

# **Challenges to the Success of Music Education at Dr. Martin Luther College**

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## **Introduction**

As we consider the challenges to the success of music education at DMLC it is good to review the basic goals of the music education program of DMLC. I believe that it is our function to prepare independent singers, competent keyboard players, and capable instrumental (band) instructors. To that end we require of all students 2 credits of keyboard instruction, 1 credit of choral participation, 2 credits of basic music theory, 1 credit of vocal skills instruction, 2 credits in music methods (education credit), 3 credits in perception of music, and 2 credits of instruction in Lutheran worship. Students may also elect the music area of concentration, a five-year church music degree, or a five-year Secondary Teacher Education Program which includes synodical certification for elementary education.

As we consider the challenges to music education at Dr. Martin Luther College, we will discuss the students who enroll at Dr. Martin Luther College, the various areas of our music curriculum, and some of the non-curricular forces which affect our music instruction.

## **The DMLC Student**

The students who enroll at DMLC, like the faculty are forgiven sinners who have become saints in the eyes of their God. As such we are concerned about the welfare of their souls as well as their educational program. The soul is nurtured through daily chapel services, studies in God's Word, and choral participation. The mind is strengthened through a well-rounded liberal arts education with emphases in Christian elementary and/or secondary education.

Those students come with a wide range of musical backgrounds which run the gamut of experience from no piano or choir background to several years of organ instruction or private voice lessons. Some have never been in choir, others have been part of a concert or swing choir in an area Lutheran high school, preparatory school, or public school. Some students come after having played for services for years in their local congregations. Our curriculum strives to meet the challenge of these varying abilities.

Those with the weakest background require special and perhaps extra instruction. The very gifted student may need to adjust to the fact that there may be deficiencies in his or her technical training or that there are several other students in his/her class at DMLC with a similar background and just as much experience and ability. Some of our students who were very much in the spotlight as performers during their high school years find it an adjustment to come to our campus where there may be more gifted people than they. It is our challenge to present a curriculum and performance opportunities for all of these people. I believe that we are fairly successful in doing so. It is also a challenge to make the gifted aware of the responsibility which they have in raising the level of ability of those around them through exemplary performance in such instances as choir rehearsal and serving as organist for Chapel services.

Each era seems to have those students who are individualistic in manner, hairstyle, or fashion. Today we need to be ready to serve gentlemen students who have hair much longer than we might prefer, or wear an earring. Women's fashions are just as changeable and as we get older we are less inclined to adjust to change. Just a couple years ago I would ask students to return to the dormitory and change from a sweat suit into something more traditional for class attendance. In my Vocal Skills classes this week several people wore sweat suits, several gentlemen had a dress shirt and tie (one together with jeans), and others wore what might be considered traditional DMLC attire suitable for class attendance. We need to focus on their musical abilities and what musical growth can be encouraged. Some of the external things may need to be ignored if they do not interfere with learning and most, if not all, of those things seem to disappear by graduation time.

## Societal Influences

Our society is becoming increasingly passive in participation in some activities. Professional sports on TV and MTV do their utmost to encourage an atmosphere of couch potato activity. Except for the exercise craze, there seems to be an increasing emphasis on watching the performance of others rather than on personal participation. Modern technology has created wonderful recorded backgrounds to supplant the weak accompanist or to alleviate the schedule of the busy church organist/choir accompanist. A gradual movement to the exclusive use of accompanied music with children's and adult choirs takes away the encouragement of a cappella singing and the effort necessary for successful performance. We seem to be always looking for the easy way to get things done. Some of our congregations have gone to the use of recorded hymns, and sophisticated keyboards as substitutes for organists and accompanists, since none may be available.

DMLC has had a history of performance instruction both vocally and on the keyboard. It is a challenge for us to continue to expend the effort necessary and to request the capital resources to train capable church musicians and classroom music teachers.

Our church has seen the influence of the corporate world in bringing business sense to the financial matters of the church. There is an important place for that; however, music making should not be discouraged because it costs too much. Some things in the church cannot be dealt with in a business matter, or perhaps rather business acumen can be used to help provide resources for the training of capable church and classroom musicians.

There seems to be a gradual decline in respect for called ministers of the Gospel in both the teaching and preaching ministry. As our church body begins to use business practices of financial wisdom, the hiring/firing attitude can find its way into the church. One sometimes gets the impression that if the a called worker is not suitable or working up to a preconceived notion of excellence, that person should be removed and someone who is more capable should be called. No doubt this was inadvertently encouraged by the period in which many candidates from DMLC did not receive calls on Call Day. Called workers are accountable to their constituents and to their Savior, and are required to be faithful to the Word. May those be the prevailing influences in making judgments about the effectiveness of a servant of the Word.

It is perhaps also true that a congregation, in respect to its called worker, may expect that worker to be a miracle worker. That presents a challenge which the worker and DMLC, the training institution, may be hard-pressed to meet. It is our goal, however, with God's blessing, to prepare teachers who are willing to serve and have had the best educational background possible.

I believe that we also face a challenge in competing with the entertainment business. The advertising geniuses of our country have been hired by the recording and music producing companies of our country. There is an emphasis on music and its entertainment value. The product must have glitz to sell. This type of music has found its way into the presses of religious music publishers as well. Christian contemporary music has found its way into our churches and schools. Some of us may find it difficult to accept music which blurs the distinction between pop and jazz rhythms and vocal lines with music that is considered traditional Lutheran music. Each era of church musicians must evaluate both the old and the new in music and select that which is suitable for worship.

## Keyboard Instruction

Since our students come with varying backgrounds, it is our goal to raise their level of musicianship. Over the last several years the number and percentage of freshmen students who qualify for class piano instruction has increased.

### Piano 1 Class, Semester I Enrollment

	<u>Class</u>	<u>Total</u>	<u>%</u>
1988	27	443	6.1

1989	28	436	6.4
1990	38	434	8.8
1991	47	503	9.3
1992	55	562	9.8

Class piano instruction is offered to freshmen and new students who have had little or no prior keyboard instruction. Learning piano as an adult is more challenging than as a child since the drill and practice required is a low level challenge to the brain of the college student. Students often become frustrated with piano instruction since they are able to conceptualize performance, but their hands are not able to execute the performance in the manner in which their brain develops it. Nevertheless, our beginning piano class instructors have done an excellent job in preparing students for further piano study.

In the fall of 1990, classroom instruction was initiated for second year piano students. There was considerable resistance to this on the part of students. The perception was that private instruction was better than classroom instruction, that perhaps classroom instruction was only for beginners and not for more experienced pianists. In the fall of 1992, the number of class piano sections was increased to include almost all freshmen and new students who required additional piano instruction together with sophomores who had completed one year of beginning class piano. A majority of these students seem to be satisfied with class instruction. In fact, more than 90 of those students were able to pass the Piano 2 Proficiency examination in December. 10 students remained for Piano 2 proficiency examination preparation in the second semester. Only three students failed the exam. This was an unusually high number and percentage of students who attempted and passed the test. This semester piano class sections were cancelled for the second year of piano instruction since there were so few students who needed that course. Many of the students who passed the proficiency examination were placed into private or class organ instruction.

The fall of 1992 brought a gradual change in the attitude of students towards class instruction in piano. The students seem to be realizing that class piano which meets three times per week affords more practice time. The class setting seems to be one of encouragement of one another as those who struggle can see that there are others who also must work hard to achieve keyboard success.

There seems to be a continued softening of the negative attitude towards class piano instruction. We as instructors have found that the three class periods per week have created increased practice time. It seems accurate to state that a majority of our students do not practice the five times per week that we suggest. That has been a matter of concern in piano and organ division meetings for the years that I have been at DMLC. We used to have a checking system for checking practice periods of those who had not completed their two credits of required piano or organ instruction. That system was dropped due to budgetary constraints.

Many students continue piano or organ lessons after the required 2 credits are attained. It would be my opinion, however, that there is a descending curve of continuation. The more gifted student will continue keyboard instruction since it provides success. The less gifted will be less likely to continue instruction since it is more frustrating and there may be less interest and natural ability. Those students will, however, be expected to provide music instruction perhaps on the same level as the advanced students in the classrooms of our schools. There are some weak students who will continue instruction for their own improvement, even to the point of taking lessons for audit, so that the pressure of a grade and teacher expectation is diminished.

As Prof. Backer noted in his presentation, the standard mode of instruction for keyboard has been the private lesson. In the 1960's, classroom piano instruction was begun for students with no piano background prior to their enrollment at DMLC. When I enrolled as a student at DMLC in the 1960's, 3 years of piano instruction was required for entrance. That requirement was dropped in the new curriculum of the 1970's. The wisdom of that change can be debated. It is a fact that a majority of our graduates are expected to assume music responsibilities in the classrooms of the WELS. An important skill for classroom music is keyboard facility.

### **Keyboard Enrollment at DMLC**

	<u>Sem.</u>	<u>Enrlmt</u>	<u>Piano</u>	<u>%</u>	<u>Organ</u>	<u>%</u>	<u>Total</u>	<u>%</u>
1988	1	443	174	39	196	44	370	83
	2	428	158	37	180	42	338	79
1989	1	436	196	45	167	38	363	83
	2	417	167	40	167	40	334	80
1990	1	434	210	48	152	35	362	83
	2	427	189	44	133	31	322	75
1991	1	503	245	49	158	31	403	80
	2	471	197	42	148	31	345	73
1992	1	562	269	48	168	30	437	78
	2	536	187	35	178	33	365	68

It is our continuing challenge to prepare teachers who can function in the classroom leading devotions and accompanying songs in music class.

As you can see from the figures above, a continuing challenge for the organ department is to prepare organists capable of leading worship services. As the number of students decreases who begin organ as freshmen, the number of capable organists who will graduate to in serve in our churches diminishes. Before I served on the DMLC faculty, it was common to hear that DMLC did not "turn out" enough organists. My usual reply was that those of us who were serving in the elementary and high schools did not encourage enough young people to begin piano instruction during their grade school years. A capable church organist has roots in piano instruction which begins in 2nd or 3rd grade. We all must accept the challenge to encourage keyboard instruction at an early age.

### Vocal Instruction

Another grave concern which I have is the present view towards vocal instruction at DMLC. Voice lessons have been offered since the institution of the STEP program. Voice lessons, however, have been limited by instructional staff availability. In the present semester, only one person is offering voice instruction due to the band call situation. It has been the view of the administration that sufficient vocal instruction is offered through the Vocal Skills class and through choral participation. Voice instruction is a vital part of the background of elementary and high school choral directors. We need to provide opportunity for more vocal instruction. This will benefit our choirs on campus and the music instruction and choral programs of our elementary and high schools in the WELS.

In January, 1982, Dr. Meyer prepared an essay demonstrating the need for required choir. The music division recommended that proposal to the faculty and it was passed. The emphasis on music in education and worship was deemed as more than sufficient basis for requiring choral experience of all of our graduates together with history, math, science, physical education, and studies in the Scriptures. There are students who participate in choir somewhat unwillingly. That obviously presents a challenge for the directors, but it is true that there are other courses in our curriculum which students must take that may not necessarily please every student.

### Previous Musical Experience of Selected Freshmen, 1992-1993

Members of the College Chorale

	Number of Years of Participation					
<u>Musical Experience</u>	<u>0</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5+</u>
Weekly Music Classes	5	19	5	1	13	6
N=43 45%						
Church Choir	5	11	10	3	11	9

N=43 45%						
High School Chorus	5	11	19	16	44	0
N=90 95%						
Select High School Choir	5	11	21	21	3	0
N=56 59%						
May Need Help Singing						
N=12 13%						

Another matter of concern is choral participation. At the present we have approximately 60% of our student body participating in choral activities. This has dwindled from 75% of only a few years ago. As tuition and board and room costs rise, it becomes increasingly more important to students to work. Since choir is optional, that is one thing is that is quickly dropped after requirements are completed. Increasing numbers of our students own vehicles and pay for most of their college education. It is more difficult for them to earn enough for car, style of living, and education costs in summertime employment. Especially notable is that the percentage of men who remain in choir after the required year of participation is low. Generally there are 20-25 upper class men in the College Choir and 5-10 upper class men in the Chorale. That means that less than 1 /3 of the upper class men participate in choir whereas 2/3 of the upper class women on campus sing in choir.

### Choral Participation

Fall:	<u>1988</u>	<u>1989</u>	<u>1990</u>	<u>1991</u>	<u>1992</u>	<u>Jan., 1993</u>
College Choir	68	69	57	62	65	59
College Chorale	70	108	98	157	156	135
Treble Choir	190	133	163	161	154	135
Total	328	310	318	380	375	329
Enrollment	443	436	434	503	562	536
Percent	74%	71%	73%	76%	67%	61%

This presents another challenge for music instruction at all levels. In many elementary schools and some high schools participation by males in singing activities is associated with “uncoolness.” We need to break that vicious cycle by offering quality music instruction and quality choral experience at all levels of education in the WELS. That attitude is still evident in our college freshmen. Many gentlemen and some ladies prefer a role of mediocrity or worse in choir, failing to see its benefit for worship life and as a valuable part of the liberal arts education which we offer. Since I deal with those individuals, the attitude is often dependent upon the personnel in the freshmen class. This year's class generally has a favorable attitude towards vocal participation. I have dealt with freshmen classes where there has been a prevailing negative attitude towards choral participation.

The freshman on campus Early Field Experience has presented an interesting view of the attitude towards choral participation. When the EFE program began in the spring of 1990, part of the experience was that all freshmen participate in a choral activity during the week. That particular freshman class seemed to enjoy the opportunity. A male choir and a female choir were formed and each prepared a selection for performance in chapel later in the week. This spring, there will be a voluntary choir only, since the past two years especially we have found a fair amount of resistance to the idea of required participation by all freshmen in the choral experience during EFE week.

The choir directors continue to believe in the value of choral participation by all students. There are students who come to DMLC with little or no musical experience and lack the ability to carry a tune. A limited number of these students are offered private vocal tutoring before or while they participate in choral activities. The administration and budget process are becoming more aware of the value of this instruction and vocal instruction for gifted singers as well. The professors who offer vocal tutoring for weak singers have enjoyed watching the growth of these students through special help, Vocal Skills class, and choral participation. A

budgetary challenge will be to continue to provide this instruction for all students that qualify. At present this instruction is offered as an overload for some instructors.

Proper training of choral directors has taken a downward trend since the change in the 1970's curriculum when Choral Conducting was no longer required. The quality of instruction has improved over the years for those few students taking the Conducting course since the majority of students are concentrating in music or are in the STEP in music, but the quantity of students served by the course has diminished. We have added an Advanced Conducting course which serves people of a similar nature. We generally have 25 students enrolled in Choral Conducting and 10 in Advanced Conducting during a given year. That may fill the need for choir directors when assignments are made in May, but it does not address the need for conducting in classroom music and worship situations. Most teachers are expected to lead their children in songs in worship services, Christmas Eve services, and other special programs. Choir directing ability for those students who did not take the conducting class has often been estimated on the basis of keyboard ability, choral experience at DMLC, and general musicianship. Many students are put into conducting situations without formal conducting training. It is our challenge to train as many choral directors as possible for church choirs, high school choirs and bands, children's choirs, and classroom choirs.

As you saw in the figures above, we presently have two large choirs and one medium sized choir. The three choir directors are currently discussing the choral program, the size of choirs, and the number of choirs that we should have. At one time there was a Chapel Choir of 30-40 members. That choir was dropped when enrollments suggested that three mixed choirs were not possible. The two large choirs do make extensive use of sectional rehearsals, but there is some question as to the wisdom of rehearsing 60-80 students at one time.

A challenge for the choral program is the fact that concerts are given in the gymnasium. The large choir meets this acoustic challenge nicely. A small choir's sound is lost in the gymnasium. As our enrollment fluctuates, decisions will need to be made about the choral program and the functions of its various choirs.

The present three choirs have taken the Chapel performances duties in the absence of the Chapel choir. That presents challenges for the workload of the choirs, but also provides practical experience for future choir directors who will serve as worship leaders.

### **Budgetary Challenges**

As the enrollment of DMLC experienced a decline during much of the 1980's, there was a corresponding decrease in staffing at DMLC. This affected the music division as well as other divisions. The use of "decision package" financial planning has negatively affected the college in staffing needs and as far as maintenance and expansion of programs through library acquisitions and capital expenditures. The 1980's saw an important emphasis on evangelism in our synod. As mission offerings from the congregations of the WELS stayed at ground zero or decreased, the perception developed that the financial resources of the synod should be redistributed so that mission work and evangelism might be advanced. An unhealthy competition developed for synodical dollars amongst the various divisions of the synod. It seemed that evangelism, worker training, and mission work were in competition rather than in cooperation and partnership. The synod convention of 1991 reaffirmed the synod's commitment the importance of worker training. As the enrollment of DMLC has increased in the past two years, the faculty has again seen additions in the form of replacement and additional professorships.

Unfortunately, in synodical circles the keyboard program of DMLC was called into question. As dollars became scarce, efforts were made to find places for cutbacks. The keyboard program of DMLC was considered for the knife of the budget surgeon at this time. Private keyboard instruction was perceived to be a luxury that was no longer affordable. Is that the case? Most parish musicians and pastors would disagree. Dr. Meyer, in response to this challenge, prepared a document for study by the Music Division, administration of DMLC, and synodical officials. Topics addressed included piano and organ instruction, school music preparation, class piano instruction, and the training of choir directors. This defense of the music department of DMLC, especially the keyboard component, was received favorably.

Nevertheless, there has been a trend in our division towards increased use of class piano and now class organ instruction as referred to earlier. New equipment for the piano lab was purchased in 1991 and its use has increased dramatically since that time. The addition of the STEP program has placed additional need for faculty on each division, including the music division. The original planning STEP included the addition of at least one faculty position to the music division. This has not been authorized.

Our music faculty is committed to the place of DMLC in preparing church organists and music teachers for the WELS. We feel we have an important function in preparing music leaders for the church with a proper background of suitable keyboard, instrumental, and choral music for the church service. Service playing technique is an important part of our keyboard instruction.

A pleasant challenge which affects our music education at DMLC is fluctuating enrollment, since keyboard is required of all students. Miss Tessmer is a temporary, one-year keyboard instructor. In addition, Mrs. Eggers serves part time both semesters, teaching about 25 students each semester. Our board will be calling shortly to fill the professorship vacated by Larry Zimmerman. Keyboard instruction will be included in the responsibilities of that position. There may always be a need for part time instructors in keyboard to offset fluctuating enrollment. That is probably the wisest use of synodical resources rather than full time called personnel.

Another budgetary concern is that of maintenance and replacement. The piano tuning budget has been cut in half so that most instruments are tuned once a year rather than twice. With the heavy use that our pianos get twice a year is a more satisfactory arrangement. Most of the pianos in the practice hall are older pianos and should be replaced. It is however, safe to say, that that building gets limited use due to the increased number of piano classes.

The organs and pianos have been kept in excellent repair. All but one of the organs in the Music Hall have been replaced, reconditioned or rebuilt since I was a student in the 1960's. Pianos have been replaced on a regular basis, although I might mention that the two pianos in the gymnasium used for concerts are inadequate as is the 25 year old Allen electronic organ which is found there. The money available for maintenance and replacement has dwindled here also. Fortunately our organs and pianos are treated well by the students. The Music Center was completed in 1962. It seems that most of these organs will continue to serve us well for another 25 years, but they will need replacing one day also.

### **DMLC/NWC Amalgamation**

The proposed amalgamation or move of this campus presents some unique problems and opportunities. If the student body and faculty of Northwestern College should join us in New Ulm, I believe that we would have staffing and facilities for the additional keyboard students. The additional number of gentlemen for choir participation would have a positive affect on our choral situation helping to allow for another mixed choir and no doubt a male choir. The additional men would also be of benefit to the Drama Club for plays and musicals. It would be an exciting thing for the Northwestern men to be aware of our music education requirements as they prepare for the ministry and look toward the day when they serve a congregation and plan worship activities with school musicians and organists with whom they attended college.

There would also be the obvious challenge of merging two music divisions. I do not see that as a difficulty since both place a strong emphasis on keyboard, and vocal and instrumental ensemble participation. The combined enrollment would mean that there would be a nearly even balance of men and women. That would have positive effects on the choral program. The combined music department would offer a unique challenge to prepare future church musicians and future pastoral candidates with a heightened awareness of the preparation necessary for the musicians who play an important role in the church's worship life.

The proposed new music building of the feasibility committee's proposal would present major challenges since it offers less space than presently at DMLC for an anticipated enrollment of 700-800 whereas we expect an enrollment of approximately 575 next year. In the years when there were 800 college students at New Ulm, I am told that practice periods in both buildings were held from 7:15 until 11:00 at night. One can

envision severe problems with practice facilities in a smaller facility. Increased use of class instruction has cut down the need for private practice due to the three class periods that the piano class meets. I doubt that that will be enough, however, to provide practice rooms for all students on both piano and organ. I would also question the availability of sufficient music classroom space, band, and choral rehearsal space in the proposed building. One would hope that a new music building would be a "state of the art" facility rather than movement in the other direction.

### **The Cycle of Mediocrity/Excellence**

I am also concerned about the "Cycle of Indifference" towards music education. Each year there are a number of students who enroll at DMLC with little or no musical experience in high school and perhaps in elementary school, and I believe a growing number of students with minimal interest in music and music education. As a result, music is not a high priority for them. Their participation in choral and keyboard activities will only be the minimum. These students will take a lax attitude toward the Teaching Elementary Music class. When these students graduate, their musical background will be limited. This will be reflected in their classroom music instruction. Musical activities will be limited. Their students will have a weak musical background and generally a weak view of the value of music for society and the life of a Christian. As these students move through the grades and high schools, their participation in musical activities will be limited. When they enroll at DMLC, the cycle will begin again.

Dr. Wagner will refer in his presentation to a survey which he conducted prior to this consultation. It seems that our schools are continuing to ask the classroom teacher to be responsible for music instruction. In the 1960's and 1970's we thought there would be a move towards departmentalization. That is apparently a limited phenomenon. We need to upgrade the music instruction of our graduates. Our graduates are still generalists who are expected to teach most of the subjects. There are 11 music credits in the general education component of our program as compared to 18 for social studies, 15 for English, and so forth. Music is one of the liberal arts that is important for a cultured citizenry and more importantly to prepare students for leadership and participation roles in active worship life in WELS classrooms and churches.

### **Synodical Expectations**

Do we wish to train music specialists or generalists? It is much easier to train those students who have an interest in music. Most classroom teachers are responsible for devotions and for music instruction. Hence the challenge to us to prepare musicians and music practitioners. We will likely need to train both specialists and generalists for many years to come.

A study was done by T. Clark Saunders and Dawn Baker on "In-Service Classroom Teachers' Perceptions of Useful Music Skills and Understandings." Results were reported in 1991. The study was done with pre-childhood and elementary teachers. Saunders and Baker found that music instruction was offered primarily by the classroom teacher at the kindergarten level, but, by 5th grade, most of the music instruction was done by music specialists. They also found that only 2% of the teachers who returned the survey offered more than 90 minutes of music instruction per week. 100 minutes is recommended by the Music Educators National Conference. 48% of the teachers surveyed taught music for less than 30 minutes per week. The teachers also reported the following skills and understandings that they would use, but did not have instruction for in college:

- using music to supplement other curricular areas,
- providing creative experiences,
- selecting appropriate songs,
- developing movement activities,
- developing listening lessons,



selecting recordings for children,  
leading and teaching songs,  
playing piano, and  
using rhythm instruments.

An item of high priority was the acquisition of materials for integrating music into other subject areas. Related arts courses are more and more prevalent in college and graduate music curriculums. A majority of the teachers surveyed seemed to believe that music instruction is the domain of the music specialist. That seems to be the movement of Music Educators National Conference and many state departments of education.

Music education in the public schools is more and more being offered by music specialists. Licensure requirements are being made more stringent with separation of elementary, junior and senior high certification. As we strive to keep pace with public school music instruction, we face a strong challenge in that our music instruction is offered mainly by classroom teachers. Most of our schools do not seem to be able to provide music specialists.

It is our greatest challenge to prepare the classroom teacher who is able to lead singing with his/her voice, lead devotions and music classes with keyboard facility, prepare regular music lessons, and prepare the children in the classroom for participation in worship services, Christmas eve programs, and special school programs involving music. We expect our classroom teachers to be able to teach Bible history, science, math, and social studies. We need to continue to offer a strong curriculum in music in the general education portion of our program to give the students the background they need to be a music generalist. It is imperative that our teachers give our children the strongest educational program possible including a strong music curriculum.

We have been asked to prepare musicians for our synod's preparatory school and high schools. That program is in its fifth year of existence. We need to continue to devote instructional time and synodical dollars towards improving and expanding this program and attracting students to enroll in it.

It seems that most of our churches with elementary schools will continue to look to DMLC for graduates to serve as organists, church choir directors, children's choir directors, youth choir directors, and in the last several years the calls for handbell choir directors have increased. We must continue our present program of music instruction to meet those needs. As noted earlier, our organ enrollment is experiencing a percentage decline. Encouragement must be given to elementary school children to consider piano lessons in preparation for organ instruction at DMLC.

### **Band and Instrumental Instruction**

Another matter of concern is the band program. Prof. Hermanson directed the college band(s) and College Choir at one time. He is now concentrating efforts on the College Choir. After two years of denial, the college was granted permission to call a permanent band director. This faculty position was in effect a replacement for Prof. Bartel. This position is vacant at this time with the departure of Prof. Larry Zimmerman who served one semester. The band, to me, is a vital part of our music program and an essential part of the STEP program. A strong band with accompanying methods, literature, and conducting courses is vital if our STEP is to serve as a training ground for the future directors of WELS bands in the area Lutheran high schools and our preparatory schools.

The band meets twice per week. There is good interest in band at DMLC, but I believe that increased rehearsal time would increase the stature of the band in the minds of concert audiences and our students. I believe that the two high school directors who were called to DMLC suggested that increased rehearsal time should be considered. Prof. Zimmerman and Breiling, while they were here, felt a need for encouraging small ensembles. Prof. Luedtke, again serving as band director, shares this desire. This has met with mixed success due to the many demands for time of our student body. Financial pressures and the heavy credit load carried by our students do not offer much time for instrumental ensemble rehearsals. The choirs use instrumental

ensembles for chapel and concert performance, and some faculty organists make use of instrumentalists for morning chapel on a limited basis.

### **The Challenge of Students in the Music Concentration and in the STEP**

These students offer an exciting challenge in that we need to offer a rich level of musical classes and experiences for them to pique their interest in music, music education, music history and theory, the performing arts, and music for worship. Efforts are being made to provide clinical conducting experiences on campus with our various ensembles. At present, our staff does not include anyone with the knowledge and capability to offer instruction on the string instruments. This is a challenge for us to meet in the future.

#### *Finale*

As we consider the challenges that affect music education at DMLC, I would like to share two quotes from Martin Luther.

Aside from a strong emphasis on religion and history, education owes another debt to parents and the state, namely to train the young, wherever possible, in music, the arts, and things cultural, so that they might use their talents and skills to the glory of God and for the good of their fellow man.

I would briefly say that a diligent and pious school teacher or master or whoever the person is who faithfully trains and teaches boys can never be sufficiently rewarded and repaid with any money, as even the heathen Aristotle says...I would rather have the office of schoolmaster or teacher of boys than any other office. For I know that next to the ministry this work is most useful, the greatest, the best. In fact, I do not know which of the two is the better, for it is hard to tame old dogs and to make old rascals pious. Yet this is the task at which the preacher must labor and often labor in vain. But one can bend and train young trees more easily even though some of them break in the process. My friend, let it be considered one of the greatest virtues on earth faithfully to train the children of other people. Very few people, in fact, practically none, do this for their own children.

It is the challenge of our music division to train musicians for performance on the church organs of our synod, to train capable church music leaders who select with discrimination music of the past, present, and future, to train musicians who will preserve the musical heritage of the Lutheran church, and to train classroom teachers who will be able to offer music instruction in their classrooms that will train the youth of our church in a manner that will gradually raise musical ability within our synod. May God give us the knowledge and strength to strive to offer the best possible training for our students, and may God grant our church the financial resources to carry out that instruction.