999, Wichita, KS.

²⁴ *Ibid.*

and see his face when F. Melius would say to our group of mostly high school teachers and fledgling conductors, ‘Knowledge is power.’”²⁵

Decker’s close connection with Olaf Christiansen played a vital role in his choice for graduate school. In 1937, Decker resigned from his high school position in Howarden to pursue graduate studies at Oberlin Conservatory with Olaf Christiansen. Completing courses in singing, history of music, piano, opera, and advanced choral conducting, writing a thesis, and performing a recital, the Oberlin Conservatory awarded Decker a Master of Music degree in June of 1938. Olaf Christiansen remained a close, personal mentor and advocate for many years.²⁶

The following fall, Decker accepted a position at Shurtleff College, a small Baptist college in Alton, Illinois. From the beginning, Decker began making changes to the program to reflect that of Olaf Christiansen’s program at Oberlin Conservatory. One of the vocal ensembles added to the roster was The Shurtleff A Cappella Choir. Just as St. Olaf and Westminster choirs toured, this a cappella choir toured throughout central and northern Illinois in the spring semester of his first year. As further evidence of Decker and Olaf Christiansen’s relationship, Shurtleff hosted the Oberlin A Cappella Choir the following Wednesday after completing the tour.²⁷

The next six years were professionally productive despite the United States’ involvement in World War II. When the war began, as in most higher education settings, male college enrollment plummeted. Decker tried to enlist in the military, but was denied eligibility on two accounts due to a congenital back problem. This unwelcomed turn of fate could have been

²⁵ Harold Decker, *F. Melius Christiansen. Trail Blazer*, speech delivered November 16, 1996.

²⁶ Decker, interview by Wine, September 8 and September 29, 1999, Wichita, KS.

²⁷ Ruth Z. Steese, “Choral Music in the American Colleges” (MM thesis, Eastman School of Music, University of Rochester, 1933), 10-29.

viewed as an advantage, because, unlike many Americans, he was able to continue his professional activities unabated throughout the war years.²⁸

His reputation as a successful choral conductor continued to develop, Decker relocated to the Municipal University of Wichita in the fall of 1944. Due to the robust wartime industry of aircraft manufacturing, the population of Wichita, and its surrounding metropolitan area, was booming. As the war came to a close, and with the aid from the GI bill for returning veterans, Wichita University witnessed a tremendous surge of young men and women. The choral program quickly flourished. On May Day of 1945, the Wichita Choral Society and the newly formed Wichita Symphony Orchestra performed its premiere concert with nearly 400 singers.²⁹

Postwar United States saw a significant increase in population that brought about a greater need for expanded educational facilities, and a need to educate additional teachers. Decker and the Dean of Fine Arts, Walter Durksen, recognized the need for competent music teachers and quickly upgraded the music education curriculum to include supervised student practice teaching in the surrounding Wichita communities. By 1947, the first fifteen graduates received their Bachelor of Music Education degrees. While the BM was the only degree offered in 1944, it remained constant through the 1950's. The BME quickly grew as Wichita University became the primary source of music teachers for the expanding Wichita School District. By 1957, 232 music teachers were awarded the BME. This secured Wichita University's reputation

²⁸ Decker, interview by Wine, September 8 and September 29, 1999, Wichita, KS.

²⁹ Brenda Heand, "History of the Wichita Choral Society: 1945-1984" (MME thesis, Wichita State University 1980), 3-4.

as a flagship music education program for the state of Kansas and beyond.³⁰ Decker's reputation was rapidly earning national attention as a prestigious choral educator.

In Decker's life, major historical events such as the Great Influenza Epidemic, the Great Depression, and WWII shaped and influenced his professional direction. There was a tremendously significant event in the history of the United States after Decker was appointed to the University of Illinois, Urbana-Champaign (UIUC); the Soviet launching of Sputnik on October 4, 1957. This event intensified national and international tensions which acted as a catalyst for widespread curricular changes in American education. There was a heightened focus on the subjects of math and science, but at the same time, nationwide conferences addressed how music education would integrate into this changing educational environment.³¹

Non-school related choirs were also experiencing a paradigm shift. Professional choirs led by Roger Wagner and Robert Shaw began to tour and record extensively as choirs of this caliber programmed a more balanced selection of sacred and secular music. This approach was then reflected by many other choral directors who abandoned their previous adherence to sacred a cappella repertoire. On numerous occasions, Decker referred to these transformative events as a "renaissance in choral music."³²

Music departments in the middle of the twentieth century were increasingly held to the same promotion and tenure protocols as their academic colleagues. Bernard Wayne Regier's

³⁰ Commencement, *The Municipal University of Wichita Programs, 1943-57*, Wichita State University Libraries, Special Collections, Wichita, KS.

³¹ Mark C. Ely and Amy E. Rashkin, *Dictionary of Music Education: A Handbook of Terminology* (Chicago: GIA Publications, Inc., 2005), 425-26.

³² Harold A. Decker and Julius Herford, *Choral Conducting: A Symposium*. (New York, NY: Appleton-Century-Crofts, 1973), 3.

1960 study concluded that the “trend toward more upper-graduate work is not abating.”³³ Although most deans of music departments had earned a doctorate, Fred Kramer Grumly speculated that such trends could influence the hiring practices of their faculty. Grumly writes, “An administrator tends to create in his institution an image of his own background and experience.”³⁴

This, however, did not directly indicate a need for the DMA degree, only the necessity for a general doctorate in music. For years, the PhD satisfactorily met the needs of the academic community, including choral conductors.³⁵ Howard Hanson, a longtime advocate for the establishment of the terminal, professional music degree stated, “the academic authority for the doctorate has forced capable composers and performers into the field of musicology. This forcing of square pegs into round holes... in my opinion, results in reprehensible academic procedures and thoroughly bad pedagogy.”³⁶ In a sense, Hanson argued it was a necessity for choral musicians to study the art of choral singing rather than focusing on the academia of music.

Despite earlier attempts at a doctorate in sacred music, the evidence supports that Harold Decker was the first to develop the comprehensive, choral doctorate at the University of Illinois at Champaigne. Viewed as the gold standard for advanced choral music degrees, the program developed highly influential choral directors such as, Joseph Flummerfelt, who retired from Westminster Choir College; Kenneth Jennings, who retired from St. Olaf College; Anton

³³ Bernard W. Regier; "The Development of Choral Music in Higher Education" (Doctoral diss.. University of Southern California, 1963), 307.

³⁴ Fred K. Grumley, "A Study of the Supply of and Demand for College Level Music Teachers with Doctoral Degrees 1964-1970" (PhD diss., Florida State University, 1964), 57.

³⁵ Grumley, "Demand for College Level Music Teachers," 57.

³⁶ Howard Hanson, "The Professional Doctorate in Music," in Bonnie C. Kowall ed..*Perspectives in Music Education Source Book III* (Washington, D.C: MENC, 1966), 451-52.

Armstrong, current director of the St Olaf Choir; André Thomas, noted composer and Director of Choral Activities at Florida State University; and René Clausen, noted composer and Director of Choral Activities at Concordia College. Decker developed the program in such a way that the choral conductor would be a complete musician.³⁷

The Development of Southern Baptist Institutions of Higher Education

Southern Baptists did not intentionally pursue the founding of institutions for higher education. Much like other denominations and the early colonial colleges, the Southern Baptists were concerned with the education of future ministers. However, for other protestant ministers to obtain ordination and have eligibility for a pastoral charge, the Master of Divinity from a seminary was the terminal degree. The Baptists did not historically require the masters and so accepted the Bachelor of Arts as a terminal degree. For the Congregationalists, Episcopalians, and Presbyterians, the idea of an unlettered minister was something less to be desired.³⁸

In the Great Awakening of the 1740's, controversy arose regarding the topic of ministerial education. The "Old Lights" opposed the so-called "enthusiasm" while the "New Lights" embraced the revivalist feelings that swept New England and the Middle Colonies. Whereas the "Old Lights" embraced the traditional academic preparations as the most important prerequisite, the "New Lights" insisted on a personal conversion and a sense of calling as a precursor to professional ministry. Although ministerial education may not have been the focus

³⁷ Champaign, *Illinois News Gazette*. Champaign, IL April 26, 1981.

³⁸ Leslie Christopher Beckham, "Making good sons, useful citizens, and Christian scholars" (PhD diss., University of Kentucky, 2002), 20.

of the early “New Lights,” it did have an impact on the founding of colleges, including The First Baptist College in North America.³⁹

Known for its early acceptance of religious liberty, the colony of Rhode Island was the location of choice for the first Baptist college. The College of Rhode Island, later known as Brown University, was chartered in 1764 with little sectarian prejudice, as was consistent with the philosophy of the early colony. Though the majority of the Board of Trustees was in fact Baptist, Congregationalists, Presbyterians, Episcopalians, and Quakers could be appointed. When it was The College of Rhode Island was founded, Harvard had existed for 130 years, Yale for 60 years and The College of Williams and Mary, an Episcopalian affiliated college, for 70 years. In comparison, the Baptists were behind in the realm of higher education.⁴⁰

Slowly, additional Baptist colleges were founded in the New England area; however, the first three Baptist colleges of Brown (1764), Hamilton (1819), and Watergate (Colby) College (1820) were far from the Southern states despite the South’s growing Baptist population. In 1776, it was estimated that nearly 15,000 Baptists lived in the South. By 1813, Christine Heyrman estimated the Baptist membership had risen to over 90,000 in the South as compared to an estimated 40,000 Presbyterians.⁴¹ The growing Baptist population combined with early

³⁹ Edwin Scott Gaustad, *The Great Awakening in New England* (Gloucester: Peter Smith, 1965) 108-109.

⁴⁰ The Charter of Rhode Island College, 1765, in Richard Hofstadter and Wilson Smith, editors, *American Higher Education: A Documentary History, Volume 1* (Chicago: University of Chicago Press, 1961), 135-136.

⁴¹ Christine L. Heyrman, *Southern Cross: The Beginnings of the Bible Belt* (New York: Alfred A. Knopf, 1997), 262-263.

nineteenth century transportation limitations created the need for a Baptist college more accessible to the Southern members of the Baptist Church.

A key development to aid the Baptist college movement in the South was the formation of state conventions. The conventions were loosely affiliated to allow Baptist churches in the state to band together and accomplish goals for the benefit of their members. South Carolina instituted the first Southern State Baptist Convention in 1822. At the second annual meeting, the leaders developed a plan to start a “seminary of learning” where students would have the opportunity to “learn languages and the elementary facts of science” and then transfer to Columbian College in Washington, D.C. At the time, it was the most southern of the Baptist schools; however, by 1824, Columbian College suffered unmanageable debt and subsequent controversy causing it to be unable to serve the needs of the denomination.

Furman College, originally named “Furman Academy and Theological Institution” began operating in Edgefield, South Carolina in 1826. It was founded as the first Southern Baptist college. Despite early efforts of the college that unfortunately resulted in a temporary closure and a disconcerting future, Baptists in the south were making serious strides in higher education.⁴²

The founders of the Furman Academy and Theological Institution had a clear vision from the beginning. Rather than competing with other denominations, Furman’s design was to serve as an introductory, theological education under the auspices of the Baptist denomination. The minutes from the Baptist State Convention set the founding of Furman College in motion, and stipulated that the institution would be modeled after Columbian College as a “seminary of

⁴² Joe M. King, *A History of South Carolina Baptists* (Columbia, SC: General Board of South Carolina Baptist Convention, 1964), 180.

learning.” In addition, students from Furman could then attend Columbian College. The founders thought of the possibility for the Academy to become its own baccalaureate granting institution.⁴³ Thus, the early Furman Academy and Theological Institution became known as a “junior college” by one of its historians.⁴⁴

While some students followed the intended model of continuing on to other colleges such as Brown (the College of Rhode Island), Columbian, or South Carolina College, the “junior college” model did not last long. Richard Hofstadter noted that, by the 1830’s, the organization of seminaries was becoming rather widespread.⁴⁵ Furman’s situation was unique. The leaders viewed theological education as something to be acquired during the first part of a minister’s higher education rather than as something post baccalaureate. Following the initial closing of the Academy in 1828, the next twenty years brought a simplified education, often requiring the operation out of private homes.⁴⁶ In 1850, the South Carolina Baptist State Convention committee in charge of seeking a new location for the school decided it would be best to relocate to a more populated area with greater access to railroad communication. The committee chose Greenville, South Carolina in June of 1850, and on December 20, 1850, the Charter for “The Furman University” was obtained. Furman University’s theological school, which previously held great importance, severed ties and transferred to Louisville, Kentucky in 1858 as The Southern Baptist Seminary. For most of its existence post-Civil War, Furman operated as a

⁴³ King, 180.

⁴⁴ Robert Norman Daniel, *Furman University: A History* (Greenville: Furman University Press, 1951), 4.

⁴⁵ Richard Hofstadter and C. DeWitt Hardy, *The Development and Scope of Higher Education in the United States* (New York: Columbia University Press, 1952), 9.

⁴⁶ King, 190.

liberal arts college. In 1992, the South Carolina Baptist Convention and Furman University separated their affiliation, providing the opportunity for Furman University to be independent.⁴⁷

The Early History of Stetson University

Stetson University was founded in 1883 and was named for John B. Stetson, a Pennsylvanian, lifelong philanthropist, prominent hat manufacturer, and inventor of the modern day “cowboy hat.” Initially called the DeLand Academy and DeLand College, Stetson University had three central philosophies: (1) to provide a Christian education that is as thorough and as liberal as can be obtained in any part of the county; (2) to provide affordable tuition by offering scholarships, and (3) to bring such education within reach of every young man or woman who truly desired it. In response to the closing of DeLand’s first community grammar school, Henry A. DeLand established The DeLand Academy on November 5, 1883 with J. H. Griffith as principal and possibly the only teacher. There were thirteen students in attendance on the first day; however, enrollment continued to grow during the first year. The school’s first classes were taught in a lecture room of the First Baptist church. Quickly, the school outgrew the limited space. Therefore, in the spring of 1884, DeLand funded the building which the Board of Trustees named “DeLand Hall” in his honor. This was the first of many buildings to stand on Stetson University’s campus. Griffith remained with the school for two years until he resigned in 1885 choosing, rather, to dedicate his time as a Baptist minister.

With the resignation of Griffith, DeLand felt it necessary to find a person to take over his small school. He selected John F. Forbes, a close family friend from Rochester, New York, to lead the DeLand Academy and to preside as the first president of the newly instituted DeLand College. During these early years, DeLand Academy and DeLand College operated on an annual

⁴⁷ King, 222.

deficit that DeLand paid himself. In the winter of 1886, John B. Stetson visited the DeLand area where he met President Forbes and DeLand. After discussing the educational needs and deficits, Stetson responded promptly and liberally by taking on much of the financial burden involved in the growth of the institution. DeLand Academy and DeLand College became DeLand University through the issuance of a special charter granted by the Florida Legislature during the 1887 session. The following year, the Board of Trustees issued a change of name from DeLand University to “John B. Stetson University” as proper recognition for Stetson’s generous contribution in keeping the young university financially sound.

Beginning in the early 1880’s, the Florida Baptist Convention, or F.B.C., made efforts to open a Baptist college in the state. Early intentions were to begin a Baptist College for women. In 1883, the F.B.C. formed a committee to investigate the possible locations for the future Baptist college. DeLand Academy, while still located at the First Baptist Church, was one of many locations considered. The committee met with DeLand who, with no existing endowment and much of the operating costs paid directly from his personal account, agreed to cooperate. DeLand agreed to provide the Florida Baptist Convention with four acres and DeLand Hall, provided the F.B.C. would contribute \$10,000 to endowments. In addition, DeLand generously donated \$10,000 to the endowment.

Trouble ensued however and seemed to stem from two contrasting views of the terminology, “Denomination” and “Convention.” The men of the F.B.C., who were in communication with DeLand, spoke in terms of the Florida Baptist Convention. DeLand, not being a Southern Baptist, and having a Northern understanding of the definition for “denomination” as referring to the broader Baptist denomination in general, caused frustration for the F.B.C. Rochester University, of which DeLand was very familiar, was a Baptist school

and was the property of the Baptist denomination, not an individual state convention. DeLand's intentions were to give the school to the Baptist denomination in general, not to the officers of the Florida Baptist Convention.

Forbes resigned as President in 1903 and was followed by Lincoln Hulley, a scholar and professor from Bucknell University. Hulley was known to have a very different temperament than Forbes' congenial and "willing to compromise" personality. Hulley had the reputation of an autocratic individual, a man of great intelligence, and a fierce defender of his beliefs and opinions. His tenure was marked by protecting Stetson University from repeated attempts by the F.B.C. to assume power and authority.

One such attempt dealt with Stetson University's charter and its permittance of a self-perpetuating board of trustees. If the F.B.C. were to have enough members to gain control over the board of trustees, it could possibly gain control the university. Following failed committee meetings on the matter, a bill was presented to the Florida legislature to amend the charter to provide ownership of Stetson University to the F.B.C., and additionally allow the trustees to be elected for staggered terms by the Convention. Hulley bitterly fought for the original charter stating "Stetson and others had given well over \$400,000 to the university and that this charter represented a contract and an obligation for the university to continue in the manner the money had been intended." The bill was successfully defeated in the legislature and the university continued to grow both financially and in size over the next thirty years with minimal support provided by the F.B.C. Fifty busy years of development for Stetson University past, and all the while, music thrived.

Early Choral Activity at Stetson University and The Founding of The Concert Choir

The instruction of music has been an integral part of Stetson University dating back to the beginnings of the university. The Music Department, first mentioned in the 1885-1886 Annual Catalogue, lists Mary E. Cheney as the Principal of the Music Department and one of seven faculty members. The catalogue describes Cheney's duties as providing a "complete course of instruction in both instrumental and vocal music." The 1886-1887 Catalogue includes a student and department summary showing 36 students enrolled in courses for music which had more student enrollment than any other department. Because 24 of the 36 music students were from the DeLand area, this researcher is led to believe that most of the mentioned students were the youth of DeLand taking piano lessons.

Over the next 25 years, the Music Department hired several music teachers. The title of professor or instructor was not used until 1901, using terms such as teacher or assistant instead. Enrollment in the Music Department continued to increase as did the number of teachers leading music courses. Over the years, the Stetson University School of Music was called many names. From 1886-1896, it took the name of Department of Music after which, until 1912, it was known as the School of Music. It was named the Department of Music again from 1912-1914, the School of Music from 1914-1915, and then the Department of Music from 1915-1917. From 1917-1931, the music department was known as the Stetson University Conservatory of Music. Because the music department did not meet the standards of the National Association of Schools of Music, its name once again changed to the Department of Music until 1936 when it was admitted into the association. Since 1936, the Stetson University School of Music has been a separate school within the university. The various titles, throughout the years, seem to have been at the discretion of the person or persons who presided at the time. Among the more productive

members of the music faculty was Orwin A. Morse, the Director of the School of Music, as it was then called, from 1905-1909.

By 1904, the offerings in the School of Music steadily increased. Upon the completion of the chapel in Elizabeth Hall, a large pipe organ was installed at the expense of Stetson. Courses offered in the School of Music now included: organ, taught by Morse; piano; voice; violin; and theory. There was a “Normal Class in Singing” to focus on the instruction of singing. A Glee Club for men was organized, and a Choral Society comprised of DeLand citizens and Stetson University students was established.

Hulley died unexpectedly on January 20, 1934 and William Sims Allen succeeded as Stetson University’s third president. Interested in accelerating the School of Music’s accreditation process with the National Association of Schools of Music, new faculty members were hired. Among those was Harold M. Giffin. A graduate of Denison University and the Eastman School of Music, Giffin served as Professor of Voice and Director of The University Glee Club. The University Glee Club became the foundation of a strong, choral reputation. In 1960, Giffin established the Concert Choir.

The first mention of group singing at Stetson University was in 1893 with a statement regarding Ensemble Singing, a class focusing on sight singing that met one hour a week. There were various glee clubs throughout the years. The first, beginning in 1901, was called the Glee Club and was for men only. The Apollo Glee Club was composed of twelve young men who toured throughout the State. In addition, there was the women’s glee club called the Cecelian Glee Club and another female chorus named the Aeolian Club. Robert L. Schofield, Director of the School of Music, conducted the men’s groups, Mabel C. Webb, Instructor of Voice, directed the Cecelian Glee Club, and Hattie Mae Porter, an assistant in the School of Music, lead the

Aeolian Club. The Stetson Quartette, 1908-1909, composed of four male music students, toured the state as a development arm of the university. During the summer of 1910, the quartette toured as they worked for the Florida Anti-Saloon League.

When Morse took over the leadership of the School of Music in 1904, he placed a greater emphasis on the Glee Club and the Chorus. On December 15, 1905, the Stetson Choral Society presented the first-ever performance of G. F. Handel's *Messiah* in the state of Florida.⁴⁸ This was followed with a performance of Haydn's *Creation* in 1908 and Mendelssohn's *Elijah* in 1909. The Chorus consisted of DeLand community members, Stetson University students, and faculty members. By 1904, the Cecelian and Apollo Glee Clubs were discontinued. The Stetson Glee Club, University Choral Society, and The Ladies' Chorus continued. The Vesper Choir was organized to sing at the Sunday afternoon Vesper services. The singers with the best vocal talent were chosen as members in this ensemble and it was viewed a privilege and honor. In 1922, the Vesper services were discontinued at the request of the ministers of DeLand due to interference with their own Sunday evening church services.

The Stetson Glee Club is one of the oldest of its kind in Florida and one of the first to tour. Some of their notable performances include the inauguration of Governor Albert Waller Gilchrist, 1909; Governor Doyle E. Carlton, 1929; and Governor Thomas LeRoy Collins, 1955. They were included in the first performance of *Messiah* in Florida in 1905, and beginning in 1935, presented twenty-five annual performances just before Christmas, a tradition which was established by Giffin.

⁴⁸ "The Choral Society." *Stetson Weekly Collegiate*, November 1, 1905.

Purpose of the Study

This study will document the history of the Concert Choir of Stetson University through the 2011-12 academic year. As historian John Tosh has stated, “the historian’s business is to construct interpretations of the past from its surviving remains.”⁴⁹ The historical facts of the Concert Choir are not reflected in any detail in the four primary histories of Stetson University. Most of the available information related to the ensemble’s history resides in the numerous collections of documents in Stetson University’s Special Collections and Archives Department of the Dupont Ball Library. Some information is found in periodicals such as Stetson’s student publications, periodicals, academic catalogues, newspapers, and concert programs. Other information related to this history resides only in the memories of former members of the ensemble. Through a documentation of the available sources of information, the author will build a cohesive narrative of the history of the Concert Choir.

Procedures

Sources

Sources include the following data:

Secondary sources available in Stetson’s library in both the general collection and special collection archives including histories by Forbes, Gordis, Bowen, Parker, and Lycan.

Periodicals including student publications, the *Stetson News*, *The Hatter*, and the *Student Times*.

⁴⁹ John Tosh, *The Pursuit of History: Aims, Methods, and New Directions in the Study of Modern History*. (United Kingdom: Pearson Education Limited, 2006), 88.

Documents collected from the Concert Choir including photographs, letters, programs, minor publications, notes, newspaper clippings, and video productions.

Documents collected from Robert Rich, Duncan Couch, and Andrew Larson, and former members of Concert Choir including detailed tour itineraries, photographs, and programs.

Interviews with Robert Rich, Andrew Larson, and former Stetson Singers, Stetson administration officials, and individuals who have played a prominent role in the history of the ensemble.

Organization of the Study

Chapter 1: Introduction, Purpose, procedures, and historical backups. This chapter presents the reason for the study, the components leading up to the study, and procedures used.

Chapter 2: Stetson University. This chapter begins to respond to Research Question 1 and outlines the early history of Stetson University, providing historical context for the founding of the Concert Choir.

Chapter 3: Early Choral Activity at Stetson University. This chapter will continue to respond to Research Question 1 and begin to address Research Question 3, detailing the choral activities at Stetson University up to 1960, the year of the founding of the Concert Choir.

Chapter 4: The first twenty-five years of “Prof” Giffin. This chapter will respond to Research Questions 2, 3, and 4 by providing a history of the salient events of the ensemble’s history from its founding in 1935 to 1960.

Chapter 5: The last twelve years of “Prof” Giffin. This chapter will respond to Research Questions 2, 3, and 4 by providing a history of the salient events of the ensemble’s history from its founding in 1960 to Giffin’s retirement in 1972.

Chapter 6: Robert Rich's Tenure. This chapter will continue to respond to Research Questions 2, 3, and 4 by providing a history of the Concert Choir during Robert Rich's tenure, from 1972 to 1989.

Chapter 7: Duncan Couch's Tenure. This chapter will continue to respond to Research Questions 2, 3, and 4 by providing a history of the Concert Choir during Duncan Couch's tenure, from 1989 to 2006.

Chapter 8: Years of Change. This chapter will continue to respond to Research Questions 2, 3, and 4 by providing a history of the Concert Choir during the transition years of Alan Raines, Andrew Larson, and Milburn Price, from 2009-2012.

Chapter 9: An Examination of the Tour Repertoire of the Concert Choir. This chapter will respond to Research Questions 2 and 5 by examining the repertoire of the Concert Choir.

Chapter 10: Summary, Conclusions, and Recommendations for Future Research. This chapter will provide a summary of the findings, conclusions, and recommendations for further study.

CHAPTER TWO

STETSON UNIVERSITY

Frontier Beginnings

Stetson University was founded in 1883 when much of Central Florida was still considered frontier land. Even though the U.S. census indicates 300,000 people were living in the state, most of them were located along the northern border and in a few coastal locations. Volusia County listed 4,000 people, including the city of DeLand, which was founded in 1876 and incorporated in 1882. DeLand was nineteen miles from the nearest railroad and the few sandy trails out of town were mostly suitable for riders on horseback and those on foot. The trail that saw the most traffic, however, led to the St. John's River at Alexander's Landing. In the early days, the river offered the best means of travel.

Henry A. DeLand is the founder and developer of both Stetson University and the city of DeLand. He was a successful businessman from Fairport, New York, whose baking powder factory netted as much as \$25,000 annually. By 1876, his fortune had amassed where his family lived comfortably separated from the world of business, and he was financially able to donate earnings to charity.

In the spring of 1876, Henry DeLand took his wife, Sara, and two children, Harlan and Helen, on vacation to Florida. Their destination was the old settlement of Enterprise, in Volusia County, which was one of the last stops on the St. John's River. During their vacation, they met with Henry DeLand's brother-in-law, O.P. Terry who tried to convince Henry DeLand to develop an orange farm and then directed the DeLand family to stay at the famous Enterprise Hotel, The Brock House. Early during their visit, Terry hired a horse and buggy, and the two men rode off together to observe the high rolling pines approximately ten miles to the north.

The initial sights of soft, spongy soil and semitropical vegetation were not impressive and Henry DeLand urged Terry to return to The Brock House. Terry insisted to stay the course noting that, “Better country [is] beyond.”⁵⁰ Eventually, they emerged from the low lands onto the higher ground of Orange City, a community established only a year earlier by travelers from Wisconsin. They continued north to Beresford and then turned eastward onto high ground, solidly covered by a pine forest. In this area stood a single home that would later become known as the city of DeLand. Captain Jon Rich, a union veteran, homesteaded the land and welcomed the two visitors with warm frontier hospitality. Rich had already planted some orange trees and graciously answered the travelers’ questions regarding the orange culture. The travelers stayed overnight with the Richs, and later, Henry DeLand fondly recalled the frontier food and the stars visible from the window of the loft where he slept. He promptly purchased 160 acres from Fred Hampson and returned to Fairport for a few months to set his business in order. He returned to Florida in the fall of 1876 and bought several more tracts of land. Soon thereafter, new settlers began moving into the area and DeLand called twenty-three of them together for a meeting, where they agreed to build a new town. When asked what it should be named, “DeLand” was the unanimous call.⁵¹

DeLand’s first school appeared in 1877. Henry DeLand donated a building lot in town and even provided some financial assistance. The students provided their own desks and chairs, often fashioning them out of pine boxes. Rowena Dean was the first teacher of whom Henry DeLand thought very highly. Dean’s tenure, however, was brief and the city of DeLand was left without a grammar school. In the years following, the building was used by the DeLand Fire

⁵⁰ Florida Agriculturist, 25th Anniversary Edition, January 1, 1898

⁵¹ *Ibid.*

Department. It was subsequently abandoned, and then eventually, after a movement for its restoration fell through, it was demolished.⁵²

As the population grew, the community began to establish churches. Henry DeLand was a deacon, and for several years prior to his move to Florida, served as the superintendent of the Baptist Sunday School in Fairport, New York. In addition, he served on the Board of Directors for The New York State Baptist Missionary Society. As he relocated to his new southern home, Henry DeLand continued his active role in the Baptist Church by attending the annual meetings of the Florida Baptist State Convention. He donated nearly a third of the money required for the building of DeLand's First Baptist Church, completed in 1881. In addition to being an asset in the development of the First Baptist Church, he contributed to building funds for other denominations in DeLand.⁵³

Henry DeLand was pleased with the progress of their new city and wanted its growth and prominence to continue. By the early 1880's Florida was known primarily for its vacation destinations and its citrus farms. In order for the city of DeLand to gain notoriety, it needed something that could not be found anywhere else in the state. In 1883, Henry DeLand arranged a meeting with Colonel C. O. Codrington, Editor of the *Florida Agriculturist*, to discuss the matter of making DeLand more distinct. The result of the meeting yielded the idea for the city of DeLand to become an outstanding educational center, thus providing DeLand with all the inspiration needed. Following their conversation, he began to make the city a center for

⁵² Helen P. DeLand, *Story of DeLand and Lake Helen, Florida*, (Norwich, Connecticut, 1928), n.p.

⁵³ Gilbert L. Lycan, *Stetson University: The First 100 Years* (DeLand: Stetson University Press, 1983), 1-4.

learning.⁵⁴ In early 1883, the state of Florida did not have a co-educational, four-year university. Filling this void became paramount for the city of DeLand. According to the biennial report of the State Superintendent of Public Instruction for 1881-1882, “thousands of Florida parents desired to educate their children, but institutions of higher education were unavailable.”⁵⁵

Founding of DeLand Academy and College

Henry DeLand’s plan called for recruitment of the initial class. In the summer of 1883, he sent J. H. Griffith around the state to select students for the November opening of the “DeLand Academy.” Thirteen students were enrolled and initial classes took place in the lecture room of the First Baptist Church. Griffith was the principal and teacher. Henry DeLand anticipated the enrollment would grow and soon swell beyond the available space of the First Baptist Church lecture room.⁵⁶

Henry DeLand built a “new and commodious” two-story building on a four-acre plot on the north end of downtown. Appropriately named, DeLand Hall is the oldest building in continuous use for higher education in the state of Florida. The building was erected in the spring of 1884, at the approximate cost of \$4,000, and then opened for teaching on October 13, 1884. There were four classrooms on each floor. The wings contained a chapel and a library of which \$1,000 was donated by C. T. Sampson.⁵⁷ Enrollment continued its growth to eighty-eight students by the end of the second year, and Griffith, who was also the full time pastor at the First Baptist Church, decided to resign from his post of principal. He told Henry DeLand his reason

⁵⁴ E.O. Painter, Jacksonville, Florida, to Lincoln Hulley, March 23, 1908. Cabinet D.

⁵⁵ E.K. Foster, *Report*, 1881-82, 3.

⁵⁶ Olga Bowen, “History of Stetson University” (unpublished), 5-6.

⁵⁷ Bowen, *History of Stetson*, 6.

for moving to Florida was for his health and that the workload had become too demanding. In addition, he felt his calling was to primarily preach, whereas teaching was a full-time job that ought to be occupied by someone specifically trained for the job.⁵⁸

Reverend David Moore, a friend of DeLand who lived near Rochester, New York, helped locate a replacement to preside over DeLand Academy. Moore penned a letter to John F. Forbes, known as Franklin to the DeLand family,⁵⁹ inviting him to accept the position. Moore described the job as “requiring years of arduous labor with difficulties and discouragements, and it would not bring immediate prestige.” Such descriptions aside, Moore wrote “if he accepted the position and worked patiently for years, he might look forward to success and rewards – in due time.”⁶⁰

The decision to move his family from Rochester was not easy for Forbes, as he was originally from Rochester and graduated from the University of Rochester. After graduation, he taught Greek and Latin at the nearby Brockport State Teacher’s College. Despite the bright prospects of success in New York, Forbes received the offer of a \$2,000 per year salary in addition to room and board for his family and himself. This offer was quite substantial for the times.⁶¹ John F. Forbes accepted the position and moved to DeLand in the summer of 1885 taking the title as President of “DeLand College.”⁶²

The historical documentation of Stetson University’s establishment is described in various sources. The events related thus far constitute the view from the people of DeLand and

⁵⁸ W. S. Gordis, *John B. Stetson University: History and Reminiscences* (unpublished), 24.

⁵⁹ Bowen, *History of Stetson*, 6.

⁶⁰ Gordis, *History and Reminiscences*, 30-31.

⁶¹ Executive Committee of Board of Trustees, Minutes, January 7, 1889.

⁶² Bowen, *History of Stetson*, 6.

the local founders of Stetson University; however, The Florida Baptist Convention had a significant role in Stetson University's beginning; therefore, the F.B.C. documents also have valuable worth.

In 1849, the Florida Baptist Association moved to establish a "Literary Institute" which would eventually grow into a "college or university."⁶³ The committee organized to promote the project, but was unsuccessful in garnering adequate support. In 1851, there was interest displayed at the Association's meeting for a "Female Seminary," but again, this fell short in finding substantial support. In 1854, when the constitution was approved for the Florida Baptist Convention, the announcement of its purpose to "promote pious and useful education in the Baptist denomination" sparked interest and support. The Civil War years were particularly difficult for the people of Florida; however, by the late 1860's, growing discussions arose about establishing a Baptist college. The Convention of 1876 announced that "a school of high grade" would open. Unfortunately, the majority expressed "the time for such a movement had not yet arrived" therefore, they agreed to deny the motion to move forward.⁶⁴

F. B. Moodie lived in nearby Lake City, Florida and had previously served as the President of the Union Female College in Eufala, Alabama. Moodie spoke at the 1882 Convention with a plan to establish a female college in Gainesville. The F.B.C. was enthusiastic about Moodie's plan, pledging their full cooperation. Henry DeLand sat on a committee of ten, which Moodie chaired, to study the subject and report to the Convention in 1883.⁶⁵

⁶³ Harry C. Garwood, *Stetson University and Florida Baptists*, (DeLand, Florida: Florida Baptist Historical Society, 1962), 6-26.

⁶⁴ Florida Baptist Convention, *Annual*, February 11, 1876, 36.

⁶⁵ Florida Baptist Convention, *Annual*, 1882, 27.

The committee's report, the following year, showed enthusiasm for the possibility of establishing a female college.⁶⁶ Bold action was then taken during the 1884 Convention where a motion was passed to "take immediate steps to establish a Female College for our State." A committee of five was chosen to search for a suitable location having \$10,000 as a starting endowment.

The five location committee members immediately began to work and concluded that either Lake Weir or Gainesville would be the most appropriate place for the new college. Prior to the committee making a final decision, and only one month following the 1884 Convention, Henry DeLand made the committee a startling offer. He suggested bringing the new college to DeLand. In an effort to create a more attractive deal, he offered to donate the use of the new building under construction, land worth \$5,000 and match the \$10,000 given by the Convention by offering \$6,000 of his own money and raising the additional \$4,000 from the DeLand residents.⁶⁷ He included in his remarks that there would be a need for additional buildings within three years but he stated that this would not be a serious problem because his current offer was "ONLY the beginning of my purpose."⁶⁸

The State Board of Missions elected an initial board of nine trustees who would hold their positions until the next Convention. During that time, the board would take the responsibilities of incorporating the college and completing the necessary preliminary work for its organization. A motion passed and later rescinded by Griffith, that would require two-thirds of the trustees and the president to be "members of the Baptist churches connected with this convention." Additionally, the Board of Trustees must be elected by the convention.

⁶⁶ Florida Baptist Convention, *Annual*, 1883, 31.

⁶⁷ Florida Baptist Convention, *Annual*, 1907, 31-32.

⁶⁸ Garwood, *Stetson University*, 22.

The location committee unanimously agreed on the proposed location and recommended to the State Board of Missions to accept Henry DeLand's offer. The Board recommended the same location to the convention when it met in December of 1885, and accepted the "generous offer of Brother DeLand." A new nine-member Board of Trustees was appointed with Henry DeLand as its President.⁶⁹ The Board met and organized April 1, 1885 and named the new institution "DeLand College."

Who founded DeLand College, which would later become Stetson University, remains unclear; was it Henry DeLand or was it the Florida Baptist State Convention? Both parties have laid claim to establishing what eventually becomes Stetson University. What is clear is that all involved worked toward a common goal.

Early Struggles between the Florida Baptist Convention and DeLand College

In 1885 DeLand College, as it was then known, was fully operational. It had a highly motivated President of the Board in Henry DeLand and the financial backing from both DeLand and the Florida Baptist Convention. Early on however, the seeds of dissention were planted, eventually leading Stetson University to sever its affiliation with the Florida Baptist Convention. The initial trouble stemmed from a misunderstanding of terminology between the words "denomination" and "convention."

There were two understandings as to what constituted a denominational college. As described above, the female college Moodie initially worked to establish was conceptually

⁶⁹ Florida Baptist Convention, *Annual*, 1885, 35.

similar to his previous post in Alabama. It was to be controlled by the Florida Baptist Convention and incorporated by the State Board of Missions.⁷⁰

Henry DeLand and his associates were familiar with the denominational college model as it was known in the Northern United States - the intention of the college was to serve as an institution appealing to a specific religious denomination, and whose president and the majority of a self-perpetuating Board were members of the same denomination.⁷¹

Henry DeLand's offer gave the Baptist "denomination" the property, building, and \$10,000, provided the denomination would raise the sum of \$10,000 for an endowment. The paperwork listed no specific references to the Florida Baptist Convention, the delegates from Florida Baptist churches, or the State Board of Missions.⁷²

The men of the Florida Baptist Convention, however, negotiated in terms of the "convention." The F.B.C. definition was different from what Henry DeLand had been accustomed to while living in New York. Rochester University, a Baptist school, was the property of the Baptist denomination, not a specific convention. When Henry DeLand stated "denomination," it is possible that the men of the Florida Baptist Convention interpreted it to mean "convention," and that he was giving the school to the Florida Baptist Convention. According to Henry DeLand's lawyer, A. G. Hamlin, this was not his intention.⁷³

Henry DeLand sent Hamlin to Tallahassee, Florida, in the spring of 1887 to acquire a charter during the next meeting of the state legislature. While there is no existing record of instructions from President Forbes for Hamlin's time working with the legislature, Hamlin did

⁷⁰ W. S. Gordis, letter to W. A. Hobson, undated.

⁷¹ W. S. Gordis, letter to W. A. Hobson, undated.

⁷² *Ibid.*

⁷³ Hamlin's statement is giving in *Gospel Herald*, April 25, 1907.

find it necessary to make changes in the charter.⁷⁴ The most noticeable change was how the Board of Trustees was to elect the successors of their positions. Another notable change to the Charter in 1887 was the renaming of the school to “DeLand University.”

Leaders of the Florida Baptist Convention quickly noted the charter’s self-perpetuating Board of Trustees. The State Board of Missions, which acted for the F.B.C. while the much larger body was not in session, sent a committee to meet with DeLand University’s Executive Committee in the summer of 1887. The committee members from the State Board of Missions requested that the charter be changed to grant the Convention power to confirm the election of trustees; however, the Executive Committee of DeLand University merely stated, “it [the Convention] was not competent to act on the question.”⁷⁵

For several years following this meeting, there was no movement to change the charter. Relations were fraternal between the Florida Baptist Convention and DeLand University. According to the report given at the 1888 Convention, DeLand University was “a Providence.” “It arose at just the right time to meet the growing needs of our denomination in the State.” “Baptist schools located in other states,” the statement continued, “went through long struggles to get started, but here we have thrust upon us both academy and college fully organized and wonderfully equipped to which the Baptists of Florida must give full support.”⁷⁶

Building the New University

When DeLand forged his alliance with the Florida Baptist Convention in 1884, he declared that there would be a need for a new building within three years; he was likely referring

⁷⁴ *Ibid.*

⁷⁵ Executive Committee Minutes, May 23, 1888.

⁷⁶ Florida Baptist Convention, *Annual*, 1888, 32.

to a dormitory. When Forbes arrived in the fall of 1885 as President, he promoted the idea of a dormitory. At the earliest recorded meeting for the Board of Trustees at the Parceland Hotel on January 19, 1886, Griffith introduced the idea of raising money for a “dormitory building.” His request was met with immediate and unanimous approval.⁷⁷ The Board voted to build the dormitory for \$7,000 with the goal to raise half the cost in DeLand and the remaining half out in the state of Florida. Henry DeLand and a new member of the Board from North Adams, Massachusetts, C. T. Sampson, both agreed to each offer \$1,000 for the project, becoming two of the largest private donors. The rest of the local funds trickled in, but the campaign to raise outside the state of Florida did not go as well.⁷⁸

John B. Stetson first visited DeLand in the winter of 1886. Henry DeLand wrote about the visit of the wealthy Philadelphian hat manufacturer at a meeting early in 1886. Forbes promptly began correspondence with the hat manufacturer after the meeting. Before long, donations began to arrive with Stetson contributing \$3,500 for the dormitory construction as well as its furnishings. The total cost of the building was \$12,000 rather than the estimated amount of \$7,000. DeLand University’s first dorm is aptly named after its largest donor, “Stetson Hall.”⁷⁹

The building enterprise of the new dormitory celebrated with much fanfare. The minutes of the Florida Baptist Convention meeting for November refer to the dormitory as nicely built and furnished,⁸⁰ and the *Annual Catalogue* for the 1886-1887 school year publicizes the building as “spacious” and “elegant.”⁸¹ The building was so impressive when it opened that it prompted a

⁷⁷ Gordis, *History and Reminiscences*, 32.

⁷⁸ Lycan, *Stetson University*, 13.

⁷⁹ Bowen, *History of Stetson*, 22.

⁸⁰ Gordis, *History and Reminiscences*, 32-33.

⁸¹ *Annual Catalogue* (Florida Agriculturalist Job Print, DeLand FL, 1887), 20.

news reporter to write of the “beauty, symmetry and proportion everywhere with amenities such as steam heat, running water, and large, well-furnished rooms.”⁸² The fundraising campaign and subsequent building of Stetson Hall could not have happened at a more financially stable time.

John B. Stetson as a Benefactor

Rather than selling land with the purpose of capital gain, Henry DeLand sold property with the distinct purpose of developing and building this frontier community, as evidenced by his small margin of profits. As an incentive, he told many prospective buyers, “if they should become dissatisfied, he would buy back the land at the purchase price!”⁸³

During the late 1800’s, the local economy relied heavily upon the profit of the orange farmers in the area. Adverse weather conditions such as freezes, or heavy droughts had potentially disastrous results to this still burgeoning area. While the freeze of 1886 was far from the worst on record, it was enough to spoil the fruit, thus prompting many landowners to request their money back in the spring. DeLand, remaining true to his word complied with their wishes, and bought back the land at the initial purchase price. This financial disaster brought threats of bankruptcy to the DeLand family, ultimately forcing them to return to Fairport, New York, to once again, a baking powder factory. DeLand passed away in 1908 never again achieving the level of wealth he had once known.⁸⁴

DeLand Hall, Stetson Hall, and the four acres of land owned by DeLand University owned were still in Henry DeLand’s name. Stetson, being an experienced businessman,

⁸² *Florida Baptist Witness*, September 23, 1886.

⁸³ Lycan, *Stetson University*, 14.

⁸⁴ DeLand, Harlan Page. Interview with Gilbert Lycan. Personal interview. DeLand, March 28, 1978.

understood that if Henry DeLand did fall into bankruptcy, then all his holdings, including DeLand University, would fall into bankruptcy proceedings. On April 4, 1887, Henry DeLand deeded the two buildings and the four acres to President Forbes. One year later, on January 18, 1888, President Forbes deeded the buildings and land to the DeLand University Corporation and its self-perpetuating Board of Trustees.⁸⁵

As one door closed, another one opened. Though Henry DeLand could no longer be a primary sponsor for the young school, DeLand University still had a brilliant and energetic president in Forbes who developed a close connection with John B. Stetson. This relationship prompted Stetson to gain a position on the Board of Trustees, gradually taking over as DeLand University's second most powerful benefactor. In spite of Henry DeLand's financial reversal, DeLand University continued its confident growth and development.

The arrival of John B. Stetson was considered as an act of providence, after Henry DeLand's departure for the North. Stetson continued to elevate his position within the university after being elected to the Board in 1887. He then became President of the Board just two years later, in 1889. Stetson remained very attentive to the various needs of DeLand University. Spending his winters in DeLand, he attended daily chapel and met with President Forbes nearly every day. Despite the arduous trip from Philadelphia, Pennsylvania where John Stetson spent the majority of his year, he managed to attend the opening day of classes at DeLand University for fourteen consecutive years.⁸⁶

When Stetson heard that the Board of Trustees was planning to change the name of the university to honor him, he urged them to reconsider. He felt that Henry A. DeLand deserved

⁸⁵ Bowen, *History of Stetson*, 15-16.

⁸⁶ Bowen, *History of Stetson*, 61.

the honor of “DeLand University.” DeLand had always humbly insisted that “DeLand University” got the name because of the town and not because of himself. The Board persisted and questioned whether he preferred Stetson University or John B. Stetson University. Stetson finally agreed to the latter. In 1889, the Florida Legislature amended the charter to change the name from DeLand University to John B. Stetson University.⁸⁷ It was commonly called Stetson University, which is what it is referred to today except in legal and formal occasions.

Throughout the years, the institution has held various names: DeLand Academy (1883), DeLand Academy and College (usually DeLand College - 1885), DeLand College and University (usually DeLand University – 1887), John B. Stetson University (1889), and generally, Stetson University (– present).

Although Stetson was very devoted to the university, he never had the close, paternalistic attitude demonstrated by Henry DeLand. For the brief time Henry DeLand was in charge of the school, he paid the annual deficits through his personal finances as though they were minor losses of a business he owned. When Forbes took over as president, Henry DeLand continued the same behaviors. Stetson was different in that the expectations were more to support an ongoing institution, rather than simply cover its losses. The assumption that Stetson would undertake the same financial responsibility would have been a mistake. He contributed once a “will you please” letter was issued from the President.⁸⁸ When Forbes had to borrow money from Stetson, there were always promissory notes issued and the debts were satisfied with the exception of one particular note issued in 1895. Stetson marked this note of \$1,853.82 as “paid”

⁸⁷ John B. Stetson University, *Minutes of the Board of Trustees* (University Press: DeLand Florida, 1951), 17.

⁸⁸ Forbes to Stetson, April 30, 1898. SUC I, 506.

and returned it as a donation.⁸⁹ Interestingly enough, Stetson's name appears twice on these types of notes; he issued the money, and as the President of the Board, received the note and signed it along with Forbes. Stetson, the shrewd businessman, wanted a clear understanding that he would not serve as an open purse ready to pay Stetson University's deficits.

Building Program

An extensive building program began during the 1890's. Stetson University was quickly outgrowing their dormitory and classroom space as enrollment had grown to 135. A large portion of the out-of-town students found themselves searching for lodging in town rather than in Stetson Hall. President Forbes reported that some parents refused to send their children to Stetson University unless they could live in a dormitory.⁹⁰ The first of the new buildings was Chaudoin Hall, with construction starting in 1891 and completed the following year. Chaudoin Hall housed all females, causing Stetson Hall to become a male dormitory. Conrad Hall, completed in 1902, was designed to serve as a clubhouse for male students, in addition to providing a place where they could prepare their own food. The thought was to minimize the expense of food thus minimizing the expense for attending Stetson University. Unfortunately, it was in use for only one school year before it, and its contents were destroyed in Stetson University's first serious fire.

Elizabeth Hall was the grandest building of all. In addition to being Stetson's crowning contribution to the university, it represented an excellent example of President Forbes' planning. A project as grand as Elizabeth Hall was years in the making; however, by 1890, Forbes' plan

⁸⁹ Gordis, Acting President, Annual Report to Board of Trustees, February 1896. Cabinet D.

⁹⁰ Lycan, *Stetson University*, 50.

for “the finest building for educational purposes south of Washington,” were virtually complete.⁹¹ To expedite the construction process, a railway spur extended from the track on Ohio Avenue, in downtown DeLand, to deliver building supplies to the back of the building site. Construction began in 1891. The center section was complete and brought into service in 1892.⁹²

Stetson unveiled the building on Presentation Day in February 1893, and it was proclaimed as the most remarkable year in Stetson University’s history.⁹³ Presentation Day, designed to honor John B. Stetson in deference to Henry DeLand, the “Founder”⁹⁴ for many years, included an outstanding speaker whom the university would invite to present on a subject related to education. Special music performed by various soloists, as well as small and large ensembles, provided a distinctive and cultural aspect to the celebration. Presentation Day continued annually as a university celebration through 1935.⁹⁵

The name “Elizabeth,” in honor of Stetson’s wife who showed a consistent interest in the university, still adorns the building today. Initially, Elizabeth Hall housed the library, offices of the president, business offices, in addition to a number of classrooms. George T. Pearson, of Philadelphia, was the architect and J. T. Clarke of DeLand, was the contractor. The center section of the building cost \$45,000, and was all paid by Stetson. Despite the abundance of new, expensive, grand buildings, the existing chapel space in the nearby gymnasium was considered to be woefully inadequate. It was not large enough for commencement or the occasional

⁹¹ Forbes to the Board of Trustees, February 17, 1890. Cabinet D.

⁹² Bowen, *History of Stetson*, 22.

⁹³ Law, Thos. “President’s Report.” *The Stetson Collegiate*, February, 1893.

⁹⁴ *Ibid.*

⁹⁵ Bowen, *History of Stetson*, 53-54.

“rhetorical exercises, lectures, musicales, and special entertainments of various kinds.” President Forbes sought to convince the Board of Trustees, especially Stetson, to raise funds to enlarge the already sizable three-story building. Forbes explained Stetson University needed an auditorium, one that could accommodate “ample platform for faculty and visitors as well as a seating capacity for an audience of seven or eight hundred.”⁹⁶

Stetson was proud of his new building and agreed with President Forbes that expansion was inevitable. Soon, plans for the additional wings were complete. The proposed dimensions were more than adequate to meet the needs of the growing Stetson University. Upon completion of the two wings in 1897, Stetson provided the funds for a large organ in the chapel of the south wing. The completed building, including the furniture and organ, cost Stetson almost \$150,000.

⁹⁷ It was a tremendous amount for one donor to pay in those days but the completed building was considered by many the finest building for higher education in the state.⁹⁸

The University of Chicago Affiliation

While the successes of the university were visible on the local and state level, it attracted notoriety with the president from the University of Chicago. President Harper of the University of Chicago was invited to give the main address at Presentation Day on February 10, 1898, at which time President Forbes announced the successful completion of the endowment campaign. During his visit to Stetson University, Harper impressed by what he saw, as well as having confidence in the direction of the university’s future, suggested to Forbes that their two

⁹⁶ Lycan, *Stetson University*, 51.

⁹⁷ Lycan, *Stetson University*, 52.

⁹⁸ Meckley, Kent. “Elizabeth Hall Celebrates 100 years.” *Stetson Reporter*, November 17, 1992.

institutions become “affiliated.” Forbes was thrilled with the idea and began the process to make this affiliation a reality.⁹⁹

Neither president had the power to move forward with the affiliation without approval; Forbes had to convince the Board of Trustees, and Harper had to present information regarding the courses and programs offered at Stetson University to the faculty and officials of the University of Chicago before either institution could embrace the affiliation.¹⁰⁰ President Harper’s drive for affiliating their two institutions had a far-reaching, national goal.

Being the president of the new University of Chicago, abundantly endowed with the financial backing of J.D. Rockefeller, Harper had the ability to recruit from the most highly regarded faculty in the country. He had the underlying concern that his grand university could injure smaller schools by recruiting the more talented students, thus leading to a lack of donor support for other institutions when comparing universities.¹⁰¹ He hoped to bring uniformity and high standards to college curriculum on a nationwide scale. The core of his plan revolved around the development of the professors at the University of Chicago. The professors were to study the offerings, course plans, syllabi, examination questions, and other documents for the comparable departments of each affiliate institution, then make suggestions for improvement. This idea went beyond the scope of what regional accrediting associations were doing. By encouraging teachers of the larger universities to work with the instructors of smaller schools,

⁹⁹ No written statement of 1898 has been found indicating that Harper, rather than Forbes, was first to propose the affiliation: but there is a persistent Stetson tradition to that effect. See *Gospel Herald*, April 2, 1908, II.

¹⁰⁰ Lycan, *Stetson University*, 70.

¹⁰¹ T. W. Goodspeed, *A History of the University of Chicago: The First Quarter-Century* (Chicago: University of Chicago Press, 1916), 137.

the possibilities for “new orderliness in education” and “a more rationally organized structure” in American universities developed.¹⁰² Harper hoped for other strong universities, regardless of their location, to realize the advantages of a teacher-helping-teacher system with their regional colleges. By encouraging this relationship, it would benefit colleges and universities nationwide.¹⁰³ The University of Chicago was affiliated with three other small schools: Des Moines College, Kalamazoo College, and Butler. While all three received benefits from the affiliation, the plan was not widely adopted across the country. It was only years later that many accrediting associations of each region and national groups and publications, adopted the efforts mentioned in Harper’s grand scheme.¹⁰⁴

Stetson University and the University of Chicago both agreed to affiliate, issuing an Agreement of Affiliation in the spring of 1898.¹⁰⁵ The agreement called for Stetson to have courses of study comparable to those at Chicago to seek Chicago’s approval on any faculty hire or release and, “from time to time,” send copies of examinations “for suggestions.” Chicago agreed to confer a degree on any graduating Stetson senior who maintained the highest scholastic rank for the four years in attendance. In addition, the agreement allowed students and faculty from either institution to study on both campuses with free tuition while receiving full credit from their own university.¹⁰⁶

¹⁰² Richard J. Storr, *Harper’s University: The Beginnings* (Chicago: University of Chicago Press, 1966), 211.

¹⁰³ Harper to Forbes, November 29, 1898. GC, Vol. 5, p. 143.

¹⁰⁴ University of Chicago, *Recorder’s Monthly Report*, October, November, and December 1906, 4.

¹⁰⁵ Harper to Forbes, April 23, 1898. SUC, I, 478.

¹⁰⁶ *Annual Catalogue* (The Franklin Printing and Publishing Co., Atlanta GA, 1899) 23. For a copy of the Agreement, see the Forbes Folder, Cabinet D.

Throughout the twelve-year affiliation, Stetson University clearly received more benefits than did the University of Chicago. Immediately, Stetson University saw a sharp increase in enrollment with it almost doubling in the first year of the new agreement.¹⁰⁷ The first year, six students from Chicago came to the winter term. After four more years, more than forty students transferred to Stetson. Included in this “invasion” of northern students were two of President Harper’s children, as well as children belonging to University of Chicago professors. Apparently, a select few of the Chicago students who attended the winter term at Stetson University enjoyed it so much that they stayed on until graduation. For the first time in Stetson University’s history, the university began enrolling a considerable number of transfer students from other universities.¹⁰⁸

The affiliation with the University of Chicago did not come without friction. Members of the Florida Baptist community, including Moodie and L. D. Geiger, were worried about the “startling subversive teaching” at the University of Chicago, and were alarmed at the “courtship between the fair young university and the big rich Chicago University.”¹⁰⁹ Furthermore, the Florida Baptist community expressed “the gravest fears concerning the influence of Chicago University” because Stetson would “ultimately become what Chicago is,” and the “result” would be “to alienate the rank and file of Florida Baptists from Stetson University.”¹¹⁰ H.P. Judson succeeded Harper as the second president of the University of Chicago when President Harper died in 1906. Affiliating was becoming obsolete, and the faculty at the University of Chicago

¹⁰⁷ Forbes to the Board of Trustees, February 9, 1899. Cabinet D.

¹⁰⁸ Gordis, Warren. “Stetson University – Past and Present.” *The Stetson Reporter*, November 22, 1935.

¹⁰⁹ Moodie to Forbes, February 5, 1899.

¹¹⁰ Geiger to Forbes, December 12, 1899. GC, Vol. 11, 68.

began to harbor resentment over the amount of additional labor brought on by the affiliation.¹¹¹ The affiliation between the two schools ended after a three-year phased termination began in 1907. The majority of benefits previously granted to Stetson University continued until October 1, 1910. However, Stetson University no longer publicized their affiliation.¹¹²

Stetson-Forbes Controversy

In the summer of 1901, the Peabody Foundation of Washington D.C. conducted summer schools designed to train teachers throughout the south. Stetson University provided classrooms for one of the summer sessions. Initially, President Forbes took his family to their summer home at Penfield, New York, as usual, but he then returned to DeLand to teach during the summer school session. L. W. Bucholz, former County Superintendent of Schools in Tampa, was the presiding person, and Mathes, a female instructor from Tampa, taught, as did Forbes in the practice school. Forbes lived by himself in the President's House while Mathes occupied a room in Chaudoin Hall.¹¹³ According to the sworn statements of members of the faculty, community members, students, E. L. Hon, a Deland businessman, and trustee of Stetson University, Forbes and Mathes visited each other at their respective residences frequently late at night.¹¹⁴

¹¹¹ The "President's Report," July, 1892 - July, 1902, University of Chicago Press, 1903, 67.

¹¹² Lycan, *Stetson University*, 170-171.

¹¹³ Bowen, *History of Stetson*, 58-59.

¹¹⁴ *Copies of Evidence: John B. Stetson University Scandal*, p. 51 Stetson-Forbes Controversy File, Cabinet D. This henceforth will be referred to as *Copies of Evidence*. This pamphlet, which mentions no author or date, was reportedly published and circulated rather surreptitiously by Stetson's DeLand attorney, Judge I. A. Stewart. The present study uses only

According to these statements, a large portion of the students were disgusted and were close to leaving the school, but were convinced to stay by the honest pleading of Bucholz, who dreaded to see his summer program fold.

The controversy was temporarily abated once classes resumed in the fall of 1901. The university enjoyed its largest enrollment,¹¹⁵ and the conditions changed with the arrival of new students and the return of the full faculty. Stetson explained to the Board of Trustees at the September meeting “the whole matter was being brushed aside.” President Forbes announced that he intended to restore Mathes to her position as professor on return from her “illness,” and he expected the faculty receive her with kindness and respect.¹¹⁶

Forbes’ announcement prompted several Stetson University professors to come forth with acrimonious stories he feared would cause the faculty to disperse before the end of the spring semester. Stetson decided to act immediately and decisively, as he arranged for extensive hearings at his local residence on February 19, 1902. Unanimously, the results showed that the president had not been proven guilty, and “the interest of all involved [would] be best served by an immediate cessation of all conversation about the matter on the part of each and all.”¹¹⁷ A copy of the memo was presented to every faculty member, but rather than quieting the rumors, this fueled them.

the parts that are supported by other trustworthy documents. See also S. E. Stetson to I. A. Stewart, Nay 30, 1903. Stetson-Forbes Controversy File. Cabinet D.

¹¹⁵ *Seventeenth Catalogue of John B. Stetson University* (E.O. Painter & Co., DeLand FL, 1902), 148.

¹¹⁶ *Copies of Evidence*, 141.

¹¹⁷ Copy of undated memo by Forbes. Cabinet D.

President Forbes' contributions in building a school with a high reputation, increasing enrollments, adequate funding and general success were not enough to sustain his time or reputation at Stetson University, and he could sense that his tenure was coming to a close. Forbes presented his resignation to the committee on September 4, 1903. He was given a leave of absence with full pay until the annual meeting of the Board of Trustees the following February.¹¹⁸ The Board then extended payment to him through the following October. Charles S. Farriss was named "President *pro tem* until other arrangements were made."¹¹⁹

President Forbes returned to Rochester, proceeding to open a business college that trained its students for professional careers. The school became widely successful, and he became a highly respected citizen by holding leadership roles in several organizations in the city. Following his death on March 30, 1926, the *Rochester Herald* asserted, "Rochester will not soon forget John F. Forbes."¹²⁰

Forbes had a profound impact on the growth of Stetson University as it was the love of his life. Even though he operated his own successful school in Rochester, he continued to successfully solicit money from Stetson University.¹²¹ His daughter, Mrs. Roy W. Hall, remembered even during his last days, he thought Stetson University was the grandest accomplishment of his life.¹²²

¹¹⁸ Committee on Admiration, *Minutes* (September 4, 1903), Cabinet D.

¹¹⁹ Board of Trustees, *Minutes* (February, 1904), 64.

¹²⁰ Lycan, *Stetson University*, 101.

¹²¹ Forbes to Stewart, Trustee, February 6, 1907. GC, Vol. 54, 99.

¹²² Hall to Lycan, January 17, 1979. Cabinet D.

Lincoln Hulley

The resignation of Forbes prompted the need to find a new president; therefore, all eyes turned to the University of Chicago and to President Harper. According to the affiliation agreement, university officials in Chicago required consultation regarding the appointment of a new president. Despite some evident stalling by the Stetson University Board of Trustees,¹²³ it concluded “an outsider should occupy the important position of president.” The Board of Trustees did not have the experience of choosing a president, as Henry DeLand, with the assistance of David Moore, selected Forbes as president. Due to the lack of experience, the Board willingly followed the lead of President Harper. A committee was formed with T.C. Search, of the Stetson Hat Company, serving as chair.¹²⁴

President Harper, determined to find a man of excellence while also sharing empathetic Baptist convictions, reached out to a former University of Chicago student, Lincoln Hulley, who was a history professor at Bucknell University. Immediately, Search went to speak with Hulley, but was unsuccessful at convincing him to accept the position. Hulley knew almost nothing about Stetson University and its growing prominence, and in general, the offer did not seem appealing to him.¹²⁵

President Harper was not satisfied and refused to accept his decision. He explained the affiliation between the two schools, promising assistance from himself and the University of Chicago. In addition, Harper further pressed the issue of prominence and respect by describing the position of President at Stetson University was the “next best thing” to the President of the

¹²³ Wright to Small, March 29, 1904. Cabinet D.

¹²⁴ Board of Trustees, *Minutes*, July 2, 1904, p. 70.

¹²⁵ Lycan, *Stetson University*, 108.

University of Chicago.¹²⁶ Hulley finally accepted the offer, and the Board of Trustees, at a special meeting on July 2, 1904, unanimously voted for his election and agreed to a salary of \$4,000 per year. Hulley was present for the opening day of classes on September 28, 1904, and was given “enthusiastic cheers” when he walked onto the stage of the Elizabeth Hall Auditorium. The choir proceeded to sing his favorite hymn, “Holy, Holy, Holy.”¹²⁷

Hulley was a man of very different temperament than that of Forbes. Forbes was described as congenial, pleasant, and willing to compromise, using this personality to keep positive working relationships. Hulley, on the other hand, was not as highly regarded in working relationships. Described as an autocratic individual, a man of great intelligence, and an exceptionally fine orator, Hulley projected himself as a man of superior class.¹²⁸

When Hulley assumed his position as President of Stetson University, he was thrust into a world of conflict. Financially, the university was left reeling as Stetson had withheld his funds due to the controversy with the President Forbes case. Not long after Hulley arrived, the Board sent him to confer with Stetson in an attempt to repair a cordial relationship with the Board and Stetson University. The trip was a success. Stetson was reelected as President of the Board in 1906, paid off the growing deficit, and contributed an additional \$11,000 to the university’s various needs.¹²⁹

President Hulley faced challenges with a Board of Trustees that was largely at odds with itself. In a deliberate, yet startling, move, Hulley designed a plan to gain complete harmony and control over the Board of Trustees. Hulley suggested that Stetson add \$100,000 to the

¹²⁶ Hulley to James Bertram, Carnegie’s secretary, February 3, 1906. Cabinet D.

¹²⁷ *Collegiate*, October 14, 1904.

¹²⁸ Bowen, *History of Stetson*, 46-47.

¹²⁹ Lycan, *Stetson University*, 110.

endowment if the trustees would name an entirely new board and thereafter resign their posts. Stetson accepted the idea, and specifically stated he would also resign. President Hulley presented the plan at the Board meeting on February 15, 1906, where he explained that the board was to transform at his own “earnest solicitation.”¹³⁰ For much of the next year, the proposal was contested among the board members, as well as by members from the community. The board was urged to “rise in their magnanimity and secure these gifts to the university.” In addition, comments were made to persuade Hulley to “let all bitterness, littleness and selfishness be sunk out of sight.”¹³¹

Stetson would not survive to see whether his gift of the \$100,000 endowment would be accepted by the university. On February 18, 1906, three days after Hulley presented the plan to the board, John B. Stetson suffered a stroke and fell in his DeLand home. He briefly regained consciousness after he was carried to his bed, but was unable to respond to medical treatment and then passed away.¹³² Stetson’s wife enthusiastically agreed to honor her late husband’s promise; however, the Board refused to resign and thus ended an opportunity to grow the endowment.¹³³

Amid this current controversy regarding the board, a more fundamental issue began to arise: Who should control the university, the Board of Trustees, or the Florida Baptist Convention? Escalation took place at the trustees meeting of March 15, 1906 when the former governor, and current board member, William S. Jennings, made a motion for the board to convey “all its rights, titles and interests in property” to the Florida Baptist Convention.

¹³⁰ Board of Trustees, *Minutes*, 80.

¹³¹ *Volusia County Record*, March 31, 1906.

¹³² Lycan, *Stetson University*, 116.

¹³³ Board of Trustees, *Minutes*, 88-89.

Although he was eventually voted down, Jennings would make another, and more forceful, attempt to place control of the university in the hands of the Florida Baptist Convention during the Florida Legislature session in April of 1907.¹³⁴ That spring, with complete support from the FBC., Jennings introduced a bill to the Legislature to change Stetson University's charter. The bill would transfer ownership and control of Stetson University over to the Florida Baptist Convention.¹³⁵ President Hulley took the fight personally to Tallahassee, arguing that Stetson had given, in excess, \$400,000 and other donors had given large amounts to the university under the existing charter. He stoutly asserted that this charter represented a contract and an obligation to continue operating under the charter of which the money had been given. Citing various legal cases restricting legislatures from changing laws that adversely affected contractual agreements, Hulley stated that the issue should be settled on "legal principles," not on "sentiment, passion, poetry, or oratory."¹³⁶ President Hulley's impassioned three-hour address landed squarely on the logical minds of the state senators. The bill was successfully defeated. Senator Beard later remarked, "if this bill is passed, it will place the Senate in the unenviable position of having passed a bill it knew to be unconstitutional."¹³⁷ President Hulley took this result as a grand victory that prevented the Board of Trustees, and later the legislature, from giving the university to the Florida Baptist Convention.¹³⁸ The leadership of the Florida Baptist Convention, despite its defeat in the Florida Legislature, continued the desire for a Baptist university to serve its Florida membership.

¹³⁴ Board of Trustees, *Minutes*, 83-84.

¹³⁵ For a full text of the bill, see the *Florida Times-Union*, April 22, 1907.

¹³⁶ *Gospel Herald*, May 2, 1907.

¹³⁷ *Tallahassee Morning Sun*, April 25, 1907.

¹³⁸ Lycan, *Stetson University*, 139.

Columbia College

The Florida Agricultural College later became the University of Florida in 1903. It previously had been located in Lake City, Florida since 1884. Resulting in the Buckman Act of 1905, the Florida Legislature moved the college to Gainesville merging it with the growing East Florida Seminary, much to the chagrin of the Lake City community. The residents, had become accustomed to living in a town of higher education, and loathed the idea of their Florida Agricultural College relocating. Parents of students refused to send their sons to study in Gainesville for nearly fifty years.¹³⁹

After the Florida Agricultural College moved to Gainesville, Lake City immediately began plans to begin another institution of higher learning. There was an inducement of 355 acres, \$15,000, and eight usable buildings, though they were in need of repair.¹⁴⁰ The Florida Baptist Convention seized the opportunity, and in 1907, the Florida Baptist Convention elected a Board of Trustees, hired a President and faculty, and commenced classes on October 1, 1907.¹⁴¹ The new school was named Columbia College, after the county in which Lake City stood, and operated under complete control of the Florida Baptist Convention. Columbia College was wrought with financial difficulties and had no endowment. Economic challenges increased when enrollment dropped in 1917 with the United States' participation in World War I. By 1917, the college had accumulated a debt in excess of \$50,000. The convention vigorously tried to raise money to pay off the college's debt, and attempted to establish an endowment, but did not succeed. Desperate requests for donations were met with the insistence that giving money to

¹³⁹ Samuel Proctor, "The University of Florida" (PhD. diss., University of Florida, 1958), 511.

¹⁴⁰ Lycan, *Stetson University*, 187.

¹⁴¹ Bowen, *History of Stetson*, 49.

Columbia was like “putting money down a rat hole.”¹⁴² The college struggled until the summer of 1919 when all debts were paid, and the property was given back to Lake City. Once again, the Florida Baptist Convention was in need of a Baptist university.

Renewed Relationships

The demise of Columbia University allowed the Florida Baptist Convention to renew its focus on positive relations with Stetson University, placing President Hulley in a perplexing situation. Although he felt relieved with the closing of Columbia,-----¹⁴³ the problem arose when the Florida Baptist Convention wished to renew their relationship on the condition that they would be given a strong voice in choosing Stetson University trustees.¹⁴⁴ He was concerned that the decision to affiliate with the convention would both annul his splendid victory of 1907 over the charter fight, as well as alienate the financial support from the Stetson family.

Regardless of Hulley’s attraction to the thoughts of money from the Southern Baptists or the Florida Baptist Convention, he looked toward the Stetson family as the safest reliance for the future. In time, the millions offered by the Stetson family would endow Stetson University in grandeur. He sought the council of Mrs. Stetson, now remarried as the Countess of Eulalia, and her son John B. Stetson, Jr., who was the current President of Stetson University’s Board of Trustees. The Countess advised Hulley to negotiate with the Baptists. She felt the tradition of denominationalism was ending, and that “issues that had caused the controversies of the past

¹⁴² Montague to CCBT, May 17, 1918.

¹⁴³ Hulley to the Board of Trustees, February 21, 1918. Cabinet D.

¹⁴⁴ CCBT, *Minutes*, July 22, 1919, 375. See also a letter of Claude W. Duke, *Florida Baptist Witness*, March 6, 1919.

would cease to exist.”¹⁴⁵ John B. Stetson, Jr., on the other hand, did not want Stetson University to continue indefinitely as a “denominational institution.” He had a vision for it to develop along “another line.”¹⁴⁶

The Florida Baptist Convention appointed a committee of six to “seek closer relations with Stetson University.”¹⁴⁷ An amiable spirit pervaded in all of the discussions with the Baptist committee and both sides were eager to come to an understanding. The Florida Baptist Convention obviously wanted to gather as much authority as possible while Hulley wished only to concede the minimum amount as the situation would allow. He told the board, “the past must be forgotten” and that “time will heal everything.”¹⁴⁸ Terms were agreed upon, and the document was signed on July 11, 1919. The “Hulley-Rogers Agreement of 1919,” as it was to be remembered, may be summarized by the following five points:

1. A majority of the Board of Trustees of John B. Stetson University shall ever be resident Florida Baptists, identified with Florida Baptist Churches and affiliated with the Florida Baptist Convention.
2. This Majority shall be attained at the earliest practicable moment.
3. At least three Florida Baptist Trustees shall be added to the number of Florida Baptists Trustees already connected with the Board within twelve months.
4. The Board of Trustees of John B. Stetson University will not elect to membership on said Board a Florida Baptist Trustee until such a person shall have been first approved by the Florida Baptist Convention.
5. So far, as it may be possible, said Convention will throw its whole influence, moral, religious, and financial, to the support, maintenance, and development of John B. Stetson University.¹⁴⁹

¹⁴⁵ The Countess to Hulley, January 24, 1918. Cabinet D.

¹⁴⁶ Stetson to Hulley, July 5, 1917. Cabinet D.

¹⁴⁷ Florida Baptist Convention, *Annual*, January 17, 1919, 58.

¹⁴⁸ Hulley’s report, February 20, 1919. Cabinet D.

¹⁴⁹ Board of Trustees, *Minutes*, 106-107.

This “affiliation” was happily embraced and greeted enthusiastically by many. The following state convention, held in Kissimmee, Florida on December 7 through 9, 1920, stated “it is a glad day which brings [Stetson University’s] return to us.” The State Board of Missions was instructed to find ways to increase Stetson’s endowment. The *Witness* exclaimed, “Stetson [University] is our Baptist College...rally to its support. Send your boys and girls to it.”¹⁵⁰ The Seminole Association of Baptists urged recommendations for “Seminole Baptists to support the university with all their might.”¹⁵¹ The agreement was equally welcomed by the Stetson University community. President Hulley publically stated that “it is all settled,” and “a new day has dawned on Stetson. We hope it will be a glorious day, conspicuous for its devotion to education, true religion, pure morals and good manners.”¹⁵²

The Florida Baptist Convention and Stetson University continued the peaceful, supportive working relationship. There were times when Hulley, the Board of Trustees, and the Convention did not agree on certain matters. The relationship did, however, yield significant financial benefits for Stetson University. By 1925, the university had received \$149,733.80 in payment with the majority of the funds coming from the Florida Baptist Convention.¹⁵³

On January 19, 1934, Hulley, ailing from heart disease, suffered a heart attack while visiting his dentist. He was rushed to his home, but unfortunately, he did not respond to medical treatment. He was cared for through the night. The next day, on January 20, 1934, President Hulley breathed his last breath.¹⁵⁴

¹⁵⁰ *Witness*, July 24, 1919.

¹⁵¹ Lycan, *Stetson University*, 202.

¹⁵² *Volusia County Record*, DeLand, Florida, September 17, 1919.

¹⁵³ Hulley to the Board of Trustees, February 19, 1925. Cabinet D.

¹⁵⁴ Lycan, *Stetson University*, 257.

CHAPTER THREE

EARLY CHORAL ACTIVITY AT STETSON UNIVERSITY

Placing Stetson's Choirs in Context

The most famous of the American choirs of the late nineteenth century was the Musical Art Society of New York, under the direction of Frank Damrosch. The Damrosch family has been described as a “Musical Dynasty in America” by George Martin, and their influence on the American musical scene helped shape musical opinions on college and university campuses.¹⁵⁵ Leopold Damrosch (1832-85) helped establish the early repertoire of the Metropolitan Opera. Frank Damrosch (1859-1937), his son, continued his the work of his father at the Metropolitan Opera, organized the People's Choral Union and the Music Art Society of New York, supervised music for New York Public Schools, and founded the Institute of Musical Art, which later merged with the Julliard School of Music. Walter Damrosch, the third musical generation of the Damrosch family, took the conductorship of the German opera at the Metropolitan Opera Company. Walter Damrosch's influence contributed to Andrew Carnegie's decision to build Carnegie Hall.¹⁵⁶

The Musical Art Society, under Frank Damrosch's direction, was a professional ensemble of fifty singers that premiered at Carnegie Hall on March 3, 1894.¹⁵⁷ The ensemble

¹⁵⁵ George Martin, *The Damrosch Dynasty: America's First Family of Music* (Boston: Houghton Mifflin, 1983).

¹⁵⁶ Sondra Weiland Howe. “The NBC Music Appreciation Hour: Radio Broadcasts of Walter Damrosch, 1928-1942.” *Journal of Research in Music Education* 51, no. 1 (Spring, 2003): 65.

¹⁵⁷ Richard I. Kegerreis. “History of the High School a Cappella Choir.” *Journal of Research in Music Education* 18, no. 4 (Winter, 1970): 322.

performed in New York City venues in addition to touring the United States. Other professional touring ensembles included the Mendelssohn Choir of Toronto and the Schola Cantorum of New York. Choral conductors were highly influenced by these three choirs as they toured throughout the United States, and referred to them as models for their own choirs. The first collegiate a cappella choirs were based directly on this approach to singing. The Northwestern A Cappella Choir, led by Peter Christian Lutkin, the St. Olaf Choir, conducted by F. Melius Christiansen, and the Westminster Choir, directed by John Finley Williamson, were three of the early a cappella choirs to form and tour following the model of the Musical Art Society.¹⁵⁸ The term “a cappella” refers to an emphasis of singing unaccompanied repertoire both in rehearsal and in performance.

America’s involvement in World War I benefitted the advancement and popularity of choral singing. Due to the growing interest in choirs, officials in the United States government believed choral singing could raise the morale of the country. State and local councils of defense formed “Liberty Choruses” that, in turn, increased the interest and participation in choral music throughout the nation, adding to the appeal of the a cappella style.¹⁵⁹ During the Great Depression, a cappella choirs in high schools and colleges were growing exponentially. Choral directors were deluged with performances, articles, tours, and competitive festivals featuring a cappella choirs. In addition, there were numerous choral directors going into the work force who

¹⁵⁸ Leonard Van Camp. “The Rise of American Choral Music and the A Cappella ‘Bandwagon.’” *Music Educators Journal* 67, No. 3 (Nov., 1980): 36.

¹⁵⁹ Patricia S. Foy. “A Brief Look at the Community Song Movement.” *Music Educators Journal* 76, no. 5 (Jan. 1990): 26-27.

studied at St. Olaf College or Westminster Choir College. The trend encouraged the emphasis on performing shorter, unaccompanied works.¹⁶⁰

In 1938, Fred Waring began a separate twenty-four voice men's glee club, the Pennsylvanians, in addition to his, already established, fifty-five piece jazz orchestra. Robert Lawson Shaw auditioned, trained, and conducted for this men's glee club. Around the same time, on the West Coast, Roger Wagner began to establish the Roger Wagner Chorale.

The birth of these choirs began to change the collegiate and high school choral director's perception of how repertoire and best practices could be used by talented choral ensembles.¹⁶¹ It was during this transformational era in choral artistry that the Stetson University Glee Clubs were formed, and later evolved into the Concert Choir.

At its inception, in 1886, the publication *The Stetson Collegiate* revealed an informed view of student life at Stetson University. This publication, written for the student body, provided observations related to campus organizations; forensic contests; athletics; special celebrations, and other interesting aspects regarding campus life.¹⁶² In October of 1901, a *Collegiate* article stated detailed plans for a new "Varsity Glee Club." "A number of college men met in DeLand Hall, Thursday evening, October 1, and took preliminary steps in organizing the 'Varsity Glee Club.' Robert Schoffield, head of the department of music, was unanimously

¹⁶⁰ Van Camp, "The Rise of American Choral Music," 38.

¹⁶¹ Van Camp, "The Rise of American Choral Music," 40.

¹⁶² Lycan, *Stetson University*, 143-144.

chosen as director.”¹⁶³ The first university record of an ensemble, as a class, resembling a glee club is found in the academic catalogue of 1901-1902.¹⁶⁴

Stetson University glee clubs were not developed within a cultural vacuum, but followed a larger national trend.¹⁶⁵ In the article that chronicled a history and description of choral singing in American schools of higher education, J. Perry White and George N. Heller, proposed three models of singing groups for the past and present.¹⁶⁶ The three models existed at Stetson University: the Gleeful Choir, Chorale Esoterica, and the Public Service Choir. The name of each ensemble defined the group’s purpose.

It is with the word, “glee,” stemming from the mid-seventeenth century word for “an entertainment,” and the eighteenth century definition referring to a part song especially composed for unaccompanied men’s voices, that the “Gleeful Choir,” received its designated

¹⁶³ “Glee Club,” *The Stetson Collegiate*, October 1, 1901.

¹⁶⁴ Stetson University. *Seventieth Catalogue of John B. Stetson University*. (DeLand, Florida: 1902).

¹⁶⁵ Bernard Regier. “The Development of Choral Music in Higher Education.” (DMA diss., University of Southern California, 1963). In ProQuest Dissertations and Theses, <http://search.proquest.com/docview/302252354?accountid=4840> (accessed February 2, 2014); A. Thomas. “The Development of Male Glee Clubs in American Colleges and Universities.” (diss., Columbia University). In ProQuest Dissertations and Theses, <http://search.proquest.com/docview/302090972?accountid=4840> (accessed February 2, 2014).

¹⁶⁶ J. Perry White and George N. Heller. “Entertainment, Enlightenment, and Service: A History and Description of Choral Music in Higher Education.” *College Music Symposium* 23, no. 2 (Fall, 1983): 10.

name by White and Heller.¹⁶⁷ It was the predominant choral ensemble at Stetson University until the 1930's. This ensemble trend was largely a British phenomenon leading to the establishment of glee clubs in the United States.



Figure 3.1 – Photo of members of the Stetson University Glee Club, circa 1901. Photo courtesy of the Stetson University Special Collections and Archives.

Harvard formed the first university glee club in 1858. Such clubs grew in popularity on college and university campuses by the turn of the twentieth century.¹⁶⁸ Repertoire selections

¹⁶⁷ David Johnson, “The 18th-Century Glee,” *The Music Times* 120, no. 1633 (March, 1979): 200; “The Yale Glee Club: 1861-1961,” *Music Educators Journal* 47, no. 6 (June-July, 1961): 81.

¹⁶⁸ Thomas, “The Development of Male Glee Clubs,” 48.

frequently included sacred and secular selections, so-called “novelty” songs, and school songs.¹⁶⁹ The Stetson University Glee Club tended to follow this model. Based upon the glee club’s choices of repertoire and the playful atmosphere of their concert programs, their popularity rose, in large part, as a result of student enjoyment. From time to time, the glee clubs’ activities and choices caused friction with faculty and church boards, but based on their overarching success and broad popularity, such organizations were central features of the university culture.

The second ensemble, modelled on White and Heller’s description of choral groups, was the “Chorale Esoterica,” or the chorus whose repertoire philosophies focused on challenging compositions. This choir became part of the choral activities at Stetson University during the late 1920’s. This ensemble became the Stetson Concert Choir which, when led by its six conductors since 1960, retained the tradition of performing challenging repertoire.

The third model described was the “public service choir” which resembled the glee club experience. White and Heller described this ensemble as one loved by administrators, despised by academics, and which met with mixed reactions from conductors and singers. The “public service choir” typically focused on activities and performances to benefit the community around the university, in addition to student enjoyment. It was thought that repertoire should appropriately fit ceremonial occasions and should entertain audiences rather than educate or challenge the student musicians. Repertoire choices include everything from contemporary “Top Forty Tunes” to the *Messiah* and *Elijah*.¹⁷⁰

Over time, White and Heller’s three models of choral singing in higher education have become less rigid in their philosophies. The term “gleeful choir” transitioned to “Glee Club.”

¹⁶⁹ White and Heller, “Entertainment, Enlightenment, and Service,” 12.

¹⁷⁰ White and Heller, “Entertainment, Enlightenment, and Service,” 13-15.

The “public service choir” became an important component of various singing ensembles on university campuses, and the “Chorale Esoterica” model was adopted by the “a cappella choir” tradition, which was born from choir tours of the 1890’s to the early 1900’s.

The Stetson University Glee Clubs

The first mention of group singing at Stetson University was in 1891, when there was a statement in the academic catalogue describing a class in ensemble singing.¹⁷¹ In the 1901 record, the first university glee club appears in an article of *The Stetson Collegiate*. Under the simple heading, and in bold type, was the title, “**Glee Club.**” The article documents the meeting held by a “number of college men” in DeLand Hall on October 17, 1901. The meeting location was a logical choice since DeLand Hall was the location of all the music classrooms and practice rooms at the time. The purpose of the meeting was to organize a “varsity glee club.” Robert L. Schofield, the then Director of the School of Music, was unanimously chosen as the club’s director. A “trial of voices” resulted in the formation of the ensemble’s initial personnel of thirteen singers.¹⁷²

Robert L. Schofield received musical training at Carleton College in Northfield, Minnesota, and graduated from the Northwestern Conservatory in Minneapolis, Minnesota. His ability to play the organ yielded consistent praise,¹⁷³ in addition to quickly developing his ability to organize and lead ensemble singing at Stetson University. Prior to his arrival in the fall of

¹⁷¹ Stetson University. *Seventh Annual Catalogue of John B. Stetson University*. (DeLand, Florida: 1891), 37.

¹⁷² “Glee Club.” *The Stetson Collegiate*, October, 1901.

¹⁷³ “Locals.” *The Stetson Collegiate*, February, 1902; “Little Lord Fauntleroy.” *The Stetson Collegiate*, March, 1902; “The Lake City Debate.” *The Stetson Collegiate*, April, 1902.

1901, student choral ensembles did not exist. With the hiring of Schofield, the *Stetson Academic Catalogue* listed four new choral ensembles for student participation, each offered through the Department of Music.¹⁷⁴ The selections were: The University Glee Club; the Apollo Glee Club; the Cecelian Glee Club; and the Girls' Chorus. The University Glee Club was designed for college men although, it was likely that Schofield included members from the community in the beginning.¹⁷⁵ Schofield designed the Apollo Glee Club for younger middle school and high school-age boys. The Cecelian Glee Club was comprised of collegiate women, and the Girls' Chorus of DeLand Academy females.

The first year of organization, 1901-1902, each of the four ensembles developed thoughtfully and systematically. By the Christmas holiday, both male glee clubs had elected officers, established constitutions, and set requirements for membership. The University Glee Club had its premiere performance in Elizabeth Hall, followed by their first local tour, and then, in February, performed two smaller concerts. The Cecelian Glee Club had its premiere performance in March, and the Apollo Glee Club had two smaller, more intimate performances in Orlando and DeLand during that spring. Each performance was met with tremendous praise.

On January 10, 1902, the Stetson community was introduced to the premiere University Glee Club concert. Those in attendance were described as "one of the most enthusiastic audiences ever assembled in the auditorium [Elizabeth Hall]," and the choir was already recognized for its significance. "Stetson has never before been represented by a Glee Club chosen from the student body." Although the University Glee Club was an all-male vocal ensemble, performances frequently included other musicians from the music program. The first

¹⁷⁴ Stetson University. *Seventh Annual Catalogue of John B. Stetson University*. (DeLand, Florida: 1891), 37.

¹⁷⁵ Olga Bowen, "History of Stetson University" (unpublished), 84.

performance included the assistance of an alto soloist, a flutist, a violinist, and the Stetson University Quartette, an ensemble comprised of faculty and community members. The assisting musicians accompanied the choir in addition to performing as featured ensembles in the concert. Although the Stetson Quartette did not always perform during the early Glee Club concerts, the tradition of including male and female vocal soloists, and instrumental soloists did continue until the mid-1930's. The first University Glee Club concert, with all the additional support, was a "grand success in every way."¹⁷⁶ Soon after the initial concert of the University Glee Club, the group departed for their first tour, performing in St. Augustine, Jacksonville, and Palatka. Audiences responded enthusiastically to the tour performances.¹⁷⁷

On March 18, 1902, the Cecelian Glee Club, the women's glee club, had their performance debut as part of the fifth annual Collegiate Entertainment, a yearly spring event, started in 1897. The Cecelian Glee Club performed one song, and then joined with the members of the Stetson Quartette to complete the event. This provided an opportunity for the university community to hear the ensemble and to verify the reports of this ensemble's excellence.¹⁷⁸

The first concert of the Apollo Glee Club took place in Orlando on March 14, 1902. They departed on a noon train and performed for the First Baptist Church of Orlando. The boys of the Apollo Glee Club spoke of the trip as "perfect and most enjoyable" with a successful performance for a "very enthusiastic audience." Following the concert, the men were treated to refreshments by the women of the Baptist Church before boarding a 12:25 am train back to DeLand. The men demonstrated their enthusiasm for singing by performing an impromptu concert on the train during their return trip. The crowded train is said to have displayed

¹⁷⁶ "Glee Club Concert." *The Stetson Collegiate*, January, 1902.

¹⁷⁷ "Glee Club Tour." *The Stetson Collegiate*, February, 1902.

¹⁷⁸ "Collegiate Entertainment." *The Stetson Collegiate*, March, 1902.

appreciation by requesting more and expressing “hearty cheers and applause.” In this fashion, the three-hour train ride was more enjoyable.¹⁷⁹

At the end of Schofield’s second and final year, the University Glee Club and the Cecelian Glee Club were discontinued. No explanations for this action were stated though it is likely that the inception of the large mixed choir made for a full schedule. The Apollo Glee Club and Ladies’ Chorus remained. The Apollo Glee Club, restricted to twelve students of the university, defined and published the official purpose of the group which was to “arouse college spirit at home and abroad.”

Beginning in the fall of 1902, the School of Music offered the opportunity to participate in a large mixed chorus, under the direction of Schofield. The aim of this ensemble was to “study the best Oratorios, Cantatas, Operas, and Masses,” and to perform the chosen repertoire throughout the school year. Membership in this ensemble was offered to any student from the university who passed an examination of voice and sight singing given by Schofield, himself.¹⁸⁰

The first performance of the University Choral Class was on December 6, 1902. They performed an oratorio by A. R. Gaul entitled, “The Holy City.” The *Stetson Collegiate* gave special credit to Schofield and the members of the choir, as well as the four “outstanding” soloists, stating that Stetson University “has an unusual amount of talent.”¹⁸¹ The spring cantata was “The Rose Maiden,” by Frederic H. Cowen. Again, the director, chorus, and soloists were

¹⁷⁹ “Apollo Glee Club Concert.” *The Stetson Collegiate*, March, 1902.

¹⁸⁰ Stetson University. *Catalogue of John B. Stetson University*. (DeLand, Florida: 1903), 108.

¹⁸¹ “The Christmas Oratorio.” *The Stetson Collegiate*, December, 1902.

praised for their talents and the newspaper stated, “how fortunate the students were to have such fine musical treats available to them.”¹⁸²

In the 1903 – 1904 school year, the School of Music welcomed W. Garrett Rodgers as its new director. He began his term at Stetson University after serving as Director for the Art Conservatory of Music in Philadelphia. Rodgers continued Schofield’s model for the Stetson University School of Music, making only slight changes during his single year of residency. The glee clubs experienced great change as leadership shifted. For this academic year, following an active two years under Schofield, the glee clubs’ performance schedules were drastically minimized. Rodgers occupied his time by playing the organ, and directing the larger, mixed University Choral Class. Records of choral performances do not exist for this period.

After the lackluster choral leadership provided by Rodgers, Orwen Morse was hired as the new director of the School of Music. Morse was an outstanding organist who earned his Bachelors of Music from Trinity University in Ontario, Canada, and then came to serve as the Director of the Stetson University School of Music from 1905-1909.¹⁸³ He was a talented organist, much like his predecessor, Rodgers. However, Morse held talents for recruiting, organizing, and directing others.¹⁸⁴ Morse restarted the Stetson Glee Club, limiting its membership to twelve men. This ensemble was open to any student of the university.¹⁸⁵

¹⁸² “Locals.” *The Stetson Collegiate*, April, 1903.

¹⁸³ Bowen, “History of Stetson,” 71.

¹⁸⁴ Lycan, *Stetson University*,

¹⁸⁵ Stetson University. *Catalogue of John B. Stetson University*. (DeLand, Florida: 1905), 119-120.



Figure 3.2 – Photo of members of the Stetson Glee Club February, 1905. Photo courtesy of the Stetson University Special Collections and Archives.

The Stetson Glee Club’s only concert for the 1904-1905 academic year occurred on February 7, 1905, and it became clear that there was excitement, once again, for this club. Prior to this concert, in the February 1 edition of the *Stetson Weekly Collegiate*, the Glee Club’s photo was featured prominently on the front page, along with an announcement for the upcoming concert.¹⁸⁶ A review from a DeLand correspondent stated that “the program was produced with tact as well as talent.” Of the seven selections on the program, four were performed by the

¹⁸⁶ “Glee Club Concert.” *Stetson Weekly Collegiate*, February 1, 1905.

Stetson Glee Club. The tradition of including various types of performances within the auspices of the Stetson Glee Club concert continued. This concert also featured an organ solo, three violin solos, a soprano solo, and a duet for soprano and violin.¹⁸⁷ Due to the unbridled success of the previous choral revival, Morse held a second, formal concert for the Stetson Glee Club. The glee club prepared for concerts scheduled in December and March, in addition to a three-city tour in February. The Stetson Glee Club temporarily grew to twenty members for the December concert, and then returned to the traditional twelve singers for the February tour and March concert. The tour lasted from February 1 through 3, where the group visited the cities of New Smyrna, Daytona Beach, and Ormond.¹⁸⁸

Morse increased the choral activity for the Stetson University School of Music in the 1905-1906 academic school year. The Choral Society, consisting of fifty-one students and community members, was described as the “only permanent choral organization in the state” and the first Florida chorus to perform Handel’s *Messiah*.¹⁸⁹ The Choral Society restricted its performances to one concert and one tour, both occurring in the spring semester.

The Stetson Glee Club increased its membership for the December concert to meet the needs of the demanding repertoire selected. The concert was performed in two portions with the first following the established tradition of variety, including: an organ solo; two tenor solos; a piano duet; a monologue; two songs by the Stetson Glee Club, and one performed by a double quartette. The second portion of the concert was significant as the Stetson University School of Music performed, for the first time ever, scenes from an opera. Scenes from Reginald De

¹⁸⁷ “The Glee Club Concert.” *Stetson Weekly Collegiate*, February 8, 1905.

¹⁸⁸ “What the Glee Club Did and Said.” *Stetson Weekly Collegiate*, February 7, 1906.

¹⁸⁹ “The Choral Society.” *Stetson Weekly Collegiate*, November 1, 1905.

Koven's "Robin Hood" were performed with "costume and scenery of high effect."¹⁹⁰ In addition to more challenging repertoire, Morse reinstated the Stetson Quartette after two years of relative inactivity. Keeping with past trends, the new Stetson Quartette was populated by faculty and community members who performed as their own ensemble, as well as with the Stetson Glee Club.¹⁹¹

The following year, 1906-1907, Morse began to feel more confident in the glee club's ability. Although no extended tour was scheduled, the Stetson Glee Club performed five separate concerts throughout Florida which included the "Home Concert" in DeLand, on January 18, 1907. The performance followed the traditional programming format, but it was during this concert that the Stetson Glee Club was responsible for the majority of the selections performed. There were fifteen songs performed by the Glee Club, a bass solo, a tenor solo, and three songs by the Stetson Quartette. There was also a "four-hands piano and organ trio" in the early portion of the concert. Given that the majority of the glee club singers had by then studied and rehearsed with Morse for three years, it is probable that the group was experienced enough to perform a whole concert.¹⁹²

The Stetson Glee Club continued to add programs and concerts under the leadership of Stetson's newest voice instructor, John W. Phillips. In 1907-1908, the Stetson Glee Club performed ten concerts including two in DeLand, and one in each of the following places: Lake

¹⁹⁰ "The First Glee Club Concert." *Stetson Weekly Collegiate*, January 10, 1906.

¹⁹¹ "Local Items." *Stetson Weekly Collegiate*, January 17, 1906.

¹⁹² "Glee Club to Give Concert." *Stetson Weekly Collegiate*, December 5, 1906; "Home Concert By Glee Club." *Stetson Weekly Collegiate*, January 23, 1907; "Stetson's Fourteen Eat and Sing." *Stetson Collegiate*, January 30, 1907; "Orange City Concert." *Stetson Weekly Collegiate*, February 20, 1907.

Helen, Green Cove Springs, Kissimmee, Lakeland, Plant City, St. Petersburg, Bartow, and Bredentown (now Bradenton). The men of the Glee Club reported, “people everywhere gave an enthusiastic welcome and generous applause.”¹⁹³

In 1908, Morse retained his position as Director of the School of Music. His responsibilities, however, no longer included the position of director for the glee club. Morse continued leading the Choral Society, which culminated the school year with a performance of Haydn’s *Creation*.¹⁹⁴ He also directed the Ladies’ Chorus and Vesper Choir, as well as taught organ, piano, and harmony.¹⁹⁵ Morse occupied much of his time at Stetson University developing its choral offerings.

Prior to 1908, the Ladies’ Chorus provided choral music for the Easter Sunday services in addition to other informal university gatherings. By 1908, the Ladies’ Chorus appeared with the Vesper Choir as well as performed individually for the Sunday afternoon Vespers services.¹⁹⁶ Elizabeth Hall was frequently at capacity with Stetson University students and local community members due to the combination of President Hulley’s talents in oration and a service largely dominated by music such as hymns, anthems, and solos. The prestige held by Stetson University’s School of Music aided in the growing popularity of the Vespers service.¹⁹⁷

¹⁹³ Stetson University. *Oshihiyi*. (DeLand, Florida: 1908), 106.

¹⁹⁴ “Haydn’s Oratorio of ‘*The Creation*.’” *Stetson Weekly Collegiate*, February 20, 1908.

¹⁹⁵ Stetson University. *Oshihiyi*, 15.

¹⁹⁶ “Vesper Service.” *Stetson Weekly Collegiate*, January 23, 1907.

¹⁹⁷ Stetson University. *Oshihiyi*, 109-111.



Figure 3.3 – A picture of members of the Stetson University Vesper Choir and Ladies' Chorus, May, 1908. Photo courtesy of the Stetson University Special Collections and Archives.

In 1908, three additional ensembles formed representing three of the student housing dorms. They were the East Hall Glee Club, the Ell Glee Club, and the Chaudoin Hall Orchestra. Throughout the year, these student-directed ensembles performed for various social gatherings. As the year progressed, these groups became a source of youthful pride for the students living in each dorm. The *Weekly Collegiate* revealed the playful competition created through the student ensembles:

THE ELL GLEE CLUB

There is a young fellow named Cotton,
Whose singing's abominably rotten.
His voice isn't swell,
His singing is Ell,
But he more than does think he's a hot 'un.

II.

His figure is all skin and bones
His voice is bum baritone;
He makes such faces
Reaching low basses
That he runs many of us from home

III.

There is a young man from Cordele
Who butts in like the buss of a reel,
Pretending to lead
He makes our hearts bleed,
But sympathy for friends he can't feel...

IV.

To these two add Bud, cross the way;
We're sure that nobody will say
That a worse aggregation
Can be found in the nation,
For them to let up, let us pray.
- Amen.
(Signed) East Hall.¹⁹⁸

Others playfully expressed their opinion to have a competition to decide the superiority of the three groups. "The place should be away, off in the woods somewhere; the time, about midnight."¹⁹⁹

Owen Morse's final year as Director of the School of Music, 1908-1909, marked the paramount year for choral activities. Stetson University Archivist, Olga Bowen, referred to this period as "the Golden Age of the School of Music."²⁰⁰ The Stetson Glee Club, directed by John W. Phillips, performed two concerts in DeLand and then toured twice in cities of North and South Florida. The Ladies' Chorus was discontinued as an independent ensemble, and the

¹⁹⁸ "The Ell Glee Club." *Stetson Weekly Collegiate*, February 20, 1908.

¹⁹⁹ "College Locals." *Stetson Weekly Collegiate*, February 20, 1908.

²⁰⁰ Bowen, "History of Stetson." 67.

members became members of the Vesper Choir. The Vesper Choir, a group of thirty or more singers, performed most of the music at the weekly Vespers service for 600 attendees.²⁰¹

Morse initiated the biennial Music Festival in his final year at Stetson. The festivals took place in the odd years of 1909, 1911, and 1913, and featured concerts each afternoon and each night for three consecutive days in February. At the 1909 Festival, the Vesper Choir performed the *Messiah* with piano and organ accompaniment, and the Choral Society performed Mendelssohn's *Elijah* with full orchestra. As director of the School of Music, Morse played a significant role in the advancement and development of the choral art at Stetson University. He left Stetson University in 1909 to go to the Greenville Female College in Greenville, South Carolina.

John W. Phillips, a tenor who was in high demand throughout the state, was hired in the fall of 1907 as an instructor of voice and as the director of the Stetson Glee Club. In 1909, he took over as the Director of the School of Music.²⁰² Margaret Phillips, his wife, also served in the School of Music as an accompanist and teacher of harmony and counterpoint.²⁰³

The Stetson Glee Club underwent a year of reduced activity during the 1909-1910 school year. This was Phillips' first year in his administrative position and the additional two weekly rehearsals, concerts, and tour planning proved too overwhelming. Phillips did expand other choral aspects for the School of Music. He was the conductor of the growing forty-member Vesper Choir and orchestra. He programmed Handel's *Messiah* for the Vesper Choir, and he combined the Vesper Choir and Choral Society to present Gaul's oratorio, *Joan of Arc* in

²⁰¹ "Vespers." *Stetson Weekly Collegiate*, February 18, 1909.

²⁰² Bowen, "History of Stetson," 67.

²⁰³ Bowen, "History of Stetson," 71.

December 1909.²⁰⁴ The glee club was revived in 1910 though in a limited capacity. Phillips selected eight men and one woman for the group. This was the first time in club history that a female was officially a member of the Stetson Glee Club. Because of the spring Music Festival in 1911, which featured Balfe's *Bohemian Girl* and Verdi's *Il trovator*, and due to the glee club's demanding rehearsal commitments, the ensemble only performed one concert in DeLand and a quick out and back performance in Orlando for a "full house."²⁰⁵

In the fall of 1911, there was a conscious effort to permanently instate the glee club as an ensemble to represent the university. On November 20, 1911, at an organizational meeting for the glee club, "heretofore much time has been lost, and a great deal of energy dissipated, in reorganizing each year." With the help of Phillips, and in typical Southern Baptist form, the men appointed a committee to draft a constitution along the general lines of organization. It was determined that the glee club would not continue as a self-perpetuating body. Rather, it welcomed "anyone who has interest enough in the work and confidence in his own voice to join. Upon payment of a fee, such a person would be a member of the Glee Club, and as such, will have the privilege of competing for places on the program which the Glee Club will offer from time to time." Through this manner of membership, "interest of the entire ensemble was held throughout the season and the competition helped afford the best possible music."²⁰⁶

This was not the first time the Stetson Glee Club developed a written constitution. Robert Schofield, the founder of the Stetson Glee Club, organized the ensemble with a

²⁰⁴ Stetson University. *Catalogue of John B. Stetson University*. (DeLand, Florida: 1910), 108.

²⁰⁵ Stetson University. *Oshihiyi*. (DeLand, Florida: 1911), 52.

²⁰⁶ "The Glee Club Now a Permanent Organization," *Stetson Weekly Collegiate*, November 23, 1911.

constitution in 1901. Under the direction of Phillips, the glee club, having enjoyed a decade of musical development and touring, now served as a representative for the university. In the early 1900s, a strong glee club proved an effective organization in recruiting and soliciting financial support. “Everybody likes to hear college boys sing their rollicking airs, and an entertainment of this nature is a never-failing source of enjoyment and pleasure. The popularity of a good glee club is a certainty.”²⁰⁷

When Phillips moved from Stetson University at the conclusion of the 1912-1913 school year, the “Golden Age” for the School of Music came to an end.²⁰⁸ The School of Music fell into decline. There were informal concerts by the Stetson Glee Club and other ensembles such as the Vesper Choir; however, no outstanding performances were given. Through this period of inactivity, there were few teachers of note brought under employment until 1921.²⁰⁹

The program was not revived until 1921 when William Duckwitz was hired as Dean of the, then called, Conservatory of Music.²¹⁰ Under Duckwitz’ leadership, the Conservatory of Music began the necessary yet rigorous process of attaining accreditation for the school.²¹¹

The Great War

The Great War had a negative impact on the university as well as on other organizations including the Stetson Glee Club. The 1918 edition of Stetson University’s yearbook, called the

²⁰⁷ “Stetson Glee Club: Excellent Prospects for this Year.” *Stetson Weekly Collegiate*, October 18, 1912.

²⁰⁸ Bowen, “History of Stetson,” 67.

²⁰⁹ Bowen, “History of Stetson,” 91.

²¹⁰ Bowen, “History of Stetson,” 72.

²¹¹ Bowen, “History of Stetson,” 91.

Oshihiyi, included a page dedicated to the Stetson University students who fought as soldiers in World War I and gave the students' impression of the events:

“When Stetson opened last September we missed many of the boys, who did not return to school, but who had joined various branches of our country's forces, enlisted for the war. Those who came back to school were enthusiastic in organizing a military company at Stetson, to receive training while continuing their studies...about ninety men, separated into two companies of nearly equal numbers [were formed].”²¹²

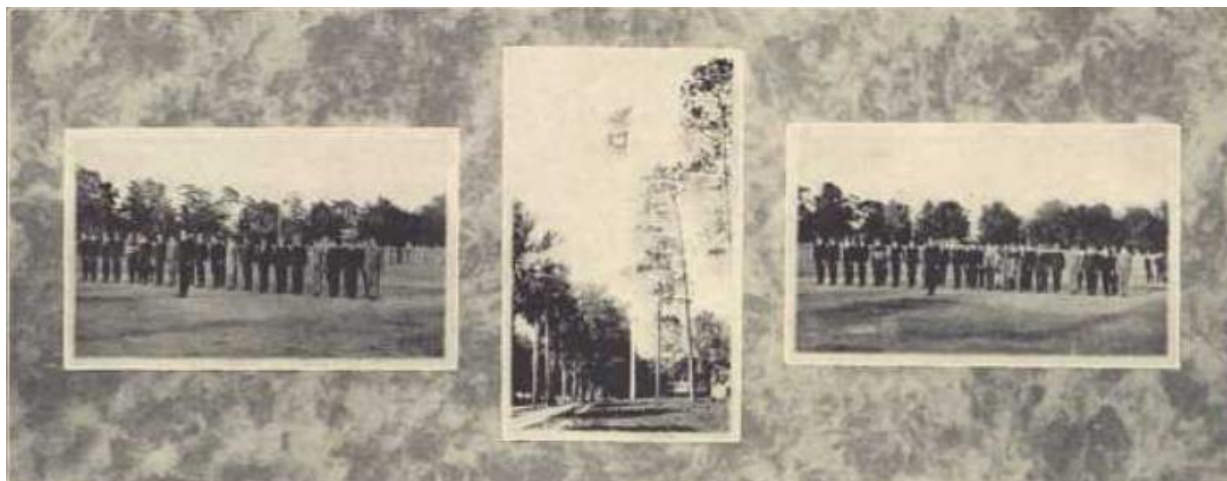


Figure 3.4 - Stetson students in field exercises, preparing for duty in World War I. The football field and DeLand oak trees are in the background. Photo courtesy Stetson University Special Collections and Archives.

One hundred and sixty men, who were either current students or alumni of Stetson, were involved in the war. University operations continued throughout the war; however, all choral activities ceased except for the weekly Vesper Choir musical offerings at the Vespers services. The glee clubs and Choral Society were still routinely printed in the *Academic Catalogue*, but were not listed or described in any detail in the *Oshihiyi*.

Another setback caused by the Great War was the financial strain put upon the University's *Weekly Collegiate*. This student newspaper, which was an invaluable resource as to

²¹² Stetson University. *Oshihiyi*. (DeLand, Florida: 1918), 94.

the feelings and opinions of the student body as well as a thorough instrument of documentation of university activities, was discontinued from March of 1918 until October of 1922. This period coincides directly with the cancellation of the glee clubs. When President Hulley hired William E. Duckwitz as Dean of the Conservatory of Music, the glee clubs, once again, reorganized, and the *Weekly Collegiate* was reestablished and resumed documentation of the glee club activities.

Upon reorganization, Duckwitz assigned the a new voice instructor, Marian Dow Kenefick, as the director of all choral ensembles including the Stetson Glee Club, the Girls' Glee Club, the Vesper Choir, and the Choral Society. As director, Kenefick utilized the philosophy of strength in numbers and immediately began growing the membership for each ensemble. The Stetson Glee Club expanded from between 8 and 12 singers to 21 singers. The Girls' Glee Club totaled 47 singers. The majority of the glee club members combined with a small group of faculty members to create a 66 voice Vesper Choir. A similar approach bolstered the ranks of the Choral Society to over 100 members.²¹³

Kenefick understood that the role for the glee clubs was to represent the university. Therefore, she placed high priority on touring.²¹⁴ By the fall of 1923, Kenefick had reinstated touring with the Stetson University choral ensembles. On December 6, 1923, she combined the Stetson University Glee Clubs, Choral Society, and the Stetson University Orchestra and traveled to Sanford, Florida to perform a benefit concert for the St. Andrews Episcopal Brotherhood, who

²¹³ Stetson University. *Oshihiyi*. (DeLand, Florida: 1923), 127-132; "Stetson Glee Club," *Stetson Collegiate Weekly*, October 17, 1922; "The Girls' Glee Club," *Stetson Collegiate Weekly*, November 7, 1922; "Musical Recitals," *Stetson Collegiate Weekly*, December 19, 1922

²¹⁴ "St. Pete Concert the Choral Clubs Staged April 4th," *Stetson Collegiate Weekly*, March 18, 1924.

had recently suffered the loss of their church property.²¹⁵ That same year, Kenefick announced a Stetson Glee Club tour where the men would travel to Tallahassee to sing for the Women's College, and the women would travel to Gainesville to sing for the all-male, University of Florida. According to local accounts, this was to "give the lonely boys there a chance to inspect what they are missing by not going to Stetson."²¹⁶

In March of the same year, Kenefick combined the two glee clubs to tour, the cities of St. Petersburg, Tampa, and Lakeland, Florida. She worked to have such a successful group of singers that had "never been heard in the State to represent Stetson,"²¹⁷ and their program reflected this goal. She took twenty-five girls and sixteen boys on tour.²¹⁸ The concert program included only choral and vocal repertoire. Aside from three vocal solos, the entire seventeen-piece concert was performed by the Stetson Glee Club, the Girls' Glee Club, and smaller mixed ensembles or sectional ensembles.²¹⁹ The inclusion of instrumental solos and readings, which were part of the performances of the early 1900's, was no longer needed.

Kenefick departed from DeLand and Stetson University at the end of the 1925 school year. There is evidence that she was proud of the Stetson Glee Club, and had desires for it to continue and prosper. Prior to her departure, she instructed the singers of the glee club to elect

²¹⁵ "Choral Concert in First Concert of the Season in Sanford," *Stetson Collegiate Weekly*, December 19, 1923.

²¹⁶ "Want to Hear a Concert?," *Stetson Collegiate Weekly*, November 21, 1923.

²¹⁷ "St. Pete Concert the Choral Clubs Staged April 4th," *Stetson Collegiate Weekly*, March 18, 1924.

²¹⁸ "Choral Society Journeys South Next Weekend," *Stetson Collegiate Weekly*, March 25, 1924.

²¹⁹ "Choral Society Sings to Three Packed Houses," *Stetson Collegiate Weekly*, April 8, 1924.

officers for the following fall in order for the club to “get up and going quicker when classes resumed in the fall of 1925.”²²⁰ Her plan was successful. At the beginning of the third school week, on October 4th, the Stetson Glee Club had their first meeting. This is when Duckwitz introduced their new director, Ruth Hibbard. Students of Stetson University observed the efficient process in which the club organized and elected the officers during the previous spring. Each member of the glee club returned and formed the “nucleus” of the ensemble.²²¹

Hibbard directed the Stetson Glee Club into the 1930s in “the good old way”²²² as she replicated the model set forth by Kenefick. Throughout the 1920s and into the 1930s, the Stetson Glee Club existed as two units, separated by gender, that would also collaborate to form a large mixed ensemble. Although many local performances highlighted the separate glee clubs, the annual Stetson University spring concerts and extended tours were always combined performances. The combined programming included vocal solos, combined mixed numbers, separate men’s and women’s ensembles in addition to smaller sectional duets, trios, and quartets. Although monologues were not performed, instrumental numbers and dramatic skits were a common inclusion of the programs of the 1920s and early 1930s. In addition, comedic songs were also performed by small ensembles with members from the larger Stetson Glee Club.²²³

²²⁰ “Chan Johnson is Named President of Men’s Chorus,” *Stetson Collegiate*, April 14, 1925.

²²¹ “Glee Club Organizes,” *Stetson Collegiate*, October 10, 1925.

²²² Stetson University. *Oshihiyi*. (DeLand, Florida: 1927), 126.

²²³ Stetson University. *Oshihiyi*. (DeLand, Florida: 1926), 101; “Glee Club,” *Stetson Collegiate*, October 20, 1925; Stetson University. *Oshihiyi*. (DeLand, Florida: 1927), 126; “Glee Club Returns After Week’s Trip,” *The Collegiate*, April 27, 1927; Stetson University. *Oshihiyi*. (DeLand, Florida: 1928), 116-117; Stetson University. *The Hatter*. (DeLand, Florida: 1929), 107; Stetson University. *The Hatter*. (DeLand, Florida: 1933), 72.

Starting in the fall of 1927, the Stetson Glee Club was the only choral ensemble offered by Stetson University. The Choral Society, experiencing the height of its glory from 1909-1913, dwindled in membership. Nineteen-twenty-eight was the first year since the fall of 1904 that the Choral Society was not offered by Stetson University. The reduction of funds, and the fall of male membership during World War I contributed to the failing of the group.²²⁴

The Vesper Choir, another popular ensemble of Stetson University's past, no longer had the purpose of leading song during the Vespers services. As noted earlier, President Hulley was considered an outstanding orator. By 1905, he was the predominant speaker for the Sunday afternoon service. Through the years, the Vespers service became very popular among the DeLand community, due in large part to the "splendid music" produced by the Vesper Choir. It was a considered a great honor to be a member of the choir. In 1922, the Vespers service was discontinued after local ministers of DeLand expressed concern for their declining attendance at their evening church services because of rising popularity of the Vespers services at Stetson University. Being a Baptist-affiliated university, President Hulley "could not think of bruising the university's relationship with the local churches," therefore, he ended the eighteen-year Stetson University tradition.²²⁵

²²⁴ Stetson University. *Catalogue of John B. Stetson University*. (DeLand, Florida: 1928), 126.

²²⁵ Bowen, "History of Stetson," 65.



Figure 3.5 - Stetson Vesper Choir on the Platform of the Elizabeth Hall Chapel. Photo courtesy Stetson University Special Collections and Archives.

Since 1917, Stetson University students had had the opportunity to enroll in conservatory classes at any time, assuming they could pass the necessary entrance examinations. Using the popularity of the Stetson University Glee Club, and in an effort to increase enrollment at the Conservatory, Duckwitz instituted a rule that all soloists for the club must first enroll with the conservatory.²²⁶ Membership for the glee club increased immediately because there were no other choral offerings. In 1927, twenty-nine singers were listed in the Stetson University Glee

²²⁶ Stetson University. *Catalogue of John B. Stetson University*. (DeLand, Florida: 1928), 133.

Club.²²⁷ By the end of the next school year, there were forty,²²⁸ with the enrollment continually growing. By 1933, the Stetson Glee Club included sixty-one singers as shown in the annual yearbook, now called *The Hatter*.²²⁹ The Glee Club had now grown both in reputation and membership to a point that continued operation was without question. The club was now primed and ready for new leadership.



Figure 3.6 - Stetson Glee Club. April 1933. Photo courtesy Stetson University Special Collections and Archives.

²²⁷ Stetson University. *Oshihiyi*. (DeLand, Florida: 1927), 126.

²²⁸ Stetson University. *Oshihiyi*. (DeLand, Florida: 1928), 116-117.

²²⁹ Stetson University. *The Hatter*. (DeLand, Florida: 1933), 72.

CHAPTER FOUR

THE TENURE OF “PROF” GIFFIN

The “Prof”

Despite the ongoing financial struggles of the “Great Depression,” Stetson University endured and the Glee Club continued to grow. In the fall of 1935, President William S. Allen hired a young Harold M. Giffin as the newest instructor of voice at Stetson University. Giffin was born in Meihsien, China on March 31, 1907, to American Baptist missionaries. He attended high school in the American School in Shanghai and had a great interest in athletics. Giffin received letters in football, soccer, baseball, and basketball. He participated in the glee club and the church choir, took piano, and served as president of the student council. After graduation, in 1925, he moved back to the United States where he entered Denison University in Granville, Ohio, as a pre-medicine major.²³⁰

While at Denison, weighing only 125 pounds, Giffin was not issued a spot on the football team. He was further disappointed when he didn’t initially make the glee club. At the beginning of his senior year, he switched his studies to music and he never looked back. He eventually auditioned and got into the glee club, played trumpet in the band, and sang in the male quartet. In June 1929, Giffin received an A.B. degree and left, inspired to pursue more advanced musical training.²³¹

²³⁰ *Harold Milne “Prof” Giffin*. Concert Program. Stetson University Archives. (DeLand, Florida: Spring 1997); “Biography on Harold Milne Giffin,” Stetson University Archives, DeLand, Florida, March 25, 1972.

²³¹ Olga Bowen, “Harold Milne Giffin, MUS. D.” (unpublished), 1-2.

He was awarded a scholarship as a voice major at the Eastman School of Music in Rochester, New York in 1929. While a student at Eastman, Giffin performed in opera workshops, church choirs, and as a soloist in theaters and on the radio. Three years later, he was awarded the Master of Arts degree in voice and musicology from the Eastman School of Music and the following year received the bachelor of music in voice and the “performer’s certificate” with highest honors.²³²

Following graduation, Giffin married his college sweetheart, Virginia Edsall. In the fall of 1933, he joined the faculty of Judson College in Marion, Alabama as the head of their voice department and director of the glee club. He also served as a guest soloist in several churches during his stay in Judson. Two years later, in 1935, Giffin came to Stetson University, and never left, except to serve his country in the Navy for two years during World War II. Music was not Giffin’s only interest at Stetson University. He was an avid sportsman and sponsored the cheerleaders for over twenty years. Giffin, or “Prof,” as his students later recognized him as, wanted his students to be involved in as many activities as they could handle.²³³

²³² *Harold Milne “Prof” Giffin*. Concert Program. Stetson University Archives. (DeLand, Florida: Spring 1997); “Biography on Harold Milne Giffin,” Stetson University Archives, DeLand, Florida, March 25, 1972; Olga Bowen, “Harold Milne Giffin, MUS. D.” (unpublished), 2.

²³³ Jack Fortes, “Stetson’s Minister of Music.” (unpublished), 3; “Harold Milne Giffin, Director, Stetson Glee Clubs,” Stetson University Archives, DeLand, Florida.

Starting Traditions

Giffin developed the choral program by keeping the mixed ensemble strong, while at the same time, creating versatility by developing and maintaining separate Glee Clubs and smaller ensembles. In 1936, the Academic Catalogue describes the Glee Club through the following:

“...two glee clubs, one for girls and one for men. These clubs operate as separate units, and combine to form the University Chorus. The glee clubs appear in concert at the University and in many cities throughout the State. The chorus appears in concert at Christmas, in the spring, and at Commencement. Membership in these organizations is competitive.”²³⁴

This description existed in the catalogues for the next 20 years with very little change.²³⁵ Giffin supplemented the activities of the glee clubs by creating multiple small ensembles based on the abilities of singers from year to year, including a men’s quartet, women’s trio, and double trio, and starting in 1938, a radio chorus of 15-24 singers.²³⁶

In 1935, Giffin programmed Handel’s *Messiah* with the Stetson University Chorus. The concert took place in the chapel of Elizabeth Hall, and for twenty-five consecutive years, the oratorio was performed during the Christmas season.²³⁷ The tradition continued until 1961 when

²³⁴ Stetson University. *Bulletin*. (DeLand, Florida: 1936), 30.

²³⁵ For an additional description of the changes in the academic catalogue, see chapter five.

²³⁶ “Glee Club to Sing in Jacksonville,” *The Stetson Reporter*, January 5, 1938.

²³⁷ “Stetson Chorus Will Present the ‘Messiah,’” *The Stetson Reporter*, December 10, 1935.

Giffin began to feature other master works, while programing the *Messiah* every other year until his retirement in 1972.²³⁸

The first performance of the *Messiah*, under Giffin's leadership, was performed with two conductors, the seventy voice University Chorus, and a forty-piece orchestra.²³⁹ When Orwin A. Morse first conducted this oratorio at Stetson University in 1905, he used professional soloists.²⁴⁰ Whereas Morse was likely required to hire soloists due to the lack of sufficient talent in the student ranks, Giffin was determined to produce this event as an opportunity for the Stetson University students to grow as performers.²⁴¹ During Giffin's tenure, he consistently used students to fill the orchestra and solo positions. There is no documentation as to why Giffin insisted on using students to fill the solo responsibilities; it is possible, however, that Giffin's feelings of disappointment in failing to make the football team and initially the glee club during his studies at Denison University, prompted his necessity to include as many worthy singers in the musical process as possible.

Having rehearsed the Glee Club throughout the fall semester of 1935, as they prepared to perform Handel's *Messiah*, Giffin's next task was to increase the glee club's visibility. In order to do so, Giffin took the sixty members glee club to the Daytona Beach Auditorium on March 18, 1936. A week later, the choir traveled to Titusville to sing the same program in an elementary school auditorium. Both programs were presented to "appreciated audiences" and

²³⁸ Olga Bowen, "History of Stetson University" (unpublished), 86.

²³⁹ "Stetson Chorus Will Present the 'Messiah,'" *The Stetson Reporter*, December 10, 1935.

²⁴⁰ Bowen, "History of Stetson," 67.

²⁴¹ Stetson Chorus Will Present the 'Messiah,'" *The Stetson Reporter*, December 10, 1935.

featured two xylophone solos by John Heney, a band director at DeLand High School whose technical ability and performer's prowess were likely developed during his tenure with the famed John Philip Sousa band.²⁴²

On March 26, 1936, Giffin and the glee club embarked on their first extended tour. The singers were described as "alive with the spirit of adventure" as they departed on their Florida Motor Lines bus that was decked with a large white banner bearing "Stetson University Glee Club" in green letters. During the four-day tour, the Glee Club performed for six different audiences in four towns: Tampa, Arcadia, Lakeland, and Mt. Dora. The glee club performances included a 30-minute concert for WFLA and a 15-minute performance for WDAE, both Tampa radio stations. Additionally, the glee club performed for an audience of nearly a thousand people at the Tampa Auditorium.

Stetson University President Allen, who accompanied the Glee Club, opened each concert with a brief informal introduction, and audiences received each performance enthusiastically with the xylophone solo by Heney and the performance by the male quartet receiving the most applause. Following tour performances, receptions were offered by the hosting organizations.²⁴³

The 1935-1936 Stetson University Glee Club finished their season with a home concert on April 21, 1936. Giffin had originally planned to hold the performance in the Little Theatre but because of the promise of a large audience, the concert was moved to Elizabeth Hall. John Heney, who had been so popular with glee club audiences in the touring engagements, proved to be an "outstanding performer of the program." *The Stetson Reporter* went on to describe his

²⁴² "Glee Club Starts Public Entertainment Tonight," *The Stetson Reporter*, March 18, 1936; "Stetson Singers Visit Titusville, Daytona Beach," *The Stetson Reporter*, March 25, 1936.

²⁴³ "Glee Club Sings to Six Audiences," *The Stetson Reporter*, April 1, 1936.

pieces on the xylophone as “well received and encore after encore requested, but his wit and humor kept the huge audience in an uproar.” *The Stetson Reporter* also provided a critique of a solo by Giffin who sang *Drumadoon* by Sanderson that resulted in many encore calls from the audience. The women’s and men’s club individually proved to be very popular with their selections as were the various student solos and smaller ensembles. Concert attendees as well as the Stetson University community recognized the work of the individuals and especially noted the accomplishment of their new director, Harold M. Giffin. Many considered this group to be the best glee club Stetson University had ever had.²⁴⁴

During Giffin’s second year, the membership of the glee club increased to seventy-five singers—forty-four women and thirty-one men. Giffin added a second performance of the *Messiah* during the Christmas season and he planned a six-day tour and a May performance of a comic opera.²⁴⁵

One of the challenges in touring with such a large glee club was the expense of lodging. The Stetson University Glee Club alleviated this expense by arranging for the singers to stay in the homes of the church members where they sang. One of these hosting churches, the First Baptist Church of St. Petersburg, went so far as to proclaim the day of the Glee Club’s performance as “Stetson Day.” Rev. D. M. Gardner, pastor of the First Baptist Church and

²⁴⁴ “Glee Club Gives Last Concert at State University,” *The Stetson Reporter*, April 18, 1936; “Capacity Crowd Hears Glee Club in Home Concert,” *The Stetson Reporter*, April 22, 1936.

²⁴⁵ “Stetson Chorus, Bigger’n Better, Begins the Year,” *The Stetson Reporter*, October 7, 1936.

father of one of the glee club singers, declared the day in honor of President Allen, who gave a spoken address, and in honor of the Stetson University musicians.²⁴⁶

The home concert was given on March 18, 1937, not long after the return from their six-day tour through southern Florida. Following the tour and home concert, the glee club continued a full schedule, performing in Daytona Beach, Miami, and West Palm Beach in April, and in Jacksonville in May.²⁴⁷ Given so many performances and that the reputations of the university and the School of Music were at stake, the singers' attendance at the performances was extremely important. In an effort to reward the faithful singers of the Glee Club, a charm was designed and awarded to those who did not miss a single performance with the chorus.²⁴⁸

For the first time in several years, an opera was presented on Stetson University's campus in 1937. Dramatic theatre and plays had always enjoyed a consistent following at Stetson University, however, the cooperation and leadership to combine the talents of singers, instrumentalists, actors, and all their accompanying directors did not occur until Giffin's tenure. The lion's share of the singing and acting came from the ranks of the Glee Club for the presentation of Gilbert and Sullivan's *Pirates of Penzance* on May 7-8, 1937. Costuming, for the thirty-member cast, was done by a professional company in Tampa,²⁴⁹ and three performances

²⁴⁶ "Glee Clubs Have Successful Tour in Southern Cities," *The Stetson Reporter*, March 10, 1937.

²⁴⁷ "Glee Clubs Make a Hit in Concert Before Enthusiastic Crowd," *The Stetson Reporter*, March 24, 1937.

²⁴⁸ "Stetson Chorus, Bigger'n Better, Begins the Year," *The Stetson Reporter*, October 7, 1936.

²⁴⁹ "Glee Club Plans to Present Opera," *The Stetson Reporter*, April 28, 1937.

were scheduled at Stetson University's Little Theatre during the two-day run.²⁵⁰ The performances were hailed as great successes and "won distinguished honors for all three performances" as the Glee Club performed to sold out houses.²⁵¹

The Glee Club continued to grow and have a busy year of performances in the 1937-1938 season. According to Giffin, the tryouts yielded more talent and numbers than the previous year making the enrollment ninety-one.²⁵² His final roster would include as many as he thought could blend well.²⁵³ The *Messiah* was performed for the third consecutive year on December 15, 1937 with a performing force 125 singers and instrumentalists. Giffin conducted the choruses and solos and William H. Bailey, director of the orchestra, conducted the orchestral movements. The performance was attended by a full crowd and was performed again on Monday night for broadcast by WDBO radio. According to *The Stetson Reporter*, the radio broadcast was "well received by a large audience of radio enthusiasts."²⁵⁴

For the first time under Giffin's leadership, the Stetson University Glee Club was invited to sing at the State Baptist Convention held in Jacksonville on January 12, 1938. Giffin chose fifty members out of the ninety-one singers to perform a forty-five minute program at the First

²⁵⁰ "Color and Gaiety will Mark Debut of Tuneful Opera," *The Stetson Reporter*, May 5, 1937.

²⁵¹ "Stetson Artists Win New Honors in Music Drama," *The Stetson Reporter*, May 12, 1937.

²⁵² "Osborne & Furlong Are Glee Managers," *The Stetson Reporter*, October 6, 1937; "Director Assigns Glee Club Parts," *The Stetson Reporter*, October 13, 1937.

²⁵³ "Third Voice Test is Set for Today," *The Stetson Reporter*, September 28, 1937.

²⁵⁴ "Messiah Heard by Capacity Crowd," *The Stetson Reporter*, December 15, 1937.

Baptist Church. The program included selections by the whole group, as well as others by a radio chorus of fifteen, a girls' double trio, and several solos including one by Giffin himself.²⁵⁵

National Federation of Music Clubs

On Wednesday, March 30, 1938, the Glee Club left for a four-day tour to Miami and it had proven to be the most successful trip in the past three years. The club traveled to Miami performing at Baptist churches and high schools in West Palm Beach along the way. On Thursday morning, the Glee Club sang at the Miami Biltmore Hotel for the Florida Federation of Music Clubs. There were many distinguished musicians present at the gathering including a well-known songwriter Geoffrey O'Hara, who indicated he was impressed by the Stetson University Glee Club. His comments stressed the finer points of pitch, tone, diction, and program building. O'Hara said that he had "never heard an organization do better work."²⁵⁶

Giffin and the Glee Club were invited to sing at the National Federation of Music Clubs in Baltimore the following year.²⁵⁷ The invitation coincided with the continued growth of the Glee Club as well as the increase in music major enrollees. In 1936, with the urging and support of President Allen, Duckwitz sought membership in the National Association of Schools of Music (NASM). Considerable negotiations ensued on the part of Duckwitz and an inspector was sent to personally scrutinize Stetson University's School of Music. By the fall of 1938, the School of Music was awarded full accreditation in NASM. The combined efforts of the faculty

²⁵⁵ "Glee Club to Sing in Jacksonville," *The Stetson Reporter*, January 5, 1938; "Glee Clubs Sing at Baptist Meet," *The Stetson Reporter*, January 12, 1938.

²⁵⁶ "University Chorus Sings Before Federation Biltmore," *The Stetson Reporter*, April 6, 1938.

²⁵⁷ "Glee Club Highly Successful in Trip to South Florida," *The Stetson Reporter*, April 6, 1938.

and administration, the visibility of the ensembles, and the accreditation by NASM resulted in record enrollment. By the fall of 1938, as many as fifty students were majoring in music, including twenty-eight freshmen.²⁵⁸ Consequently, the number of students auditioning for the Glee Clubs increased and, Giffin selected 105 singers to begin the year. Even with the increased number of music majors, most of the singers were relatively inexperienced. Members of the group believed the “chief reason” for the success of the choir was the enthusiastic work of the members to give their best.²⁵⁹

In recognition of the efforts of the director and singers, the National Federation of Music Clubs invited the Glee Club to sing at the national convention in Baltimore, Maryland in May of 1939. To insure the readiness of the Glee Club, Giffin maintained an active performance schedule throughout the school year. He selected members of the Glee Club to sing as small ensembles to perform at various regional Women’s Clubs, including a radio chorus that performed for the station WDBO. Giffin also programmed the *Messiah*, which was performed at different local churches.²⁶⁰ Additionally, the Glee Club performed for the Florida Baptist Convention and Giffin believed the performance at the Florida Baptist Convention to be “one of the best, if not the best, single glee club performance to be given there in the last three years.” During the convention performance, Giffin announced that the Stetson University Glee Club was given the distinct honor of being one of twelve university choirs to perform at the National Federation of Music Club’s convention in Baltimore. The audience was given the opportunity to donate through the passing of a collection plate, which provided financial assistance for the cost of the train tickets to the convention in Baltimore and the World’s Fair in New York City. To

²⁵⁸ “Our School of Music,” *The Stetson Reporter*, October 5, 1938.

²⁵⁹ “The Glee Club,” *The Stetson Reporter*, October 12, 1938.

²⁶⁰ “Music School Sing Through Week,” *The Stetson Reporter*, December 14, 1938.

raise funds, the Glee Club performed sponsored concerts, like the ones at the First Baptist and South-Side Baptist Church in Lakeland on May 1 and 2²⁶¹ and charged admission for their annual spring operetta²⁶².

At 4:30 in the afternoon on May 17, 1939, thirty-seven members of the Stetson Glee Clubs steamed out of DeLand bound for the National Federation of Music Clubs in Baltimore. On Monday, May 22, they gave their concert in the Lord Baltimore Hotel on what the convention named “Student Day.” The following Wednesday, May 24, the club sang at the World’s Fair, joining a mass chorus of 5,000 voices under the direction of John Warner Erb, who at that time was connected with New York University and Columbia.²⁶³

This was the highlight of the year for Giffin and the Stetson University Glee Club. The following are two telegrams that were received by President Allen regarding the Glee Club’s experiences in Baltimore:

“Glee Club was hot this afternoon and WE CAN BE RIGHTFULLY PROUD BECAUSE WE STOOD AT THE TOP.”

The following quotations are self-explanatory – ‘A fitting climax to a great convention’ – ‘The selections were widely chosen and the program most interesting’ – ‘THE BEST CHORAL GROUP HEARD AT THIS CONVENTION’ – ‘Pianoissmos, shading, and climaxes marvelous’ – ‘Glee Club members seemed to enjoy singing and this spirit was catching, and in spite of the fact that the audience was asked not to applaud they did so after every number and WE WERE THE ONLY CLUB TO BE SO HONORED.

H.M. Giffin.

²⁶¹ “Glee Club Hopes for Trip North”, *The Stetson Reporter*, February 8, 1939; “Glee Club Concert to be Given May 11,” *The Stetson Reporter*, April 26, 1939.

²⁶² “Chocolate Soldier Will be Presented,” *The Stetson Reporter*, February 22, 1939; “Glee Clubs Gives Strauss Opera This Week End,” *The Stetson Reporter*, March 1, 1939; “Opera Acclaimed Great Success,” *The Stetson Reporter*, March 8, 1939; “Glee Club Concert to be Given May 11,” *The Stetson Reporter*, April 26, 1939.

²⁶³ “Glee Clubs Leave for Baltimore,” *The Stetson Reporter*, May 17, 1939.

“Glee Club sang beautifully. Everybody thrilled over it and talking about it. Many say best on whole program. A FINE ADVERTISEMENT FOR STETSON. I’M PROUD OF THEM AND THEIR SCHOOL.”

Mrs. E.F. Montgomery,
Pres. Florida Federation of Music Clubs²⁶⁴

Exhausted from a long tour, the glee club returned to Stetson’s campus Saturday, May 27, successfully filling engagements in Baltimore and New York City. Throughout the trip a medley of tunes by George Gershwin and arranged by one of Stetson University’s own music students, Dick Feasel was well received by the audiences. It was premiered by the Stetson University Glee Club in Baltimore.²⁶⁵ That year’s Glee Club was regarded as the finest and most experienced in Stetson University’s history, especially when judged by the number of appearances and critiqued performances given throughout Florida, Baltimore, and in New York City. Grafton Pyne, Jr., a writer for *The Stetson Reporter*, remarked that “a club which can meet engagements successfully in New York and Baltimore can do anything in the estimation of some people.”²⁶⁶

Monotony or Tradition?

As the 1939-1940 season opened and the glee club returned to practice, the big question facing the management was the choice of the oratorio to be performed during the Christmas season. For the past four years, Handel’s *Messiah* had been presented by the chorus and assisted by the Symphony Orchestra. This, in itself, had set a precedent, and how far and to what degree the “tradition” should be carried, arose as an issue worthy of student body discussion.

²⁶⁴ “Telegrams,” *The Stetson Reporter*, May 24, 1939.

²⁶⁵ “Glee Clubs have Successful Trip,” *The Stetson Reporter*, May 31, 1939.

²⁶⁶ “Sharps and Flats,” *The Stetson Reporter*, October 4, 1939.

“There is no doubt that the ‘Messiah’ is perhaps the best known oratorio. It is sung as a matter of tradition. However, the reason for change can be attributed to the desire not to carry a tradition into a monotony.”²⁶⁷

Some students felt that the matter should be seen from the educational perspective. They expressed a right to know as much about oratorios and operas as they knew of plays and good literature. Understanding that it was a privilege to have the opportunity to learn new music, they quoted educational philosopher John Dewey, “We Learn by Doing.” They appreciated that they had sung and listened to the *Messiah* for the past four years because they now knew quite a bit about it. These students, however, yearned to know and perform other works.²⁶⁸ Giffin, listening as the students expressed the need for a more varied experience, added Felix Mendelssohn’s *Elijah* to their oratorio repertoire at the end of the school year. He chose to continue the annual performances of Handel’s *Messiah* in December for reasons that included a tradition of performing high quality repertoire and a growing popularity of the performance in the community.

A New Look

Although Giffin decided to continue the tradition of performing Handel’s *Messiah* annually in December, he did make a few other changes to the organization and appearance of the Stetson Glee Club. In 1939-1940 students dressed in stark white

²⁶⁷ *Ibid.*

²⁶⁸ *Ibid.*

uniforms which included matching white coats and slacks for the men and matching white coats and skirts for the women.²⁶⁹



Figure 4.1 - Stetson Glee Club. “Prof” Harold M. Giffin is pictured in the center of the front row. The picture was taken on the main platform of Elizabeth Hall. April 1940. Photo courtesy Stetson University Special Collections and Archives.

This new and unified concert attire would have been seen as a stark contrast to the appearance of the glee clubs in the years leading up to the 1939-1940 school year.

Previously, the men wore tuxedos with various matching pocket-squares, handkerchiefs, or sashes. The women, on the other hand, wore floor-length pastel colored lace dresses of various design and color.²⁷⁰

²⁶⁹ Stetson University. *The Hatter*. (DeLand, Florida: 1940), 91.

²⁷⁰ Stetson University. *The Hatter*. (DeLand, Florida: 1939), 122



Figure 4.2 - Stetson Glee Club. “Prof” Harold M. Giffin is pictured in the center of the front row. The picture was taken on the main platform of Elizabeth Hall. April 1939. Photo courtesy Stetson University Special Collections and Archives.

Giffin also changed the size and organization of the Glee Club in 1939-1940. Following the annual Glee Club “try-outs” in the opening weeks of the school year, Giffin announced that the club would be somewhat smaller in numbers. He declared that “The boy’s club will be smaller in numbers, but it is the best balance I’ve seen since I have been here.”²⁷¹ Although the club had decreased in size from 105 singers on the roster the previous year,²⁷² the eighty-three singers pictured in the 1940 yearbook had a season of tours, performed two oratorios, an operetta, and multiple radio broadcasts.

²⁷¹ “Glee Clubs Pick Officers for Year,” *The Stetson Reporter*, October 11, 1939.

²⁷² “The Glee Club,” *The Stetson Reporter*, October 12, 1938.

Singing live on the radio continued. As a result, Giffin selected twenty singers from within the club to act as the Radio Chorus in the fall of 1939. These singers typically performed fifteen to thirty minutes and perform frequently on local station WDBO's weekly "Stetson Hour" and on quick "out-and-back" local performances.²⁷³

The changes made this year did little to effect the reputation and overall product of the Stetson Glee Club. In February 1940, the Wheaton College Women's Glee Club performed in chapel on Stetson University's campus. One particular listener, whose experiences listening to Stetson University Glee Club helped define a clear bias, wittingly responded preferring the sound of the mixed Stetson Glee Club to that of the women's choir sound by saying:

"A chorus without male voices is like a sky without a sea, a fog without a horn, a two dimension painting without depth, a tree without trunk – a thing suspended with nothing but nothingness beneath."²⁷⁴

Clearly, the reputation of the Stetson University's Glee Club was at a peak and many students and community members knew it and were inspired. The "home" performances of the *Messiah*, the Spring Concert, the operetta *Bohemian Girl*, and *Elijah*, were frequently filled to capacity.²⁷⁵ Not only was the Glee Club ever present at Stetson University itself, but additional

²⁷³ Stetson University, *The Hatter*, (DeLand, Florida: 1940); "Glee Club Plans are Completed," *The Stetson Reporter*, November 8, 1939.

²⁷⁴ "Smoke from the Editor's Pipe," *The Stetson Reporter*, February 7, 1940.

²⁷⁵ "Students Discard Studies, Leave for Christmas Vacation Friday," *The Stetson Reporter*, December 13, 1939; "As it o'Kerrs to Me," *The Stetson Reporter*, February 28, 1940; "Glee Club Pleases Large Audience with Oratorio," *The Stetson Reporter*, May 8, 1940.

performances at the Florida Baptist Convention (fourth time in a row)²⁷⁶ and at the Florida Association of Voice Teachers²⁷⁷ further solidifies the Stetson University Glee Club's reputation as a sought after choral organization. Remarking on the quality of the Spring Concert, one student observed:

“When one observes with what perfection our fellow students perform in their selected field, it gives an added impetus to the desire to do so as well in the fields which interests us who do not sing.”²⁷⁸

One byproduct of the popular Glee Club was an intramural singing and debate competition. The program was designed by Stetson University's intramural activities director, Grafton Pyne, and his purpose was to keep up individual interest into gaining a position in the school's debate team or glee club. Twelve organizations, six men's and six women's, were chosen to compete in the first annual intramural singing competition on January 10, 1941. The rules of the contest cited that there were six members in each group, of which, members of the Radio Chorus and the top forty ranking members of the Glee Club were ineligible for the competition. The program for the evening included the singing of “God Bless America” sung by the entire group.²⁷⁹

²⁷⁶ “Glee Club Makes Appearance at Baptist Meet,” *The Stetson Reporter*, January 10, 1940.

²⁷⁷ “Vocal Clinic to Begin on Friday,” *The Stetson Reporter*, November 22, 1939.

²⁷⁸ “Smoke from the Editor's Pipe,” *The Stetson Reporter*, February 28, 1940.

²⁷⁹ “Twelve Groups Vie for Trophy in First Sing Competition,” *The Stetson Reporter*, January 8, 1941.

Enduring World War II

In the years leading up to World War II, the Stetson University community admittedly did less singing of a patriotic nature. As tension grew and the threat of another World War loomed, music was used to unite the community. Irving Berlin's "God Bless America" was one of the songs that renewed the enthusiasm of the Stetson University community. Originally written for Kate Smith to sing over the radio, it offered a new selection to program on Glee Club concerts since they brought people together. This song was first performed by the Stetson University Men's Glee Club as the finale to a Kiwanis Club concert in December of 1940. It was presented again at the Home Concert in February of 1941, this time accompanied by canon fire. The song had become so popular that by October of 1941, some had suggested that it be used as the American national song and sung in place of "The Star Spangled Banner" at patriotic gatherings, since the melody was more accessible than that of the "Star Spangled Banner." In the end, those at Stetson University agreed that "God Bless America" was more a song than an anthem and thus could not be used as such, but the movement had been established. More patriotic themed American music was composed and the Glee Club's audiences expected to hear those selections. There was a sense of the American way of living being expressed in these songs and the Glee Club was able to "bring us together as no other medium could."²⁸⁰

On February 22, 1941, the famous Westminster Choir, under the direction of Dr. John Finley Williamson, chose to make Stetson University one of only three visits in the state of

²⁸⁰ "Music Notes," *The Stetson Reporter*, October 2, 1940; "Glee Club Plans Programs in Cities Throughout State," *The Stetson Reporter*, January 15, 1941; "Stetson Glee Clubs Begin Rehearsals for Many Events," *The Stetson Reporter*, October 1, 1941; "Glee Club Sing for Kiwanians," *The Stetson Reporter*, October 15, 1941.

Florida as they made their way down to Havana, Cuba.²⁸¹ Westminster's Choir was hosted and sponsored by the School of Music and who was pleased and affirmed by being selected as one of their tour stops. It was reported, however, that several persons both "familiar and unformed" in music believed that the Stetson University Glee Club had everything the Westminster Choir had except, of course, their far reaching reputation. In bold collegial pride, the students at Stetson University were extended an invitation "so if you want to hear some good music... attend the Glee Club concert tomorrow night."²⁸²

On Monday morning, December 8, 1941, the morning following the surprise attack on Pearl Harbor by Japanese naval air forces, President Allen advised the students of Stetson on the war situation. With a reassurance that all students will have the opportunity to aid their country, he urged the students to "do his work in the usual manner, and to keep cool and collected, and each do what they can to become active in this international crisis without becoming unduly alarmed."²⁸³ The Stetson University Glee Club, accompanied by the Stetson University Orchestra, presented their seventh annual rendition of Handel's *Messiah* in Elizabeth Hall one week later on Sunday, December 14, at four o'clock in the afternoon.²⁸⁴ A record crowd of 1,200 jammed into Elizabeth Hall auditorium and the Art Room to hear the performance. For the first time in the history of the annual presentation, a silver offering was collected for incidental expenses connected with the *Messiah* and for the American Red Cross. The total sum collected

²⁸¹ "Westminster Choir will Appear Here," *The Stetson Reporter*, December 18, 1940.

²⁸² "Heebie Jeebies," *The Stetson Reporter*, February 26, 1941.

²⁸³ "Stetson President Advises Students on War Situation," *The Stetson Reporter*, December 10, 1941.

²⁸⁴ "Glee Clubs and Orchestra to Present the Messiah Sunday," *The Stetson Reporter*, December 10, 1941.

was \$122.00. Professor Giffin once again directed the choral and solo movements and was pleased with the entire performance: “Not only was it the best attended presentation of the *Messiah*, but the good spirit which audiences and performers displayed was deeply gratifying.”²⁸⁵

The following spring, February 1942, the glee club was met with an equally enthusiastic audience during their tour. Over the span of eleven days, the Stetson Glee Club performed sixteen times throughout South Florida and concluded the trip with a Home Concert on February 10. Over the eleven day jaunt, it was reported that the club sang to approximately 9,000 “interested” listeners.”²⁸⁶ Instead of taking the entire roster of eighty-six singers,²⁸⁷ Giffin chose to tour with a “traveling-squad” of forty-two singers. Giffin stated that this trip was the most outstanding and successful tour completed by the clubs, with the possible exception of the New York/Baltimore appearances in the Spring of 1938. “The crowds were the largest and most enthusiastic of any before which we had appeared, and I consider the four concerts given at the public schools of Ft. Pierce, Fr. Myers, Sarasota, and St. Petersburg a great help in spreading the name of Stetson.”²⁸⁸

Despite record attendance at concerts, Professor Giffin and Director Duckwitz understood the importance of keeping morale high during such a challenging time for the community. Their answer came in the form of the annual spring opera, *The Pirates of Penzance*

²⁸⁵ Audience of 1200 Hears Performance of the Messiah,” *The Stetson Reporter*, December 17, 1941.

²⁸⁶ “University Glee Club Heard in Annual Home Concert,” *The Stetson Reporter*, February 11, 1942.

²⁸⁷ Stetson University, *The Hatter* (DeLand, Florida: 1942), 72.

²⁸⁸ “University Glee Club Heard in Annual Home Concert,” *The Stetson Reporter*, February 11, 1942.

by Gilbert and Sullivan. Although the production of the opera involved considerable expense, Giffin and Duckwitz felt that the cost was justified in an effort to bring pleasure and entertainment to a great number of people. Giffin, focusing on the premise of inclusion within an educational institution, double casted the production to provide as many singers as possible the opportunity for this particular kind of training.²⁸⁹

On Friday night, March 27, 1942, Giffin met with the Glee Club and announced the cancellation of all club concerts during the spring vacation. They had planned a tour of Northern Florida, which was thwarted due to transportation difficulties when the government asked the bus companies to release no charters. Since the Glee Club could not travel long distances to perform, Giffin chose to keep the club active by performing at nearby military bases. “To sing in as many army, navy, and air bases as possible is the aim of the Stetson Glee Clubs this year,” director Giffin stated.²⁹⁰

In April 1942, Giffin entered the glee club into their first national Glee Club competition. Fred Waring, director of the famous Pennsylvanians and his radio program “Pleasure Time,” sponsored this contest to create a greater enthusiasm among male glee clubs. Giffin selected twenty-two males and six females to represent Stetson University. Many schools across the country participated including the University of Florida, Rollins College, the University of Miami, and Stetson University. The country was divided into eight districts and the winners from each were invited to New York to perform in the finals where the grand champion would

²⁸⁹ “Gilbert and Sullivan Opera to be Glee Club Production,” *The Stetson Reporter*, March 18, 1942.

²⁹⁰ “Glee Clubs Cancels Vacation Concerts,” *The Stetson Reporter*, April 1, 1942; “Stetson Traveling Squad to Sing at Camp Blanding,” *The Stetson Reporter*, May 13, 1942.

perform on Waring's program. Sadly, the Stetson University club did not make it past the district competition.²⁹¹

The start of the 1942-1943 school year witnessed a dramatic drop in student enrollment. By the end of the previous year, the official enrollment of students was a healthy 625 with a female to male ratio of 2-to-1. The School of Music had grown to include fifty-seven students.²⁹² By the start of the next year, the student body had dwindled considerably to 435 students and women still outnumbered the men by nearly 2-to-1. The School of Music only suffered a net-loss of six students in the fall of 1942. Other departments did not fare as well. The College of Liberal Arts enrollment decreased by 130 students, the College of Business 56, and the College of Law 10. The sizable difference in numbers was attributed to the fact that so many young men were called into government service.²⁹³

Although the School of Music was able to remain relatively stable in enrollment, the war overseas presented both logistical and financial ramifications for the Stetson University Glee Club. The September audition process yielded an eighty-two member ensemble: forty-five returning and thirty-seven new members.²⁹⁴ Though the initial number was only four shy of the previous year's membership, by the end of the school year only 68 remained: fifty-four women

²⁹¹ "Stetson Men's Glee Club is Recording for Fred Waring," *The Stetson Reporter*, April 22, 1942.

²⁹² "Total Enrollment reaches 625; Ratio of Women to Men is 2 to 1," *The Stetson Reporter*, February 18, 1942.

²⁹³ "Stetson Enrolls 435 Student in 1942-'43 Opening," *The Stetson Reporter*, October 7, 1942.

²⁹⁴ "War rations May Keep Glee Club Nearer Home," *The Stetson Reporter*, September 30, 1942.

and fourteen men.²⁹⁵ Similar to the previous spring, the Glee Club was forced to devote much of their time to local engagements due to gas rationing and tire shortages. According to Giffin, some of the usual trips were replaced with social gatherings and parties. Local events included Humperdinck's *Hansel and Gretel* and the annual presentation of Handel's *Messiah*, both performed during the Christmas season.²⁹⁶ The spring included a special benefit performance of the Stetson University Glee Club accompanied by an "All-Girl" orchestra for the Kiwanis Club.²⁹⁷ The Glee Club and "All-Girl" orchestra reunited once again on March 18, 1943 for another benefit concert, this time for West Volusia's Red Cross Campaign.²⁹⁸

In the fall of 1943, Miss Helen Allinger, a graduate from the Cincinnati College of Music and of the Union Theological Seminary in New York (where she was a student of Dr. Clarence Dickinson, Edna Weiler Paulson, and Mrs. William Neidlinger), and a former member of Stetson University's voice department, replaced Harold M. Giffin as the director of the glee clubs and professor of voice. She succeeded Giffin who became a member of the STAR faculty.²⁹⁹ On August 1, 1943, prior to the influx of Stetson University students returning for the beginning of the fall term, Stetson University's campus became a center for a STAR unit of the Army's

²⁹⁵ Stetson University, *The Hatter* (DeLand, Florida: 1943), 105.

²⁹⁶ "War rations May Keep Glee Club Nearer Home," *The Stetson Reporter*, September 30, 1942; "The *Messiah* to be Given by Glee Club," *The Stetson Reporter*, December 2, 1942; "Hansel and Gretel Will be Presented as Christmas Play," *The Stetson Reporter*, December 2, 1942; "Opera 'Hansel and Gretel' Brings Fairy Tale to Life," *The Stetson Reporter*, December 9, 1942.

²⁹⁷ "Peaches Clark, Jimmy Nelson Share Spotlight at Review," *The Stetson Reporter*, February 24, 1943.

²⁹⁸ "Stetson Glee Club All-Girl Orchestra Give Red Cross Show," *The Stetson Reporter*, March 19, 1943.

²⁹⁹ "Giffin Replaced by Miss Helen Allinger," *The Stetson Reporter*, October 1, 1943.

Specialized Training Program, or ASTP. Groups of about 500 soldiers were cycled through Stetson University's STAR unit on a weekly basis and put through a process of screening and reclassification in Elizabeth Hall, which served as the headquarters for the local unit. Soldiers were sent to Stetson University's STAR unit after they passed a field selection board under the ASTP. Over the course of three to seven days, soldiers were classified into schools for training in engineering and intensified language study. Following the classification examinations, the young men were sent to Rollins College for refresher courses and then to various universities and colleges throughout the country. At each specified school, they underwent basic courses of three terms of twelve weeks each, followed by more advanced level training of the same amount of time.³⁰⁰ Giffin, along with four other Stetson University faculty members resigned from their teaching duties to serve as civilian instructors within the STAR unit on Stetson University's campus. In the mornings, after the half-hour chapel exercises, the trainees aspiring for military engineering, assembled in the art room for math classes that were under the direction of Prof. Harold M. Giffin.³⁰¹

That fall, the Glee Club, which numbered only 64 singers,³⁰² began making preparations for their first formal performances of the year. Allinger, still restricted by wartime travel limitations, took the twenty-five member Radio Chorus to perform for the local Naval Air Station on October 19th. Other performances included a songfest at the DeLand First Baptist Church for a local convention on November 2nd, a Christmas carol service held on December

³⁰⁰ "Soldiers Take Over Local Campus," *The Stetson Reporter*, October 1, 1943.

³⁰¹ "Four Local Profs in STAR Faculty," *The Stetson Reporter*, October 1, 1943; "Refresher Courses Offered Boys Here for Re-Classification in ASTP," *The Stetson Reporter*, November 1, 1943.

³⁰² Stetson University, *The Hatter* (DeLand, Florida: 1944), 49.

5th, and the ninth annual presentation of Handel's *Messiah* on December 12th.³⁰³ Allinger stated in the November 1st edition of *The Stetson Reporter* that she had no definite plans for the following spring given the "possibility of a shift in members following examinations for the fall quarter."³⁰⁴

On March 20 1944, the STAR units at both Stetson University and Rollins College were moved to the University of Florida. Despite the cooperation of the university, which included relinquishing classrooms, dormitories, and fraternity houses for army use, President Allen declared, "We keenly regret seeing the STAR unit leave. It has contributed greatly to campus life and I can readily say that the personnel was the most cooperative group with which I have ever worked." Harold M. Giffin assisted in processing approximately 3,000 soldiers leading them to various branches of specialized training. Trainees entered basic engineering, or were assigned to advanced engineering and foreign language schools.³⁰⁵

No documentation exists that explains Giffin's move from the rehearsal room and into the STAR unit. There is no evidence that he disliked his position as Glee Club director, and by all accounts, the Stetson University community, and equally so, the Florida musical community considered him of great value. This researcher can only surmise that Giffin felt a calling to serve, and this brief opportunity was a way for him to help in the war effort while also allowing him to stay home in DeLand. On June 27, 1944, however, he was called into active duty by the

³⁰³ "Giffin Replaced by Miss Helen Allinger," *The Stetson Reporter*, October 1, 1943; "Radio Chorus Sings for Navy," *The Stetson Reporter*, November 1, 1943; "Caroling Program Includes Original by Rosemary Clark," *The Stetson Reporter*, December 1, 1943; "Messiah Will be Presented Sunday, December 12," *The Stetson Reporter*, December 1, 1943.

³⁰⁴ "Radio Chorus Sings for Navy," *The Stetson Reporter*, November 1, 1943

³⁰⁵ "Cancellation of Stetson Unit Ordered by Army ASTP Officers," *The Stetson Reporter*, March 1, 1944.

Navy. Promoted as a Lieutenant, Giffin served in the Pacific theatre from January 1945 to February 1946 as a communications officer on Admiral Nimitz' staff. He also served with the staff of the commander of the Fifth Fleet on the USS New Jersey in Tokyo Bay. He was released to inactive duty on February 18, 1946 and returned to his home in DeLand where his wife and daughter had stayed.³⁰⁶

The remainder of the 1943-1944 school year was less active for musical clubs than in years past. On March 24, 1944, the Girl's Glee Club sang at the Orlando Kiwanis Club. Their concert included many patriotic numbers by the entire club, solos, two trios, a sextet, and a "novel" orchestral number. The singing of the Alma Mater concluded the performance, a custom Giffin had instilled. On Sunday, March 26, 1944, the combined Glee Clubs performed Cesar Franck's, *Mass in A*, in Elizabeth Hall under Allinger's direction.³⁰⁷

As the World War concluded, the enrollment at Stetson University once again surged. President Allen stated that by the spring of 1945, enrollment had increased by forty-seven percent,³⁰⁸ and by March of 1946, one-hundred more students had enrolled.³⁰⁹ The total enrollment at Stetson University exceeded 800 students, as compared to a total of 477 just one-year earlier. Many veterans were returning from war, including former students and faculty members like Professor Harold M. Giffin.³¹⁰

³⁰⁶ "Prof Giffin to Resume Position in Music School," *The Stetson Reporter*, February 20, 1946.

³⁰⁷ "Stetson Glee Clubs Present Mass in A; Girls Sing in Orlando," *The Stetson Reporter*, April 1, 1944.

³⁰⁸ Stetson University, *The Stetson Hatter* (DeLand, Florida: 1945), 8.

³⁰⁹ "New Students Welcome," *The Stetson Reporter*, March 20, 1946.

³¹⁰ "Soda Shop, Sweet Shop, or Nothing?" *The Stetson Reporter*, April 3, 1946; Stetson University, *The Hatter* (DeLand, Florida: 1946), 10.

On January 28, 1946, the Glee Club performed for the Peninsula Club of Daytona. This was their first out of town engagement since the spring of 1942. The performance included several selections for the entire Glee Club, two by the girl's glee club, one by a men's quartet, and one by a girls' ensemble.³¹¹

By the spring of 1946, the Stetson University Glee Club had reclaimed much of the membership it had lost during World War II. By April of 1946, the club included ninety-one singers including twenty-four men, an increase of twelve over the previous year.³¹² It was always too expensive to travel with the entire Glee Club, so Giffin would select approximately forty singers to tour; a number that could both travel on a single bus and be substantial enough to perform the entire repertoire. Up until 1946, this select group was referred to in general and inconsistent terms: "Glee Club," "members of the Glee Club," "Touring Choir," "Traveling Squad," and so on. The later became their "official" name in February 1946. Their first tour of the year took place February 11-13 and included schools and churches in Lakeland, Plant City, Clearwater, St. Petersburg, and Tampa.³¹³

With the return of Giffin in late February of 1946, Allinger gave her final performance as director of the Glee Club on March 7. It was a Pan American program that took the form of a pleasure cruise to South America and back. The stage in Elizabeth Hall was decorated to look like an ocean cruiser, its decks lined with singers; the men in white and the girls in pastel formals. The program featured songs of various nationalities and cultures from Cuba, Uruguay,

³¹¹ "Peninsula Club to Hear Stetson Glee Club Monday Night," *The Stetson Reporter*, January 30, 1946.

³¹² Stetson University, *The Hatter* (DeLand, Florida: 1946), 133.

³¹³ "Travel Squad Starts Spring Concert Tours," *The Stetson Reporter*, February 6, 1946; "Glee Club Goes on Road Tour," *The Stetson Reporter*, February 13, 1946.

Argentina, Peru, Colombia, and the United States. The concert ended with some patriotic songs accented by a large USA flag, which, when raised, revealed a model of the Statue of Liberty with lighted torch.³¹⁴

Giffin did not regain his directorship of the Glee Club until the fall. The 1946-1947 Glee Club included 130 voices, divided into two “squads:” eighty in Squad “A” and fifty in the “B” group. The Glee Club was further separated into a select group of twenty-five singers to perform on radio broadcasts when the opportunity enabled them to do so.³¹⁵ The Radio Chorus performed at the Chapel Service on October 29 and 30. The program included two Dick Feasel arrangements entitled “Go Hatters!” and “America the Beautiful.”³¹⁶

The twelfth consecutive performance of the *Messiah* was on December 15, 1946. Previously, Giffin’s had included the entire Glee Club in this annual performance. Typically, with the exception of radio performances and touring, Giffin was adamant about using as many singers as he could. In 1946, however, this changed; only ninety singers out of the full 130 were used.³¹⁷ Giffin did the same for the Home Concert that followed a five day tour to Miami and West Palm Beach. “DeLand has never heard us at our best,” Giffin explained. “Heretofore” he added, “the home concert has been given by the combined Glee Clubs. This year we are presenting only the forty picked voices which compose the Travel Squad.”³¹⁸

³¹⁴ “Glee Club Goes on Musical Cruise,” *The Stetson Reporter*, March 13, 1946; “Notes from Music School,” *The Stetson Reporter*, March 13, 1946.

³¹⁵ Stetson University, *The Hatter* (DeLand, Florida: 1947), 111.

³¹⁶ “Radio Chorus Appears in Chapel,” *The Stetson Reporter*, November 15, 1946.

³¹⁷ “The Messiah Presented by Glee Club Sunday Dec. 15,” *The Stetson Reporter*, December 18, 1946.

³¹⁸ “Travel Squad of Stetson Glee Club Heard in Concert Here on April 24,” *The Stetson Reporter*, May 9, 1947.

The idea of limiting the amount of singers was not consistent throughout the year. The spring operetta, *The Chocolate Soldier*, was double cast following the tradition set forth by Giffin himself, giving as many worthy students as possible the opportunity to learn lead roles.³¹⁹ Giffin's experiences of military precision and efficiency in the Navy, likely influenced his ensemble management.

Giffin's first season back was highly successful. "The Stetson University Glee Club has completed the greatest season in its history," proclaimed *The Stetson Reporter* at the close of the 1946-1947 school year. If visibility through a vast amount of public performances was a priority for Stetson University officials, then a total of forty-eight performances could be viewed as a successful year. The appearances included sixteen out of town concerts, eleven high school assembly programs, seven civic and tourist club engagements, two broadcasts, a presentation at hospital wards at Pensacola Naval Air Station, as well as home concerts and, the *Chocolate Soldier*. Seventeen cities throughout Florida received the Stetson University group that year.³²⁰

Glee Club, Band, and Football

During 1947-1948, the Stetson University Glee Club continued past traditions as well as adding some new events. The previous year's forty-eight performances helped start the year. Membership grew to 148 singers. The club's annual home performances continued to include the Homecoming, *Messiah*, an operetta, the spring Home Concert, and Commencement.³²¹ Off

³¹⁹ "Comic Opera by Glee Club Ready to Show," *The Stetson Reporter*, March 12, 1947.

³²⁰ "The Stetson University Glee Club," *The Stetson Reporter*, May 26, 1947.

³²¹ Stetson University, *The Hatter* (DeLand, Florida: 1948), 173.

campus, they continued to fulfil many local engagements, complete multi-night tours around the State, and give performances for the Florida Baptist Convention.

That fall, the Stetson University Glee Club and Stetson University Band started performing at the same time during the Stetson University football games.³²² The nearly 150 members of the Glee Club filled the stadium with sound; they sang for at least three games. The initial performances of both the band and the Glee Club were “excellent.”³²³

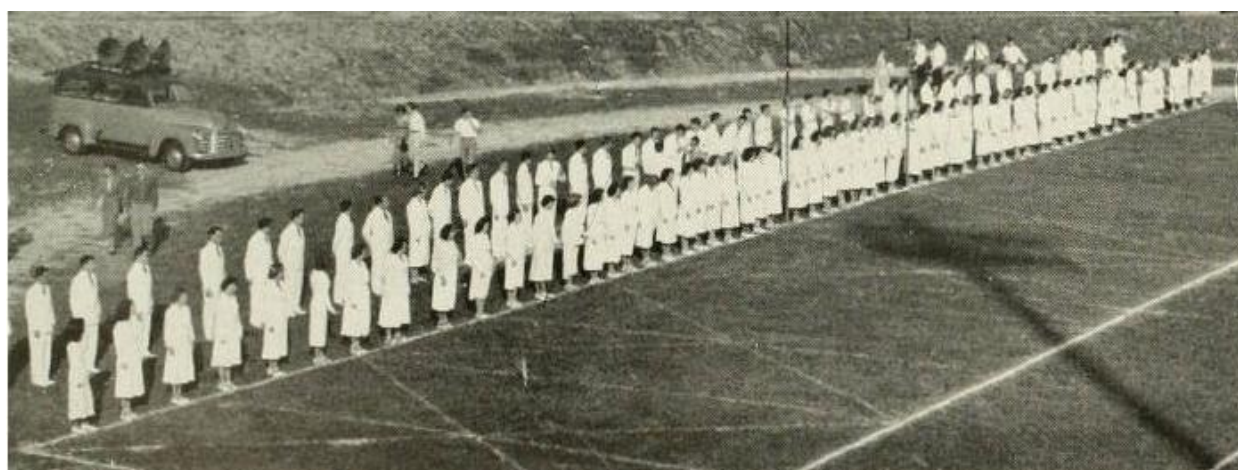


Figure 4.3 - Stetson Glee Club preparing to sing at a Stetson University football game in the North end zone of Spec-Martin Stadium in DeLand, FL. November, 1949. Photo courtesy Stetson University Special Collections and Archives.

In April 1948, the Glee Club’s Travel Squad completed the longest tour in University history. The group left DeLand on April 8 and sang their way to New York City, where they stayed for three days, and then gave more concerts in churches on the way back to DeLand. The performance in Charlotte, NC on April 12th was viewed as especially fine. The concert took place at the St. John’s Baptist Church. Following the performance, Giffin wired back to

³²² “Notes from the Music School,” *The Stetson Reporter*, October 22, 1947.

³²³ “Notes from the Music School,” *The Stetson Reporter*, November 5, 1947

President Edmunds, “DeLand has never heard this group sing as well as they did here.” For purposes of variety, the group was often divided into smaller ensembles. On this tour, Giffin added a barbershop quartet. This group called themselves the “Gay-Nineties.” Aside from performing on the Glee Club concerts, the “Gay-Nineties” secured a performance on the radio Station WGT out of Charlotte, NC. Throughout the tour, concert sponsors asked Giffin for definite commitments for return engagements.³²⁴

In 1948, a scholarship fund was started with a freewill offering at the Good Friday presentation of the cantata, *The Seven Last Words*. Giffin announced that the fund would help students, who showed definite promise, continue their studies despite financial hardships.³²⁵

In September of 1951, Dr. O. LaFayette Walker, head of the religion department, traveled with Giffin and the Travel Squad to the Stephen Foster Museum in White Springs, Florida. They were the featured choir at the 100th anniversary performance of the song, “Way Down Upon the Suwanee River.” A statuette of Foster was presented to the state by the University of Pittsburgh. Dr. Walker delivered the sermon during the morning part of the program after which the Travel Squad sang. The University of Florida Band and a string ensemble from Florida State University also participated in the event.³²⁶

As musical recording and playback technology progressed, so did the demand to hear the Stetson University Glee Club other than in live performances. A student, Jeanne Van Dorn, wrote to the editor of *The Stetson Reporter* on October 28, 1949, stating that the Glee Club’s

³²⁴ “Glee Club Returns Sunday from Five-State Excursion,” *The Stetson Reporter*, April 23, 1948.

³²⁵ “Glee Club Aid Fund is Started Here,” *The Stetson Reporter*, April 2, 1948.

³²⁶ “Foster Anniversary Glee Club Program at White Springs,” *The Stetson Reporter*, September 28, 1951.

singing was unanimously enjoyed and when the students left Stetson University, they'd surely miss hearing them. This problem, in Van Dorn's opinion, could be easily solved if Stetson University would make some waxings of their performances. She went on to explain that an album comprised of a variety of hymns, popular tunes, and operettas would "sell like mad." Because, she stated, most students had some kind of access to a phonograph, these recordings would be an invaluable memory that could be taken away when they leave.³²⁷ During the Homecoming of 1951, Van Dorn's appeals for a recording of the Glee Club were answered when an album including the Band, Orchestra, and Glee Club was made available.³²⁸



Figure 4.4 – First ever Stetson Band, Glee Club, and Orchestra Album on sale at Homecoming 1951. Photo courtesy Stetson University Special Collections and Archives.

³²⁷ "Letters to the Editor," *The Stetson Reporter*, October 28, 1949.

³²⁸ "Students Welcome Alumni for Homecoming," *The Stetson Reporter*, November 23, 1951.

Collaborative football performances that had started in the fall of 1947 continued and became very popular during the 1951 football season. That year, the Stetson University football team was especially good, suffering their only loss of the season against Florida State University.³²⁹ While the Glee Club did not sing at every football game, they always sang for the homecoming game and for any games including particularly heated rivalries.

“I mean, Sweet Violets, to both band and glee club for their excellent portrayal of hillbillies. Wonder why they are so good at it? You know, the glee club may not be able to march, but they sing pretty. That reminds me, this week we begin another combined show for the annual half-time spectacle at Homecoming.”³³⁰

The Stetson University Hatter football team’s record of nine wins and one loss granted them the opportunity to compete against the nation’s top-scoring Arkansas State University Indians at the Tangerine Bowl in Orlando, Florida. The Hatters were a two-touchdown underdog. After trailing at halftime, 13-7, Stetson University was able to turn the momentum in its favor and reverse what seemed be a certain defeat into a brilliant victory. The Stetson University Glee Club and Marching band once again collaborated and presented a half-time show directed by band director Feasel, and Giffin. The performance was “lauded by the capacity crowd in attendance and received favorable comment from many of the Stetson University /DeLand fans.”³³¹

³²⁹ Stetson University, *The Hatter* (DeLand, Florida: 1952), 111.

³³⁰ “Ledger Lines,” *The Stetson Reporter*, November 16, 1951.

³³¹ “Underdogs Trounce Surprised Arkansas State Indians 35-20,” *The Stetson Reporter*, January 4, 1952.

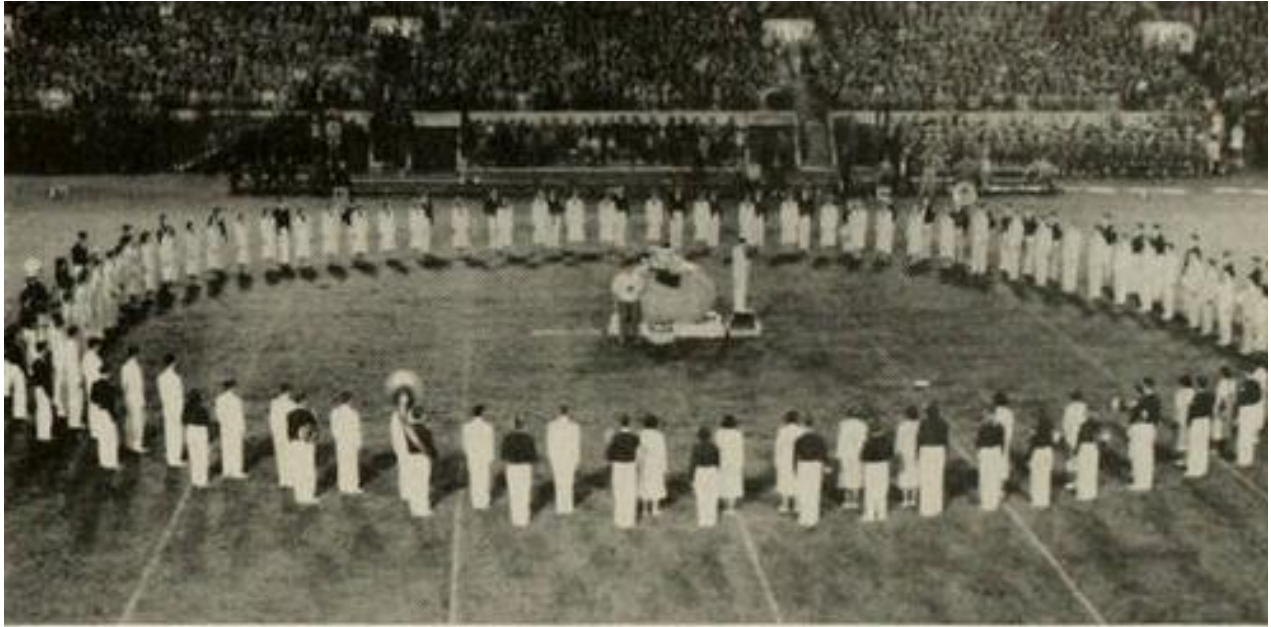


Figure 4.5 - Stetson University Glee Club performing with the Stetson Band at the Tangerine Bowl on January 1, 1952. Photo courtesy Stetson University Special Collections and Archives.

The program performed on the field of the Tangerine Bowl was entitled “March of Dimes” and was arranged Stetson University’s Band director, Feasel. The composition, with text and music by Feasel, was named on behalf of the National Foundation for Infantile Paralysis. Because of the positive response given by the crowd of the Tangerine Bowl, the “March of Dimes” program was added to a concert sponsored by the Kiwanis Club in Winter Haven on January 10, 1952³³².

On March 19, 1953, the Stetson University Glee Club left DeLand for a nineteen-day tour which included concerts in Alabama, Tennessee, Ohio, Illinois, Kentucky, North Carolina, Georgia, and Florida. For this trip, Giffin chose twenty-two women, seventeen men, and one

³³² “Winter Haven Lauds Post Game Bowl Show,” *The Stetson Reporter*, January 11, 1952.

accompanist to appear in the fourteen different cities.³³³ The highlight of the trip was in making a recording for the National Broadcasting Company in Chicago. The Glee Club taped a thirty-minute program on March 31 for the broadcast at 11:30 pm EST, Friday, April 5. The club planned a radio party while in Nashville in order to listen to the broadcast.³³⁴

A new Dean was appointed to the School of Music on September 1, 1953. President J. Ollie Edmunds appointed Dr. Claude M. Almand, a widely known composer and conductor to serve as Duckwitz's successor. Almand, a southern-born musician, served on the music faculties at the Southern Seminary and the University of Louisville. During his time at Stetson University, Almand emphasized Stetson University's courses in church music.³³⁵

On January 4, 1955, the Stetson University Glee Club appeared in Tallahassee when LeRoy Collins took the oath of office as Governor of Florida. Giffin chose 100 singers from the Glee Club as well as forty instrumentalists from the Band to make the trip. The chorus sang Fred Waring's arrangement of "Battle Hymn of the Republic," a piece which the club had recently performed over radio and television.³³⁶ Governor Collis was later interviewed in 1957 about his inauguration and he remarked that the Glee Club's singing was "perfectly wonderful and beautiful."³³⁷

The Glee Club's performance for the newly elected Governor Roy Collins marked the second time that the Stetson University Glee Club had performed for a governor's inauguration.

³³³ "Long Tour Slated By Singers," *The Stetson Reporter*, March 13, 1953.

³³⁴ "Travel Squad Leaves; Will Appear on NBC," *The Stetson Reporter*, March 20, 1953; "Glee Club Returns from Long Tour," *The Stetson Reporter*, April 10, 1953.

³³⁵ "Claude M. Almand Selected as Dean of School of Music," *The Stetson Reporter*, August 28, 1953.

³³⁶ "Glee Club & Band Called by Collins," *The Stetson Reporter*, December 17, 1954.

³³⁷ "Collins Cites Stetson's Fine Record," *The Stetson Reporter*, November 22, 1957.

When Albert W. Gilchrist was inaugurated Governor of Florida in 1909, the Glee Club was on hand to provide special music: the all-male chorus was under the direction of John W. Phillips. According to press reports of 1909, “the club’s singing had charmed everybody at this brilliant function.” Watch fobs bearing the seal of the State of Florida were given to the members of the club in recognition of the event.³³⁸

The Stetson University Glee Club’s annual performances of Handel’s *Messiah*, built a large audience over the years. Starting in 1948, the presentation’s popularity had grown such a following that a second performance was added. Giffin suggested that students and townspeople attend the Friday evening performance in order to provide room for the out of town guests who would attend the Sunday afternoon one.³³⁹ In December of 1955, the Stetson Glee Club and Orchestra opened the Christmas season by giving a single performance of the *Messiah* in a new venue. The Army Reserve had just finished a new armory south of downtown DeLand, and it was hoped that the new space would be able to hold the huge crowds, which in past years had overflowed the chapel in Elizabeth Hall.³⁴⁰ For unknown reasons, the Armory was used only once as a *Messiah* performance venue. The following year, December 14 and 16, 1956, the *Messiah* performance returned to the chapel in Elizabeth Hall. A third performance was held at

³³⁸ “Stetson Appears for Third Time at Governor’s Inaugural,” *The Stetson Reporter*, January 7, 1955.

³³⁹ “Handel’s *Messiah* Glee Club Presentation Tonight, Sunday,” *The Stetson Reporter*, December 9, 1949; “Glee Club to Present *Messiah* Tonight, Sunday,” *The Stetson Reporter*, December 7, 1951; “First *Messiah* to be Tonight at 8,” *The Stetson Reporter*, December 12, 1952.

³⁴⁰ “*Messiah* to Open Christmas Season on Stetson Campus,” *The Stetson Reporter*, December 9, 1955.

the Community Methodist Church in Daytona on December 17. This was the first time Stetson University performed the *Messiah* in Daytona.³⁴¹

The Travel Squad of the Stetson University Glee Club embarked on another multi-state tour of the Eastern seaboard on April 6, 1957. The company consisted of 37 singers, two accompanists, a director, and a nurse-chaperone. The tour was designed as a ten-day trip, by a single chartered bus. Washington D.C. was the highlighted destination. On the way to D.C., the club sang at the Franconia Baptist Church in Arlington, VA. Mrs. Rabel Parson, a Stetson University alumna, was minister of music at the church and her husband, Harold, working for the Federal Bureau of Investigation, was a former manager and member of the club.³⁴² While in Washington D.C., Harold Parson arranged for a tour of the FBI building and visits to both houses of Congress, Senator Holland's office, and other special points of interest. Senator Holland and Representative Sid Herlong honored the club by being present for a picture taken on the Capitol steps. Captain Tommy Dean arranged a tour of the U.S. Marine Base at Quantico, VA. There were many favorable comments made about the Stetson Glee Club on the 1957 spring tour, including "The best college group to sing here" (Atlanta), "Heard every word --- and you did not sacrifice tone for volume." "Never heard so much volume from 36 singers."³⁴³

Dr. Claude Almand, Dean of Stetson's School of Music, had been an advocate of sacred music and a sacred music degree since he was hired in the fall of 1953. As part of his effort, he was interested in having a commissioning program at Stetson University devoted to the composition of sacred music. Following his tragic and unexpected death in an automobile

³⁴¹ "Messiah," *The Stetson Reporter*, December 14, 1956.

³⁴² "Forty Glee Clubbers Leave Tomorrow on Inter-State Tour," *The Stetson Reporter*, April 5, 1957.

³⁴³ "Glee Club Plans Home Concert," *The Stetson Reporter*, May 3, 1957.

accident, September 12, 1957, a memorial fund was started by his coworkers and admirers to be used for the commissioning of original compositions by outstanding composers in his memory. Choral compositions commissioned by the memorial fund included Halsey Stevens' "Testament of Life," a "Chapel Service" by Richard Donovan, and Henry Cowell's "The Creator."³⁴⁴

Prior to his sudden death, Almand had requested in the spring of 1957 that his latest work, "The Resurrection Story," be presented at Stetson University. The cantata was performed by the Glee Club, plus members of the Music School faculty in a concert on May 6, 1958. "The Resurrection Story" had its premiere performance at the Georgia Baptist State Church Music Festival in July of 1957, under the direction of Dr. Almand, with Paul Jenkins of the Stetson University Music School faculty accompanying on organ. The remainder of the concert consisted of sacred and secular pieces by the Travel Squad and the entire Glee Club.³⁴⁵

³⁴⁴ Bowen, "History of Stetson," 92-93.

³⁴⁵ "Resurrection Story to be Presented," *The Stetson Reporter*, May 2, 1958.

CHAPTER FIVE

THE GLEE CLUB REINVENTED

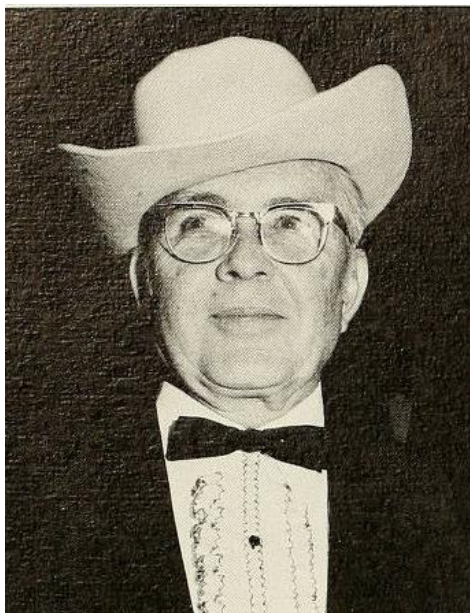


Figure 5.1 – “Prof” Harold M. Giffin pictured in a Stetson hat. April 1972. Photo courtesy Stetson University Special Collections and Archives.

The Concert Choir

Professor Harold M. Giffin was now entering his twenty-fifth year as Director of Choral Activities at Stetson University. Up to this point, and especially through the 1950's, the Stetson University glee clubs kept a consistent annual schedule. Try-outs were the first week of October followed by preparation for the first performance of the year, Handel's *Messiah*, typically held in the first two weeks of December. In February and early March, the clubs would travel extensively throughout the State of Florida. In late March and early April, the Glee Club would present an operetta. In the first few weeks of May, the Glee Club would leave for an extended tour throughout the southeast U.S.

When Giffin came to Stetson in the fall of 1935, he amended the description of the Glee Club in the Academic Catalogue to:

The Stetson Glee Club. The University has two glee clubs, one for girls and one for men. These clubs operate as separate units, and combine to form the University Chorus. The glee clubs appear in concert at the University and in many cities throughout the State. The chorus appears in concert at Christmas in the Spring, and at Commencement. Membership in these organizations is competitive.³⁴⁶

With slight exception, this description remained unchanged for twenty-five years. For the school year 1959-1960, this description was changed by placing greater importance on the term “University Chorus” by bringing it to the forefront and moving the “glee club” entity later in the description:

The Stetson University Chorus appears in concert at Christmas, in the spring, and at Commencement. A Travel squad of picked voices represents the Chorus in concert throughout the region. A glee club for women and one for men are formed from the Chorus, and sing occasionally as separate units.³⁴⁷

The two descriptions show a shift in emphasis. The 1935-1936 iteration places prominence on the “Glee Clubs,” and as a secondary component, the University Chorus is formed by combining the two Glee Clubs. The 1959-1960 catalogue, in contrast, highlights the

³⁴⁶ Stetson University, *John B. Stetson University Bulletin* (DeLand, Florida: 1936), 30.

³⁴⁷ Stetson University, *Stetson University Bulletin* (DeLand, Florida: 1960), 17-18.

University Chorus and mentions the separate glee clubs as an afterthought. Despite the catalogues' naming the ensemble the University Chorus, the Stetson University student body routinely referred to the ensemble as their "beloved Glee Club."³⁴⁸

The 1960-1961 catalogue makes another significant change in the overall description of the choral program at Stetson University. The Glee Club is replaced by the Concert Choir and the University Chorus takes on an entirely new purpose:

The Concert Choir appears in concert at Christmas, in the spring, and at commencement. This group also tours throughout the southeast, performing at conventions, schools, and churches.

The University Chorus is made up of liberal arts, business, and music students and performs at various times during the academic year. Church Music Majors are required to participate in this group.³⁴⁹

The Concert Choir, appears vastly different from previous glee clubs in both its size and performance schedule. With two choral ensembles on campus, there was no longer the need to audition and keep 130 singers on the Concert Choir roster. In the first year of the Concert Choir, Giffin takes sixty singers, demonstrating consistency with his trend of allowing half to two-thirds of the Glee Club to sing the Spring Concert. Also, gone are the striking white uniforms that

³⁴⁸ "Music School News," *The Stetson Reporter*, October 2, 1959; "Travel Squad Performs in Orlando," *The Stetson Reporter*, March 4, 1960; "Giffin Conducts Glee Club in Annual Concert," *The Stetson Reporter*, April 29, 1960; "Stetson Calendar," *The Stetson Reporter*, May 13, 1960; "Glee Club Enjoys Miami Jaunt," *The Stetson Reporter*, May 27, 1960.

³⁴⁹ Stetson University, *Stetson University Bulletin* (DeLand, Florida: 1960), 17-18.

adorned the Glee Clubs for the past twenty-one years. The men wore traditional black tuxedos while the women wore pastel-colored lace dresses.³⁵⁰



Figure 5.2 – Stetson Concert Choir. “Prof” Harold M. Giffin is pictured in the center of the first row. The picture was taken on the main platform of Elizabeth Hall. April 1961. Photo courtesy Stetson University Special Collections and Archives.

The new Concert Choir continued the Glee Club’s tradition of dividing the singers into several units. The whole group regularly served as a chorus for chapel services. The Travel Squad of forty selected mixed voices was often heard throughout the southeast. The men and women appeared as separate groups with their own officers and general manager who were to report to the Director. Soloists, girls’ trios, male quartets, and mixed quartets completed the organizational structure. The ensemble was an auditioned group pulling students from throughout the college.³⁵¹

The Stetson University Chorus, the second major choral group on campus, was formed in the fall of 1960, under the directions of Paul Langston, a new assistant professor of music. By the end of its first year, the ensemble had given concerts featuring the works of such composers

³⁵⁰ Stetson University, *The Hatter* (DeLand, Florida: 1961), 247.

³⁵¹ Stetson University, *The Hatter* (DeLand, Florida: 1961), 247.

as Bach, Redford, and Josquin. The spring concert was a memorial for Dean Duckwitz, and included Fauré's *Requiem in D minor*.³⁵²



Figure 5.3 – Stetson University Chorus, Dr. Paul Langston, director. The picture was taken on the main platform of Elizabeth Hall. April 1961. Photo courtesy Stetson University Special Collections and Archives.

Touring in the 1960's

The forty singers from the Travel Squad had a chance of a lifetime to have an audience with President Kennedy on February 8, 1961. Unfortunately, the group missed the meeting by fifteen minutes on account of the “old debbil sleet” up North. If it hadn't been for bad weather conditions in the nation's capital they wouldn't have been late and the President wouldn't have left early for his press conference. Florida's Senators Smathers and Holland set up the meeting with President Kennedy for the Stetson University students who were on a Southeastern tour that brought them from DeLand to Washington D.C. As a consolation, the Travel Squad was granted a special guided tour of the White House before the usual visiting hours. Customarily,

³⁵² Stetson University, *The Hatter* (DeLand, Florida: 1961), 248.

only groups of six visitors at a time were allowed, but all forty-one members of the Squad, including Giffin, were given special treatment and went through as a group.³⁵³

The Concert Choir received an unusual amount of praise during the 1962-1963 school year due to the extensive amount of exposure the ensemble received throughout the year. On Saturday, December 22, 1962, The ABC network broadcasted nationwide Stetson University's Christmas presentation of Handel's *Messiah* featuring the Stetson University Concert Choir and the orchestra. The fifty-five minute radio program was aired at 2:00pm on 300 radio stations out of ABC's 354 total affiliated stations. That year's performance of the *Messiah* was the twenty-seventh under Giffin's direction.³⁵⁴ On Sunday December 23, the Concert Choir performed the *Messiah* twice in one day. "By the end of the second concert [on Sunday], my throat was just about raw from all of that singing because we'd do a three o'clock performance and a then a five o'clock performance. It was pretty demanding on the singers but we thought it was great."³⁵⁵

The Concert Choir's exposure was amplified during their February tour of the southern United States spanning from DeLand to Dallas-Ft. Worth, Texas. The "whirlwind" eleven-day tour included ten regular concerts, appearances at four high schools, two colleges, a seminary, and a roadside performance. Bing Vick, a member of the chorus at the time, stated, "We met the Louisville Seminary Male Chorale at an intersection just outside, Dothan, Alabama. [We] stopped, chatted, and sang for each other at the side of the road. The director is John Sims,

³⁵³ "Concert Choir Tours Southeast," *The Stetson Reporter*, February 17, 1961.

³⁵⁴ "ABC Carries Messiah," *The Stetson Reporter*, December 18, 1962.

³⁵⁵ Bing Vick, phone interview by author, May 6, 2014.

Stetson '52, and their group includes two former general managers of the Stetson Concert Choir, H. J. Robinson '61 and Milton Shelton '60" explained Giffin.³⁵⁶

Staying the night in New Orleans, en route to Dallas, the weather turned to a downpour and the temperature dropped so much that as Vick remembers, "virtually everyone got colds and bad throats." The next night the Concert Choir sang in Longview, Texas where only eighteen of the forty members of the Travel Squad could perform. "It was a minuscule ensemble!" The next night the choir arrived in Fort-Worth, Texas, and sang at Travis Avenue Baptist Church, which at that time, according to Vick, was the largest sanctuary in the Southern Baptist Convention. "The sanctuary would fit five-thousand... It was huge! And here we were, forty singers in a choir loft that normally accommodated about two-hundred and there were about forty people in the congregation," expressed Vick. "Basically," he continued, "just the people who took care of us overnight came to the concert... We sang, and sang well, but it was a strange sort of experience."

The Concert Choir had been widely praised by musicians and others that year as the "best college group" or "the best group of any kind."³⁵⁷ For example, Ralph Hunter, a choral director from Hunter College in New York City, told Giffin, "You've got a terrific outfit, great for a college group. It has a good solid body of tone, good precision, and musical presentation, a lot of power for college kids, nice shadings. It's great to have a group like this in the South." The resident conductor of the Houston Symphony Orchestra, Hary Lantz, said, "Certainly enjoyed your work... you have an excellent choral group, very excellent." Wiley Housewright, chairman of Florida State University's music school said, "It's been a long time since I've heard such warmth of tone... it's your usual top performance." Finally, John Bitter, Head of the University

³⁵⁶ "Concert Choir has 11-Day Southern Tour," *The Stetson Reporter*, February 21, 1963; "Choir Comes Home," *The Stetson Reporter*, February 28, 1963.

³⁵⁷ "Concert Choir Holds Home Concert," *The Stetson Reporter*, May 9, 1963

of Miami's music school, commented, "You were great again. You amaze me: the big, loud sounds without force, the pianissimo, diction, musical phrasing, etc. I still would like to know how you float your tenors on high soft tones and the diminuendos into a fadeout! It was great."³⁵⁸

Touring, for the Stetson University Concert Choir, served multiple purposes. It was an obvious advertisement opportunity for Stetson University as a whole and it was also an opportunity for the School of Music to display their quality of work and recruit music majors. While on tour, homestays were a financial necessity. Alumni or church representatives would coordinate with Giffin to arrange for small groups of singers to stay at the church member's home. Vick remembers that "staying in people's homes on tour was a fabulous ambassador situation for the University because families got to know Stetson students, who the people were... it wasn't just something in the abstract." "It was understood that if you were in Concert Choir," Vick explained, "you would go on tour every year, perform well every night, be good representatives of the school, and you were going to have a good time in the process." Tours that included as many as eighteen separate performances were also filled with meeting people and a great deal of sightseeing in many educational and historical areas. Vick, expressing the singer's enjoyment while on tour said, "They were the greatest thing since sliced bread!"³⁵⁹ Although the Concert Choir primarily performed at Baptist churches while on tour, it was not a requirement of the Florida Baptist Convention.

The February tour of 1965 included beautiful destinations like Cypress Gardens where a water-ski show was enjoyed by everyone, and while traveling along the coastal highway A1A,

³⁵⁸ Stetson University, *The Hatter* (DeLand, Florida: 1963), 224.

³⁵⁹ Vick, interview, May 6, 2014.

the singers were able to take a good look of Florida's "Gold Coast" and Miami Beach's famous "hotel row." While the choir was in Miami, a group of the singers made a trip as far south as Marathon Key. Despite the cooler weather, several members went swimming. One of the most exciting events of the tour was getting to see "The Jackie Gleason Show," a popular American television series starring Jackie Gleason which ran in various forms from 1952-1970. The show was taped each week in the Miami Beach Auditorium and through the efforts of local Stetson University Alums, the entire choir was able to obtain tickets for the show. The special guest was Phyllis Diller and for many of the singers was seen as an "educational experience." Other stops during this tour included the home of John Ringling, founder of the great circus empire, and the adjoining art museum that had a display of modern art on loan from the Guggenheim Museum in New York City.³⁶⁰

During tours, unusual and unexpected things happened. For example, when the entire sixty-five members of the Concert choir traveled together, they would charter a Greyhound bus and two Corvair Greenbriar vans, or "Beetle-bugs" as Giffin would call them. On one of the trips to sing in Orlando, one of the "Beetle-bugs" broke down and its nine passengers piled into the already full bus. After a quick stop in Winter Park to pick up some chairs, the aisles and many laps became occupied. On trips such as these, "everyone always has to be on his guard for straight pins, shoe thieves and all types of jokes." Sometimes these jokes would come from Giffin! A typical example of Giffin-style shenanigans came when the choir stopped at Ronnie's in Orlando on the way home from a performance. "Prof, leading the choir in front of the bus, on the pretext of explaining something, had the driver, Wyatt, blow the horn. Everyone knows how

³⁶⁰ "9,000 Hear Concert Choir on 11-Day Florida Tour," *The Stetson Reporter*, February 12, 1965.

loud a bus horn is, especially when you are standing directly in front of the bus!” The Concert Choir bus trip was not complete, however, until there were jokes told and songs intoned, which were sung full voice on the return trip. Occasionally, a person could be seen trying hopelessly to study or sleep, but “such is the world of a Concert Choir trip!”³⁶¹

The Concert Choir tours under Giffin were very special for the singers of the Concert Choir. These experiences would not have been possible without the large contributions made by the many Stetson University alumni living in the areas along the tour routes who would open their homes to the choir so hotel costs could be avoided. In all cases, the touring Concert Choir saw everyone as very nice and no one seemed like a stranger at all.³⁶²

On February 7, 1967, the forty-member Travel Squad performed at Philharmonic Hall, Lincoln Center in New York. This was one of the biggest opportunities for the Concert Choir and Stetson University since the tour to Chicago in 1953 where they were recorded by NBC and broadcasted coast-to-coast. The squad left for the two-week tour on February 4 and bussed straight to New York City. Stetson University’s organ professor, Mr. Paul Jenkins, was flown in to New York to play the Halsey Steven’s *Testimony of Life*, a work commissioned for Stetson in 1959 and Vincent Persichetti’s *Te Deum*. The rest of the repertoire included works by Telemann, Richard Donovan, Brahms, Tallis, Goodman, and Vittoria.³⁶³

³⁶¹ “Concert Choir Travels, Sings, Frolics, Returns,” *The Stetson Reporter*, November 13, 1964.

³⁶² Alumni Hear Concert Choir During Tours,” *The Stetson Reporter*, February 19, 1965.

³⁶³ “Concert Choir to Perform at N.Y.’s Lincoln Center,” *The Stetson Reporter*, January 27, 1967.



Figure 5.4 – Stetson Concert Choir rehearsing on stage at the Lincoln Center. New York, NY. February 7, 1967. Photo courtesy Stetson University Special Collections and Archives.

The tour of 1967 had many highlights for the choir members but the biggest thrill was performing in the Philharmonic Hall. The New York Times described the choir as “weather proof” as a result of their performance in spite of the blizzard which brought twelve and a half inches of snow to New York. While in New York, members of the choir took advantage of all the opportunities made available to them. Several members saw *Mame* and *Fantasticks* and sixteen members, including Giffin got in to see the opera, *Il Travatore* at the Metropolitan Opera House. The singers greeted the snow with much “gaity” especially since almost half of them had never seen it before.³⁶⁴

³⁶⁴ “Concert Choir Returns from Frozen Northland,” *The Stetson Reporter*, March 3, 1967.

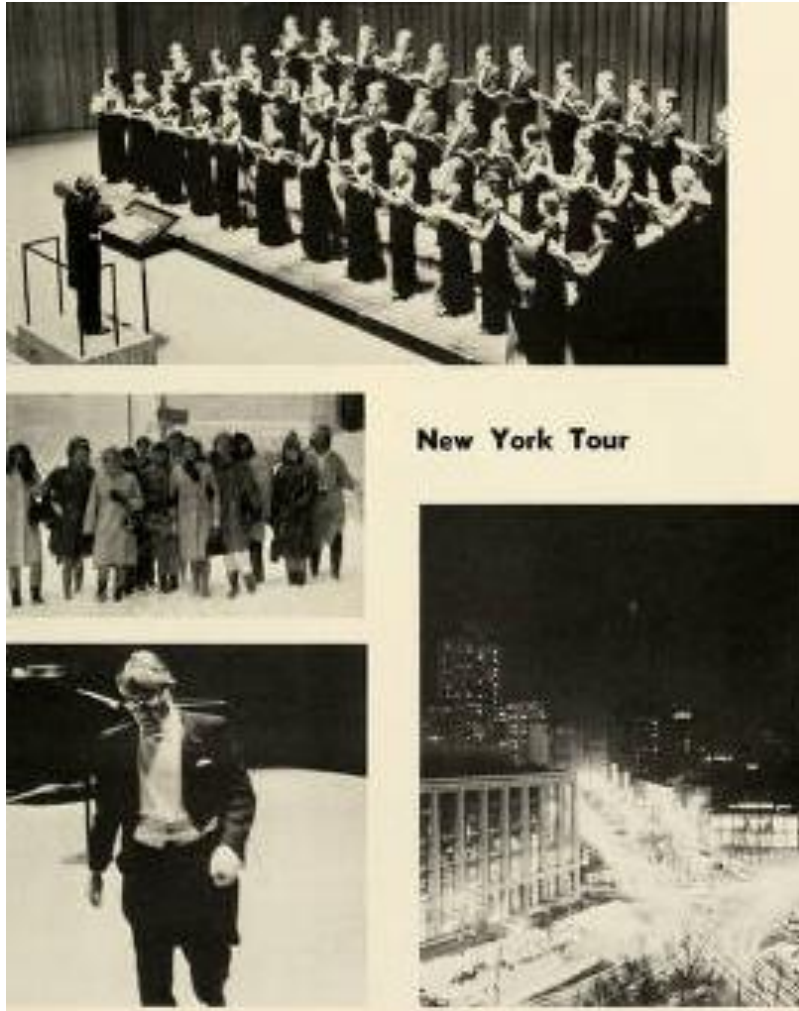


Figure 5.5 – Stetson Concert Choir on tour to Philharmonic Hall in Lincoln Center, New York, NY. February, 1967. Photo courtesy Stetson University Special Collections and Archives.

The following review appeared in The New York Times of February 8, 1967:

The Stetson University Concert Choir, a weatherproof organization of about 40 singers gave a concert at Philharmonic Hall last night. An audience of about double that size heard the young singers from DeLand, Fla.

A full house was in order. Led by its director, Harold Giffin, the choir offered highly cultivated singing, great purity of sound and an admirable program.

Early music by Telemann, Tallis, Schutz, and Philips, sung a cappella, was given with balanced sound and careful enunciation. Polyphonic lines came through with ease.

The balance of the program was contemporary, with first performance of two works that had been commissioned by the university – Halsey Stevens’s “A Testament of Life” and Richard Donovan’s “Two Contemporary Hymns.”

“A Testament” is a large scaled affair, about 25 minutes long, in which the organ (played by Paul Jenkins) outweighs the chorus as a protagonist. More ferocious singing from the choir would have helped. Mr. Donovan’s “Two Hymns” are short, simple, graceful and utterly lovely.

In general, Stetson is the type of choir that sacrifices verbal energy and text meaning to purity of tone.

Works of John Powell, Joseph Goodman and Vincent Persichetti were also heard.

Theodore Strongin.³⁶⁵

The Concert Choir had a similar experience the following year during a concert at the Smithsonian Institute in Washington D.C. The opportunity to perform in this venue was the result of the new President of Stetson University’s Alumni Association, Mr. C. Dekle DeLoach. Prior to his new post with the Alumni Association, DeLoach had gained much distinction as the FBI’s Assistant to Director Hoover, and was an active leader in the Veteran’s Association. Working closely with Stetson University’s newly elected President Geren, DeLoach successfully massaged his contacts in Washington D.C. to arrange a performance for the Concert Choir at the

³⁶⁵ “Choir of Stetson U. Offers Pure Sounds,” *The Stetson Reporter*, March 10, 1967.

Smithsonian Institute.³⁶⁶ The Travel Squad toured with forty singers and was accompanied by piano, organ, and a brass ensemble. The program included selections by Bach, Byrd, Telemann, Copeland, and others. The New York Times was once again on hand to provide a review of the concert.

The Concert Choir of Stetson University appeared to a full house at the Smithsonian Institute Concert hall on Friday evening, Feb. 9, at 8 p.m. The Stetson Choir gained a reputation throughout the East as one of the finest college choirs of its type.

The Choir offered highly cultivated singing, great purity of sound and an admirable program.³⁶⁷

Theodore Presser Hall

Since 1883, music has been an important part of the curriculum of Stetson University. For years, the center of activity of the School of Music was housed in the historic DeLand Hall, the oldest building on campus as well as the oldest building of higher education in the State of Florida. In late December of 1969, the music students and faculty moved into Theodore Presser Hall, the newest academic building on campus. “The new building surely is a dream come true. We’ve been needing it for fifty years. This music school has made much progress since I came here [in 1921] and I am confident that its future will be even brighter,” said Ethel Fisher, professor of piano at the School of Music.³⁶⁸

³⁶⁶ “FBI’s DeLoach Heads Alums,” *The Stetson Reporter*, October 27, 1967.

³⁶⁷ “Concert Choir Gains Favor in Washington Area,” *The Stetson Reporter*, February 19, 1968.

³⁶⁸ “School of Music’s First Lady,” *Stetson Magazine*, Spring/Summer, 1970, 21.

The dedication of the one million dollar building was made during homecoming weekend on February 28, 1970, with Presser Foundation and University dignitaries as dedicatory speakers. The keynote speaker for the dedication was the world renowned composer-educator and president of the New England Conservatory of Music, Gunther Schuller.³⁶⁹ The keys to the building were formally presented to the Dean of the School of Music, Dr. Paul Langston, and the doors were officially opened to alums and guests. Classes began in the new building on January 6, 1970. At the time of its opening, Presser Hall was a three-story complex that housed thirty-seven practice rooms, five large classrooms, four rehearsal rooms, a complete music library and listening booths, sixteen faculty studios, and the Dean's administrative offices.³⁷⁰ The new building was a much better rehearsal space for the Concert Choir. "I remember vividly, the scorching hot days [rehearsing] in DeLand Hall, the former music building." Vick remembers. "Instead of air conditioning, we had a fan and kept the windows open. We would have two hour rehearsals and we'd be sopping wet with perspiration... It was not a friendly rehearsal environment, but we had a great time."³⁷¹

Giffin Retires

Professor Harold Milne Giffin retired in 1972 after thirty-seven years on the music faculty as professor of voice and director of the Concert Choir. He was honored at the Stetson University Alumni Association's "Tribute to 'Prof.'" banquet during the University's 89th annual

³⁶⁹ "Schuller to Keynote Music School Opening," *The Stetson Reporter*, January 23, 1970.

³⁷⁰ "Students move into Presser Hall, Stetson's New School of Music," *Stetson Magazine*, Spring/Summer, 1970, 48.

³⁷¹ Vick, interview, May 6, 2014.

homecoming February 25-27, 1972. The banquet was the highlight of the three-day salute to Giffin. The Alumni Association's fundraising committee sponsored the tribute and its projects included a record album of the Concert Choir dedicated to Giffin, a personal gift, establishment of a scholarship fund, and the furnishing of the "Harold M. Giffin" studio in the School of Music. There were many speakers, presented by President Johns, which included, Edward Furlong, dean of the Stetson School of Business Administration, and alumnus Bill Jones, a former student of Giffin's and account executive with Channel 9 Television in Orlando.³⁷²

During his career at Stetson University, Giffin earned widespread recognition as an outstanding choral conductor. After four years under his directions, the Glee Club was selected by the National Federation of Music Clubs as one of twelve college and university clubs to perform for their convention in Baltimore. Giffin began touring with his choirs in 1936 and traveled with the group to New York City, Chicago, Dallas-Fort Worth, Washington D.C., and Atlanta. The highlight of his thirty-seven years at Stetson University was likely the choir's New York appearance in Philharmonic, Lincoln Center in February of 1967. His choir presentations have been heard nationwide over the NBC and Mutual networks. Television appearances have been made from Columbus and Cleveland, Ohio, as well as Jacksonville and Daytona Beach. Radio programs were produced in many areas of the Southeast. As a tenor soloist, Giffin appeared in concerts across the country and served as clinician and judge of vocal groups in contests and festivals throughout the state of Florida. He directed eighteen full-length operas and musicals in Stetson University's Stover Theater, taught voice, oratorio and song literature, diction, and conducted the Concert Choir. Giffin was an instrumental force in the development of choral music at Stetson University.

³⁷² "Salute to Prof," *The Stetson Reporter*, February 25, 1972.



Figure 5.6 – Stetson Concert Choir as pictured in the 1972 yearbook *The Hatter*. “Prof.” Giffin is pictured centered in the front row. The women’s concert gowns pictured were first introduced in January 1969. Photo courtesy Stetson University Special Collections and Archives.

CHAPTER SIX

THE “RICH” EXPERIENCE



Figure 6.1 – Dr. Robert C. Rich as seen in *The Hatter* yearbook. April 1959. Photo courtesy of Stetson University Special Collections and Archives.

The Return of a Star

In the fall of 1972, Stetson University hires its first alumnus to return as Director of Choral Activities. Dr. Robert C. Rich was appointed to the School of Music as an associate professor of music following an eleven-year tenure at Mars Hill College in Mars Hill, North Carolina. As a student, Rich kept very busy. His senior year, he was a member of the Travel Squad, Men’s student leader, Glee Club soloist, member of the Male Quartet and Madrigal Singers, soloist in the annual performance of *Messiah*, and prepared a senior vocal recital as a Church Music Major with a voice principle. He was a member of the Executive Council of Baptist Student Union and State Baptist Student Union Music Director. He also served as the choir director at the First Baptist Church of Winter Park.³⁷³

³⁷³ “Travel Squad Kept Busy,” *The Stetson Reporter*, October 24, 1958; “Messiah to be Presented,” *The Stetson Reporter*, December 12, 1958; “Senior Recital,” *The Stetson Reporter*, February 6, 1959.

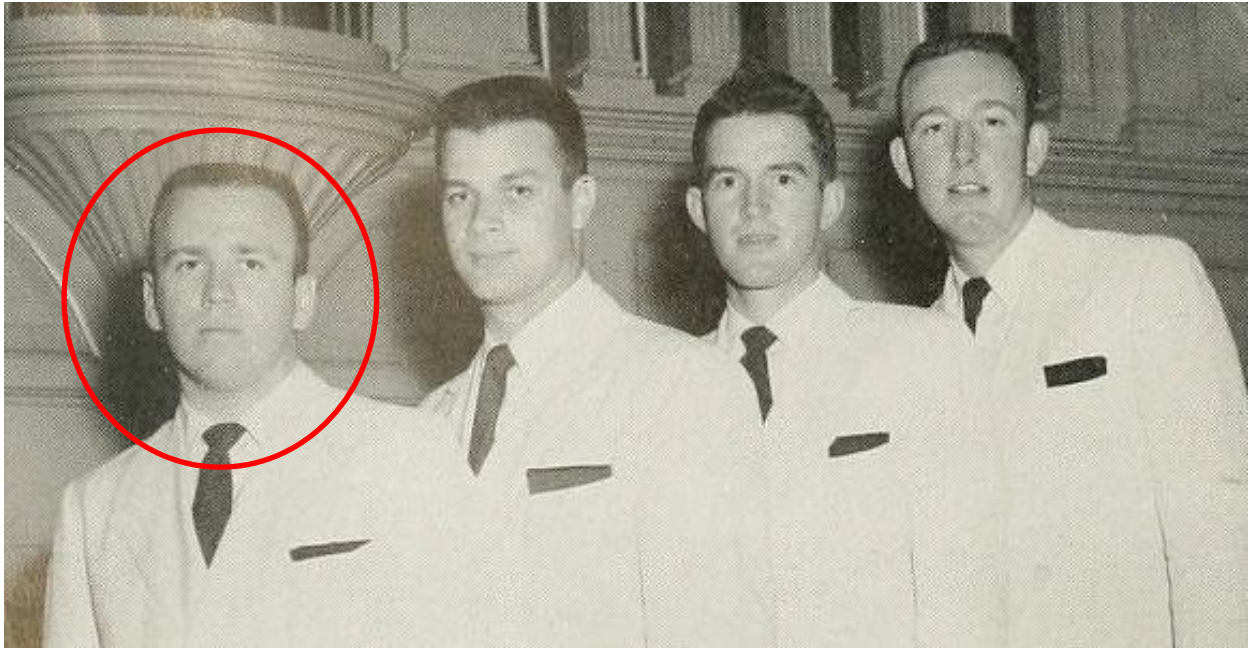


Figure 6.2 – Dr. Robert C. Rich as seen in the Male Quartet, one of the many smaller divisions of the overall Stetson Glee Club. April 1959. Photo courtesy of Stetson University Special Collections and Archives.

After graduation, he completed a Masters in vocal performance at Louisiana State University. His voice teacher, Dallas Draper,³⁷⁴ was the choral director and Rich assisted with the choir. After two years of study, Rich accepted the position of Director of Choral Activities at Mars Hill College. Starting in the summer of 1963, Rich began working towards the Doctor of Musical Arts in Vocal Performance and Pedagogy at the Eastman School of Music, Rochester, New York. Former Metropolitan star, Anna Kaskas, previously a voice teacher at Florida State

³⁷⁴ “Rich, Blasdale to Perform Strauss Next Tuesday,” *The Stetson Reporter*, February 6, 1981.

University, had moved to Eastman and “that’s why we went to Eastman, to study with her. Not necessarily the name of Eastman but her name,” Rich said.³⁷⁵

As an assistant professor of music at Mars Hill, Rich taught voice, choral conducting, and directed three choirs. During a weeklong tour of the southeast, March 21-27, 1964, Rich brought the Mars Hill Choir to Stetson University for a concert. The performance included a variety of styles; Baroque, Classical, contemporary sacred, folk hymns, and spirituals. Similar to his time singing under Giffin, Rich’s traveling choir was composed of a selection of auditioned singers. They began regular rehearsals starting in October, and performed for various school functions including Christmas concerts, spring tours, and a spring Home Concert.³⁷⁶ The highlight of Rich’s experience at Mars Hill was an invitation as one of six directors of college choirs from the entire United States chosen to perform at the first national convention of the American Choral Directors Association in Kansas City, Missouri in March 1971.³⁷⁷

Early Challenges

At the time of “Prof” Giffin’s retirement in 1972, there was a rather controversial piece of legislature that included a mandatory faculty retirement at the age of sixty-five. Due to the forced retirement of Stetson University’s thirty-seven year veteran Director of Choral Activities, Dean Langston chose to contact Rich. Langston was well aware of Rich’s achievements at Mars

³⁷⁵ “Choir on Tour,” *Stetson Reporter*, March 1, 1974; “Mars Hill Choir Holds Concert,” *The Stetson Reporter*, April 2, 1964; Robert C. Rich, phone interview by author, April 25, 2014, Digital Recording.

³⁷⁶ *Ibid.*

³⁷⁷ “Concert Choir at American Choral Directors Southern Division Convention Association,” *Cupola*, January, 1974.

Hill College since he was a successful alumnus of the Stetson University School of Music. Rich remembers that when initially offered the position at Stetson University he “wasn’t particularly interested in it because my choir was a lot better at Mars Hill than Stetson’s was, at that time.” Rich also had reservations about the kind of choral literature the Stetson University Concert Choir was performing and according to Rich, as did many of the voice and theory faculty. Knowing the odds were probably going to be stacked against him, Rich finally agreed to come despite feelings that “No one would probably want me.”³⁷⁸

When Rich arrived in the fall of 1972, the rift between the voice faculty and Giffin had become a significant obstacle for Rich to overcome. At that time, the Junior and Senior vocal performance majors were not required to enroll in any choral ensembles. Building a reputable choral program without the added talents of the upperclassmen would have proven to be nearly impossible had the policy not be revoked. Thankfully within two years, upperclassmen were required to enroll in at least one choral ensemble and the matter was “straightened out, but that was how bad the disputes were between the department and somehow, I was right in the middle,” said Rich.³⁷⁹

One of the first things Rich changed as the Director of Choral Activities at Stetson University was to revive the discontinued University Chorus. The ensemble had been renamed Collegium Musicum in 1968. Rich stated that the ensemble would consist of a membership open to all Stetson University students and the people in the community. “There are no formal auditions and all those interested in the community are welcome.” The ensemble rehearsed

³⁷⁸ Rich, interview, April 25, 2014.

³⁷⁹ Rich, interview, April 25, 2014.

every Monday and Thursday night from 7:15 to 8:45 p.m.³⁸⁰ The first public appearance of the University Chorus was on November 19, 1972 in Elizabeth Hall auditorium when they performed Brahms' *Requiem*. Solos were performed by Mia White of Bradenton and James Touchton of Palatka. Admission to the concert was set at one dollar as a donation to the Music School Endowment Fund.³⁸¹

Rich continued the Concert Choir tradition of starting the Christmas season with a choir concert but the *Messiah* was not performed again until December of 1973. For his first Christmas Concert, the women's chorus performed Benjamin Britten's *A Ceremony of Carols*, accompanied by the harpist Clementine White from the University of Florida Music Department. The mixed Concert Choir also sang an extended work entitled *Laud to the Nativity* by Respighi. For this piece, Rich used a woodwind ensemble made up of eight members of the Stetson University Orchestra. The program concluded with familiar Christmas carols.³⁸²

The remainder of Rich's first year closely followed the model set forth by Giffin. The Concert Choir sang for the Florida Baptist Convention, which had become an annual invitation. That year, the convention was held in Tallahassee and the Concert Choir sang for a special concert during the opening of the Wednesday evening session. The highlight of the program was an antiphonal piece featuring the choir divided into three sections in the church balcony.³⁸³ A brief spring tour from March 31 to April 1, 1973, took the sixty-voice Concert Choir to three South Florida Baptist Churches and a Youth Rally in Coral Gables.³⁸⁴ As this was not an

³⁸⁰ "Revival of Chorus," *The Stetson Reporter*, October 6, 1972.

³⁸¹ "Chorus to Give Brahms' Requiem," *The Stetson Reporter*, November 17, 1972.

³⁸² "Chorus' Christmas Concert Tonight," *The Stetson Reporter*, December 8, 1972.

³⁸³ "Florida Baptist State Convention," *Cupola*, January, 1973.

³⁸⁴ "Concert Choir Tour," *The Stetson Reporter*, March 30, 1973.

extensive tour, the singers were able to focus their efforts on a masterwork that spring. On April 20, 1973, in the First Baptist Church of DeLand, the Concert Choir and Stetson Orchestra performed Bach's *St. John Passion*. This was the first time the passion had been performed by Stetson University; Dean Langston was the conductor. Similar to the performance of Brahms' *Requiem*, earlier that year, soloists were either Stetson University voice faculty or singers brought in from around the State. Rich sang the tenor role as Evangelist, Dr. Wallace Shearon, associate professor of voice, portrayed the role of Jesus. Other soloists included Matthew Capell, assistant professor of voice; Mrs. Janice Jenkins, instructor of voice; George Sistrunk, Director of the Symphonic Chorus of Fort Lauderdale; and Rich's wife, Mrs. Mollie Rich.³⁸⁵ Paul Jenkins, professor of organ, was featured at the harpsichord, and Dr. Robert Fort, associate professor of music, was featured at organ.³⁸⁶

Mollie Rich

Mollie Sandiford and Robert Rich were both from Pensacola, Florida but did not meet each other until they were students at Stetson University. Like her husband, she was a music major and very involved in the Stetson University Glee Club. While in glee club, they spent many hours together in rehearsal and on tours. They also shared the morning shift in the Stetson University cafeteria where they met daily at 6:30am so Robert Rich could make coffee and she could work at the cash register.³⁸⁷ She majored in Music Education with principles in voice and piano, served as corresponding secretary of Phi Beta national professional and honorary music

³⁸⁵ Some archival materials refer to her as "Molly" Rich.

³⁸⁶ "Good Friday Music Program," *The Stetson Reporter*, April 20, 1973.

³⁸⁷ Rich, interview, April 25, 2014.

fraternity for women, was a Key member of the Glee Club's Travel Squad and held the office of Women's Leader. Mollie was a charter member of Alpha Chi Omega, a member of the Women's Council, served on the Executive Council of the Baptist Student Union, and as co-captain of the cheerleaders.³⁸⁸ Robert and Mollie married on August 7th, 1959.



Figure 6.3 – Mollie Ann Sandiford as seen in the yearbook, *The Hatter*. April 1959. Photo courtesy of Stetson University Special Collections and Archives.

After graduation from Stetson University, Mollie Rich worked as a music teacher in Baton Rouge, Louisiana while Robert Rich completed his Master's in vocal performance at Louisiana State University. Later, when Robert Rich was Director of Choral Activities at Mars Hill College and working in the summers toward his Doctorate, he and Mollie were able to spend an entire year in residency together at the Eastman School of Music. It was there that Mollie Rich completed a Master's degree in Music Education. She joined the Stetson University School of Music faculty as an Assistant Professor of Voice and Music Education in the fall of 1973.³⁸⁹

³⁸⁸ "Voice Recital Presented," *The Stetson Reporter*, April 24, 1959.

³⁸⁹ Stetson University, *Stetson University Bulletin* (DeLand, Florida: 1974), 12; Rich, interview, April 25, 2014.

Robert and Mollie Rich returned to Stetson University during a thriving time for the School of Music. In 1972-1973 there was a forty percent increase in enrollment. It was reported that the most significant factor contributing to this remarkable increase was the School of Music's unique ability to advertise. Few departments had the opportunity to share their program with the public as the School of Music did, and the public's response was formidable as was evidenced by the capacity audience during the April's performance of Bach's *St. John's Passion*. Besides advertising locally, the members of the Concert Choir had distributed advertisements while on tour to Miami and Fort Lauderdale earlier in the year.³⁹⁰

Mollie Rich officially started her duties teaching Music Education in the fall of 1973, while Robert Rich was in his second year as Director of Choral Activities. Since many schools were using methods such as Orff and Kodaly in their music classrooms, Mollie Rich attended the Orff-Kodaly workshops, which ran concurrently August 6-16, 1973, at Newark State College in Union, New Jersey.³⁹¹

The *Messiah* and Christmas Candlelight Concert

The Concert Choir, University Chorus, and Stetson Symphony Orchestra presented three performances of Handel's *Messiah* during the 1973 Christmas season, under Rich's direction. The first performance, December 7, was in the First Baptist Church in DeLand. Saturday, December 8, the musicians performed the traditional piece at Orlando's First Baptist Church. On Sunday, December 9, the performers returned to DeLand presenting the concert at Stetson University's Elizabeth Hall Auditorium. This was the first time that the Concert Choir

³⁹⁰ "Advertising Keys Music School Growth," *Stetson Reporter*, May 18, 1973.

³⁹¹ "Mollie Rich Attends Workshop," *Cupola*, September, 1973.

performed Handel's oratorio with Rich as conductor, and it was the first time ever that the oratorio was presented in its entirety. Rich decided that it was very important to include as large an audience as possible for this performance, hence the various venues. Not only had the Concert Choir performed the complete *Messiah* three times that weekend, on each occasion, they performed a different version of the oratorio. "I had gone through the workshop at Westminster Choir College, studying the *Messiah*, and I took three different versions that Handel himself had written and made changes according to his markings." While there was an orchestration available that Mozart had done, Rich chose to retain the "basic orchestration."³⁹²

The first performance of the *Messiah* at Stetson University was in December, 1905 under the direction of Orwin A. Morse, and was touted as the first performance of the piece in the State of Florida. In 1935, "Prof" Giffin instituted annual performances of the work as part of the Christmas season festivities, a tradition that lasted twenty-five years. Starting in 1960, the *Messiah* was performed every other year, offset by other Christmas-themed large works. Under Rich's direction, Langston explained that future performances of Handel's *Messiah* would be less regular.³⁹³

In a departure from the usual traditional Christmas program, the Concert Choir presented a separate Christmas program of traditional lessons and carols, subsequently named the "Christmas Candlelight Concert," in Elizabeth Hall Auditorium on December 14, 1973. Rich's program was a more traditional celebration of the Christmas season that was focused on scripture and patterned after the English Lessons and Carols.³⁹⁴ In using different effects, both visual and

³⁹² Rich, interview, April 25, 2014.

³⁹³ "Messiah Presented Three Times," *Cupola*, January, 1974.

³⁹⁴ "A Festival of Nine Lessons and Carols," King's College, Cambridge, accessed June 27, 2014, <http://www.kings.cam.ac.uk/events/chapel-services/nine-lessons.html>.

musical, the Christmas Candlelight Concert was qualified as a “truly enjoyable evening.” By design there was no applause and the musical selections directly related to the scriptural lessons. To set the mood, choir members processed throughout the hall while performing traditional songs, chants, and Christmas carols. Other program components included Benjamin Britten’s *Festival Te Deum*, Hammerschmidt’s *Alleluia*, and *The Lark* by Leonard Bernstein. Marjorie Gilbert, instructor of speech and theatre at Stetson, and student Don Elwell read the lessons which related to the birth of Christ and the rejoicing surrounding His birth. Boyd Jones, an award winning student organist, who later joined the Stetson’s faculty as professor of organ, accompanied some of the songs. “This program is designed to appeal to all ages,” Rich pointed out, saying “all elements of the performance, visual and musical, blend into a traditional Christmas atmosphere of festivity.” He also indicated that he hoped the festival would become a yearly event.³⁹⁵

As Rich’s second year as director of the Concert Choir began, the ensemble was selected to perform at the 1974 American Choral Directors Association Southern Division Convention which was to be held in Charlotte, North Carolina, February 28 through March 2. The choir was chosen to participate through competitive auditions, which included college choirs from ten states. Selection was determined by an anonymous committee of choral directors within the Southern Division. This invitation marked the second time in four years that a choir under Dr. Rich’s direction would sing for the American Choral Directors Association.³⁹⁶

The following school year, 1974-1975, proved a mirror in form and function for what the preceding year had produced. The Concert Choir, University Chorus, and Stetson Orchestra

³⁹⁵ “Christmas Music Program Presented at Stetson,” *Cupola*, January, 1974.

³⁹⁶ “Concert Choir at American Choral Directors Southern Division Convention Association,” *Cupola*, January, 1974; “Choir on Tour,” *Stetson Reporter*, March 1, 1974.

combined to perform Anton Bruckner's *Te Deum* on November 22, 1974.³⁹⁷ The Christmas festivities began on December 6, 1974, with the reiteration of Rich's candlelit concert of Lessons and Carols.³⁹⁸ The Concert Choir and University Chorus shared the stage on April 27, 1975, to perform the end of the year concert featuring Schubert's *Mass in G*, Carissimi's *Jepta*, and other spirituals and early American choral octavos. Approximately thirty-five members of the Concert Choir assembled in Miami in order to perform for the Southern Baptist Music Conference on June 9 and 11, 1975.³⁹⁹ The concert included a premiere of an anthem by Langston, entitled *A canticle of Modern Man*, which had been commissioned by the conference.⁴⁰⁰

Rich diverged from the trend of doing a spring masterwork by programing a pops concert on May 1, 1976. The first half of the Concert Choir's program featured selections from various musicals such as *Fiddler of the Roof*, *South Pacific*, *The Fantastiks*, and others. The second half was a tribute to the nation's 200th birthday with excerpts from the musical comedy *1776* and a freedom proclamation.⁴⁰¹ Another pops concert was presented on January 21, 1978, under the direction of a senior Music Education Major, Miss. Ann Turner. Turner was from Daytona Beach and studied voice with Mollie Rich. The program included solos, duets, and choral medleys.⁴⁰²

³⁹⁷ "Concert Choir Performs Tonight," *Stetson Reporter*, November 22, 1974; "Music Programs Planned for the Fall," *Cupola*, October, 1974.

³⁹⁸ "Christmas Celebration Friday Night," *Stetson Reporter*, December 6, 1974; "Christmas Season Celebration with Festivities," *Cupola*, January 1975;

³⁹⁹ "Last Choir Concert on Sunday," *Stetson Reporter*, April 25, 1975.

⁴⁰⁰ "Choir Premieres Langston Anthem," *Cupola*, July, 1975.

⁴⁰¹ "Choir Presents Pops Concert," *Stetson Reporter*, April 30, 1976.

⁴⁰² "Choir Presents Pops Concert Tomorrow," *Stetson Reporter*, January 20, 1978.

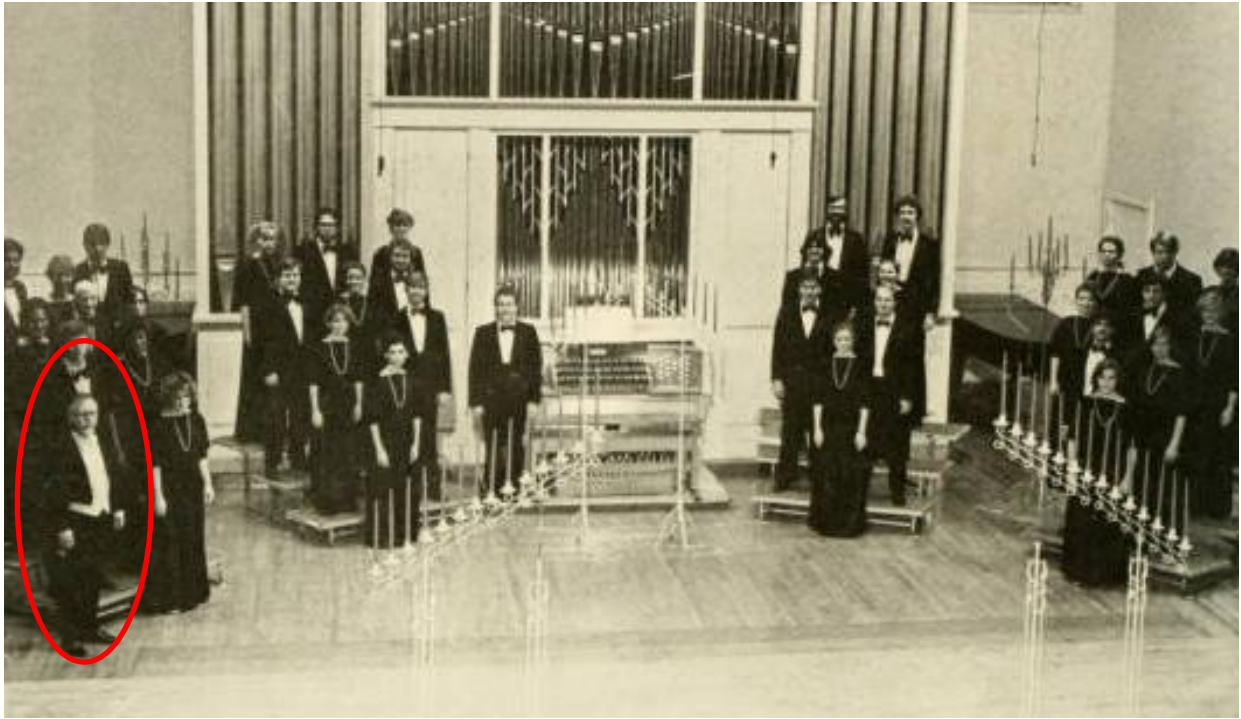


Figure 6.4 – The Stetson Concert Choir on stage in Elizabeth Hall. The stage setup is prepared for the Christmas Candlelight Concert. Rich is located in the front row, down stage right. December 1981. Photo courtesy of Stetson University Special Collections and Archives.

The Stetson University Concert Choir continued the “beautiful tradition” of the annual Christmas Candlelight Concert each year in early December. By 1977, Rich had made some minor changes to the design of the program. Rather than starting the concert with a candlelit processional, the Concert Choir opened with the singing of Bach’s motet *Jesu, meine Freude*, BWV 227. Following the intermission, the “colorful and inspiring” procession ensued with the audience joining in for the singing of the final carol of the procession, *O come All Ye Faithful*.⁴⁰³

⁴⁰³ “Concert Choir to Hold Christmas Concerts Today, Sunday,” *The Stetson Reporter*, December 2, 1977; “Candlelight Concert Tonight Through Sunday,” *The Stetson Reporter*, November 30, 1979.

The format of starting with a larger Christmas themed work followed by an intermission and the Lessons and Carols portion was retained through the 1980's.

High School Choral Clinic

Starting in the fall of 1979, a high school choral clinic was sponsored by the Stetson University School of Music. Rich modeled the Stetson University choral clinic after the high school choral festival at Mars Hill University, then Mars Hill College, where he had served as the Director of Choral Activities. The J. Elwood Roberts – Mars Hill University Choral Festival was established in 1949 by the late J. Elwood Roberts as an effort to improve choral musicianship in the high schools of western North Carolina. In its early renditions, the “clinic” included approximately fifteen schools from around the region. The annual event grew quickly to include over four hundred students, each hand-selected by their directors, from one hundred high schools. In 1970, Rich decided that students would be auditioned at selected school sites in an effort to limit the choir to 325 voices. The selected singers would then attend one of seven area rehearsals in January to prepare for the festival held in February. Guest conductors were prominent choral musicians in the United States.⁴⁰⁴

The Stetson University-sponsored clinic brought together singers from schools throughout Florida to work for two days under the direction of a guest conductor. Rich said, “It was started simply to help the people of Central Florida grow in their choral musicianship.” Rich designed the clinic so that the teachers could decide which of their students to honor instead

⁴⁰⁴ Mars Hill University. “J. Elwood Roberts / Mars Hill University Choral Festival.” <http://www.mhc.edu/music/choral-festival> (accessed April 24, 2014); Rich, interview, April 25, 2014.

of using an audition process. In his estimation, that would have been too much like the existing all-state program and Rich stated that he “didn’t want to attempt that.”⁴⁰⁵

In 1979, Dr. Allan Ross, who served as the Dean of the Shepherd School of Music at Rice University, was the first guest conductor. The clinic began Friday morning with registration and the first rehearsal. The choir rehearsed throughout the day to polish its own pieces and later that night was treated to a performance by Stetson University Concert Choir, who performed works by Benjamin Britten, Schumann, Pachelbel, Victoria, and four pieces by Brahms. The clinic continued Saturday with another full day of rehearsal in preparation for a concert that night. For this first iteration, the clinic choir combined with two local groups, Creation, from Spruce Creek High School, under the direction of Judson Rogers, and the Modernaires from DeLand High School, under the direction of David Martin. The concert opened with Creation, performing selections by Bach and Mozart as well as early madrigal works. The Modernaires then performed lighter selections such as *That’s Entertainment* and *Let Me Entertain You*, combining their talents for both song and choreography. The high school clinic choir concluded the program with works by Brahms, Mendelssohn, and Britten and showed “fine expression and musicianship under Dr. Ross’s directions.” Their final piece was *Everybody Rejoice* from the Broadway show *The Wiz*.⁴⁰⁶

⁴⁰⁵ Rich, interview, April 25, 2014.

⁴⁰⁶ “High School Choral Fest,” *The Stetson Reporter*, October 19, 1979.



Figure 6.5 – The Stetson clinic choir on stage in Elizabeth Hall with Mr. James Ross Beane as guest conductor. October 16, 1980. Photo courtesy of Stetson University Special Collections and Archives.

The clinic choir of 1980 did not share the stage with any area high schools. James Ross Beane, chairman of the voice faculty and director of choral studies at Morehead State University in Kentucky, served as guest conductor for the program. The Concert Choir performed for the Clinic again on Friday night and the clinic choir performed on Saturday night after two full days of rehearsal. Selections included pieces by Daniel Pinkham, Gabriel Faure, Franz Schubert, Robert Schumann, Jacobus Gallus, Felix Mendelssohn, and Jacques Offenbach.⁴⁰⁷ In later versions of the high school choral clinic, Rich added a second choir that did not prepare their music before they came. This group was co-conducted by Robert and Mollie Rich and Dr. Fort. Robert Rich said, “it was used as a demonstration choir to show how we would teach different

⁴⁰⁷ “High School Voices Improved at Choral Clinic,” *The Stetson Copula*, Winter, 1981.

things [like] introducing difficult contemporary music, dealing with rhythms, dealing with sound. Mollie always started and Bob (Dr. Robert Fort) and I sort of divided up the music and worked with them.” The choral clinic retained this format through the remainder of Rich’s tenure.⁴⁰⁸

Stetson University’s Centennial

Stetson University celebrated its Centennial in 1983. The Centennial year was a very busy time with thousands of visitors on campus, guest speakers, nationally prominent performers, and celebrations of ritual and tradition.⁴⁰⁹ One of the first events was the Concert Choir’s annual Pops Concert held on February 8, 1983 in Elizabeth Hall auditorium. The musical selections represented each decade from the 1880’s to the 1980’s including many works from opera, musicals, and operetta.⁴¹⁰ “Galas & Fun-Raising” were also held throughout the State. These parties provided ample opportunity for everyone to dress in their “grandest finery” and enjoy the magnificence of the occasion. Several of these occasions were planned to honor Stetson University supporters and to give alumni and friends beyond the DeLand area a chance to hear talented musicians from the School of Music. The Gala held at the Flagler Museum in Palm Beach featured an evening of opera and classical selections performed by students and faculty from the School of Music. Another Gala for alumni and friends was held in St. Petersburg, where entertainment was provided by the Stetson University Concert Choir.⁴¹¹

Stetson University’s Centennial Artists and Lecturers series included an unprecedented array of entertainment, provocative speakers, and fine art to the campus. The highlight was an

⁴⁰⁸ Rich, interview, April 25, 2014.

⁴⁰⁹ “The Centennial Celebration,” *Pro Veritate*, Autumn, 1983.

⁴¹⁰ “Concert Choir Celebrates Centennial,” *The Stetson Reporter*, February 4, 1983.

⁴¹¹ “Galas & Fun-Raising,” *Pro Veritate*, Autumn, 1983.

appearance by the Atlanta Symphony Orchestra under the direction of famed choral conductor, Robert Shaw.

In the fall of 1980 Rich took a one-semester sabbatical during which he performed over the summer with the Aspen Musical Festival as a member of the chamber choir and in the fall with Robert Shaw and the Atlanta Symphony Chorus. As tenor soloist, he performed the role of the Evangelist in Bach's *St. John Passion* in Lexington, Kentucky, Birmingham, Alabama, and Daytona Beach the previous spring.⁴¹² Rich stated, "The purpose of the sabbatical was to spend the time in Atlanta with Robert Shaw." While away on sabbatical and singing with the Atlanta Symphony Chorus, Stetson University was in the process of planning for the University's Centennial Celebration. Fort was on the School of Music Committee to do something for the Centennial, Mollie Rich was on the University Committee, and "of course, I was in charge of finding something," Rich remembers. Robert Shaw's secretary and assistant was a classmate of Robert and Mollie Rich. Conversations ensued and as luck would have it, the Atlanta Symphony Orchestra was going to be on tour in Florida during Stetson University's Centennial and needed to fill an open date. Having no authority to do so, Rich signed the papers to book the Atlanta Symphony Orchestra and to secure \$30,000 for the performance. "It all worked out just fine and I didn't have to pay any of my own money!"⁴¹³

⁴¹² "Rich, Blasdale to Perform Strauss Next Tuesday," *The Stetson Reporter*, February 6, 1981.

⁴¹³ Rich, interview, April 25, 2014.



Figure 6.6 – Centennial Celebration performance of Beethoven’s 9th Symphony featuring 200 singers from the Stetson and the DeLand community accompanied by Robert Shaw and the Atlanta Symphony Orchestra. The performance took place on the floor of the Edmunds Center. Photo courtesy of Stetson University Special Collections and Archives.

Four School of Music alumni – soprano Patrica Stone ('72), tenor William Holley ('54), mezzo soprano Andrea Andonian ('72), and bass Dr. Mark Schweizer ('78), returned to campus from as far away as Europe to solo in the grand performance of Beethoven’s *Ninth Symphony*. Rich prepared a two-hundred-member chorus composed of Stetson University students and faculty as well as members of local churches and singing groups. They gave “a superb rendition of the 4th movement of the moving work.” Stetson University’s President, Pope A. Duncan, later

remarked that the performance “was the most inspiring moment he had experience at Stetson.” Other Centennial performances included appearances by the Modern Brass Quintet, Dance Alive!, a touring Florida dance company, clavichordist Joan Benson, and the Larry Elgart Orchestra, which performed during Homecoming.⁴¹⁴

Featured Events

The Stetson Orchestra and Concert Choir along with guest performers toured the Sarasota and St. Petersburg areas in early February, 1985. The Concert Choir left Stetson University early on Wednesday, February 6, and performed several times in churches and schools in the Sarasota area accompanied by Dr. Michael Rickman on piano. The orchestra and choir performed Handel’s *Messiah* in both the First Baptist Church of Sarasota and the First Baptist Church of St. Petersburg with Rich conducting. The Stetson University Orchestra also performed in Sarasota for the area’s youth orchestra and the general public. This tour focused on enticing youth orchestra members to become interested in attending Stetson University after finishing high school. The tour was preceded by a Home Concert on Friday, February 1 in Elizabeth Hall.⁴¹⁵

Rather than featuring a traditional “guest speaker” for the 1984-1985, commencement, President Duncan approached the retiring dean of the School of Music, Langston, to compose a work of music to be performed at the ceremony at the end of the school year. The work, entitled *Commencement*, had three movements: Celebration, Sentiment, and Charge. Langston made a brief speech commenting on the composition, noting, “The piece is supposed to speak to the audience, not I.” The piece was fifteen minutes in length and was performed by the wind

⁴¹⁴ “Artists & Lecurers,” *Pro Veritate*, Autumn, 1983.

⁴¹⁵ “Orchestra and Choir Tours West Coast,” *The Stetson Reporter*, February 8, 1985.

ensemble, symphonic wind ensemble, and Concert Choir. Langston considered this work “occasional music,” or music for a special occasion. Langston returned to the classroom as teacher of sacred music the following school year in order to devote more time to his composition.⁴¹⁶

“I don’t see any reason to leave unless the faculty decides to chase me off,” laughed Dean James E. Woodward, new dean of the School of Music. Woodward, who assumed the duties of dean of the School of Music on July 1, 1985, was answering the question of “do you feel this is a cumulative position for you?” Prior to his post at Stetson University, Woodward was chairman of the music department at Southwest Baptist University and then headed the music department at Oklahoma State University. One of the reasons Woodward chose to accept Stetson University’s offer as Dean was that the university was “smaller and hopefully, I’ve been told, it’s friendly.” “The faculty seemed like an awfully cohesive group,” and they “seem to get along amazingly well.” Woodward stated that in other universities, the competition was so great that there was too much friction among the faculty members. “It’s more fun to perform when your colleagues are rooting for you as opposed to having them sit in the audience to criticize your efforts,” said Woodward. “Students learn better when the atmosphere is open and reasonably relaxed.”⁴¹⁷

When Woodward took the job at Stetson University, one of his top priorities was making Stetson University’s name known. One proven way of doing this was to allow the different musical groups to tour, although the limited budget covered only a small amount of traveling. Some outside funding was provided through the Board of Advisors and the Friends of the Music

⁴¹⁶ “Langston’s Composition to Honor Seniors,” *The Stetson Reporter*, May 10, 1985.

⁴¹⁷ “Woodward Finds Presser Staff to be Cohesive,” *The Stetson Reporter*, September 6, 1985.

School. In addition, Cultural Endeavors sponsored and funded a performance of Handel's *Israel in Egypt*, presented later that spring under the direction of Margaret Hillis of Chicago.

Woodward was challenged by the University to "double and redouble" the size of the School of Music. With his task clearly defined, Woodward stated, "Our purpose now is to do these things, really. My main thrust is going to be in recruiting students and raising money," and, "I'm glad to be here."⁴¹⁸

The annual Twentieth Century Music Festival, featuring music by university students, faculty, alumni, and other internationally acclaimed composers, started in 1981. The festival aimed to increase awareness of twentieth century composers. The festival was sponsored in part by the Stetson University Artists and Lecturers Committee, the National Endowment for the Arts, the State of Florida Division of Cultural Affairs, and the Florida Arts Council.⁴¹⁹ A particularly memorable composition in the 1986 festival was "the hurricane piece." Commissioned jointly by the School of Music and the Artists and Lecturers Committee, *Autumn Hurricanes*, composed by Henry Brant, was performed in April of 1986 as the climax of the Festival. The text came from five accounts of seven famous hurricanes, beginning with "the Great Hurricane of 1780." The performing forces included orchestra, chorus, wind ensemble, jazz band, soloists, and organ. Henry Brant was known as a pioneer of "spatial music" and included many uncommon practices for the performance. For example, some of the orchestra dressed as "clowns" and "tramps." The "spatial" quality of the music was heightened by using different parts of the hall made necessary by the inclusion of the different ensembles and five

⁴¹⁸ *Ibid.*

⁴¹⁹ "Stetson Plans Festival," *The Stetson Reporter*, January 30, 1987.

conductors, which included the composer. Such a performance was unforgettable and by all accounts, “one-of-a-kind.”⁴²⁰

Rich’s tenure as Director of Choral Activities at Stetson University ended in May of 1989. Being hired as Giffin’s successor, who had brought the choral program from relative obscurity to the national stage, was no easy task. Stetson University was proud of their Concert Choir and Giffin was regarded something of an institution himself. When Langston needed someone special to fill void, only Rich could develop the Concert Choir in the way that became so successful for Stetson University. Although Rich was the Director of Choral Activities for only seventeen years, he accomplished many significant and positive changes. He took the Concert Choir to their first appearance at a conference of the American Choral Directors Association, founded the longest-running and still to this day the most important vocal recruiting event for the School of Music, the High School Choral Clinic, and started the Christmas Candlelight Concerts.

⁴²⁰ Patty Fort, Stetson University’s Choral History: A Reflection (DeLand, Florida; 2013), 10.

CHAPTER SEVEN

THE COUCH YEARS

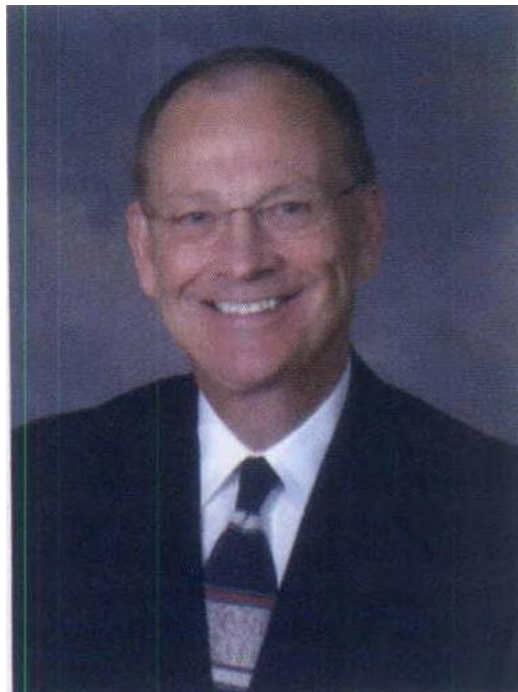


Figure 7.1 – Dr. Duncan Couch. May, 2006. Photo courtesy of Stetson University Special Collections and Archives.

The Path to DeLand

Dr. Duncan Couch has known he wanted to be a choir director since the eighth grade. “I heard a large choir perform and it was the most beautiful music I had ever heard,” he said. “My life was programmed after that.”⁴²¹ When Dean Jim Woodward started at the School of Music in 1985, he was given explicit instructions to double the size of the student population.⁴²²

⁴²¹ “Duncan Couch retires from Stetson after distinguished career in choral music,” *Stetson Magazine*, Spring/Summer, 2006, 57.

⁴²² “Woodward Finds Presser Staff to be Cohesive,” *The Stetson Reporter*, September 6, 1985.

Woodward felt that focusing on the choral program would be the best way to attain this level of growth. After four years of serving as Dean of the School of Music, Woodward decided to retain Dr. Robert Rich as the second choral director and instructor of voice, and brought in Couch as the new Director of Choral Activities.⁴²³

Couch was hired as Stetson University's Director of Choral Activities in August of 1989 as an experienced conductor and professor. Couch came to Stetson University after serving nine years as Professor of Music and Director of Choral Activities at the University of Missouri, Columbia. His position involved directing the seventy-two voice Concert Choir and the 250-voice Choral Union, recruiting voice students, and teaching all levels of conducting. Prior to that, he worked nine years as Dean of the School of Fine Arts and Director of Choral Activities at Southwest Baptist University, two years as the conductor of the Concert Choir and University of Chorus at the University of Kansas, and five years as a high school teacher in Olathe and Lawrence, Kansas. Couch received his Ph.D., Master of Music, and Bachelors of Music Education degrees from the University of Kansas. While leading the choral activities at the University of Missouri, Columbia, Couch served as the President of the Missouri American Choral Directors Association (MCDA) as well as the Southwestern Division of ACDA.⁴²⁴

Evidently, Couch chose to leave the University of Missouri and take the position at Stetson University, as he approached retirement. He had taken the University of Missouri choral program to its musical apex, taking the choir to the National MENC convention in 1988 and the National ACDA convention in 1989, and looked for some other place to dream. At the time of

⁴²³ Robert C. Rich, phone interview by author, April 25, 2014, Digital Recording; "New Blood Joins Faculty," *The Stetson Reporter*, September 15, 1989.

⁴²⁴ Instant Encore. "Duncan Couch: Biography." <http://www.instantencore.com/contributor/bio.aspx?CIId=5136889> (accessed May 4, 2014).

his departure, Couch knew he was around fifteen years from retirement and he preferred not to finish out his career in a program that demanded such a great amount of energy. Instead, Stetson University's School of Music offered the type of choral program where Couch could look forward to retirement and leave a legacy while, as Dr. Jason Paulk, a former Stetson University student, explains, "being able to focus on some great choirs, great singers, a storied choral tradition, all while in a beautiful location."⁴²⁵ Gregory Fuller, a doctoral student under Couch in the six years leading up to his move to Stetson University, further explained the reasons behind the move, "Duncan had taken that program to its logical end." It was not a coincidence, however, that Couch was called to Stetson University.⁴²⁶

Couch and Woodward were good friends and were on the faculty together at Southwest Baptist University in Bolivar, Missouri. Fuller describes their time together in Bolivar as "the glory years." When it came to recruiting singers for the small Baptist University, Fuller remembers that Couch could recruit the best talent in the state and that there were many years where Couch's choirs were often better than the large state University. As a result, Fuller said, "The only way for the University of Missouri to recruit better singers away from Southwest Baptist, was to hire Duncan and bring him to Columbia." Fuller went on to explain that there are two types of choral directors: those that can recruit a large program and those that can produce a great musical product. "Duncan was one of those conductors that was equally proficient in both," Fuller said. Woodward left Southwest Baptist University for Oklahoma State and Couch left for the University of Missouri. When Woodward arrived at Stetson University as the dean of the School of Music in 1985 and was directed to double the size of the school, it was not

⁴²⁵ Jason Paulk, phone interview by author, May 11, 2014, Digital Recording.

⁴²⁶ Gregory Fuller, phone interview by author, May 19, 2014, Digital Recording.

surprising that Woodward called his old friend, Couch, to come down to DeLand to build the choral program. Couch was drawn to Stetson University for its smaller liberal arts environment that reminded him of the “Camelot-like” experience at Southwest Baptist University. Additionally, his wife had an opportunity to teach English at nearby Rollins College. Finally, Couch liked that he would have the chance to work with his good friend Woodward, and central Florida had a very appealing climate.⁴²⁷

Concert Choir Collaborations

As the new Director of Choral Activities at Stetson University, Couch needed to make an immediate impact on the community. Knowing the oratorio’s general popularity and its long tradition in the DeLand community, Couch programed Handel’s *Messiah* as the first piece he and the Choral Union would perform together. The piece was revived on November 28, 1989 at the First Baptist Church in DeLand and included 160 voices and a forty-piece orchestra. The singers comprised one-hundred University students and faculty, including the Concert Choir, and sixty from the surrounding DeLand community. This was the first time the *Messiah* had been presented since Rich had conducted it in 1982. The 1989 performance was given to a sell-out crowd. “An hour before the concert, the line for tickets stretched half way around the church [and] many people were turned away at the door.” The abundant ticket sales benefitted the School of Music general fund. Concertgoers were quite pleased with the performance and described it as an “awe-inspiring performance [that] appeared flawless, and the audience was left in a state of amazed bliss.” Sporadic bursts of applause dotted the performance with one lasting for nearly a minute following the Hallelujah Chorus. The 200 combined musicians received a

⁴²⁷ Fuller, interview, May 19, 2014.

standing ovation at the end of the performance. Featured soloists included mezzo-soprano Julia Davidson and bass Salvatore Basile, both professional soloists from New York City. Stetson University professors Mollie Rich, soprano, and Dr. Robert Rich, tenor, were also featured soloists.⁴²⁸

Rehearsals for the 1990 season of the Choral Union began right at the start of the semester, on September 10, at 7 pm in Elizabeth Hall Auditorium. Couch continued the tradition of accepting singers without an audition but did note that “some experience as a singer is preferred.” Couch chose, for his second season, Felix Mendelsohn’s oratorio, *Elijah*, which was performed on November 20th in the First Baptist Church of DeLand. Couch recognized the need for an abundance of singers to adequately perform *Elijah* stating, “We had an excellent mix of people in the group last year, but we’re in constant search of new members.” Couch was in a particular need of tenors and basses. Although he was focused primarily on recruitment, he never lost sight of one of the true meanings of choral singing: “*Elijah* is one of the most gratifying of all major works to sing,” Couch said, “Performing this great work is an opportunity that every good singer should have.”⁴²⁹

The following year, the Concert Choir once again combined with the Choral Union in a trio of performances with the Florida Symphony Orchestra. The combined choirs performed twice in Orlando, at the Bob Carr Auditorium, and once in DeLand, at the First Baptist Church. Now in its third edition, Couch was quite pleased with the choir’s development: “This choir is remarkable, because it is a non-auditioned choir, but is nicely balanced.” During the 1991 season, there were 120 Stetson University students and 120 participants from the community.

⁴²⁸ “The Messiah,” *The Stetson Reporter*, December 6, 1989.

⁴²⁹ “Choral Rehearsals,” *The Stetson Reporter*, September 25, 1990; Stetson University, *The Hatter* (DeLand, Florida: 1991), 42-43.

The program included two settings of the *Gloria* text: One was by the twentieth-century composer Francis Poulenc and the other by the nineteenth-century composer Giacomo Puccini. Couch prepared the Choral Union for the Florida Symphony Orchestra's conductor, Michael Krajewski.⁴³⁰

The Stetson University Choral Union collaborated with the Florida Symphony Orchestra once again for a pair of performances on April 23 and 25 in 1992. Both performances were held in the Bob Carr Auditorium in Orlando and were part of the orchestra's Masterworks series. The program included *Alexander Nevsky* by Sergei Prokofiev and *Coronation Scene* from *Boris Godounov* by Modest Mussorgsky. "Both are very dramatic works: contemporary and exciting," said Couch. Once again, Couch prepared the chorus but, this time, for Kenneth Jean.⁴³¹

A few weeks before, on March 29, the Concert Choir presented a joint concert with the Chapel Choir. The concert was given at St. James Episcopal Church in Ormond Beach as a part of the "Voices Raised in Song" series of concerts sponsored by Central Florida Cultural Endeavors and *The Daytona Beach News-Journal*. The first part of the concert featured the combined Concert and Chapel Choirs conducted by Couch in a performance of Leonard Bernstein's *Chichester Psalms*. The second part featured the Stetson University Chapel Choir under the direction of Dr. Robert Fort. This fifty-member choir, comprised mostly of non-music majors, sang for the weekly chapel services in Elizabeth Hall. The evening's performance ended with the Stetson University Concert Choir and included works by Handel, Mozart, Vaughan Williams, Finney, and Schwoebel. One concert attendee noted, "The emotion seen in the faces on the singers during those two songs, particularly in 'An Expression of Gratitude' was

⁴³⁰ "Choral Union Performs with Florida Symphony Orchestra," *The Stetson Reporter*, November 12, 1991.

⁴³¹ "SU Performs with FSO," *The Stetson Reporter*, April 21, 1992.

captivating to me as an audience member and really gave meaning to the words the choir sang.”⁴³²

Sadly, the spring of 1992 marked the last time the Concert Choir and Chapel Choir would share the stage because the following fall, the Chapel Choir was discontinued. According to Fort, the reason the Chapel Choir was ended was because of a lack of students to adequately fill the three university choirs. For the remainder of that year, choral responsibilities would be divided up among the remaining three choral ensembles.⁴³³

Split with the Baptists

Stetson University was known as a Baptist University for 110 years but in the spring of 1993, the two institutions respectfully parted ways. The fundamental members of the Southern Baptist Church had grown in numbers and power through the previous twenty years and had issued grievances towards Stetson University ranging from a lack of biblical inerrancy to drinking and social fornication. While other Baptist Universities such as Baylor University, Wake Forest University, and Furman University fought tough battles with church authorities, Stetson University instructed its professors to focus on their teaching as administrators calmly negotiated the split.⁴³⁴

By the 1980's, the connection between the Florida Baptist Convention and Stetson University was mostly a financial one. Upon closer evaluation of the academic and social

⁴³² “Concert Commentary: Voices were Raised Beautifully in Song by Stetson Choirs,” *The Stetson Reporter*, April 7, 1992.

⁴³³ “Fall Semester marks the End of Chapel Choir,” *The Stetson Reporter*, November 10, 1992.

⁴³⁴ “Stetson, Baptists Split, Go Separate Ways,” *The Stetson Reporter*, April, 20, 1993.

behaviors of the Stetson University community, many in the Southern Baptist Convention believed Stetson was far too liberal. Reverend George Crossley first criticized Stetson University in the early 1980's. His list of transgressions included teaching evolutionary biology and refusing to let creationists make their case; the creation of a National Organization for Women chapter on campus; students passing out condoms; gay rights groups; and professors teaching that the first five books of the Bible are fables, and that Jesus' miracles didn't really happen but were merely metaphors.⁴³⁵

In 1990, Stetson and the Florida Baptists negotiated a five-year withdrawal of Baptist money and a diminished role for Baptists in selecting trustees. The next year, however, the convention came within a few votes of a motion to immediately cancel funding. That prompted officials from the Convention and Stetson University to jointly propose a new plan in the summer of 1992, replacing the 1990 agreement. The new agreement, voted on during the Florida Baptist Convention on November 9-11, gave the individual Baptist churches the choice to determine whether Stetson University would receive Cooperative Program funds from congregations. The proposal called for churches to make their decision by checking a box on the state convention's remittance form. Stetson University would then receive up to \$312,000 per year; if money was received above that amount, it was returned to the state Convention.⁴³⁶

⁴³⁵ "Stetson: 'A Disgrace to the Cause of Christ,'" *The Stetson Reporter*, April 20, 1993

⁴³⁶ "Proposed Change in Baptist Relationship would Make Churches' Support of Stetson Voluntary," *Commons*, Fall, 1992; "Stetson and Baptists alter funding relationship," *Cupola*, Fall, 1992.

Tip of the Hat

The Stetson University Concert Choir, Symphonic Wind Ensemble, and Orchestra were featured on a new recording, “A Tip of the Hat.” Sold as either a compact disc or a cassette tape, the recording was made available for purchase in the Stetson Bookstore. It featured the different ensembles performing a wide variety of musical styles, from opera to gospel, as well as the Stetson University Alma Mater and “Go-Hatters-Go!” the fight song written by the retired Stetson University band director, Richard Feasel. Jim Kearce of Blountstown, a longtime friend and supporter of Stetson University, handled the production through his company, College Gold Productions, with underwriting assistance from the DuPont Foundation, the Doyle Carlton family, and the Coston family. “We’re extremely pleased that Jim has come forward to help with this project,” said Woodward. “It made possible our first recording in more than two decades.”⁴³⁷

The Mid Nineties

A new ensemble, auditioned from the Concert Choir, the Stetson Singers, was started by Couch in the fall of 1994. Couch chose Kayla Liechty, who accompanied the Concert Choir, to serve as its director. Ranging from eight to ten singers, their repertoire included a wide variety of styles from spirituals to folk music.⁴³⁸ According to Jason Paulk, “Duncan started the ensemble as a touring ensemble through a mutual collaboration with John Tulum who was the director of church music at Stetson University at that time.” Tulum paid for a scholarship for

⁴³⁷ “Stetson musicians featured on Tip of the Hat recording,” *The Stetson Reporter*, October 26, 1993; “Stetson musicians’ A Tip of the Hat CD, tape available,” *ProVeritate*, Fall/Winter, 1993.

⁴³⁸ “Stetson Singers on Road,” *Stetson Commons*, Winter, 1995, 5.

each member of the Stetson Singers as well as their traveling expenses through the church music departmental funds. “We started by just going to churches,” Paulk explains, “while trying to keep lines of communication open with the Baptist Church during a really difficult time as we (Stetson University) were going through the split with the Baptist Church.” That was the reason for the ensemble’s founding. Tulum believed that the School of Music could use the ensemble both as recruiting tool and, “as a way to bridge the gap between the church and what we were doing at Stetson,” Jason Paulk remembers.⁴³⁹



Figure 7.2 – The Stetson Singers with their director, Kayla Paulk, 2002. Photo courtesy of Stetson University Special Collections and Archives.

⁴³⁹ Jason Paulk, phone interview by author, May 11, 2014, Digital Recording.

Another ensemble that was founded during the Couch years was the conducting laboratory choir. This lab choir was primarily composed of music majors who needed to fulfill their requirement of a second major ensemble in the spring semester. Since the Choral Union only rehearsed in the fall semester, that left the Lab Choir as the only viable second choice for almost all vocal majors and many instrumental majors. The conductors of the lab choir were chosen on a proficiency basis. Most of the time, students who successfully completed both beginning and intermediate choral conducting were granted the opportunity to conduct the ensemble of approximately eighty singers every Monday night. However, only those students whom Couch and Associate Director of Choral Activities, Dr. Andrew Larson, felt could be successful, were permitted to conduct the Lab Choir. On occasion, some students were waived out the third semester conducting requirement or they were directed to take independent conducting lessons with Couch because they were viewed as not proficient enough to lead that ensemble.⁴⁴⁰

In the spring of 1995, Couch was awarded one of the first six Greenberg Professorships in recognition to his outstanding efforts as Director of Choral Activities. Made possible by a nearly \$8 million bequest from the late Archie Greenberg, a philanthropist and investor who highly valued education, the professorships went to both “senior and junior faculty members who exemplify the high academic standards of Stetson University,” said Provost Gene Lubot.⁴⁴¹

One of the cultural high points for Stetson University’s campus in January 1995 included a Dr. Martin Luther King Jr. celebration at the First Baptist Church of DeLand. The celebration took place on Sunday, January 1. That was the first year that the Concert Choir officially

⁴⁴⁰ Andrew Larson, phone interview by author, May 11, 2014, Digital Recording.

⁴⁴¹ “University names first Greenberg professors,” *ProVeritate*, Winter, 1995, 2.

participated. The evening showcased a number of the community's finest church ensembles, including the Concert Choir, and a selection of gospel choirs from the DeLand area. Roosevelt Escalante, a junior piano major and tenor in the Concert Choir, was an important figure in the service. He sang in the choirs, accompanied some pieces on piano, and directed a children's choir. Escalante was enthusiastic about the outcome of the program: "This is a central part of living the dream: people coming together, whether it be in music or other arenas. The beautiful part of this program is that we brought black, white, and others together, and that makes the dream a reality." At the end of the program, all of the choirs joined together and the program was seen as a tremendous experience. "The audience was enthralled, to say the least, and many were even swaying and dancing in the rows! All who attended were engulfed in culture, and it was a fitting service to honor and commemorate Dr. King."⁴⁴²

Later that month, Stetson University hosted the annual Florida Community College Winter Symposium. Similar to the Florida High School All-State, select music students from community colleges around the state came together for a weekend full of rehearsals, auditions, workshops, and performances that culminated on the Saturday night. On Thursday evening, the School of Music showcased its three best ensembles with performances by the Concert Choir, the Symphonic Wind Ensemble, and the University Orchestra in Elizabeth Hall.⁴⁴³

A nearly full Peabody Auditorium in Daytona Beach was the site of the first Stetson University School of Music Gala. Held on the evening of April 28, 1995, the Gala was an occasion to showcase the students of the School of Music as well as to recognize the Honorable

⁴⁴² "Inside Presser: The scoop on the music school," *The Stetson Reporter*, January 24, 1995.

⁴⁴³ "All-State Community College Ensembles Perform," *The Stetson Reporter*, January 24, 1995.

J. Hyatt Brown, a former chairman of the Stetson University Board of Trustees and Florida legislator. The Gala featured performances by the Chamber Orchestra, the Children's Choir, the Concert Choir, the Choral Union, the Wind Ensemble, and the University Orchestra. It was the first time all the major ensembles of the School of Music performed on the stage of the 2,600-seat auditorium on the same evening. Open to the public, the auditorium was near capacity.⁴⁴⁴



Figure 7.3 – Dr. Duncan Couch conducting the Concert Choir at the first School of Music Gala. April 28, 1995. Photo courtesy of Stetson University Special Collections and Archives.

“The hallmark of the evening will be variety,” said Woodward, who produced the Gala. “We are bringing the music school’s best, from a two person guitar duo to the 150-voice Choral Union.” Describing the program for the evening, Woodward outlined: “from an opening trumpet fanfare to a light-hearted dance number, the music will move swiftly, culminating in a rousing

⁴⁴⁴ “The Gala says Thanks to community, honors Hyatt Brown,” *ProVeritate*, Summer, 1995, 2-3.

rendition of the *Battle Hymn of the Republic* by the Band, the other performers and the audience.”⁴⁴⁵

Traditions have always been important to the Stetson University experience and the annual Christmas concert has been one of the more popular events on campus. Ever since Rich established the annual Christmas Candlelight Concert, its popularity grew so much that, in order to accommodate the massive crowds, three and sometimes four separate performances were necessary. The Candlelight Concert of 1995 had three sold out performances. The undeniable success of the Candlelight Concerts was due largely to the carefully engineered format, which includes festive decorations, a choir processional with candles, selected readings of scripture and poetry, and a mixture of traditional carols and other seasonal songs, all under the direction of Couch who was now in his seventh season as Director of the Concert Choir.⁴⁴⁶

Much of this format originated during the Rich years and Couch was careful not to tinker too much with the design of the program. By 1995, however, Couch began to include more Christmas and secular winter poetry instead of strictly adhering to scriptural readings.⁴⁴⁷ This trend shift was made in order to include a larger variety of repertoire. Couch didn’t want the Candlelight Concert to be limited by sacred repertoire. He wanted the concert to be a candlelight service focused on Christmas, but he knew there was secular repertoire that would fit beautifully within that theme.⁴⁴⁸

Couch agonized throughout the summer working to find the best possible poetry readings for the Candlelight Concert. His wife was an English professor at Rollins College in nearby

⁴⁴⁵ “Music School to present Gala at Peabody,” *The Stetson Reporter*, April 18, 1995.

⁴⁴⁶ “Inside Presser: Candlelight procession,” *The Stetson Reporter*, December 5, 1995.

⁴⁴⁷ Tammy Miller, phone interview by author, May 30, 2014, Digital Recording.

⁴⁴⁸ Paulk, interview, May 6, 2014.

Winter Park and she was able to provide Couch with many poetic resources. Tammy Miller, alumnus of the Concert Choir and their current accompanist, said, “He always found just delicious stuff that was also quite thoughtful.” In the early 1990’s, Couch found Howard Thurman’s poem entitled *The Work of Christmas* and it has been the final reading of the Candlelight Concert ever since.⁴⁴⁹

When the song of the angels is stilled,
When the star in the sky is gone,
When the kings and princes are home,
When the shepherds are back with their flock,
The work of Christmas begins:
 To find the lost,
 To heal the broken,
 To release the prisoner,
 To rebuild the nations,
 To bring peace among people,
 To make music in the heart.⁴⁵⁰

For the 1995 edition of the Candlelight Service, the readings were recited by choir members, including Julia Hood, Robert Tudor, Randy Galarza, Sharla Mitchell, Danny Keasler, and Joy Holladay. According to Galarza, “The readers added a certain charm and warmth to the program and the overall effect of the evening.” Couch also included many of the School of Music’s talented instrumentalists as featured soloists within the choral pieces. These included Todd Henry, guitar, Susan Bird, piccolo, and Joanna Williams and Aaron Choate, cello. Finally, there were three student conductors, Jason Paulk, Joel Houseman, and Roosevelt Escalante, who

⁴⁴⁹ Miller, interview, May 30, 2014.

⁴⁵⁰ “The Work of Christmas, by Howard Thurman,” Franciscan Associates, last modified January 6, 2012, accessed May 31, 2014, <http://franciscanassociates.wordpress.com/2012/01/06/the-work-of-christmas-by-howard-thurman/>.

Galarza described as displaying “proficient and adept conducting skills.” When the choir finished the regular portion of the program, the choir members commenced with the traditional Christmas Candlelight conclusion in which they relight their candles and processed into the aisles of the ground floor. The final selection of poetry was read, and with all the lights in the hall extinguished except for the singers’ candles, all would sing a traditional four-part arrangement of *Silent Night*, a cappella. The candles would then be blown out followed by the choir leaving quickly and silently. Galarza, reflecting about his experience attending the concert, concluded, “The concert is an event that touches many people each year, and some appropriately view it as a gift to the community. There was a tender and stirring atmosphere created in which the evening concluded. Even through the dim candlelight, there was something greater there to see.”⁴⁵¹

The School of Music presented its second Gala on the evening of March 22, 1996 at the Peabody Auditorium in Daytona Beach. Woodward produced the event once again and stated, “The music will be fast-paced and varied.” The following were included in that Gala: an eight-cello ensemble, the 150 voice Choral Union, the Steel Drum Band, the Children’s Choir, the Jazz Ensemble, the Symphony Orchestra, the Chamber Orchestra, the Band, a pianist, guitarists, and a student prepared musical theater selection. Perhaps the most anticipated performance of the evening was that of Kristin Ludecke of Mount Dora, a Stetson University voice student who was also, at that time, serving as Miss Florida. Ludecke, a soprano in the Concert Choir, won the talent portion of both the 1994 and 1995 Miss Florida competitions, and competed that fall in the Miss America Pageant. In addition to her Miss Florida crown, she captured a rare double when

⁴⁵¹ “Inside Presser: Candlelight procession,” *Stetson Reporter*, December 5, 1995.

she was crowned Miss Florida USA in July of 1999.⁴⁵² As a senior music major, she was the youngest vocalist ever accepted at the AIMS opera program in Graz, Austria, where she studied for three summers.

Stetson University President, Doug Lee, expressed that “Stetson University is a vital Part of Volusia county. We are grateful for the community support we receive and glad to provide the service we do. This Gala is our ‘thank you’ to the community, our way of sharing our best with our friends.”⁴⁵³

For the first time in Stetson University’s history, the Concert Choir performed in Europe during the summer of 1996. The tour included Paris, Bruges, Freiberg, and Salzburg. “It’s a nicely balanced choir with thirty-one of our sixty voices,” Couch said. “We will sing in some of the great cathedrals, and tour and visit the museums...starting with a tour of Windsor Castle. Sixty to seventy percent of the traveling choir are freshmen and sophomores. They are the neatest kids and will come back having bonded in a major way, with the next three years to benefit from the experience.” The tour repertoire, which relied heavily on American folk music and spirituals, was performed for various informal concerts at the cathedrals of Notre Dame, Canterbury, and Salzburg, as well as other formal concerts in churches throughout the region. Couch stated that the Concert Choir’s home performing venue of Elizabeth Hall is a live and reinforcing hall to sing in, but it was a good experience for the singers to perform in some of the

⁴⁵² Sun Sentinel. “Miss Florida USA Crowned in Davie.” http://articles.sun-sentinel.com/1999-07-12/news/9907120084_1_kristin-ludecke-cheryl-johnson-ludecke-runner-up (accessed May 7, 2014); “Kristin Ludecke: Destined for continued success,” *ProVeritate*, Winter, 1996, 18-19.

⁴⁵³ “Gala promises evening of music and surprises in Daytona Beach,” *The Stetson Reporter*, March 19, 1996.

larger chapels of Europe. “I think this core group will return and really make a difference in the overall program and mood of the choir in the coming years.”⁴⁵⁴

ACDA and Couch’s Conductor Training Program

There have been many successful choral conductors to graduate from the Stetson University School of Music. Although it is beyond the scope of this study to document all of the successful conductors that were trained by Couch, this section will document the development of one such student, Jason Paulk. Paulk, cited earlier, was recognized for his musical potential early in his college career as a recipient of the Salisbury Endowed Scholarship, which helped make his Stetson University education possible. “The Salisbury scholarship made all the difference in the world to me; without it, I wouldn’t have been able to come,” said Paulk.⁴⁵⁵ At the beginning of his senior year, Paulk was elected as President of the newly chartered student chapter of the American Choral Directors Association (ACDA).⁴⁵⁶

Prior to the chapter’s start, there was no specific extra-curricular organization for choral conducting. While in the process of working with Couch on an individual basis, Paulk recognized that there was a growing amount of students who wanted to learn more about the art of choral conducting and they wanted an organization to do it. Couch agreed to sponsor the

⁴⁵⁴ “Concert Choir tours Europe,” *Commons*, Fall 1996, 3; “Notes of Change at the School of Music,” *ProVeritate*, Summer, 1996, 14.

⁴⁵⁵ “DeLand couple endow the future with Stetson music scholarship,” *The Stetson Reporter*, January 25, 1994.

⁴⁵⁶ “Music organizations offer professional preparation,” *The Stetson Reporter*, September 24, 1996.

student chapter and the students held elections soon after.⁴⁵⁷ The chapter started its activities early in the fall of 1996, holding a conducting master class on the Tuesday evening of September 24th. The master class was a success and the chapter expanded the idea into a monthly Choral Art Lecture Series, which brought guest conductors, composers, teachers, and so on, to campus in order to provide educational experiences for its membership. The officers' hope was to adequately prepare students interested in choral conducting by furthering their education by attending graduate school or beginning the teaching/conducting process after graduation.⁴⁵⁸

There were two major highlights for the student chapter of ACDA in the 1996-1997 school year. First, Dr. James Jordan of the Westminster Choir College, the first guest of the new Choral Art Lecture Series, held a master class with many students from the School of Music on Thursday, October 25. "The lecture series is designed to bring in a number of renowned conductors to speak and work with Stetson students specifically regarding choral conducting and the choral art," said Paulk.⁴⁵⁹ Jordan worked with the Stetson University Concert Choir in rehearsal on Thursday, October 24, and senior Michael Loomis observed that "he emphasized the importance of the ensemble to sing much of the music without the conductor having to pull it out of them." On Friday, Jordan presented a master class which featured four student conductors. Jordan worked with each student on a choral piece that they had previously chosen. Utilizing the Concert Choir as a laboratory choir, each conductor performed for Jordan and he made suggestions on how to improve their gestures, joint relaxations, posture, breathing, and musical interpretation. "He was very helpful in the techniques he used to engage the minds of

⁴⁵⁷ Paulk, interview, May 6, 2014.

⁴⁵⁸ "Music organizations offer professional preparation," *The Stetson Reporter*, September 24, 1996.

⁴⁵⁹ Paulk, interview, May 6, 2014.

the choir,” said senior Karisa Floyd, one of the conductors in the master class. Jordan’s trip was partially funded by GIA Publishers as part of the tour for his book, *Evoking Sound: Fundamentals of Choral Conducting and Rehearsing*. Couch viewed the visit as a great success. “There are two things I’m most impressed with about this venture: first, the initiative of the new ACDA officers to go out and arrange with Dr. Jordan’s publishers to fund his visit; and second, that the students took it into their own hands to come and pursue instruction from another conductor,” Couch said.⁴⁶⁰

The second major highlight of the 1996-1997 school year was Paulk’s victory at the National ACDA Undergraduate Conducting Competition on March 7, 1997 in San Diego, California. Paulk entered a videotape of himself conducting a fifteen minute rehearsal with the Stetson University Concert Choir and was chosen as one of eight semifinalists during the fall of 1996 from a pool of 110 applicants from across the nation. This was the first time a Stetson University student had participated in the competition. Other semifinalists represented the Eastman School of Music, Oberlin College, Stanford University, Washington State University, the University of Kentucky, Wilkes University, and the University of Missouri-Kansas City. Each semifinalist competed on March 5 by conducting an eight-minute rehearsal with a thirty-member demonstration choir. After being named as a finalist, Paulk competed for the highest honor by conducting another eight-minute rehearsal. Later that evening, Paulk was introduced to over 5,000 convention participants as the top undergraduate conductor in the nation and was presented a with a cash award. “I was extremely honored to win, and it made me even happier to hear ‘Stetson University’ ring out on the national front,” Paulk said. “It’s at Stetson’s School of

⁴⁶⁰ “Conductor James Jordan inaugurates ACDA Choral Lecture Series,” *The Stetson Reporter*, November 5, 1996; Paulk, interview, May 6, 2014.

Music that I learned not only conducting techniques, but how to use my interpersonal skills and sound psychology to establish a rapport with choir members. You can know the music and be well prepared in every way, but a conductor can't forget the human element," he said. Paulk was accompanied on the trip by fourteen cheering faculty members and friends including Couch, Dr. Ann Small, Dr. Robert Fort, and Kayla Liechty, who became his wife on May 15, 1999.⁴⁶¹



Figure 7.4 – Jason Paulk with friends and faculty following his victory at the National ACDA Undergraduate Conducting Competition on March 7, 1997. Photo courtesy of Stetson University Special Collections and Archives.

⁴⁶¹ “Senior named top student conductor,” *The Stetson Reporter*, March 18, 1997; “Student wins national music competition,” *Commons*, Winter, 1997, 1; “Choral-conducting student wins national competition,” *Stetson University*, Summer, 1997, 28.

Paulk's training in choral conducting started in his first semester at Stetson University. Paulk had never met Couch prior to coming to DeLand to start his classes because his audition for the School of Music took place in his home town in Cartersville, Georgia. Paulk knew that Couch was a very good conductor and had heard wonderful things about him, so he immediately made an appointment with him. Paulk explained that his dream was to be a great conductor and wanted to know how Couch could help him. Couch's response was, "Well, I'm going to put you in front of the ensemble. I'm going to give you a piece, you're going to teach the piece, and you'll conduct it in concert." This happened in Paulk's very first semester at Stetson University. Every semester of his undergraduate career, he conducted the Concert Choir in concert. According to Paulk, Couch's training was not only about conducting training but also about leadership training. If he saw that you wanted to be a good conductor, he tried to give you an opportunity to learn leadership skills. "He put me in situations where I was uncomfortable; he put me in situations where I had to flounder and figure some things out on my own; and he put me in situations where I had to develop strategies for dealing with peers who didn't like the fact that I was an 18 year old freshmen on the podium when they were 24-25, in some situations, that wanted the same opportunity." Based on this philosophical design, Couch and Paulk met on a weekly basis in an independent study for conducting lessons and discussions about repertoire and leadership.⁴⁶²

During the same semester as the National ACDA Undergraduate Conducting Competition that Paulk won, Couch was on a one semester sabbatical. Filling in for Couch was Dr. Robert

⁴⁶² Paulk, interview, May 11, 2014.

Fort, Professor of Music Emeritus since 1994.⁴⁶³ Fort served on the faculty of Stetson University's School of Music from 1965-1994. Prior to arriving at Stetson University, Fort served as Director of Music at the Fairmount Presbyterian Church in Shaker Heights, Ohio.⁴⁶⁴ Fort arranged for the Concert Choir to greet visitors and workers at the Thomas C. Kelly Administration Center during the noon hour of February 12, March 12, and April 9. The public was invited to attend a series of free, half-hour concerts at 12:15 pm in the center's rotunda. "The Concert Choir will take advantage of the fine acoustical properties of the county building and perform works for double choir, as well as a variety of other pieces, such as folk songs and spirituals," said Fort.⁴⁶⁵ The forty-five voice choir presented its last rotunda concert on April 9 performing some of the pieces for their upcoming spring concert on April 18 including a medley from *Carousel* and a duet from *Les Misérables*. "The students and I have enjoyed performing in the rotundas of the Volusia County Courthouse and the administration building concert in February and March," said Fort.⁴⁶⁶

The Concert Choir's Spring Concert of 1998 included a premiere of "Kyrie" by Stetson University faculty composer Dr. Kari Henrik Juusela. With phrases borrowed from the *Missa pro defunctis*, the Mass for the Dead, "Kyrie" was written for twelve-part choir, six percussionists,

⁴⁶³ Stetson University. *Bulletin* (DeLand, Florida: 1996), 224; "Campus Update... New professors, programs greet students," *Cupola*, Fall, 1994, 2.

⁴⁶⁴ "SU Orchestra and Chorus To Open DB Arts Festival," *The Stetson Reporter*, January 14, 1966.

⁴⁶⁵ "Stetson University Concert Choir to perform in downtown DeLand," *The Stetson Reporter*, February 11, 1997.

⁴⁶⁶ "Stetson Concert Choir plans final rotunda concert," *The Stetson Reporter*, April 8, 1997; "Stetson University Concert Choir to perform spring concert," *The Stetson Reporter*, April 15, 1997.

organ, and electric bass. Juusela, an assistant professor of music theory and composition, wrote dozens of composition for instruments ranging from guitar to the East Indian dulcimer-like santoor. He has also composed two operas. Couch conducted the Concert Choir with Kayla Liechty as collaborative pianist. The evening's program also included two Brahms quartets, Eric Whitacre's "Cloudburst," two songs by Canadian composer Stephen Chatman. Student conductors Shawn Nichols and Adina Frydman conducted "Two Contemporary Songs" from *In Memoriam Leonard Bernstein* by Rachelle Nelson.⁴⁶⁷ Juusela was awarded the Grand Prize in the 1998 Composers' Guild International Composition Contest for his cello quartet *Bliss* and received first prize in the Composers Guild Contest's Choral Music for "Kyrie."⁴⁶⁸

High School Choral Clinic

The Stetson Choral Clinic, modeled after the Mars Hill College Choral Festival and established at the Stetson University School of Music by Rich in 1979, has remained the most important vocal recruitment event sponsored by the School of Music. On many occasions, Couch asked an ensemble of Stetson University singers, "Who here first experienced Stetson through Choral Clinic?" and typically, three-fourths of the students raised their hands.⁴⁶⁹ According to Rich, Couch always did a very good job with the Stetson Choral Clinic stating that he "was a very good recruiter. It got bigger and it was very organized."⁴⁷⁰ When Rich first organized the clinic, he had one choir in attendance. Over time, the event grew in reputation and

⁴⁶⁷ "Concert Choir program features 'Kyrie' premiere," *The Stetson Reporter*, April 22, 1998.

⁴⁶⁸ "Cello professor awarded," *The Stetson Reporter*, January 13, 1999.

⁴⁶⁹ "Inside Presser: Of Cherubim and Seraphim," *The Stetson Reporter*, October 3, 1995.

⁴⁷⁰ Rich, interview, April 25, 2014.

size. By 1996, the high school participants numbered almost 600 from forty-seven schools across the state. Couch said that “these clinics give the more dedicated high school choral student the chance to get excited about singing in a collegiate musical atmosphere, and then take their excitement back to their schools.” There were two separate choirs of select made up of students from each participating school. There was the Clinic Chorus, 325 students who brought with them prepared material; and the Clinic Chorale, 270 students who received their music upon arrival at the Choral Clinic. Both ensembles would rehearse their material on Friday and Saturday followed by a concert at the First Baptist Church on Saturday night.⁴⁷¹ Couch explained, “The clinic has two major goals. First, it allows students a good musical experience, particularly those from smaller music departments who may not hear good choral music as often. Second, it allows high school students to interact with Stetson faculty and students. Simply being on campus and meeting people is often enough to make a high school student think seriously about attending Stetson.”⁴⁷²

The other important part of the weekend, as Couch described it, was the performance by Stetson University choirs, ensembles, and faculty on Friday night. This concert was different from any other on campus because of its diverse performers and audience. In 1996, performances included the new faculty voice professors, Jan Christeson (mezzo-soprano), Moffatt Williams (trumpet), the Stetson Opera Workshop, the Campus Chorale, the Children’s Choir, and the Concert Choir.⁴⁷³

⁴⁷¹ “Inside Presser: Of Cherubim and Seraphim,” *The Stetson Reporter*, October 3, 1995.

⁴⁷² “Annual High School Choral Clinic brings prospective music students to Stetson,” *The Stetson Reporter*, October 1, 1996.

⁴⁷³ *Ibid.*

The Concert Choir in the 21st Century

As the nation mourned following the terrorist attacks on September 11, 2001, Stetson University cancelled the remainder of the classes on that Tuesday afternoon. A time for prayer and meditation was held in Elizabeth Hall and groups of students met for prayer services, both to comfort those directly affected and to find meaning in the tragedy. Laura Walters Basket, Stetson University Chaplain, worked in conjunction with the President's office and the Dean of the School of Music to plan a service Tuesday afternoon. The service started with an address by President Lee who voiced his hopes for the situation when he said, "May God create order out of the chaos that now engulfs the United States." The student body then lifted their voices singing, "O God, our help and ages past, our hope to years to come, be thou our guide while life shall last, and our eternal home." The Concert Choir, who was in the midst of preparing for their performance for the 2001 Stetson Choral Clinic,⁴⁷⁴ participated by singing the somber yet powerful Moses Hogan arrangement of "We shall walk through the valley in peace." Hogan's arrangement was already a favorite of the Concert Choir's. During the performance at the 9/11 service, this piece took on a whole new meaning, with a strong sense of gravity, seriousness, and hope. America was forever affected that day and through choral singing, the Concert Choir was able to find a new and authentic unity that aided and pushed them for the remainder of the year.⁴⁷⁵

A series of concerts was held in October 2001 by various groups from the School of Music as it hosted a "mini-festival" honoring the British composer Gerald Finzi. The concerts were held on the evenings of October 11 and 12 and were comprised entirely of Finzi's works.

⁴⁷⁴ "September Events," *The Stetson Reporter*, August 29, 2001.

⁴⁷⁵ "Grief hits campus," *The Stetson Reporter*, September 19, 2001.

The opening concert of the festival was performed by the Children's Choir, directed by Ann Small, and the Chamber Orchestra with faculty soprano Lloyd Linney singing on their second piece, *Dies Natalis*. Christopher Finzi was the guest of Stetson University during the festival, along with his wife, Hilary du Pré (sister of the famous cellist, Jacqueline du Pré). Before the final concert on Friday evening, Finzi held a lecture about his childhood memories of his father, including his experience of living in World War II England. Friday's concert was opened by the Stetson Singers, under the direction of Kayla Liechty Paulk, singing "Haste on, my joys!" and "My spirit sang all day." The piece *Five Bagatelles for clarinet and piano, Op. 23*, was played as it was originally written by Finzi. The Concert Choir then sang a rendition arranged by faculty member Peter Matthews which separated the melodies of the clarinet and the piano line between the five parts of the chorus. The festival was directed by Mr. Anthony Hose, Stetson University Director of Orchestral Activities.⁴⁷⁶ This was the second composer festival held at Stetson University. On February 15 and 16, 2001, the School of Music held a similar "mini-festival" Focusing on the life and work of Percy Aldridge Grainger.⁴⁷⁷

Several members of the Concert Choir toured Europe in the summer of 2002 under the direction of Couch. This tour was the second European tour the Concert Choir took in six years. The previous tour, in 1996, started in England and moved onto the continent. This time, the two-week tour began in Paris followed by visits to Prague, Czech Republic; Vienna and Salzburg, Austria; Freiburg, Germany; Lucerne, Switzerland, and back to Paris. "Dr. Couch announced [the tour] at the end of last year," said Lindy Eller, a junior music major. "I knew immediately that I wanted to go." Other students knew the trip was meant for them as well. "Before I came

⁴⁷⁶ "Music school celebrates composer," *The Stetson Reporter*, October 17, 2001.

⁴⁷⁷ "Music festival held all-day," *The Stetson Reporter*, February 14, 2001.

to Stetson, Dr. Couch sent out a letter detailing the trip,” said Kelly Klauber, a freshman Music Education major. “I didn’t know anything about the Concert Choir or anything. I just knew that I wanted to get exposed to what Europe had to offer me as a musician.”⁴⁷⁸

Similar to the 1996 European tour, this trip included several formal and informal concerts along the way but Couch was careful to make sure the students also had plenty of leisure time in between practices and concerts. “The first time I took a tour, several years ago with another university, I scheduled way too many concerts,” said Couch. “We sing concerts here. We go to Europe to see Europe... We really have only seven performances and the rest of the sixteen, seventeen days are just Europe-based.” According to Couch, the determining factor in student participation was financial. In the end, thirty-five students from the Concert Choir were able to afford the trip. “The tour complete with the company that we’re going with is \$2,700,” said Couch. Through the help of Dean Woodward and the School of Music combined with the incomes from the Christmas Candlelight Concert and Choral Clinic, the overall per-student cost was reduced to \$1,700. Eller said, “It’s a very inexpensive trip when it comes down to it. There’s scholarships that have been given, things like that, which is really wonderful. The community had been really supportive. In the fall we have a Choral Clinic where high schools come from all over the state of Florida and we sold T-shirts and we sold water bottles... All the proceeds from that went directly to the tour as well.” Couch believed a trip such as this was very important for the growth of the performer. “For musicians, Europe is our tradition; it’s where our music came from. We will be seeing places where the people that we sing every day lived, worked, and died, and that’s an important and powerful thing. Plus many of these students are performance majors and hope to make a living as performers and therefore many of them will

⁴⁷⁸ “Concert choir prepares for Europe,” *The Stetson Reporter*, April 24, 2002.

start their performing careers in Europe.” Couch was confident that his students would find this experience worthwhile. “They’re not quite aware of this yet, but this will be one of the events that they remember for a very long time as being a high point in their college life,” said Couch. “I believe every student should travel somewhere when they’re in school, preferably for a semester or a whole year. There’s no better educator than travel.”⁴⁷⁹

Senior Donovan Singletary, who sang bass-baritone in the Concert Choir, was one of the more successful singers at the Stetson University School of Music. Before Singletary came to Stetson University, he was working toward a pop-based career in singing. After a year of vocal training with Stetson University Associate Professor of voice, Craig Maddox, he realized that he showed great potential in realm of operatic singing. “There’s something so fulfilling you get from singing an aria that you can’t always get from a pop song. You get to pour your heart out,” said Singletary. In the spring of 2006 the twenty-two year old Singletary was one of five winners of the National Council Grand Finals of the New York City Metropolitan Opera. There, the bass-baritone competed with eight other finalists that had risen through state and regional levels. Singletary was victorious over singers from all over the United States, most of whom were older and more experienced. He was the first Stetson University student or alumnus, to win the Met competition. Singletary was also the first Stetson University student to make the finals as an undergraduate.⁴⁸⁰

Maddox was the driving force behind Singletary’s training but Couch also played an important role in getting the young singer to Stetson University and keeping him here to complete his training. “Stetson was the only school I auditioned for,” Singletary said. “I didn’t

⁴⁷⁹ *Ibid.*

⁴⁸⁰ “The Merry Wives of Windsor Displays Music School’s Amazing Talents,” *The Stetson Reporter*, March 16, 2006.

have the money to come but Dr. Couch encouraged me to stay. Then I started winning competitions.” Even though he was happy at Stetson University, Singletary thought about leaving three times for either personal or financial reasons. Singletary said Couch gave him a solo with the choir and talked him out of leaving school. “He told me not to worry about the money,” Singletary said, “just to work hard and the money would be there.” That ended up being a very true statement. In the Met competition of 2006, Singletary won more than \$15,000, including the general manager’s prize, a special award named for longtime General Manager Joseph Volpe of the Metropolitan Opera.⁴⁸¹

Couch retired in May of 2006. A number of alumni from the two Missouri schools where he had taught attended his last Stetson University Concert Choir concert in April 2006 as did many alumni from the Stetson University Concert Choir. Couch invited them to the stage to join in the last two songs, *A Gaelic Blessing* by John Rutter and Stetson University’s *Alma Mater*. The program for that concert included many of his favorite pieces beginning with Mozart’s *Te Deum*. “It’s Mozart’s 250th birthday,” he said. “We had to do Mozart.” Couch stated that his favorite composer was Johannes Brahms so he had the choir sing his, *Warum (Wherefore should our singing soar to highest heaven?)*. His daughter, Crista Couch DePinto, chose one song, *Somewhere It’s Snowing*, arranged by Mark Hayes.⁴⁸²

Couch had a distinguished career in choral conducting. He has conducted or prepared choruses for performances with the Florida Symphony Orchestra, The New York Bach Aria Group, the St. Louis Symphony Orchestra, the Kansas City Symphony, the Florida Orchestra, the

⁴⁸¹ “Metropolitan opera competition award winner Donovan Singletary finds passion in music,” *Stetson Magazine*, Spring/Summer, 2006, 14-16.

⁴⁸² “Duncan Couch retires from Stetson after distinguished career in choral music,” *Stetson Magazine*, Spring/Summer, 2006, 57.

Sydney Australia Symphony, the Russian State Orchestra, the Orlando Philharmonic, and the Atlanta Symphony Orchestra. He has served as president of both the Florida and Missouri branches of the American Choral Directors Association, as well as the Southwestern Division of the American Choral Directors Association; and has conducted All-State, honors, festival, and clinic choirs in 28 states. In 1998 he conducted a two-hundred-voice choir with orchestra in a concert in New York City's Carnegie Hall. He has led choirs at professional music conferences around the nation and has twice taken the Stetson University Concert Choir to Europe for concert tours.

CHAPTER EIGHT

THE WINDS OF CHANGE: 2006-2012

Dr. Alan Raines

When Dr. Duncan Couch retired in May of 2006, there were some very important shoes to fill. By now, generations of Concert Choir singers had grown and developed into successful and competent choral musicians and it was up to the School of Music search committee to ensure the department's continued expansion. Many qualified applicants were considered but in the end, Jim Woodward, Dean of the Stetson University School of Music, hired Dr. Alan Raines to be Couch's successor.

Raines completed both his Masters and Doctorate of Musical Arts in Choral Conducting at the University of California, Los Angeles and served as the Assistant Conductor of the Angeles Chorale while he was a student of Donald Neuen. Prior to working at Stetson University, Raines served as the Director of Choral Activities at the University of La Verne in La Verne, California, and joined the faculty at Georgia State University in 1999. While at Georgia State University, he conducted the Georgia State University Singers, the Choral Society, taught graduate conducting, and administrated the graduate choral program. Under his direction, the University Singers made their debut in Spivey Hall in Morrow, Georgia, and performed throughout most of Europe, including accepting invitations to sing Evensong at St. Paul's, Winchester, and Gloucester Cathedrals.⁴⁸³

⁴⁸³ "Conductor Bio," New Trinity Baroque, on Authentic Instruments, accessed May, 27, 2014, <http://www.newtrinitybaroque.org/biographies/musicians/alanraines.html>

The first time Raines had ever heard the Stetson Concert Choir was at the 2001 Georgia Music Educators Association state conference in Savannah, Georgia, under the direction of Couch. Raines said, “Specifically, I remember they did the Alf Houkom, *The Rune of Hospitality*, and I remember just how phenomenal that choir was. I told myself, ‘Gosh, it would be great to have a gig like that someday.’” As fate would have it, Dr. Ann Small, Director of the Music Education program at Stetson University, contacted Raines and they met at the Southern Division of American Choral Directors Association conference in Charlestown, West Virginia in March of 2006. “One thing led to another, and I ended up leaving Georgia State to come down to Florida to do that job down at Stetson,” Raines said.⁴⁸⁴

During his time at Stetson University, Raines was well known for his ability to build a very high level of musicianship within the Concert Choir. Musicianship training, he insisted, was to begin with a two-day choir retreat held at the beginning of the semester. A fall choir retreat was not a new concept for the Concert Choir. Both Rich and Couch would take the choir on a brief retreat at the beginning of the school year to quickly begin learning music for the year. The Stetson Showcase concert, on the first night of Choral Clinic, was often five weeks into the semester, and the Concert Choir needed to be in excellent form to perform in front of the high school recruits and their teachers.⁴⁸⁵

Raines upholds that a choir retreat at the beginning of the school year is paramount for the development of choirs as evidenced by having taken choirs on retreat for fifteen years. Starting his second year at Stetson University, he required the Concert Choir to come to retreat with three octavos already memorized. “This practice facilitated the rest of the year,” Raines

⁴⁸⁴ Alan Raines, phone interview by author, June 3, 2014, Digital Recording.

⁴⁸⁵ Miller, interview, May 30, 2014.

said. Since the Christmas Candlelight concert was such a huge undertaking and took a tremendous amount of rehearsal time in the fall, there was frequently very limited time to prepare repertoire for a spring tour. Having three pieces already memorized by the beginning of the retreat, took a great deal of pressure off the rehearsal process so that the singers could then focus on various musical aspects throughout the year.⁴⁸⁶

The choir retreat under Raines' direction focused on more on teamwork than did past retreats since the late 1980's. Miller said, "It was a different kind of team building than I had ever been a part of."⁴⁸⁷ When asked about his reasons for including teamwork in the retreat Raines replied, "I just don't have a good choir if it's not a team." Raines aimed to develop a sense of vulnerability, community, and esprit de corps within the ensemble so that the students would feel more like a family and less like fifty-two highly talented individuals. "I think that vulnerability was key to achieving that quality of music," Miller said. Ultimately, Raines needed the choir to get to know one another. They needed to know where each other came from and most importantly, where each other's lives and interests intersected. "It's about a team effort," Raines continued, "we had massive voices at Stetson and if people don't like it or enjoy what they're doing, the performance is going to be terrible. But if they like it and enjoy what they're doing and then have a sense about what each other is about in the ensemble then you have potential for creating some pretty amazing and life changing choral experiences."⁴⁸⁸ The retreat was kept very social as well as productive as well as including various team building games and

⁴⁸⁶ Raines, interview, June 3, 2014.

⁴⁸⁷ Miller, interview, May 30, 2014.

⁴⁸⁸ Raines, interview, June 3, 2014.

activities. “The choir went out on the beach at night, went to dinner together, and everybody would hang out and do stuff together at night. It was all very social,” Miller said.⁴⁸⁹

During Raines’ first retreat in the fall of 2006, he introduced his warm-up. Traditionally choral conductors have a portfolio of vocal and choral warm-ups that could be modified to fit the needs of their ensemble. Throughout Raines’ tenure with the Concert Choir, he used only one warm-up and it was never modified. It consisted of two successive, descending, five tone major scales from Sol to Do. On the first descending scale, he’d have the choir sing the brighter vowels of *ee*, *eh*, and *ah*. On the second descending scale, he’d have the choir switch to the darker vowels of *ooh*, *oh*, and *aw*. Raines would accompany the choir during this warm-up always starting with a first inversion chord and as Miller explains, “That’s all he ever did.”⁴⁹⁰

Whereas Raines was somewhat non-traditional when it came to his single warm-up, he used rehearsal techniques that also differed from other mainstream styles of rehearsal. Raines allowed the singers to move around the rehearsal space freely. Miller said, “They could sit, stand, walk around; It was part of his philosophy to keep the singers comfortable yet vulnerable. He wanted the singers to do whatever it took for them to be their best.”⁴⁹¹

Raines revitalized the Concert Choir’s annual spring tour. “It has always been my desire to work for an institution that embraced its faith and Stetson University was one of those, even though it was no longer Baptist affiliated,” Raines said. “There still is a constituent base of Stetson steeped in the [Baptist] church spread throughout the region.” Raines recognized this network of friends throughout the southeast as a practical advantage when planning an extended Concert Choir tour. Speaking of the benefits of an extended tour, Raines said, “Practically

⁴⁸⁹ Miller, interview, May 30, 2014.

⁴⁹⁰ Miller, interview, May 30, 2014.

⁴⁹¹ Miller, interview, May 30, 2014.

speaking, taking an ensemble away for 10, 11, or 12 days gives them the opportunity to sing the same rep every night, let it become organic, and let them begin to really breath and sing as an ensemble. [This repetition] allows them to record and get discs out there and build a program. Those music schools that have close ties to churches have that tradition like the Lutheran colleges. That's what I've always wanted and Stetson has that." Raines toured with the Concert each year of his three-year tenure.⁴⁹²

The Stetson University Choral Clinic has been a leading factor in the recruitment of singers for the vocal program since Rich's tenure as Director of Choral Activities. When Raines started as the Director of Choral Activities in the fall of 2006, he leaned heavily on the logistical prowess of the Associate Director of Choral Activities, Dr. Andrew Larson.⁴⁹³ With his help, Raines added a second vocal recruiting event. This one focused on male singers. In design, it was very similar to the Choral Clinic, which happened at the beginning of October, except the purpose of this festival was to recruit men and to make sure there would always be tenors and basses in the Stetson University choirs. The participants were issued a folder of four to six pieces of music in the morning rehearsed all day. After the dinner break, the men reassembled for the performance on the stage of Elizabeth Hall's Lee Chapel (the chapel was rededicated after the passing of Stetson University's President, Dr. Doug Lee in 2009). In the first three years of the Festival, participating high schools were allowed to bring as many men as they wished. By the third year, however, there were as many as 180 singers and, as Larson

⁴⁹² Raines, interview, June 3, 2014.

⁴⁹³ Miller, interview, May 30, 2014.

remembers, “Wow, we can’t fit this many people in this room (Lee Chapel), so we started pairing it back a little bit.”⁴⁹⁴

Raines also began to make minor changes to the annual Christmas Candlelight concert. According to Larson, when Couch was director of the Christmas Candlelight Concert, “He prided himself on an extensive amount of repertoire and favored more advanced difficulties.” When Raines took ownership of the concert, instead of featuring only the Concert Choir, he also included some of the other choral ensembles from the School of Music. “He added the women’s choir and he had the children’s choir come in and sing one time. He did that to make sure that I felt like I was involved in the department,” Larson said, “and it helped him to fill time so as not to include so much rep (for the Concert Choir).” Under Couch’s direction, the Christmas Candlelight Concert was the focus of the fall semester. As a contrast, Raines said, “I had other repertoire that I wanted to explore with them.” For example, preparing the Duruflé *Requiem* would have not been possible without allowing the other choral to take on some of the load. “It’s nice to share a little bit of that load, practically speaking, but then at the same time, to showcase all of the choral ensembles,” Raines said.⁴⁹⁵

One piece that was programmed on Raines’ first Candlelight Concert was *Personet Hodie* arranged by Lara Hoggard. Raines used it for many years as the opener for the Christmas concerts at Georgia State University and currently uses it at Baylor University.⁴⁹⁶ It was so well received, that every Candlelight Concert from 2006-2013 has opened with that piece. “It was really impressive how it was presented,” Larson said, “*Personet Hodie* was the big moment where, *BAM*, they turn on the lights and the singers are all in the hall dispersed everywhere. It’s

⁴⁹⁴ Andrew Larson, phone interview by author, May 12, 2014, Digital Recording.

⁴⁹⁵ Raines, interview, June 3, 2014.

⁴⁹⁶ Raines, interview, June 3, 2014.

quite impressive now that all three choirs are all involved; the men, the women, and the Concert Choir.”⁴⁹⁷

Though the format of the Candlelight Concert was fairly consistent, Raines did make other changes. “[Another] change (under Raines’ direction) was that Duncan Couch was into a very dramatic performance in the readings and when he retired, we dried it up a bit,” Larson explains. After Couch’s retirement, simply as an adjustment of artistic preference, the students were directed to deliver the readings elegantly and beautifully, but not as dramatically as before.⁴⁹⁸ The other substantive change to the Christmas Candlelight Concert was in the arrangement of the final carol of the concert, *Silent Night*. In the past, the Concert choir would sing a traditional a cappella arrangement in four parts. As Miller explains, “Alan had this accompanied arrangement that started with a soprano soloist, a child, followed by a men’s chorus singing beneath them. The piece would modulate and the rest of the choir would join in singing.”⁴⁹⁹

For the 2007 Stetson University Homecoming celebrations, Jim Woodward, Dean of the School of Music, announced that “Prof” Harold M. Giffin would be honored for what would have been his 100th birthday. This honoring was then coupled with honoring Woodward who announced his retirement earlier that year.⁵⁰⁰ Since Woodward took over the deanship in the fall of 1985, the School of Music experienced growth in many areas. “We have increased the Music scholarship budget to \$9 million,” said Woodward. “We have added a Bachelor of Music degree with a focus on an outside field, so you can major in Music, but still delve deeply into another

⁴⁹⁷ Larson, interview, May 12, 2014.

⁴⁹⁸ Larson, interview, May 12, 2014.

⁴⁹⁹ Miller, interview, May 30, 2014.

⁵⁰⁰ “2007 Homecoming Anticipates New Traditions,” *The Reporter*, February 8, 2007.

field of interest.” Two of the more popular choices in outside fields included Digital Arts and Business Administration. The Bachelors of Music degree with a focus on Business Administration allowed students to earn an MBA with one additional year of study. “We’ve also added a Community School of the Arts to expand our reach into the general community, sharing our expertise with our friends and neighbors.”⁵⁰¹

As of May 2007, the Stetson University School of Music’s search for a new Dean was well under way, however no candidate was selected after the first round. “We have completed the first wave of interviews and have decided to leave the search open,” said President Doug Lee. Dr. Jean West, who had served as the associate dean of Music, continued her service as the interim dean until she was formally named the Dean of the School of Music in the spring of 2008.⁵⁰² “We have conducted a national search over a two-year period,” said Lee, “and we are convinced that Dr. West is the best person to lead our excellent School of Music to even greater heights.” West worked with the music faculty to create a wish list for the School of Music. Two new fundraising endowment goals were included on that list. West stated: “first, for funds to acquire and maintain our pianos; and second, for student ensemble travel. These expenses tax our budget every year but help our students immeasurably.”⁵⁰³

One of the projects Woodward was working on prior to his retirement was raising funds and planning for an additional building for the Stetson University School of Music. When Presser Hall was built in 1969, the building was intended to serve 100 students. By the fall of

⁵⁰¹ “Retirement Plans,” *The Reporter*, February 22, 2007.

⁵⁰² “New interim and associate deans of Music announced,” *Stetson Magazine*, Winter/Fall, 2007, 40.

⁵⁰³ “Stetson University names Jean West to head School of Music,” *Stetson Magazine*, Spring/Summer, 2008, 18-19.

2007, the School of Music consisted of 225 music majors with a projected ninety-five incoming freshmen and transfer students. “We’re really bursting at the seams,” said West. In January of 2008, construction was started on the new 8,000-square-foot music building that was designed as an expansion to Presser Hall with a variety of teaching and rehearsal spaces within its walls. “The faculty feels energized. We’re really excited about it,” West said. Longtime Stetson University supporters Dick and Mary “Dinky” Blount McMahan of DeLand made the lead donation for the \$2.15 million facility, which was named Mary B. McMahan Hall. McMahan Hall includes a large rehearsal hall, as well as faculty studios, a percussion studio, practice rooms, a band library, and an instrument storage space. “We don’t have enough practice rooms for our students to use,” West said. “They’re used almost round the clock. There are many times of the day that students go off to practice and can’t find a space.” The new rehearsal space is used primarily by the band, orchestra, and Choral Union and is significantly larger than the rehearsal room in Presser Hall.⁵⁰⁴

The new building was officially opened and dedicated on Friday, March 27, 2009 and the architectural planning was very innovative and precise. It incorporated an open and airy hallway using mostly natural lighting. It also included deliberate building choices that improved acoustics like slanted walls in practice rooms and texturing the ceiling of the large rehearsal room. “The architectural solution in this building was to be a balance between the LBC (Lynn Business Center) and Presser [Hall] by incorporating original materials used in traditional ways

⁵⁰⁴ “School of Music to get much-needed expansion with new Mary B. McMahan Hall,” *The Reporter*, Winter/Fall, 2007, 2.

like stone.” The design was intended to unify that section of campus and create a more natural flow.⁵⁰⁵

For the 2007-2008 school year, Raines had the Concert Choir perform Maurice *Durufle’s Requiem*. “I thought it was a great choir to do the Durufle with,” Raines said, “We performed it, recorded it, and submitted it for NCCO.”⁵⁰⁶ The performance and subsequent recording took place at the Cathedral Church of St. Luke in Orlando, Florida on All-Saints Day, 2007. The submission was accepted in the spring of 2008 and the Concert Choir performed for the second biennial conference of the National Collegiate Choral Organization (NCCO) in Cincinnati, Ohio on November 1, 2008. The Stetson Concert Choir performed on the same concert with the University of North Texas and the Eastman School of Music.⁵⁰⁷

In November of 2008, Stetson University celebrated the 125th anniversary of its founding. The theme of the 125th anniversary centered on the university’s transformation over the twenty-five years since its centennial in 1983. “What we’re really celebrating is not that we’re one hundred and twenty-five years old; what we’re really celebrating is the changes in Stetson since we celebrated the 100th anniversary” said President Doug Lee, noting that Stetson University was in an entirely different place in 1983. The majority of the commemoration events were integrated into preexisting annual events such as Homecoming and the Founder’s Day Celebration. Peggy Fox, special events coordinator, said “What we tried to do with our anniversary is really build on the events we already had on a yearly basis here at Stetson, [to try to] enhance those events with an anniversary theme.” One of these events was the Musical Gala,

⁵⁰⁵ “McMahan Hall Opens,” *The Reporter*, April 9, 2009.

⁵⁰⁶ Raines, interview, June 3, 2014.

⁵⁰⁷ Raines, interview, June 3, 2014.

revived after 9 years of absence. The Concert Choir performed at the newly constructed Daytona Beach News-Journal Center on April 3, 2009.⁵⁰⁸

Dr. Andrew Larson

After Raines left Stetson University for Baylor University at the end of the 2008-2009 school year, the School of Music did not have enough time to start a search for a Director of Choral Activities. West called and asked Stetson University's Associate Director of Choral Activities, Dr. Andrew Larson, to consider stepping in as the Interim Director of Choral Activities. He agreed but requested that he continue working with the Stetson University Women's Chorale in lieu of the choral union because he was confident that they were going to have a chance to perform at the Southern Division of the American Choral Directors Association in Memphis, Tennessee, later that spring. That left the Choral Union and the men's choir, Stetson Men, for Dr. Peter Durrow, who was hired as the visiting Associate Director of Choral Activities.⁵⁰⁹

As anticipated, the Stetson University Women's Chorale was invited to perform at the 2010 Southern Division of the American Choral Director's Association (ACDA) in Memphis, Tennessee. At the time, the choral travel budget could not support two separate choir tours and Larson was forced to split the budget between the Stetson University Women's Chorale and the Concert Choir. Instead of the typical 6-7 day tour with multiple performances, the 2010 tours

⁵⁰⁸ "Stetson gears up for 125th anniversary," *The Reporter*, September 10, 2008; "Stetson University's 125th Anniversary to be year-long celebration," *Stetson Magazine*, Spring/Summer 2008, 2-3.

⁵⁰⁹ Andrew Larson, phone interview by author, May 12, 2014, Digital Recording.

included a four-day trip for the Women's Chorale to attend and perform at the ACDA conference and a three-day south Florida tour for the Concert Choir.⁵¹⁰

The Concert Choir's tour started in DeLand and included high schools in Martin County and in Miami. Coral Reef High School, part of the Miami-Dade County Public Schools System, was the most productive stop on the tour. Larson recounts, "We've seen a steady stream of Coral Reef students ever since that tour, of which, we've just graduated the first student from that batch." Larson contends that many of Concert Choir's most talented students, from 2010-2014 came to Stetson University as a result of the tour performances and high school visits.

Larson accepted the one-year position of Interim Director of Choral Activities but after the subsequent national search did not yield a hire, Larson remained in the interim capacity for one more year.⁵¹¹

On Friday, November 5, 2010, the Stetson University Concert Choir, under Larson's direction, sang for the American Choral Directors Association state conference. The Concert Choir was the invited choir for the feature performance on the first night of the two-day conference.⁵¹² "It was amazing," Junior Music Education major James Pecar remembers, "There was a single note that we sang in that performance that is to this day one of the most powerful choral experiences of my whole life. It was awesome!"⁵¹³

⁵¹⁰ Larson, interview, May 12, 2014.

⁵¹¹ Shane Thomas, phone interview by author, May 31, 2014, Digital Recording.

⁵¹² Larson, interview, May 12, 2014.

⁵¹³ James Pecar, phone interview by author, May 18, 2014, Digital Recording.

Hat Trick

“Males are all the rage.” At least that how Jennifer Schmitt viewed it on October 30, 2010. America’s Next Great Star, was a competition that toured college campuses and visited Stetson University attracting a large and enthusiastic crowd in the Rinker Field House. The competition provided students with the opportunity to highlight their talent and to experience performance on the “big stage.” Male a cappella group, *Hat Trick*, took top honors. The judges for the evening were Dr. Andrew Larson, Interim Director of Choral Activities; Aimee Bushway, Vice President of SGA; and Sims Kline, Research Librarian. Schmitt said that “all three [judges] provided sophistication and humor to the competition, and clearly enjoyed the show as much as the audience did.” Kline “liked the variety and felt the professional staging company added a lot of star quality, polish, and intensity to the event.” Contestants ranged from a break dancer, an opera singer, and a flag dancer, to solos, duets, and the men’s a cappella group *Hat Trick* comprised mostly of men from the Concert Choir.⁵¹⁴

Hat Trick “wowed” the audience with a selection entitled “Same Song Medley” as the show’s closing act and won by a significant margin of 100 votes. Ezra Keith, a baritone in Concert Choir and a member of *Hat Trick*, spoke about his experience and how it felt to win: “it was very hard to believe that we won.” As prize, the group was awarded \$500 and an opportunity to compete in the national contest. The founder and director of *Hat Trick*, James Pecar, reflected on the victory and said that “Hat-Trick had great energy.” Even though there was a microphone situation to handle and a stage that was smaller in size than the group was used to, Pecar believed that *Hat Trick* “was effective in our performance and really fed off of the

⁵¹⁴ “Stetson shows off talent, dazzles Family and Friends,” *The Reporter*, November 9, 2010.

energy of the audience. It was really powerful.” Adam Hunter, power tenor, added “it felt exciting to be backstage at an event that big.”⁵¹⁵

Pecar, who was raised in western Michigan, never really considered majoring in music until his high school choir teacher encouraged him to audition. Pecar had some family in Florida and decided that if he was going to audition in Michigan, he might as well audition in Florida as well. He spoke to his family in Florida and they directed him to apply to Stetson University because of its reputation as being a top tier school of music. Pecar flew down to DeLand to audition and his parents received a phone call from Raines a few weeks later with the news that their son was being offered a music scholarship. Pecar’s other offer was to attend Western Michigan University in Kalamazoo, where he would have spent the majority of his time singing for their vocal jazz program. He chose to attend Stetson University because he wanted to start something of his own and this prompted his drive to found the male a cappella group *Hat Trick*.⁵¹⁶

Pecar was aware of the mindset that it wasn’t cool to sing in choir but he was inspired by the University of Michigan’s *Friars*, a collegiate male a cappella ensemble. “I thought they were amazing when I was in high school,” Pecar said. As a high school student, he joined a similar male a cappella group that included singers with many different interests and from different social circles. By the time Pecar graduated from high school, singing in a group like that was accepted so when he came to Stetson University, he made an appointment with Larson to discuss the possibility of starting such an ensemble. He asserted that not only would it be a fun musical experience, but it could also recruit more men into the Stetson University choral program.

⁵¹⁵ “Stetson shows off talent, dazzles, Family and Friends,” *The Reporter*, November 9, 2010.

⁵¹⁶ Pecar, interview, May 18, 2014.

Larson's initial reaction was skeptical, explaining that many groups similar to the one Pecar was describing had tried to form but none had lasted more than two years at most. Pecar took Larson's advice and saw the precedent as a challenge worth taking on. Starting in the fall of 2007, Pecar encouraged the men of the Concert Choir and others from the School of Music to join such a group and was eventually able to pull together eighteen men. They were selected without audition, learned two songs, and performed them in the lobby of Elizabeth Hall prior to a concert in the spring of 2008. This initial informal performance generated enough interest among other men from the Concert Choir and around campus to require an audition for participation the following fall. *Hat Trick* performed two study-break concerts that year, each occurring during the week of finals for the fall and spring semesters.⁵¹⁷

Hat Trick suffered a setback after a performance at the staff luncheon for the School of Music in April of 2009. "That's when the panic set in," Pecar said. *Hat Trick* knew that if they were to succeed they would need the blessing and support of the School of Music faculty. The faculty had asked for a lengthier performance than the ensemble had programmed and according to Pecar, "that's when I learned one of the best lessons I've learned. Don't ever over program." The group hastily arranged a new piece and without enough time to let the song settle, the performance fell short of expectations. "It was terrible and embarrassing and sounded like something in two different keys," Pecar explained, "and suddenly, we were a bad ensemble in the eyes of the faculty. We were in a hole and we'd need to crawl our way out of it." Over the next three years, *Hat Trick* continued to grow in popularity while they performed around campus for different fraternities and other informal student gatherings as well as in some featured performances on the Stetson Showcase concert during Choral Clinic at the beginning of October.

⁵¹⁷ Pecar, interview, May 18, 2014.

Slowly, *Hat Trick* regained the faculty's support and respect and by the spring of 2014, the ensemble began their sixth year, seemingly meeting and surpassing all expectations.⁵¹⁸



Figure 8.1 – Promotional photograph of Hat Trick. Founder and Director James Pecar is circled. Photo courtesy of Stetson University Special Collections and Archives.

During the 2010-2011 school year, the School of Music underwent a national search for a new Director of Choral Activities. Three candidates were selected from a large pool of qualified conductors; however, no offer was accepted and the vacancy remained. Once again, the School of Music did not have enough time or resources to restart the search. Miller recounts, “The faculty were concerned and started talking about who they would bring to Stetson in the interim. They spoke about the connections they had, and how they might entice someone to do this; and who would be willing to come do this?” This process led them to Dr. Milburn Price.

Dr. Milburn Price

⁵¹⁸ Pecar, interview, May 18, 2014.

Price was the obvious choice for the School of Music. He had recently retired as Dean of the School of Performing Arts at Samford University, a small private university affiliated with the Alabama Baptist Convention. While at Samford University, Price conducted the a cappella choir and the Samford orchestra and taught conducting, voice, and church music courses. Price received his Bachelors of Music from the University of Mississippi, his Masters of Music degree from Baylor University, and his Doctorate of Musial Arts degree from the University of Southern California. Prior to his appointment at Samford University in the fall of 1993, he served as the dean of School of Church Music at the Southern Baptist Theological Seminary in Louisville, KY for twelve years. He also served as the chair of the music department at Furman University from 1972-1981.

Price was a meticulous conductor who strove to teach integrity as well as musicianship through rehearsal. “He would always have a lesson plan,” Miller said. A typical rehearsal was plotted out almost to the minute: “We’re going to sing these three pages, then two pages of this, and then we’re going to have a memory check of this,” said Miller. This regimented style of rehearsal planning permeated Price’s one year of residency. He would also frequently quote scripture in rehearsal. Miller said he often quoted Galatians 6:9 saying, “Friends, do not become weary of doing well, for at the proper time we will reap a harvest if we do not give up.” In this manner, Price was perceived as a very paternal, well-mannered, and quiet conductor. In choosing repertoire, he kept to the standards, and as Miller explains, they were careful selections. Price’s wife was a welcome sight to the Concert Choir. Often, she would bake treats in their small one bed room apartment in DeLand, and bring them in to the singers after rehearsal.⁵¹⁹

⁵¹⁹ Miller, interview, May 30, 2014.

Price's single year as the Visiting Director of Choral Activities was as busy as any of his three predecessors. He directed the Choral Clinic and the Men's Festival, led the Concert Choir in three performances of the Christmas Candlelight Concert, took the Concert Choir on a tour throughout the Southeast, and finished his year with the annual Spring Concert. Throughout this year, Price's main goal was to "prevent any damage" and to keep the choral program afloat.⁵²⁰ Meanwhile, the School of Music performed their third search in six years for a Director of Choral Activities.

In the fall of 2012, Dr. Timothy Peter assumed the position as Stetson University's Director of Choral Activities. After graduating from Luther College, Peter completed his Doctorate of Musical Arts degree at the University of Arizona. In 1991 he began his tenure as Professor of Music at Luther College conducting the Collegiate Chorale and the Norsemen.⁵²¹ As the conductor of Stetson University's Concert Choir, he was prepared to invigorate and continue many of the established ensemble's traditions. He inherited a legacy of excellence as well as tools sharpened by years of hard work on the part of his predecessors, a new rehearsal space, and a library of fine repertoire. Just as the six conductors who preceded him, Peter injected the Concert Choir with his own personality. Through him, the legacy of the Stetson University Concert Choir thrives anew.

⁵²⁰ Miller, interview, May 30, 2014.

⁵²¹ "Tim Peter bids farewell," Luther College Chips, last modified May 3, 2012, accessed May 31, 2014, <http://lutherchips.com/2012/05/02/tim-peter-bids-farewell.html>

CHAPTER NINE

AN EXAMINATION OF THE REPERTOIRE PROGRAMMED FOR THE ANNUAL SPRING CONCERT

The Concert Choir has a long and distinguished heritage as the premiere choral ensemble at Stetson University. Since its initial concert tour as a Glee Club under the direction of Robert Schoffield in 1901, the choir has consistently earned praise throughout the nation, from critics and audiences alike. This acclaim was the result of the ensemble's high standard of choral performance during its home concerts and tours throughout the southeastern part of the United States as well as its appearances on programs of regional and national conventions of the American Choral Directors Association and the Music Educators National Conference.⁵²² The literature performed by a choral ensemble on tour and at their spring concert reveals information about the philosophies and traditions of the group as well as providing an insight into its development and evolution.⁵²³ The ensuing discussion examines the choral literature chosen for the annual spring concert from 1936 to 2012 to determine any trends. Existing spring concert repertoire of the Glee Club and Concert Choir organized by year is listed in Appendix A.

Assumptions and Delimitations

This section explores the repertoire traditions of the Stetson University Glee Club and Concert Choir. Therefore, this analysis looks only at those pieces performed by the full mixed choir. This investigation explores the programs from the annual spring concert for the choir. No

⁵²² Stetson University. *About the Choir*. Concert Program Notes. 2012.

⁵²³ Kevin Fenton, "Friends University's Singing Quakers: The Development of a Tradition," (Ph.D. diss., Florida State University, 1994), 169.

attempt was made to include those programs from shorter off campus trips, or other performances by the ensemble. The repertoire list was compiled by examining each available year's spring concert program, as these are assumed accurate. It should be noted that there are a few spring concert programs that are absent from Stetson University archives. All reasonable efforts were made to confirm accuracy of the programs and secure any information not included in their contents. Occasionally, titles were altered to correct typographical errors. Literature titles are listed using the headline-style capitalization method to create consistency throughout the database. Special characters and symbols unique to foreign languages were omitted for consistency in the database because the early concert programs did not include these markings.

Method

In his dissertation, Darryl Jones creates an index of the music performed by featured choirs at the American Choral Directors Association National Convention. This database allows current and future conductors the opportunity to explore the repertoire performed at these events, while also investigating the relationships and trends.⁵²⁴ Using Jones' document and Dr. Kevin Fenton's dissertation as models, a spreadsheet was created in order to index the literature performed by the Glee Club and Concert Choir on each of its annual spring concerts beginning with the ensemble's inception during the 1935-1936 school year. Data were collected for this study by gathering concert programs from the archives at Stetson University's DuPont Ball Library for each of the spring concerts through the spring semester of 2012. A total of 63 programs were examined for this study. The following objectives were used to guide this study:

⁵²⁴ William Darryl Jones, "An Index of Choral Music Performed During National Conventions of the American Choral Directors Association" (Ph.D. diss., Florida State University, 1988).

1. to preserve the spring concert program information as part of the history of the Glee Club and Concert Choir
2. to determine the percentage of literature performed a cappella or accompanied
3. to determine the percentage of literature performed that was of a sacred or secular nature
4. to determine the percentage of literature performed that was composed in each of the music time periods
5. to determine the literature which was performed most often
6. to determine which composers/arrangers were performed most often

In order to organize and analyze the data collected from the concert programs, seven categories were established in which to input repertoire information. These categories included: title of the selection; composer or arranger; time period; the year performed; accompaniment present; conductor of the work; and whether the piece is considered sacred or secular. The title of each selection was taken directly from the concert program. Later these were compared, and some altered, in order to create unity within the list. As it was difficult to discern whether a piece was arranged or newly composed, it was determined that a single category would be used and the arranger would be listed in addition to the original author.

The time period was decided by the birth/death dates of the person listed as composer or arranger. This field was divided into the following categories: Renaissance; Baroque; Classical; Romantic; and 20th Century. If only an arranger was listed for a given piece, that person's dates were used to determine the time period.

In most cases, the concert programs did not contain a listing of text or necessary translations for the piece that was performed. In order to determine whether a selection was sacred or secular, internet searches were used to determine the nature of the content.

Upon compilation of the repertoire list of spring concert programs, the author attempted to locate each individual octavo in the Stetson University choral library in order to verify information and better determine accompaniment. Based on conversations with living conductors, the accompaniment was sometimes changed to reflect how the piece was actually performed and not necessarily how the music was written. Unfortunately, only the recent selections were still in the choral library. Most of the outdated and older copies were discarded. Through internet searches and educated assumptions based on the concert programs, any information on pieces with partial information was completed by the author in order to create a comprehensive index of the music performed.

Results

In the sixty-three available Spring Concert programs since 1936, the Concert Choir performed a total of 701 pieces as a mixed ensemble with the overall concerts averaging 11.1 selections. Appendix A provides a chronological list of the repertoire performed on each of the Concert Choir's annual spring concert. This catalog is meant to preserve the performance history of the ensemble while providing a database for study and reference.

The second objective was to determine the percentage of repertoire that was performed a cappella or accompanied. Of the total number of pieces, 323 (46%) were performed a cappella. Table 1 shows a breakdown of each conductor's a cappella programming practices.

Table 1. Number and Percentage of A Cappella Selections by Conductor.

Conductor/ Number of Concerts	Number of A Cappella Selections	Percentage of Occurrence
Harold Giffin/27	147	41.1%
Robert Rich/12	39	57.3%
Duncan Couch/16	102	50%
Alan Raines/3	14	37.8%
Andrew Larson/2	13	59.1%
Milburn Price/1	8	61.5%
Total	323	46%

Table 2 demonstrates that well over half the repertoire performed by the Concert Choir on its spring concerts was of a sacred character. It also illustrates each conductor's preference for the programming of sacred choral literature. This was the purpose of Objective 3.

Table 2. Number and Percentage of Sacred Selections by Conductor.

Conductor	Number of Sacred Selections	Percentage of Occurrence
Harold Giffin	206	57.7%
Robert Rich	60	88.2%
Duncan Couch	134	65.6%
Alan Raines	14	37.8%
Andrew Larson	8	36.3%
Milburn Price	11	84.6%
<u>Total</u>	433	61.7%

Objective 4 investigated the frequency of the programming of literature from the various musical time periods. Analysis of this data shows that a majority of the choir's music (75% or 523 selections), comes from the 20th century while only 2% (17 selections) of the music comes from the Classical Period. The Romantic Period was represented by 89 selections (13%) while the other two categories each make up an equal distribution of the remaining literature performed; Thirty-eight pieces were from the Baroque Period (5%), and thirty-three selections were from the Renaissance Period and prior (5%). Table 3 provides a detailed breakdown of the distribution of repertoire programmed by each conductor.

Table 3. Number and Percentage of Repertoire by Style for each Conductor.

Conductor	20th Century	Romantic	Classical	Baroque	Renaissance
Harold Giffin	250 70%	60 17%	7 2%	20 6%	20 6%
Robert Rich	50 74%	6 8%	5 7%	5 7%	2 3%
Duncan Couch	166 81%	14 7%	3 1%	12 6%	8 4%
Alan Raines	29 78%	6 16%	1 2%	0 0%	1 3%
Andrew Larson	18 82%	2 9%	0 0%	0 0%	2 9%
Milburn Price	10 75%	1 8%	1 8%	1 8%	0 0%
Total	523 75%	89 13%	17 2%	38 5%	33 5%

The fifth objective was to determine the selections most often performed by the Concert Choir on its spring concert. The piece sung the most often by the choir was “Ezekiel Saw de Wheel” arranged by William Dawson. This work was sung seven times, becoming one of the choir’s signature selections in the late 1960’s. The two other spirituals placed in the top twelve pieces performed, “My God is a Rock” by Robert Shaw (4 times) and “Hold On” by Jester Hairston (3 times). There are two American sacred pieces included amongst the most performed, “Alleluia” by Randall Thompson and “O Clap Your Hands” by Thomas Cousins (3 and 4 times respectively). Likewise, there are two English sacred pieces present, “God Be in My Head” by John Rutter and “I was Glad When They Said unto Me” Hubert Parry (both 3 times). The two

German pieces, one secular and one sacred, are “Liebeslieder Walzer” and “O Savior Throw the Heavens Wide” (both 3 times). “Tambour”, by Lajos Bardos, was the only folk song to make the top twelve. Table 4 lists the twelve most performed selections by the Concert Choir.

Table 4. Twelve Most Performed Selections by the Concert Choir.

Title	Composer/Arranger	Number of Performances
Ezekiel Saw de Wheel	William Dawson	7
Hospodi Pomilui	Alexis Lvovsky	4
Alleluia	Randall Thompson	4
My God is a Rock	Robert Shaw	4
The Creation	Willy Richter	4
Hold On!	Jester Hairston	3
I was Glad When They Said unto Me	C. Hubert H. Parry	3
Liebeslieder Walzer	Johannes Brahms	3
O Clap Your Hands	M. Thomas Cousins	3
O Savior Throw the Heavens Wide	Johannes Brahms	3
God be in My Head	John Rutter	3
Tambour	Lajos Bardos	3

The final objective in this study of the Concert Choir Spring Concert literature was to determine the most often performed composers by the choir. The German composer, Johannes Brahms was strongly represented in the list with the most performances by the choir at 28, nearly doubling that of the second composer/arranger, William Dawson (15). The other spiritual

arrangers, Moses Hogan, Robert Shaw, and Alice Parker, rank 6th and 10th respectively.

Richard Feasel was a student and later the band director at Stetson University and arranged 13 pieces for the Glee Club and the Concert Choir under Giffin’s direction. Figure 5 indicates the top ten composers performed by the Concert Choir.

Table 5. Ten Most Performed Composers by the Concert Choir.

Composer	Number of Performances
Johannes Brahms (20 pieces)	28
William Dawson (7 pieces)	15
Richard Feasel (13 pieces)	13
J.S. Bach (11 pieces)	13
Randall Thompson (6 pieces)	12
Moses Hogan (8 pieces)	11
John Rutter (8 pieces)	11
Robert Shaw/Alice Parker (7 pieces)	10
Felix Mendelssohn (8 pieces)	9
G.F. Handel (7 pieces)	9

Discussion

Through the analysis of programming by the Stetson University Glee Club and Concert Choir’s spring concert, the influence of the a cappella choir tradition is evident but not dominant. It is the custom of this program to have a mixture of unaccompanied and sacred literature. The

Glee Club and subsequent Concert Choir certainly fits this criterion with 46% of its Spring Concert repertoire being a cappella music and 61.7% being sacred versus secular literature. While these percentages may be a departure from the comparatively high numbers of unaccompanied sacred literature performed by programs following the Christiansen School of choral singing, it is relatively average when compared to the repertoire performed at national convention performances of the American Choral Directors Association (ACDA). Darryl Jones found when comparing performances at the ACDA national conventions, 52% of the music was unaccompanied.⁵²⁵ This same 52% was also the percentage of sacred pieces sung by choirs at these conventions.⁵²⁶ When Leonard Van Camp looked at the a cappella choirs in the United States, he found a higher occurrence of 69% of sacred music while organizations from a denominational institution, such as Stetson University, showed an higher preference for sacred text, coming in at nearly 81%.⁵²⁷ The analysis of the Glee Club and Concert Choir's spring concert repertoire shows a more balanced approach towards the performance of sacred and secular music. This finding indicates that the choir is indeed in line with the traditions of other mainstream choral programs in higher education.

An analysis of the titles performed by time period shows the choir's strong preference for the performance of 20th century literature. Three-quarters of the repertoire is from this period of music. Each conductor showed a significant bias to more contemporary literature with Giffin and Raines being the only two conductors who programmed more than 10% of their selections in a category other than 20th century. Little music from the Classical Period (2% of the repertoire) was performed. This is probably because the most often performed music of this time period is

⁵²⁵ Jones, 74.

⁵²⁶ Jones, 70.

⁵²⁷ Van Camp, 179.

generally accompanied by orchestra and through each of the conductors' tenure, many of these works were performed by the Choral Union instead of the Glee Club and Concert Choir.

Harold Giffin first took over the Stetson University Glee Club when the glee club movement in the United States was viewed as one of the principal forms of entertainment. From its inception, this ensemble has embraced the philosophies of this movement by performing new music while also paying homage to some of the great traditional choral literature. The annual spring concerts provided an opportunity to display this organization's ability to do just that. As the choir has evolved over the years, the basic philosophy has remained unchanged. Through analysis of the repertoire performed on the group's annual spring concert, it is clear that the Stetson University Concert Choir does indeed embrace and maintains its heritage.

CHAPTER TEN

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS FOR FUTURE RESEARCH

The purpose of this study was to document and preserve a history of the Stetson University Concert Choir beginning with the singing ensembles that preceded the Concert Choir and concluding with the 2011-2012 school year. The task of documentation and preservation involved identifying the individuals, events, and institutions that led to the formation of the Concert Choir; discovering the philosophy and purpose of the Concert Choir and the ways in which that philosophy and purpose has changed over the years; the individuals, events, and institutions that have shaped the philosophy and purpose of the Concert Choir; the events that demonstrate contributions to the choral art on the part of the Concert Choir; and the ways in which the Spring Concert repertoire of the Concert Choir reflect the ensemble's philosophy and purpose. This study is of value to choral conductors and other music educators in its documentation of a model of development and promotion of a collegiate choral program, over an extended period of time. This study also documents and preserves the perspectives and actions of individuals in that development, which is of value in illuminating the history, structure, and administration of an academic choral ensemble.

Summary

Chapter 1 presents the primary problem statement and sub-problems this document addresses. It delineates the terms associated with the document, the delimitations of the study, and the need for the study, including a brief overview of the early history of Stetson University. Chapter 1 also outlines the purpose of, procedures for, and organization of the study.

Chapter 2 examines in closer detail the founding of Stetson University and its Baptist heritage through the mid 1930's. From its earliest days Stetson University was well cared for and loved by the administration, its coalition of benefactors, and the Florida Baptist Convention. Its namesake, John B. Stetson, was wealthy hat manufacturer from Philadelphia, Pennsylvania, who stepped in as Stetson University's primary benefactor when founder Henry DeLand's financial situation could no longer support the school. Stetson's financial and philosophical support helped Stetson University develop from a one building academy in the late 1880's into a thriving university with multiple dormitories and classroom/administrative buildings. One such building, Elizabeth Hall, with an enclosed auditorium, was paid for in full by Stetson and serves as the primary performing venue for the Concert Choir.

Although Stetson University had been affiliated with the Florida Baptist Convention since 1885, the parties did not always agree on issues of control. The Baptists felt that Stetson University's board of trustees should be elected by and thus controlled by the Florida Baptist Convention. The founders of Stetson University and their President, Lincoln Hulley, maintained that the school belonged to the Baptist community in general and thus should govern itself independently of the Florida Baptist Convention.

Chapter 3 details the beginnings of choral activity at Stetson University, beginning with the first glee club, founded in 1901. Context is given through the discussion of other national glee clubs from the early 20th century. First formed as a social outlet, the Stetson University Glee Club gradually became a central feature of the school's cultural life.

Chapter 4 presents the events of the first twenty-five years of Harold Giffin's tenure, from 1935 to 1960. The chapter is organized around the structure of the school year: the annual presentation of Handel's *Messiah*, the spring tour and the concluding home concert. By the time

of the founding of the Concert Choir, in 1960, the annual performance of Handel's *Messiah* by a Stetson choral ensemble was a well-established Christmas season tradition. Though World War I appears to have had little effect on choral activity at Stetson University, World War II had a marked effect on the integrated Glee Club. Harold Giffin temporarily stepped down from his faculty position to teach in the Army's specialized STAR training program in 1943. This experience led Giffin to fully enlist in the Navy and spend the next two years serving as a communications officer on Admiral Nimitz staff in the Pacific. Large numbers of the campus' men also enlisted in the armed forces and served as part of the war effort. Toward the end of the conflict, the Women's Glee Club along with an all-female orchestra engaged in multiple concerts around the DeLand area. As veterans began to return in the 1945 to 1946 school year, the Glee Club's membership quickly rebounded and surpassed its prewar size.

Chapter 5 presents the final twelve years of Giffin's tenure. Beginning in the fall of 1960, quite a few changes were made to Stetson University's choral program: the Glee Club was renamed "Concert Choir." The purpose of the ensemble, as evidenced by the description in the academic catalogue, began to point to an idea of sophistication; the performance outfits, reflecting the suggestion of sophistication, were changed from the matching white suits and skirts, to a more formal tuxedo and pastel-colored lace dress uniform. Over the course of these years, Giffin expanded the repertoire range of the Concert Choir as well as their touring areas.

Robert Rich, the first alumnus of the Stetson University choral program to return as the Director of Choral Activities, is the focus of Chapter 6. Rich overcame both musical and administrative challenges resulting from Giffin's thirty-seven year tenure. Despite initial adversity, Rich was able to completely redesign the annual Christmas concert resulting in the Christmas Candlelight concert based upon a Lessons and Carols template with a candlelit

processional. Recruitment focused on the development of the Stetson University High School Choral Clinic, which was during Rich's tenure and has continued being Stetson's most important yearly recruitment event.

Chapter 7 presents the tenure of Duncan Couch. Under Couch's direction, the Concert Choir collaborated on many performances with professional orchestras including the Orlando Philharmonic, the Russian State Orchestra, and the Florida Symphony. In the spring of 1993, after 110 years of shared interest, the Florida Baptist Convention and Stetson University severed ties. This chapter also details the founding of the Laboratory Choir, the Stetson Singers, and highlights one of Stetson University's most successful choral students, Jason Paulk.

Chapter 8 focuses on the six years following Couch's retirement in 2006. During those years, the School of Music hired Alan Raines as Couch's successor. Raines was hired away by Baylor University three years later. Consequently, the then Associate Director of Choral Activities, Andrew Larson, became the Interim Director of Choral Activities as the search for Raines' replacement is conducted. A failed search resulted in Larson continuing as Interim Director for one more year. In 2011 to 2012, Milburn Price was brought in as visiting Director of Choral Activities.

Chapter 9 examines the spring concert repertoire of Glee Club and the Concert Choir. This repertoire represents much of the music that the ensembles presented in concert tours throughout the southeast. Under the direction of Giffin, Rich, Couch, Raines, Larson, and Price, the Concert choir presented no obvious bias towards a cappella literature and only a slight bias towards sacred texts.

Conclusions

The perspectives of the Florida Baptist Convention, who helped found Stetson University, were infused into the cultural and social environment from the time of the university's beginning leading to the turn of the 20th century and the earliest organization of choral activity. As time passed, Stetson University moved towards an emphasis in the importance of a liberal arts education that was free from sectarianism. The school, its administration, and the individuals who supported Stetson University placed great value in the glee clubs, and later the Concert choir, for their educational and cultural contributions to students and community and for the obvious increase in university exposure granted by their frequent tours. The six conductors of the Concert Choir, whose tenures span seventy-seven years, significantly shaped the history of the ensemble. Their contributions to the philosophy and workings of the rehearsal, performance, and touring processes associated with the Concert Choir represent a remarkable degree of continuity while also strongly reflecting the personalities of each of its conductors.

The Concert Choir built its reputation on a philosophy centered on excellence in performance which could only be achieved through intensive rehearsal and personal commitment. Although each conductor brought their own style into the rehearsal process, the emphasis on superior preparation for performance purposes remained. As part of its mission, the School of Music strives to foster an environment where intellectual growth and personal development is promoted. The Concert Choir has shared these goals through its many activities. Each conductor trained the students in the fundamentals of choral singing while focusing their attention on beauty and excellence in performance. Likewise, through the touring process,

conductors provided students with opportunities to experience life beyond the task of music making.

As Stetson University's flagship choral ensemble, the Concert Choir has developed a national reputation as a quality choral ensemble. The ensemble has historically represented the School of Music and the University at important functions on and off campus, serving both as a performing ensemble and as a vehicle of community outreach. The Concert Choir is most noted for its performances during the Christmas Candlelight Concert and on its annual tour. The Christmas Candlelight Concert successfully blends Christmas poetry, scripture, music, and a beautiful venue that has developed into an annual event that is unique to Stetson University and has become a major cultural highlight on campus.

The Concert Choir continues to be renowned for its musical excellence both nationally and internationally. With the recent leadership of Timothy Peter, the Concert Choir enters into a new phase of musical excellence. Peter has currently completed the second year of his tenure, and has demonstrated a deep understanding of the activities and processes that have helped the Concert Choir become an outstanding organization. As the program continues to grow and change, the Stetson University community looks forward to the Concert Choir's next chapter of beautiful and inspired choral singing.

Recommendations for Future Research

Upon examination of the current histories of choral ensembles in higher education in the United States, it is apparent that there are many gaps in the history of institutions containing long and storied choral traditions. Additionally, many of the available histories and surveys are, at this point, decades old. There is a need to for such documents to be updated and expanded in

order to preserve the proceedings and circumstances of those institutions. Finally, the value of these studies provide material that can be used for the study of trends in choral programs which can then be used by modern choral conductors to analyze and model their programs on the best practices of the past.

APPENDIX A

A SURVEY OF THE SPRING CONCERT REPERTOIRE OF THE STETSON UNIVERSITY CONCERT CHOIR

Title	Composer/Arranger	Time Period	Accompaniment	Text Style
3/26/1936 - Harold M. Giffin, conductor				
Invocation to St. Cecelia	Harris, Victor	20th Century	Accompanied	Sacred
Clouds	Charles, Wesley	20th Century	Accompanied	Secular
The Little Dustman	Brahms, Johannes	Romantic	Accompanied	Secular
Nursery Rhymes	Curran, Pearl	20th Century	Accompanied	Secular
Gloria Patri	Palestrina, G.P.	Renaissance	A cappella	Sacred
Listen to the Lambs	Dett, Nathaniel	20th Century	A cappella	Sacred
Winter Song	Bullard, Frederic F.	20th Century	A cappella	Secular
The Rosary	Nevin, Ethelbert	20th Century	Accompanied	Sacred
Sleepy Hollow Tune	Kountz, Richard	20th Century	Accompanied	Secular
Moon Melody	Broones, Martin	20th Century	Accompanied	Secular
The Drum	Gibson, John	20th Century	Accompanied	Secular
The Little Red School House	Wilson and James	20th Century	Accompanied	Secular
Pale and White is the Rose	Harris, Neil	20th Century	Accompanied	Secular
Alma Mater	Flemming and Hulley	20th Century	A cappella	Secular
3/18/1937 - Harold M. Giffin, conductor				
Salutation	Gaines, Samuel	20th Century	Accompanied	Sacred
Break Fourth, O Beauteous Heavenly Light	Bach, J.S.	Baroque	A cappella	Sacred
Lo, A Voice to Heaven Sounding	Bortniansky, Dimitri	Classical	A cappella	Sacred
Lift Thine Eyes (Elijah)	Mendelssohn, Felix	Romantic	A cappella	Sacred
The Naughty Little Clock	De Koven, Reginald	20th Century	Accompanied	Secular
Sea Fever	Andrews, Mark	20th Century	Accompanied	Secular
Secrets	Smith, Alice	20th Century	Accompanied	Secular
Ave Maria	Schubert, Franz	Romantic	Accompanied	Sacred
Gypsy Life	Schumann, Robert	Romantic	Accompanied	Secular
Solvejh Song	Grieg, Edvard	Romantic	Accompanied	Secular
Carnival of Venice	Staigers, Del	20th Century	Accompanied	Secular
Sarts of the Summer Night	Woodbury, Isaac	20th Century	Accompanied	Secular
Old Man Noah	Bartholomew, Marshall	20th Century	A cappella	Sacred
Selections from "Pirates of Penzance"	Gilbert and Sullivan	20th Century	Accompanied	Secular
Alma Mater	Flemming and Hulley	20th Century	A cappella	Secular

Title	Composer/Arranger	Time Period	Accompaniment	Text Style
4/26/1938 - Harold M. Giffin, conductor				
O Morn of Beauty ("Finlandia")	Silbelius, Jean	20th Century	Accompanied	Secular
Sanctus ("St. Cecilia Mass")	Gounod, Charles	20th Century	Accompanied	Sacred
Hallelujah Chorus ("Messiah")	Handel, G.F.	Baroque	Accompanied	Sacred
Sweethearts ("Sweethearts")	Herbert and Riegger	20th Century	Accompanied	Secular
Italian Street Song (Naughty Marietta)	Herbert, Victor	20th Century	Accompanied	Secular
Out of Main Street	Cadman, Charles	20th Century	Accompanied	Secular
Battle of Jericho	Bartholomew, Marshall	20th Century	A cappella	Sacred
Selections from "The Gondoliers"	Gilbert and Sullivan	20th Century	Accompanied	Secular
The Sleigh	Kountz, Richard	20th Century	Accompanied	Secular
Alma Mater	Flemming and Hulley	20th Century	A cappella	Secular
May 11, 1939 - Harold M. Giffin, conductor				
Hospodi Pomilui	Lvovsky, Alexis	Romantic	A cappella	Sacred
The Lord's Prayer	Malott, Albert	20th Century	Accompanied	Sacred
Fear Not, O Israel	Spicker, Max	20th Century	Accompanied	Sacred
The Pilgrim's Chorus (Tannhauser)	Wagner, Richard	Romantic	Accompanied	Secular
Holy City	Adams, Stephen	20th Century	Accompanied	Sacred
February 22, 1940 - Harold M. Giffin, conductor				
Alma Mater	Flemming and Hulley	20 th Century	A cappella	Secular
Beautiful Savior	Christiansen, F. Melius	20 th Century	A cappella	Sacred
Celtic Hymn	Robertson, Hugh S.	20 th Century	A cappella	Sacred
Lift Thine Eyes (Elijah)	Mendelssohn, Felix	Romantic	A cappella	Sacred
Tales from the Vienna Woods	Strauss-Riegger	Romantic	Accompanied	Secular
The Road to Romany (Hungarian Dance No. 6)	Brahms, Johannes	Romantic	Accompanied	Secular
Romany Life (Fortune Teller)	Herbert, Victor	Romantic	Accompanied	Secular
Quartet (Rigoletto)	Verdi, Giuseppe	Romantic	Accompanied	Secular
Ain't Gonna Study War No More	Cain, Noble	20 th Century	A cappella	Sacred
Roll, Chariot	Cain, Noble	20 th Century	A cappella	Sacred
Sparkling Sunlight	Arditi – Houseley	20 th Century	Accompanied	Secular
Tramp! Tramp! Tramp! (Naughty Marietta)	Herbert, Victor	20 th Century	Accompanied	Secular
All the Things You Are	Kern – Feasel	20 th Century	Accompanied	Secular
God Bless America	Irving Berlin	20 th Century	Accompanied	Sacred

Title	Composer/Arranger	Time Period	Accompaniment	Text Style
3/25/1941 – Harold M. Giffin, conductor				
Medley of Patriotic Songs	arr. Feasel, Richard	20 th Century	Accompanied	Secular
Medley of Stephen Foster Songs	arr. Giffin, Harold	20 th Century	Accompanied	Secular
Nursery Rhymes	Pearl Curran	20 th Century	Accompanied	Secular
Today There is Ringing	Christiansen, F. Melius	20 th Century	A cappella	Sacred
Lo A Voice to Heaven Sounding	Bortniansky, Dimitri S.	Classical	A cappella	Sacred
Listen to the Lambs	Dett, Nathaniel	20 th Century	A cappella	Sacred
Prayer (Cavalleria Rusticana)	Mascagni, Pietro	20 th Century	Accompanied	Sacred
Quartet (Rigoletto)	Verdi, Giuseppe	Romantic	Accompanied	Secular
Stout Hearted Men (New Moon)	Romberg, Sigmund	20 th Century	Accompanied	Secular
The Little Red School House	Wilson – Brennan	20 th Century	Accompanied	Secular
Medley of Kern Songs	arr. Feasel, Richard	20 th Century	Accompanied	Secular
Roll, Chariot	arr. Cain, Noble	20 th Century	A cappella	Sacred
Alma Mater	Flemming and Hulley	20 th Century	A cappella	Secular
February 3, 1942 – Harold M. Giffin, conductor				
Patriotic Medley	arr. Feasel, Richard	20th Century	Accompanied	Secular
Musical Comedy Medley	arr. Feasel, Richard	20th Century	Accompanied	Secular
Hospodi Pomilui	Lvovsky, Alexis	20th Century	A cappella	Sacred
Open Our Eyes	Mac Farlane, Will	20th Century	Accompanied	Sacred
God So Loved the World (Crucifixion)	Stainer, John	Romantic	A cappella	Sacred
Echo-Song	Di Lasso, Orlando	Renaissance	A cappella	Secular
Far in the Distance	Feasel, Richard	20th Century	Accompanied	Secular
You and I	Feasel, Richard	20th Century	Accompanied	Secular
Mighty Lak' A Rose	Nevin, Ethelbert	20th Century	Accompanied	Secular
Serenade (Student Prince)	Romberg, Sigmund	20th Century	Accompanied	Secular
Wooden Shoes (Sweethearts)	Herbert, Victor	20th Century	Accompanied	Secular
Hail Bright Abode (Tannhauser)	Wagner, Richard	Romantic	Accompanied	Secular
The Star-Spangled Banner	arr. Giffin, Harold	20th Century	A cappella	Secular

Title	Composer/Arranger	Time Period	Accompaniment	Text Style
3/22/1945 - Helen Allinger, conductor				
Carmen	Bizet, Franz	Romantic	Accompanied	Secular
The Last Rose of Summer	Trad. Old English	Baroque	Accompanied	Secular
Gloria (Mass in A)	Frank, Cesar	Romantic	Accompanied	Sacred
Rustle of Spring	Sinding, Christian	20 th Century	Accompanied	Secular
The Night is Young	Suesse, Dana	20 th Century	Accompanied	Secular
There are Such Things	Adams, Standley	20 th Century	Accompanied	Secular
I Heard You Cried Last Night	Grouya, Theodor	20 th Century	Accompanied	Secular
When The Lights Go on Again	Seiler, Eddie	20 th Century	Accompanied	Secular
3/22/1946 – Helen Allinger, conductor				
Alma Mater	Flemming	20 th Century	A cappella	Secular
Salutation	Gaines, Samuel	20 th Century	A cappella	Secular
Love Divine, All Love Excelling	Stainer, John	20 th Century	Accompanied	Sacred
There Shall A Star	Mendelssohn, Felix	Romantic	Accompanied	Sacred
The Lord's Prayer	Malotte, Albert	20 th Century	Accompanied	Sacred
The Holy City	Adams, Stephen	20 th Century	Accompanied	Sacred
My Jesus, I Love Thee	Gordon, Adoniram	Romantic	Accompanied	Sacred
Onward, Christian Soldiers	arr. Giffin, Harold	20 th Century	Accompanied	Sacred
The King of Love My Sheperd Is	Shelley, Harry	20 th Century	Accompanied	Sacred
Hallelujah Chorus	Handel, G.F.	Baroque	Accompanied	Sacrd
Cielito Lindo	Mexican Trad. Folk Song	20 th Century	A cappella	Secular
In Cluba	De Fuentes, Alejandro	20 th Century	Accompanied	Secular
Carmen (Excerpts)	Bizet, Carmen	Romantic	Accompanied	Secular
Flowing River	Chilean Folk Song	20 th Century	Accompanied	Secular
Hymn to the Sun	Peruvian Folk Song	20 th Century	Accompanied	Secular
Begin the Beguine	Porter, Cole	20 th Century	Accompanied	Secular
Tell Me Pretty Maiden	Stuart, Leslie	20 th Century	Accompanied	Secular
My Pretty Cobocla	Brazilian Folk Song	20 th Century	Accompanied	Secular
Thank you America	Jurmann, Walter	20 th Century	Accompanied	Secular

Title	Composer/Arranger	Time Period	Accompaniment	Text Style
2/7/1947 – Harold M. Giffin, conductor				
Star Spangled Banner	arr. Giffin, Harold	20 th Century	Accompanied	Secular
Hospodi Pomilui	Lvovsky, Alexis	Romantic	A cappella	Sacred
Prayer (Cavalleria Rusticana)	Mascagni, Pietro	20 th Century	Accompanied	Sacred
The King of Love My Shepard Is	Shelley, Harry	20 th Century	Accompanied	Sacred
Fierce was the Wild Billow	Buck, Dudley	20 th Century	Accompanied	Sacred
Open Our Eyes	Mac Farlane, Will	20 th Century	Accompanied	Sacred
America The Beautiful	arr. Feasel, Richard	20 th Century	Accompanied	Secular
Gershwin Medley	arr. Feasel, Richard	20 th Century	Accompanied	Secular
I Have Come to College	Feasel, Richard	20 th Century	Accompanied	Secular
Tradi-Nuka	Wihtol, Austris	20 th Century	A cappella	Secular
Italian Street Song (Naughty Marietta)	Herbert, Victor	20 th Century	Accompanied	Secular
Alma Mater	Flemming and Hulley	20 th Century	A cappella	Secular
2/3/1948 – Harold M. Giffin, conductor				
The Seven Last Words of Christ	Dubois, Theodore	20 th Century	Accompanied	Sacred
Stout Hearted Men (New Moon)	Romberg, Sigmund	20 th Century	Accompanied	Secular
Song of the Vagabond	Friml, Rudolf	20 th Century	Accompanied	Secular
Lost Chord	Sullivan, Arthor	Romantic	Accompanied	Secular
5/3/1951 – Harold M. Giffin, conductor				
A Mighty Fortress Is our God	Mueller, Carl	20th Century	Accompanied	Sacred
How Lovely is they Dwelling Place	Brahms, Johannes	Romantic	Accompanied	Sacred
Alleluia	Thompson, Randall	20th Century	A cappella	Sacred
Lord, Thou Hast Been our Refuge	Vaughan Williams, Ralph	20th Century	A cappella	Sacred
Hallelujah Amen (Judas Maccabaeus)	Handel, G.F.	Baroque	A cappella	Sacred
Battle Hymn of the Republic	Waring, Fred	20th Century	Accompanied	Secular
Song of the Open Road	Malotte, Albert	20th Century	Accompanied	Secular
De Animals a Comin'	Bartholomew, Marshall	20th Century	A cappella	Secular
March of the Toys ("Babes in Toyland")	Herbert, Victor	20th Century	Accompanied	Secular
One Alone ("Desert Song")	Romberg, Sigmund	20th Century	Accompanied	Secular
The Donkey Serenade ("The FireFily")	Friml, Rudolf	20th Century	Accompanied	Secular
Dry Bones	Waring, Fred	20th Century	A cappella	Sacred
Drum Taps	Hanson, Howard	20th Century	Accompanied	Secular
Battle Hymn of the Republic	Waring, Fred	20th Century	Accompanied	Secular

Title	Composer/Arranger	Time Period	Accompaniment	Text Style
3/19/1952 – Harold M. Giffin, conductor				
Salvation is Created	Tschesnokoff, Pavel	20 th Century	A cappella	Sacred
The Creation	Richter, Willy	20 th Century	A cappella	Sacred
I Wonder as I Wander	Niles, John Jacob	20 th Century	Accompanied	Sacred
Alleluia	Thompson, Randall	20 th Century	A cappella	Sacred
Praise Ye the Lord	Foster, Frank	20 th Century	Accompanied	Sacred
Echo Song	Di Lasso, Orlando	Renaissance	A cappella	Secular
The Rosary	Nevin, Ethelbert	20 th Century	Accompanied	Sacred
Ezekiel Saw De Wheel	Dawson, William	20 th Century	A cappella	Sacred
Donkey Serenade	Friml, Rudolf	20 th Century	Accompanied	Secular
Romany Life	Herbert, Victor	20 th Century	Accompanied	Secular
March of Dimes	Feasel, Richard	20 th Century	Accompanied	Secular
Battle Hymn of the Republic	Waring, Fred	20 th Century	Accompanied	Secular
This is my Country	Berlin, Irving	20 th Century	Accompanied	Secular
Alma Mater	Flemming and Hulley	20 th Century	A cappella	Secular
5/1/1953 – Harold M. Giffin, conductor				
A Mighty Fortress Is our God	Mueller, Carl	20th Century	Accompanied	Sacred
Salvation is Created	Tschesnokoff, Pavel	Romantic	A cappella	Sacred
The Creation	Richter, Willy	20 th Century	A cappella	Sacred
The Lord's Prayer	Malotte, Albert	20 th Century	Accompanied	Sacred
Judge Me, O God	Mendelssohn, Felix	Romantic	A cappella	Sacred
Onward Christian Soldiers	Waring, Fred	20 th Century	Accompanied	Sacred
The Omnipotence	Schubert, Franz	Romantic	Accompanied	Sacred
Ain'-A That Good News	Dawson, William	20 th Century	A cappella	Sacred
The Rosary	Nevin, Ethelbert	20 th Century	Accompanied	Sacred
The Road to Romany	Brahms, Johannes	Romantic	Accompanied	Secular
The Sleigh	Mueller, Carl	20 th Century	Accompanied	Secular
Oh, What a Beautiful City	Dawson, William	20 th Century	A cappella	Sacred
Soon-Ah Will Be Done	Dawson, William	20 th Century	A cappella	Sacred
Alma Mater	Flemming and Hulley	20 th Century	A cappella	Secular

Title	Composer/Arranger	Time Period	Accompaniment	Text Style
5/18/1956 – Harold M. Giffin, conductor				
Cantata No. 79: The Lord is a Sun and Shield	Bach, J.S.	Baroque	Accompanied	Sacred
Praise Ye The Name of the Lord	Nikolsky, Alexander	Romantic	A cappella	Sacred
Holy Radiant Light	Gretchaninoff, Alexander	Romantic	A cappella	Sacred
The Last Words of David	Thompson, Randall	20th Century	Accompanied	Sacred
Walther's Prize Song (Die Meistersinger)	Wagner, Richard	Romantic	Accompanied	Secular
Brazilian Psalm	Berger, Jean	20th Century	A cappella	Sacred
The Lark in the Morn	Thompson, Randall	20th Century	A cappella	Secular
Oh Dear! What can the Matter Be?	Kubik, Gail	20th Century	A cappella	Secular
Polly-Wolly Doodle	Kubik, Gail	20th Century	A cappella	Secular
Dark Water	James, Will	20th Century	Accompanied	Secular
Calvary	Shaw, Robert	20th Century	Accompanied	Sacred
I Got My Ticket	Shaw, Robert	20th Century	A cappella	Sacred
Alma Mater	Flemming and Hulley	20th Century	A cappella	Secular
5/1/1957 - Harold M. Giffin, conductor				
O Magnum Mysterium	Vittoria, Thomas Luis	Renaissance	A cappella	Sacred
Christ be Thine the Glory (St. Matthew)	Schutz, Heirich	Baroque	A cappella	Sacred
All Creatures of Our God and King	Shaw, Robert	20th Century	Accompanied	Sacred
For All the Saints	Vaughan Williams, Ralph	20th Century	A cappella	Sacred
Beautiful Dreamer	Foster, Stephen	20th Century	A cappella	Secular
I Dream of Jeanie	Foster, Stephen	20th Century	A cappella	Secular
Liebeslieder Waltzes (3 selections)	Brahms, Johannes	Romantic	Accompanied	Secular
Go Tell it on the Mountain	Work, John	20th Century	A cappella	Sacred
Poor Man Lazrus	Hairston, Jester	20th Century	A cappella	Sacred
If I Got My Ticket	Shaw, Robert	20th Century	A cappella	Sacred
Zueignung (Devotion)	Strauss, Richard	Romantic	Accompanied	Sacred
To Music	Schubert, Franz	Romantic	Accompanied	Secular
La Pastorella (The Shepherdess)	Schubert, Franz	Romantic	Accompanied	Secular
Surrey with the Fringe on Top (Oklahoma)	Rodgers, Richard	20th Century	Accompanied	Secular
Crazy Cantata	Bennett, Robert	20th Century	Accompanied	Secular
My Lord's A Forefended Place	Kubik, Robert	20th Century	Accompanied	Sacred
Battle Hymn of the Republic	Ringwald, Roy	20th Century	Accompanied	Secular
Alma Mater	Flemming and Hulley	20th Century	A cappella	Secular

Title	Composer/Arranger	Time Period	Accompaniment	Text Style
5/5/1959 - Harold M. Giffin, conductor				
A Mighty Fortress Is our God	Mueller, Carl	20th Century	A cappella	Sacred
Sleeper's, Wake! (Cantata No. 140)	Bach, J.S.	Baroque	Accompanied	Sacred
O Vos Omnes	Victoria, Thomas	Renaissance	A cappella	Sacred
O God, Thou Faithful God	Brahms, Johannes	Romantic	A cappella	Sacred
Holy Radiant Light	Gretchaninoff, Alexander	Romantic	A cappella	Sacred
Almighty God of Our Fathers	James, Will	20th Century	A cappella	Sacred
Harken to My Prayer	Chajes, Julius	20th Century	Accompanied	Sacred
The Creation	Richter, Willy	20th Century	A cappella	Sacred
Ezekiel Saw de Wheel	Dawson, William	20th Century	A cappella	Sacred
Alma Mater	Flemming and Hulley	20th Century	A cappella	Secular
5/3/1960 - Harold M. Giffin				
Glory Now to Thee (Sleepers, Wake!)	Bach, J.S.	Baroque	Accompanied	Sacred
In Deepest Greif (St. Matthew Passion)	Bach, J.S.	Baroque	Accompanied	Sacred
Matthew, Mark, Luke and John	Holst, Gustav	20th Century	Accompanied	Sacred
Praise Ye the Lord (Psalm 150)	Franck, Cesar	20th Century	Accompanied	Sacred
The Green Blade Riseth (An Easter Cantata)	Wright, Searle	20 th Century	Accompanied	Sacred
God of Grace and God of Glory	Hughes, John	20 th Century	A cappella	Sacred
Ride the Chariot	Smith, Henry	20 th Century	A cappella	Sacred
Selections from "La Traviata"	Verdi, Giuseppe	Romantic	Accompanied	Secular
Alma Mater	Flemming and Hulley	20 th Century	A cappella	Secular
5/9/1961 - Harold M. Giffin, conductor				
O Holy Father, Infinite In Mercy	Palestrina, G.P.	Renaissance	A cappella	sacred
O Sing Unto The Lord	Hassler, Hans Leo	Renaissance	A cappella	sacred
Crucifixus (<i>B Minor Mas</i>)	Bach, J.S.	Baroque	Accompanied	sacred
Jesu, Word of God Incarnate (<i>Ave Verum</i>)	Mozart, Wolfgang	Classical	Accompanied	sacred
Glorious Everlasting	Cousins, Thomas	20 th Century	Accompanied	sacred
Echo Song	Di Lasso, Orlando	Renaissance	A cappella	secular
Tiger, Tiger!	Thompson, Virgil	20 th Century	Accompanied	secular
Drum Taps	Hanson, Howard	20 th Century	Accompanied	secular
Selections from "The Peaceable Kingdom"	Thompson, Randall	20 th Century	Accompanied	secular
Alma Mater	Flemming and Hulley	19 th Century	A cappella	secular

Title	Composer/Arranger	Time Period	Accompaniment	Text Style
5/15/1962 – Harold M. Giffin, conductor				
A Chapel Service	Donovan, Richard	20 th Century	Accompanied	sacred
Seeing We Also	Sowerby, Leo	20 th Century	A cappella	sacred
O Savior, Throw the Heavens Wide (<i>Motet</i>)	Brahms, Johannes	Romantic	A cappella	sacred
Sanctus (from <i>Requiem</i>)	Faure, Gabriel	Romantic	Accompanied	sacred
Ave Verum	Auman, Robert	20 th Century	Accompanied	sacred
Morning Hymn	Henschel, George	20 th Century	Accompanied	sacred
The Bartered Bride (excerpts)	Smetana, Bedrich	Romantic	Accompanied	secular
5/7/1963 – Harold M. Giffin, conductor				
Hospodi Pomilui (Have Mercy, O Lord)	Lvovsky, Alexis	Romantic	A cappella	sacred
Adoramus Te Christe (a motet)	Palestrina, G.P.	Renaissance	A cappella	sacred
In Excelsis Gloria	Luvaas, Morten	20 th Century	A cappella	sacred
Inflammatum (<i>Stabat Mater</i>)	Rossini, Gioachino	Romantic	Accompanied	sacred
Alleluia	Thompson, Randall	20 th Century	Accompanied	sacred
The Last Words of David	Thompson, Randall	20 th Century	Accompanied	sacred
O Clap Your Hands	Cousins, Thomas	20 th Century	Accompanied	sacred
Trois Chansons	Debussy, Claude	20 th Century	A cappella	secular
Three Spirituals	Dett, Nathaniel	20 th Century	A cappella	sacred
The Battle of Jericho	Bartholomew, Marshall	20 th Century	A cappella	sacred
Call to Praise	Feasel, Richard	20 th Century	Accompanied	sacred
Serenade to Music	Vaughan Williams, Ralph	20 th Century	Accompanied	secular
Hail, Bright Abode (from <i>Tannhauser</i>)	Wagner, Richard	Romantic	Accompanied	secular
Alama Mater	Flemming and Hulley	19 th Century	A cappella	secular

Title	Composer/Arranger	Time Period	Accompaniment	Text Style
5/14/1964 – Harold M. Giffin, conductor				
Hospodi Pomilui (Have Mercy, O Lord)	Lvovsky, Alexis	Romantic	A cappella	sacred
Adoramus Te Christe (motet)	Palestrina, G.P.	Renaissance	A cappella	sacred
Inflammatu (from Stabat Mater)	Rossini, Gioachino	Romantic	Accompanied	sacred
Honor and Arms (solo)	Handel, G.F.	Baroque	Accompanied	sacred
Let Thy Holy Presence	Tschesnokoff, Pavel	Romantic	A cappella	sacred
How Lovely is Thy Dwelling Place (Requiem)	Brahms, Johannes	Romantic	Accompanied	sacred
Go Down Moses	Dett, Nathaniel	20 th Century	A cappella	sacred
Rise and Shine	Dett, Nathaniel	20 th Century	A cappella	sacred
O Clap Your Hands	Cousins, Thomas	20 th Century	Accompanied	sacred
Act I (from <i>Merry Wives of Windsor</i>)	Nicolai, Otto	Romantic	Accompanied	secular
Alma Mater	Flemming and Hulley	20 th Century	A cappella	secular
5/4/1965 – Harold M. Giffin, conductor				
Christ be Thine the Glory	Schutz, Heinrich	Baroque	Accompanied	sacred
Adoramus Te Christe	Felice Anerio, Felice	Baroque	A cappella	sacred
Let All the Nations Praise the Lord	Leisring, Leisring	Renaissance	A cappella	sacred
The Omnipotence	Schubert, Franz	Romantic	Accompanied	sacred
O Savior Throw the Heavens Wide, Motet	Brahms, Johannes	Romantic	A cappella	sacred
Wondrous Love	Buchanan, Annabel	20 th Century	Accompanied	sacred
Warrenton	Powell, John	20 th Century	Accompanied	sacred
Poor Wayfaring Stranger	Jackson, George	20 th Century	A cappella	sacred
Set Down Servant	Shaw, Robert	20 th Century	A cappella	sacred
God of Grace and God of Glory	Langston, Paul T.	20 th Century	Accompanied	sacred
Lord, Thou Hast Been Our Refuge	Vaughan Williams, Ralph	20 th Century	Accompanied	sacred
Alma Mater	Flemming and Hulley	20 th Century	A cappella	secular

Title	Composer/Arranger	Time Period	Accompaniment	Text Style
5/3/1966 - Harold M. Giffin, conductor				
Christ, Be Thine the Glory!	Schutz, Heinrich	Baroque	Accompanied	sacred
O Magnum Mysterium	Victoria, Tomas	Renaissance	A cappella	sacred
Blessing, Glory and Wisdom and Thanks	Bach, J.S.	Baroque	Accompanied	sacred
Sing We and Chant it	Morley, Thomas	Renaissance	A cappella	secular
Matona, Mia Cara	Di Lasso, Orlando	Renaissance	A cappella	secular
Wondrous Cool, Thou Wooland Quiet	Brahms, Johannes	Romantic	A cappella	secular
My Bonnie Lass She Smileth	German, Edward	20 th Century	A cappella	secular
Poor Wayfaring Stranger	Jackson, George	20 th Century	A Cappella	sacred
Set Down Servant	Shaw, Robert	20 th Century	A cappella	sacred
Ezekiel Saw de Wheel	Dawson, William	20 th Century	A cappella	sacred
Psalm 148	Stevens, Halsey	20 th Century	A cappella	sacred
In Te, Domine, Sperave	Stevens, Halsey	20 th Century	Accompanied	sacred
Magnificat	Stevens, Halsey	20 th Century	Accompanied	sacred
Canticle of the Martyrs	Giannini, Vittorio	20 th Century	Accompanied	sacred
Alma Mater	Flemming and Hulley	20 th Century	A cappella	secular
5/1/1967 – Harold M. Giffin, conductor				
Werefet Panier Auf Im Lande	Telemann, Georg Philipp	Baroque	Accompanied	sacred
O Magnum Mysterium	Victoria, Tomas	Renaissance	A cappella	sacred
Christ, be Thine the Glory!	Schutz, Heinrich	Baroque	A cappella	sacred
Audivi, Media Nocte	Tallis, Thomas	Renaissance	A cappella	sacred
Surgens Jesus	Philips, Peter	Renaissance	A cappella	sacred
O Saviour, Throw the Heaven Wide	Brahms, Johannes	Romantic	A cappella	sacred
Warrenton	Powell, John	20th Century	Accompanied	sacred
Wondrous Love	Buchanan, Annabel	20th Century	Accompanied	sacred
Two Contemporary Hymns	Donovan, Richard	20th Century	Accompanied	sacred
Adoramus te, Christe	Goodman, Joseph	20th Century	A cappella	sacred
O Clap Your Hands	Cousins, M. Thomas	20th Century	Accompanied	sacred
Send Out Thy Spirit	Schuetky, Fr. Joseph	20th Century	A cappella	sacred
Let Thy Holy Presence	Tschesnokoff, Paul	20th Century	A cappella	sacred
Steal Away	Dett, Nathaniel	20th Century	A cappella	sacred
Ezekiel Saw de Wheel	Dawson, William L.	20th Century	A cappella	sacred
Alma Mater	Flemming and Hulley	20th Century	A cappella	secular

Title	Composer/Arranger	Time Period	Accompaniment	Text Style
5/6/1969 – Harold M. Giffin, conductor				
Cantate Domino	Pitoni, Giuseppe	Baroque	A cappella	sacred
Pater Noster	Stravinsky, Igor	20 th Century	Accompanied	sacred
Sing, My Soul, His Wondrous Love	Rorem, Ned	20 th Century	A cappella	sacred
Set Me as a Seal Upon Thine Heart	Walton, William	20 th Century	A cappella	sacred
God is My Shepard (from <i>Biblical Songs</i>)	Dvorak, Antonin	Romantic	Accompanied	sacred
I Will Sing New Songs (from <i>Biblical Songs</i>)	Dvorak, Antonin	Romantic	Accompanied	sacred
Wher'er you Walk (from <i>Semele</i>)	Handel, G.F.	Baroque	Accompanied	sacred
Na Xolmax Gruzia	Mednikoff, Nicolai	Romantic	Accompanied	sacred
Liebeslieder Walzer (selections)	Brahms, Johannes	Romantic	Accompanied	secular
Die Manacht	Brahms, Johannes	Romantic	Accompanied	secular
I was Glad When They Said unto Me	Parry, Hubert	20 th Century	Accompanied	sacred
O, Clap Your Hands (motet)	Vaughn Williams, Ralph	20 th Century	Accompanied	sacred
Ezekiel Saw de Wheel (spiritual)	Dawson, William L.	20 th Century	A cappella	sacred
Alma Mater	Flemming and Hulley	20 th Century	A cappella	secular
5/5/1970 – Harold M. Giffin, conductor				
Almighty God of Our Fathers	James , Will	20 th Century	A cappella	sacred
Crucifixus	Lotti, Antonio	Renaissance	A cappella	sacred
Alleluia	Thompson, Randall	20 th Century	A cappella	sacred
The Last Words of David	Thompson, Randall	20 th Century	A cappella	sacred
Jesus Walked This Lonesome valley	Dawson, William L.	20 th Century	A cappella	sacred
Soon One Mornin' Death Comes Creepin'	Kubik, Gail	20 th Century	A cappella	sacred
Elijah Rock	Hairston, Jester	20 th Century	A cappella	sacred
Black is the Color of My True Love's Hair	Niles, John	20 th Century	Accompanied	secular
Brazilian Psalm	Berger, Jean	20 th Century	A cappella	sacred
Liebeslieder Walzer	Brahms, Johannes	Romantic	Accompanied	secular
Pirates of Penzance (act II, no. 3)	Gilbert and Sullivan	20 th Century	Accompanied	secular
The Sorcerer (act I, finale)	Gilbert and Sullivan	20 th Century	Accompanied	secular

Title	Composer/Arranger	Time Period	Accompaniment	Text Style
4/23/1971 – Harold M. Giffin, conductor				
Almighty God of our Fathers	James, Will	20 th Century	A cappella	sacred
Salvation is Created	Tschesnokoff, Pavel	Romantic	A cappella	sacred
O Vos Omnes	Victoria, Tomas	Renaissance	A cappella	sacred
Christ, the Lamb of God	Owens, James T.	20 th Century	Accompanied	sacred
Alleluia	Owens, James T.	20 th Century	Accompanied	sacred
Hallelujah (from <i>Mount of Olives</i>)	Beethoven, Ludwig van	Classical	Accompanied	sacred
Requiem	Mozart, Wolfgang	Classical	Accompanied	sacred
Mary Had a Baby	Dawson, William L.	20 th Century	A cappella	sacred
Beau Soir	Debussy, Claude	20 th Century	Accompanied	secular
Oh, Dear! What can the Matter be?	Kubik, Gail	20 th Century	Accompanied	secular
Gaudeamus	Bartholomew, Marshall	20 th Century	A cappella	sacred
Dance, My Comrades	Bennett, Richard	20 th Century	Accompanied	secular
The Road to Romany	Brahms, Johannes	Romantic	Accompanied	secular
Alma Mater	Flemming and Hulley	20 th Century	Accompanied	secular
5/1/1972 – Harold M. Giffin, conductor				
The Heavens are Telling (Creation)	Haydn, Franz Joseph	Classical	Accompanied	sacred
Praise we Sing to Thee	Haydn, Franz Joseph	Classical	Accompanied	sacred
Hosanna to the Son of David	Victoria, Tomas	Renaissance	A cappella	sacred
The Creation	Richter, Willy	20th Century	A cappella	sacred
I was Glad When They Said Unto Me	Parry, Hubert	20th Century	Accompanied	sacred
There's a Meeting here Tonight	Dett, Nathaniel	20th Century	Accompanied	sacred
Steal Away	Dett, Nathaniel	20th Century	Accompanied	sacred
Poor Man Lazarus	Hairston, Jester	20th Century	A cappella	sacred
Jazz Gloria	Sleeth, Natalie	20th Century	Accompanied	sacred
Reconciliation	Pfautsch, Lloyd	20th Century	Accompanied	sacred
America the Beautiful	Feasel, Richard	20th Century	Accompanied	secular
Battle Hymn of the Republic	Wingwald, Roy	20th Century	Accompanied	secular
Alma Mater	Flemming and Hulley	20th Century	A cappella	secular

Title	Composer/Arranger	Time Period	Accompaniment	Text Style
5/17/1974 - Dr. Robert Rich, conductor				
Romancero Gitano	Castelnuovo-Tedesco, Mario	20th Century	Accompanied	secular
Three Contemporary Madrigals	Butler, Eugene	20th Century	A cappella	secular
Twelfth Night	Barber, Samuel	20th Century	A cappella	secular
God	Hutcheson, Jere	20th Century	Accompanied	sacred
Daniel in the Lion's Den	Pinkham, Daniel	20th Century	Accompanied	sacred
4/23/1976 - Dr. Robert Rich, conductor				
Jauchzet dem Herrn	Pachelbel, Johann	Baroque	Accompanied	sacred
Selections from <i>Sacred Harp</i>	Billings, William	Classical	A cappella	sacred
Psalm 90	Ives, Charles	20th Century	Accompanied	sacred
General William Booth Enters into Heaven	Ives, Charles	20th Century	Accompanied	sacred
4/24/1977 - Dr. Robert Rich, conductor				
Mass in C Major, Op. 86	Beethoven, Ludwig van	Classical	Accompanied	sacred
Rejoice in the Lamb, Op. 30	Britten, Benjamin	20th Century	Accompanied	sacred
4/28/1978 - Dr. Robert Rich, conductor				
Prelude for Voices	Schuman, William	20th Century	A cappella	sacred
Carols of Death	Schuman, William	20th Century	A cappella	sacred
Collect	Bassett, Leslie	20th Century	Accompanied	sacred
Messa d'oggi	Hemberg, Eskil	20th Century	A cappella	sacred
I'm Goin' to Sing	Shaw-Parker	20th Century	A cappella	sacred
John Saw duh Numbuh	Shaw-Parker	20th Century	A cappella	sacred
The Blind Man Stood on the Road and Cried	Carroll, Nansi	20th Century	A cappella	sacred
Ezekiel Saw de Wheel	Luboff, Norman	20th Century	A cappella	sacred
4/20/1979 - Dr. Robert Rich, conductor				
King David	Honegger, Arthor	20th Century	Accompanied	sacred
3/21/1980 - Dr. Robert Rich, conductor				
St. Matthew Passion	Bach, J.S.	Baroque	Accompanied	sacred

Title	Composer/Arranger	Time Period	Accompaniment	Text Style
11/9/1980 – Dr. Robert Rich, conductor				
Praise Ye the Lord	Hovhaness, Alan	20th Century	A cappella	sacred
Magnificat	Pergolesi, Giovanni Battista	Baroque	Accompanied	sacred
Christus	Mendelssohn, Felix	Romantic	Accompanied	sacred
There is No Rose of Such Virtue	Joubert, John	20th Century	A cappella	sacred
Psalm 23	Zimmermann, Heinz Werner	20th Century	Accompanied	sacred
Two Negro Spirituals	Parker, Alice	20th Century	A cappella	sacred
Were You There?	Parker, Alice	20th Century	A cappella	sacred
Precious Lord, Take My Hand	Ringwald, Roy	20th Century	A cappella	sacred
Hallelujah (from <i>Mount of Olives</i>)	Beethoven, Ludwig van	Classical	Accompanied	sacred
God be in My Head	Rutter, John	20th Century	A cappella	sacred
2/5/1982 - Dr. Robert Rich, conductor				
Psalm for a Festive Procession	Robertson, Donna	20 th Century	Accompanied	sacred
In 246esurrection tua, Christe	Handl, Jacob	Renaissance	A cappella	sacred
Locus iste	Bruchner, Anton	Romantic	A cappella	sacred
Os Justi	Bruchner, Anton	Romantic	A cappella	sacred
Ubi caritas	Plainsong	Medieval	A cappella	sacred
Ubi caritas	Durufle, Maurice	20 th Century	A cappella	sacred
The Lord's Prayer	Durufle, Maurice	20 th Century	A cappella	sacred
Zigeunerlieder, Op. 103	Brahms, Johannes	Romantic	Accompanied	secular
The Glory of the Father	Hovland, Egil	20 th Century	A cappella	sacred
Saul	Hovland, Egil	20 th Century	Accompanied	sacred
Deep River	Ringwald, Roy	20 th Century	A cappella	sacred
Soon-Ah Will be Done	Dawson, William	20 th Century	A cappella	sacred
Mary Had a Baby	Dawson, William	20 th Century	A cappella	sacred
My God is a Rock	Shaw-Parker	20 th Century	A cappella	sacred
Hold On!	Simpson, Eugene	20 th Century	A cappella	sacred

Title	Composer/Arranger	Time Period	Accompaniment	Text Style
3/1/1983 – Dr. Robert Rich, conductor				
Psalm 100	Schutz, Heinrich	Baroque	A cappella	sacred
The Lord's Prayer	Durufle, Maurice	20 th Century	A cappella	sacred
Ubi caritas	Durufle, Maurice	20 th Century	A cappella	sacred
Saul	Hovland, Egil	20 th Century	Accompanied	sacred
The Glory of the Father	Hovland, Egil	20 th Century	A cappella	sacred
When David Heard that his Son was Slain	Chorbajian, John	20 th Century	A cappella	sacred
The Eyes of All Hope in Thee, O Lord	Felciano, Richard	20 th Century	A cappella	sacred
Two Negro Spirituals	Parker, Alice	20 th Century	A cappella	sacred
Two Hymns	Parker, Alice	20 th Century	Accompanied	sacred
The Best of Rooms	Thompson, Randall	20 th Century	A cappella	sacred
For the Beauty of the Earth	Rutter, John	20 th Century	Accompanied	sacred
Oh! What a Beautiful City	McCullough, Donald	20 th Century	Accompanied	sacred
Beautiful Savior	Christiansen, F. Melius	20 th Century	A cappella	sacred
In Peace and Joy I now Depart	Fetler, David	20 th Century	A cappella	sacred
4/20/1984 – Dr. Robert Rich, conductor				
Mass in C Major, K. 317 "Coronation"	Mozart, W.A.	Classical	Accompanied	sacred
April 28, 1987 - Dr. Robert Rich, conductor				
Mass in C Major, K. 317 "Coronation"	Mozart, W.A.	Classical	Accompanied	sacred
An die Musik	Schubert, Franz	Romantic	Accompanied	secular
Die Forelle	Schubert, Franz	Romantic	Accompanied	secular
Come, Jesus, Holy son of God	Handel, G. F.	Baroque	Accompanied	sacred
Pie Jesu (from <i>Requiem</i>)	Rutter, John	20 th Century	Accompanied	sacred
The Sally Gardens	Britten, Benjamin	20 th Century	Accompanied	secular
4/21/1989 – Dr. Robert Rich, conductor				
Requiem, Op. 9	Durufle, Maurice	20 th Century	Accompanied	sacred

Title	Composer/Arranger	Time Period	Accompaniment	Text Style
4/29/1990 – Dr. Duncan Couch, conductor				
Selig Sind die Toten	Schutz, Heinrich	Baroque	A cappella	sacred
Lobet den Herrn, alle Heiden	Bach, J.S.	Baroque	Accompanied	sacred
How Great are They Wonders	Schumann, George	20th Century	Accompanied	sacred
O Clap your hands	Rutter, John	20th Century	Accompanied	sacred
Coronation Mass, K. 317	Mozart, W.A.	Classical	Accompanied	sacred
Two Love Songs	Young, Robert	20th Century	A cappella	secular
Everything and Anything	Halloran, Ella Rose	20th Century	Accompanied	secular
Here's One	Hayes, Mark	20th Century	Accompanied	sacred
Hold On!	Hairston, Jester	20th Century	A cappella	sacred
Porgy and Bess Fantasy	Gershwin, George	20th Century	Accompanied	secular
Gaelic Blessing	Rutter, John	20th Century	A cappella	sacred
4/28/1991 - Dr. Duncan Couch, conductor				
All that Hath Live and Breath	Clausen, Rene	20th Century	A cappella	sacred
Set Me As a Seal	Clausen, Rene	20th Century	A cappella	secular
Come to Me My Love	Dello Joio, Norman	20th Century	Accompanied	secular
A Feast of Lanterns	Jennings, Carolyn	20th Century	A cappella	secular
Song of Moses	Beck, John Ness	20th Century	Accompanied	sacred
The Heavenly City (Visions of St. John)	Beck, John Ness	20th Century	Accompanied	sacred
Four Pastorales	Effinger, Cecil	20th Century	Accompanied	secular
Yellowed Leaves	Kindred, Janice B.	20th Century	A cappella	secular
Grace	Langston, Paul T.	20th Century	Accompanied	sacred
Call to Praise	Feasel, Richard	20th Century	Accompanied	sacred
To Be Sung on the Water	Barber, Samuel	20th Century	A cappella	sacred
Under the Willow Tree (Vanessa)	Barber, Samuel	20th Century	Accompanied	secular
Two Songs from <i>Candide</i>	Bernstein, Leonard	20th Century	Accompanied	secular

Title	Composer/Arranger	Time Period	Accompaniment	Text Style
5/3/1992 – Dr. Duncan Couch, conductor				
Chichester Psalms	Bernstein, Leonard	20 th Century	Accompanied	sacred
O vos omnes	Esquivel, Juan	Renaissance	A cappella	sacred
Sitientes, venite ad aquas	Victoria, Tomas	Renaissance	A cappella	sacred
O God, Who in Thy Heav'nly Hand	Handel, G.F.	Baroque	Accompanied	sacred
Blessed Be God (Chandos Anthem, No. XI)	Handel, G.F.	Baroque	Accompanied	sacred
Te Deum, K. 141	Mozart, W.A.	Classical	Accompanied	sacred
Te Deum	Fink, Michael	20 th Century	Accompanied	sacred
See the Chariot at Hand	Vaughan Williams, Ralph	20 th Century	Accompanied	sacred
Whether Men do Laugh or Weep	Vaughan Williams, Ralph	20 th Century	Accompanied	sacred
Beulah Land	Ferguson, E. E.	20 th Century	Accompanied	sacred
Wondrous Love	Finney, Glenn	20 th Century	Accompanied	sacred
Solv'ëm Zalëtnym	Sveshnikov, A.V.	20 th Century	A cappella	sacred
Tambur	Bardos, Lajos	20 th Century	A cappella	secular
4/25/1993 – Dr. Duncan Couch, conductor				
Nänie, Op. 82	Brahms, Johannes	Romantic	Accompanied	secular
Three Motets, Op. 38	Stanford, Charles Villiers	20 th Century	A cappella	sacred
Missa brevis	Kodaly, Zoltán	20 th Century	Accompanied	sacred
Two Cat Songs	Josephs, Wilfred	20 th Century	A cappella	secular
Three Scottish Folksongs	Wilberg, Mack	20 th Century	Accompanied	secular
5/6/1994 – Dr. Duncan Couch, conductor				
Thistis est anima mea	Kuhnau, Johann	Baroque	A cappella	sacred
Locus ist a Deo Factus est	Bruckner, Anton	Romantic	A cappella	sacred
Christus factus est pro nobis obediens	Bruckner, Anton	Romantic	A cappella	sacred
Behold! I Build an House	Foss, Lukas	20th Century	Accompanied	sacred
Missa Brevis	Mathews, Peter	20th Century	Accompanied	sacred
Sins of my Old Age (two selections)	Rossini, Gioacchino	Romantic	Accompanied	secular
My God is a Rock	Shaw, Robert	20th Century	A cappella	sacred
Deep River	Ringwald, Roy	20th Century	A cappella	sacred
Set Down Servant	Shaw, Robert	20th Century	Accompanied	sacred
I want to Die Easy	Shaw, Robert	20th Century	A cappella	sacred
Ain't Got Time to Die	Johnson, Hall	20th Century	A cappella	sacred
All My Trials	Luboff, Norman	20th Century	A cappella	sacred
In Dat Great Getting' Up Mornin'	Hairston, Jester	20th Century	A cappella	sacred

Title	Composer/Arranger	Time Period	Accompaniment	Text Style
4/30/1995 – Dr. Duncan Couch, conductor				
Der Geist hilft unsrer Schwachheit auf	Bach, J.S.	Baroque	A cappella	sacred
Trois Chansons de Charles d'Orléans	Debussy, Claude	20 th Century	A cappella	secular
O Vos Omnes	Mathews, Peter	20 th Century	Accompanied	sacred
I Sat Down Under His Shadow	Mathews, Peter	20 th Century	Accompanied	sacred
Happy is He	Ferguson, Edwin E.	20 th Century	Accompanied	sacred
The Eyes of All Hope In Thee	Felciano, Richard	20 th Century	A cappella	sacred
Psalm 23	Affatato, Tammy	20 th Century	A cappella	sacred
Prayers from the Ark	Davies, Ivor R.	20 th Century	Accompanied	sacred
All the Things You Are	Ringwald, Roy	20 th Century	Accompanied	sacred
Hallelujah	Ringwald, Roy	20 th Century	Accompanied	sacred
Steal Away	Brown, Charles S.	20 th Century	A cappella	sacred
Hold On!	Hairston, Jester	20 th Century	A cappella	sacred
4/27/1996 – Dr. Duncan Couch, conductor				
Crucifixus	Lotti, Antonio	Baroque	A cappella	sacred
Ascendit Deus	Handl, Jacob	Renaissance	A cappella	sacred
O Vos Omnes	Barahona, Juan Esquivel	Renaissance	A cappella	sacred
Blessed Be God (Chandos Anthem, No. IIB)	Handel, G.F.	Baroque	Accompanied	sacred
Erschallet, ihr Leider (Cantata No. 172)	Bach, J.S.	Baroque	Accompanied	sacred
The Lord is My Light	Gramann, Fred	20 th Century	Accompanied	sacred
Psalm 150	Hanson, Howard	20 th Century	Accompanied	sacred
Alleluia	Manuel, Ralph	20 th Century	A cappella	sacred
Three Choruses from Alice in Wonderland	Fine, Irving	20 th Century	Accompanied	secular
Ubi Caritas	Mathews, Peter	20 th Century	Accompanied	sacred
Mill Town Johnny	Juusela, Kari	20 th Century	Accompanied	secular
Give me Jesus	Fleming, L.L.	20 th Century	A cappella	sacred
I Got Shoes	Shaw-Parker	20 th Century	A cappella	secular
What wondrous Love	Finney, Glenn	20 th Century	Accompanied	sacred
The Whole World	Roberts, Howard	20 th Century	Accompanied	secular

Title	Composer/Arranger	Time Period	Accompaniment	Text Style
4/18/1997 – Dr. Duncan Couch, conductor				
Hail, Gladdening Light	Wood, Charles	20 th Century	A cappella	sacred
When Rooks Fly Homeward	Baynon, Arthur	20 th Century	A cappella	sacred
Coelos ascendit hodie, Op. 38	Stanford, Charles Villiers	20 th Century	A cappella	sacred
Ave Maria	Plainsong	Medieval	A cappella	sacred
Ave Maria	Victoria, Tomas Luis	Renaissance	A cappella	sacred
Ave Maria	Rachmaninoff, Sergei	Romantic	A cappella	sacred
I Was Glad When They Said Unto Me	Parry, Hubert	20 th Century	Accompanied	sacred
Tristis est anima mea	Poulenc, Francis	20 th Century	A cappella	sacred
Festival Sanctus	Leavitt, John	20 th Century	Accompanied	sacred
God Be in My Head	Rutter, John	20 th Century	A cappella	sacred
God is Gone Up	Finzi, John	20 th Century	Accompanied	sacred
Schaffe in mir, Gott, ein rein Herz (Psalm 51)	Brahms, Johannes	Romantic	A cappella	sacred
Phoenix	Hallock, Peter	20 th Century	Accompanied	secular
A medley from “Carousel”	Rodgers, Richard	20 th Century	Accompanied	secular
4/24/1998 – Dr. Duncan Couch, conductor				
Jubilate Deo	Hassler, Hans Leo	Renaissance	A cappella	sacred
An Die Heimat, Op. 64, no. 1	Brahms, Johannes	Romantic	Accompanied	secular
Waru, Op. 92, no. 4	Brahms, Johannes	Romantic	Accompanied	secular
There is Sweet Music Here	Chatman, Stephen	20th Century	Accompanied	sacred
Kyrie	Juusela, Kari Henrik	20th Century	Accompanied	sacred
Sing Me to Heaven	Gawthrop, Daniel E.	20th Century	A cappella	sacred
Cloudburst	Whitacre, Eric	20th Century	A cappella	secular
The Lord is My Shepard (Psalm 23)	Glick, Srul Irving	20th Century	Accompanied	sacred
Shehecheyanu	Nelson, Rachelle	20th Century	Accompanied	sacred
Two Irish Folk Songs	Bellefeuille, Andre	20th Century	Accompanied	secular
The Last Rose of Summer	Parker, Alice	20th Century	Accompanied	secular
My Gentle Harp	Patriquin, Donald	20th Century	Accompanied	secular
Ah! Si mon moine voulait danse	Patriquin, Donald	20th Century	Accompanied	secular
Savory, Sage, Rosemary and Thyme	Patriquin, Donald	20th Century	Accompanied	secular
J'entends le moulin	Patriquin, Donald	20th Century	Accompanied	secular

Title	Composer/Arranger	Time Period	Accompaniment	Text Style
4/16/1999 – Dr. Duncan Couch, conductor				
Praise God With a New Song	Gramann, Fred	20 th Century	Accompanied	sacred
Veni, Sancte Spiritus	Tucapsky, Antonin	20 th Century	A cappella	sacred
Te Deum	Fink, Michael	20 th Century	Accompanied	sacred
The Lord is My Light and Salvation	Rutter, John	20 th Century	Accompanied	sacred
Donde Hay	Page, Paul	20 th Century	A cappella	sacred
Dona Nobis Pacem	Knauf, Greg	20 th Century	A cappella	sacred
Johnny's Gone Marching	Lundquist, Wray	20 th Century	A cappella	secular
Alleluia	Thompson, Randall	20 th Century	A cappella	sacred
Chanson francaises	Poulenc, Francis	20 th Century	A cappella	secular
Tambour	Bardos, Lajos	20 th Century	A cappella	secular
Aftonen	Alfven, Hugo	20 th Century	A cappella	secular
Put, vejini	Raminsh, Imant	20 th Century	A cappella	secular
Chindia	Pascanu, Alex	20 th Century	Accompanied	secular
Hallelujah	Trinkley, Bruce	20 th Century	Accompanied	sacred
Jesus Walked This Lonesome Valley	Dawson, William	20 th Century	A cappella	sacred
I Can Tell the World	Hogan, Moses	20 th Century	A cappella	sacred
4/14/2000 – Dr. Duncan Couch, conductor				
Adoramus Te	Monteverdi, Claudio	Renaissance	A cappella	sacred
Cantate Domino	Monteverdi, Claudio	Renaissance	A cappella	sacred
She Dwelt Among Untrodden Ways	Carr, Albert Lee	20th Century	A cappella	secular
Anthony O Daly	Barber, Samuel	20th Century	A cappella	secular
Song For Athene	Tavener, John	20th Century	A cappella	sacred
Feet of Jesus	Cloud, Judith	20th Century	Accompanied	sacred
Psalm 105	Velez, Carlos A.	20th Century	Accompanied	sacred
The Peterman Company, Owner's Manual	Orr, Philip	20th Century	Accompanied	secular
My Soul's Been Anchored in the Lord	Hogan, Moses	20th Century	A cappella	sacred
Ride On, King Jesus	Hogan, Moses	20th Century	A cappella	sacred

Title	Composer/Arranger	Time Period	Accompaniment	Text Style
4/20/2001 – Dr. Duncan Couch, conductor				
Gloria	Diemer, Emma Lou	20 th Century	Accompanied	sacred
Credo	Nance, Richard	20 th Century	Accompanied	sacred
Agnus Dei	Barber, Samuel	20 th Century	A cappella	sacred
Os Justi	Bruckner, Anton	Romantic	A cappella	sacred
Christus Factus Est	Bruckner, Anton	Romantic	A cappella	sacred
Two Love Songs	Poppa, Matthew	20 th Century	A cappella	secular
Anthem	Hemberg, Eskil	20 th Century	A cappella	sacred
O Vos Omnes	Childs, David	20 th Century	A cappella	sacred
Vecher	Taneyev, Sergei	20 th Century	A cappella	sacred
Suita scurta	Pascanu, Alexandru	20 th Century	A cappella	secular
Brigg Fair	Grainger, Percy	20 th Century	A cappella	secular
Irish Tune from County Derry	Grainger, Percy	20 th Century	Accompanied	secular
I'm Seventeen Come Sunday	Grainger, Percy	20 th Century	Accompanied	secular
4/19/2002 – Dr. Duncan Couch, conductor				
Der Geist hilft unsrer Schwachheit auf, BWV 226	Bach, J.S.	Baroque	Accompanied	sacred
Behold! I Build an House	Foss, Lukas	20 th Century	Accompanied	sacred
Justorum animae	Stanford, Charles Villiers	20 th Century	A cappella	sacred
Coelos ascendit hodie	Stanford, Charles Villiers	20 th Century	A cappella	sacred
Beati quorum via	Stanford, Charles Villiers	20 th Century	A cappella	sacred
Fünf Gesänge, Op. 104	Brahms, Johannes	Romantic	A cappella	secular
O Whistle and I'll Come to Ye	Wilberg, Mack	20 th Century	Accompanied	secular
My Love's in Germany	Wilberg, Mack	20 th Century	Accompanied	secular
I'll Ay Call in by Yon Town	Wilberg, Mack	20 th Century	Accompanied	secular
You Must Have That True Religion	Carter, Roland	20 th Century	A cappella	sacred
Amazing Grace	Shaw/Parker	20 th Century	A cappella	sacred
John Saw duh Numbuh	Shaw/Parker	20 th Century	A cappella	sacred
We Shall Walk Through the Valley in Peace	Hogan, Moses	20 th Century	A cappella	sacred
I Want Jesus to Walk With Me	Hogan, Moses	20 th Century	A cappella	sacred
Hold On!	Hairston, Jester	20 th Century	A cappella	sacred

Title	Composer/Arranger	Time Period	Accompaniment	Text Style
4/11/2003 – Dr. Duncan Couch, conductor				
Liebeslieder Walzer, Op. 52	Brahms, Johannes	Romantic	Accompanied	secular
Four Slovak Folksongs	Bartok, Bela	20th Century	Accompanied	secular
Evening	Zodaly, Zoltan	20th Century	A cappella	secular
Norwegian Girls	Zodaly, Zoltan	20th Century	A cappella	secular
Five Hebrew Love Songs	Whitacre, Eric	20th Century	Accompanied	secular
Wade in the Water	Hogan, Moses	20th Century	A cappella	sacred
This Little Light of Mine	Hogan, Moses	20th Century	A cappella	sacred
Hold On!	Hogan, Moses	20th Century	A cappella	sacred
4/22/2005 - Dr. Duncan Couch, conductor				
Erschallet, ihr Lieder (Cantata 172)	Bach, J.S.	Baroque	Accompanied	sacred
Der Abend, Op. 64, No. 2	Brahms, Johannes	Romantic	Accompanied	secular
Die Nacht, Op. 22, No. 2	Herzogenberg, Heinrich von	Romantic	Accompanied	secular
Psalm 121	Hanson, Howard	20 th Century	Accompanied	sacred
Psalm 150	Hanson, Howard	20 th Century	Accompanied	sacred
The Lord is God... and The Noble Joseph, Op. 58, No. 10	Gretchaninoff, Aleksandr	20 th Century	A cappella	sacred
The Angel Cried Out, Op. 22, No. 18	Chesnokov, P.G.	20 th Century	A cappella	sacred
Kyrie	Buxtehude, Dietrich	Baroque	A cappella	sacred
Gloria	Vaughn Williams, Ralph	20 th Century	A cappella	sacred
Sanctus	Martin, Frank	20 th Century	A cappella	sacred
Amor que une con el amor grandisimo	Basler, Paul	20 th Century	Accompanied	sacred
Stars I Shall Find	Dickau, David	20 th Century	Accompanied	secular
My Heart's in the Highlands	Schultz, Donna Gartman	20 th Century	Accompanied	secular
Jabberwocky	Clausen, Rene	20 th Century	Accompanied	secular
Deep River	Robinson, Russel	20 th Century	A cappella	secular

Title	Composer/Arranger	Time Period	Accompaniment	Text Style
4/21/2006 – Dr. Duncan Couch, conductor				
Te Deum	Mozart, W.A.	Classical	Accompanied	sacred
I Thank you God	Whitacre, Eric	20th Century	A cappella	sacred
Sure On This Shining Night	Lauridsen, Morten	20th Century	Accompanied	secular
I'll Ay Call In By Yon Town	Wilbert, Mack	20th Century	Accompanied	secular
Come to Me, My Love	Dello Joio, Norman	20th Century	Accompanied	secular
Oh Dear, What Can the Matter Be?	Kubik, Gail	20th Century	A cappella	secular
Polly Wolly Doodle	Kubik, Gail	20th Century	A cappella	secular
Home on the Range	Hayes, Mark	20th Century	Accompanied	secular
Somewhere It's Snowing	Hayes, Mark	20th Century	Accompanied	secular
My God is a Rock	Shaw/Parker	20th Century	A cappella	sacred
I Want to Die Easy	Shaw/Parker	20th Century	A cappella	sacred
Deep River	Paulsson, Anders	20th Century	Accompanied	secular
Amazing Grace	Small, Ron	20th Century	A cappella	sacred
Witness	Halloran, Ella Rose	20th Century	A cappella	sacred
Make Our Garden Grow	Berstein, Leonard	20th Century	Accompanied	secular
A Gaelic Blessing	Rutter, John	20th Century	Accompanied	sacred
4/22/2007 - Dr. Alan Raines, conductor				
God is Gone Up, Op. 27, No. 2	Finzi, Gerald	20th Century	Accompanied	sacred
Serenade to Music	Vaughan Williams, Ralph	20th Century	Accompanied	secular
Water Night	Whitacre, Eric	20th Century	A cappella	secular
In the Night We Shall Go In	Raminsh, Imant	20th Century	Accompanied	secular
Les berceaux	Faure, Gabriel	20th Century	Accompanied	secular
Romance	Debussy, Claude	20th Century	Accompanied	secular
Tambur	Bardos, Lajos	20th Century	A cappella	secular
The More I See You	Lapin, Larry	20th Century	A cappella	secular
Down in the Valley	Mead, George	20th Century	Accompanied	secular
Frostiana	Thompson, Randall	20th Century	Accompanied	secular
My Shepherd Will Supply My Need	Willberg, Mack	20th Century	Accompanied	sacred
Ride On, King Jesus	Hogan, Moses	20th Century	A cappella	sacred

Title	Composer/Arranger	Time Period	Accompaniment	Text Style
4/25/2008 - Dr. Alan Raines, conductor				
A Jubilant Song	Dello Joio, Norman	20th Century	Accompanied	sacred
Gradualia	Byrd, William	Renaissance	A cappella	sacred
Awake the Harp (from <i>Creation</i>)	Haydn, Joseph	Classical	Accompanied	sacred
He Watching Over Israel	Mendelssohn, Felix	Romantic	Accompanied	sacred
Cast Thy Burden	Mendelssohn, Felix	Romantic	Accompanied	sacred
Blessed are the Men who Fear Him	Mendelssohn, Felix	Romantic	Accompanied	sacred
Vier Quartette, Op. 92	Brahms, Johannes	Romantic	Accompanied	secular
Noche de lluvia	Rabinovitch, Sid	20th Century	Accompanied	secular
Sleep	Whitacre, Eric	20th Century	A cappella	secular
Hard Times	Johnson, Craig Hella	20th Century	A cappella	secular
Hymn of Spring	Langston, Paul	20th Century	Accompanied	sacred
God of Grace and God of Glory	Langston, Paul	20th Century	Accompanied	sacred
Ezekiel Saw De Wheel	Dawson, William L.	20th Century	A cappella	sacred
4/25/2009 - Dr. Alan Raines, conductor				
Les chansons des roses	Lauridson, Morten	20th Century	A cappella	secular
The Alto Rhapsody, Op. 53	Brahms, Johannes	Romantic	Accompanied	secular
Au bord de l'eau	Faure, Gabriel	20th Century	Accompanied	secular
Clair de lune	Debussy, Claude	20th Century	Accompanied	secular
Fantoches	Debussy, Claude	20th Century	Accompanied	secular
Let Nothing Ever Grieve Thee	Brahms, Johannes	Romantic	Accompanied	sacred
Flanders Fields	Aitken, Paul A.	20th Century	A cappella	secular
Blow, Blow Thow Winter Wind	Rutter, John	20th Century	Accompanied	secular
Voice Dance	Jasperse, Greg	20th Century	A cappella	secular
Georgia on My Mind	Puerling, Gene	20th Century	A cappella	secular
God be in My Head	Rutter, John	20th Century	A cappella	sacred
Ezekiel Saw de Wheel	Dawson, William L.	20th Century	A cappella	sacred

Title	Composer/Arranger	Time Period	Accompaniment	Text Style
4/23/2010 – Dr. Andrew Larson, conductor				
A Jubilant Song	Clausen, Rene	20 th Century	A cappella	sacred
Hear My Prayer, O Lord	Purcell, Henry	Renaissance	A cappella	sacred
Tenebrae factae sunt	Larson, Andrew	20 th Century	Accompanied	sacred
Agnus Dei (from <i>Mass for Double Chorus</i>)	Martin, Frank	20 th Century	A cappella	sacred
The Lord is my Sheperd (from <i>Requiem</i>)	Rutter, John	20 th Century	Accompanied	sacred
Wade in the Water	Hogan, Moses	20 th Century	A cappella	sacred
Si ch'io vorrei morire (from <i>Madrigals, Book 4</i>)	Monteverdi, Claudio	Renaissance	A cappella	secular
Leonardo Dreams of His Flying Machine	Whitacre, Eric	20 th Century	A cappella	secular
Neckereien Op. 31, No. 2	Brahms, Johannes	Romantic	Accompanied	secular
4/15/2011 – Dr. Andrew Larson, conductor				
Jenny Kiss'd Me	Barnum, Eric William	20th Century	A cappella	secular
Der Abend, Op. 64, No. 2	Brahms, Johannes	Romantic	Accompanied	secular
Talmud Suite	Robinovitch, Sidney	20th Century	Accompanied	secular
Perot chamisha asar (<i>Sheleg al iri</i>)	Aldema, Gil	20th Century	Accompanied	secular
Your Say There is No Love	Mechem, Kirke	20th Century	Accompanied	secular
Hail, Gladdening Light	Wood, Charles	20th Century	A cappella	sacred
Johnny, I Hardly Knew Ye	Shaw/Parker	20th Century	A cappella	secular
Abendlied	Rheinberger, Josef	20th Century	A cappella	sacred
About the Sheltered Garden Ground	Harrell, Katherine	20th Century	Accompanied	secular
Steppin' Out with My Baby	Shaw, Kirby	20th Century	Accompanied	secular
Each Day	Paulus, Stephen	20th Century	A cappella	secular
Hallelujah!	Sund, Robert	20th Century	A cappella	secular
Good Night, Dear Heart	Forrest, Dan	20th Century	A cappella	secular

Title	Composer/Arranger	Time Period	Accompaniment	Text Style
4/20/2012 - Dr. Milburn Price, conductor				
Praise the Lord	Johnson, Ralph M.	20th Century	A cappella	sacred
Frohlocket, ihr Völker auf Erden	Mendelssohn, Felix	Romantic	A cappella	sacred
Timete Dominum, MH 256	Haydn, Michael	Classical	Accompanied	sacred
Laudate Jehovam, omnes gentes	Telemann, Georg Philipp	Baroque	Accompanied	sacred
O vos omnes	Casals, Pablo	20th Century	A cappella	sacred
Jesus Paid It All	Sterling, Robert	20th Century	Accompanied	sacred
Lux aurumque	Whitacre, Eric	20th Century	A cappella	sacred
Pilgrims' Hymn	Paulus, Stephen	20th Century	A cappella	sacred
A Prayer of the Middle Ages	Hanson, Howard	20th Century	A cappella	sacred
Sure on This Shining Night	Lauridsen, Morten	20th Century	Accompanied	secular
My God Is a Rock	Shaw-Parker	20th Century	A cappella	sacred
My Soul's Been Anchored in the Lord	Hogan, Moses	20th Century	A cappella	sacred
Make Our Garden Grow (from <i>Candide</i>)	Berstein, Leonard	20th Century	Accompanied	secular

APPENDIX B

IRB APPROVAL MEMO

Upon review, it has been determined that your protocol is an oral history, which in general, does not fit the definition of "research" pursuant to the federal regulations governing the protection of research subjects. Please be mindful that there may be other requirements such as releases, copyright issues, etc. that may impact your oral history endeavor, but are beyond the purview of this office.

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BIOGRAPHICAL SKETCH

Gregory William LeFils, Jr. graduated from Stetson University in 2004 with a Bachelor's Degree in Music Education. While at Stetson University, LeFils served as President of the student chapter of ACDA and student conductor of the Concert Choir. He earned his Master's Degree in Choral Conducting from Texas Tech University. Following graduation from Texas Tech University, LeFils taught for five years as choral director at Pine Ridge High School and Assistant Conductor of The Orlando Chorale and Chamber Singers. He sang with the Festival Singers of Florida. LeFils is a candidate for the Doctor of Philosophy in Choral Conducting and Music Education degree at Florida State University.