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Ian Henderson Interview

Jacob Tynan

jtyna1@brockport.edu

Jane Oaks

SUNY Brockport

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Jane Oaks 0:01

Interview with Ian Henderson July 12 2000. Interviewer Jane Oaks. could you describe the positions you've held with SUNY Brockport and the years they were held?

Ian Henderson 0:21

Yes, I received my first appointment at Brockport in September of 1948 as an instructor in music. I was the third member of what had been a two person department. Pauline Haynes was the chairperson Charles layman. Dr. Charles layman, was the second person. He had been there one year before my arrival, Miss Haynes had had come through the normal school years and into the State Teachers College years. I was the third member appointed in 1948 as an instructor. The position involved halftime service in the college campus school, working with grades. Pre kindergarten through grade eight with student teachers who were assigned there with the children in those classrooms and with cooperating teachers the supervising teachers. That was half of my scheduled activity. The other half was the teaching of three courses. At the college side, basically two sections of essentials of music, designed for people preparing to be to elementary classroom teachers. And occasionally, a section of fundamentals of music, which was a similar kind, of course offered for those majoring in Health and Physical Education planning to teach health or physical education in the schools. I was also the assigned director of the men's Glee Club, but at a little later date and I was assigned accompanist for Miss Haynes' mixed chorus and women's Glee Club In addition to that, I was asked on Thursday mornings to lead community singing for the combined classes, taking music fundamentals and music essentials. Roughly sometimes 300 or 400 students in Hartwell auditorium, seated in auditorium chairs with me on stage when the piano with an hour or 50 minutes, I guess it was of community singing as supposedly an essential part of their coursework. I played the string bass for Dr. Layman and his college orchestra. But that was not an official assignment that I know of. That position was my first teaching position. I had just graduated from Oberlin Conservatory, which I attended after world war two where I served in the Navy. When I left Oberlin, I had two bachelor's degrees and a master's degree and looked for positions across the country and Brockport's position was the most attractive to me, especially because it paid so much. I had been offered a position at Worcester College paying \$2200 a year. But a similar position at Brockport offered 3,450 \$3,450 for the year. And that was a phenomenal amount. I could hardly pass it by I didn't take the position for that reason, but it did contribute to the attractiveness of the position.

Jane Oaks 3:32

What facilities did you have for teaching at that time during what's what we'll call the early period,

Ian Henderson 3:40

in that early period, there were three of us housed in one room with partial dividers between our desk arrangements, a little entryway where students could wait when they were being received. We could hear each other over the barriers every conversation was a public conversation, nothing was private. Our classrooms were two in number one directly across the hall from the office and Hartwell and the other one adjacent to the offices. In fact, there was a connecting door between the office and the larger room, which was the room in which we held vocal rehearsals. For instrumental ensembles, we made use of a larger space on the second floor, and it was called the campus school auditorium. Instruments were housed in a storage space quite close to that room. For my campus school teaching, there were portable pianos on each of the two floors on wheels so that I can take them into the classrooms. And we had the use of the gymnasium if we wanted to do something involving movement. For example, anything resembling arhythmics activity we took to the gymnasium in the campus school. The equipment was rather limited. Miss Haynes for years had tried to get the state to furnish a Steinway grand piano and never was successful. I think in part she was not solidly supported from the offices of finance at the college. And she certainly was not supported by the people in Albany. I think the attitude was that the music major was assigned to Fredonia and to Potsdam. And that's where we send our Steinway pianos. But you don't need a Steinway piano at Brockport, because you're not doing that kind of a major program.

Jane Oaks 5:43

During your early period at the Brockport State Teachers College, when students filled out their student teaching letters of introduction, they were asked about their ability to play the piano and sing, Can you tell me why these questions were considered important at that time, but maybe they were not asked of student teachers of the 60s through the 80?

Ian Henderson 6:05

Well, in that early period, it was the attitude out of the State Education Department in Albany that every classroom teacher should be able to contribute to the teaching of music and art as well as to do activities in physical education. A classroom teacher was a very general classroom teacher supposedly immersed in every kind of activity that might be appropriate to the classroom. The superintendent of music advocated that an elementary school should have at least one music specialist. Better two one vocal teacher and one an instrumental teacher and that the vocal music teacher should try to visit each of the elementary school classes at least once a week, that the children were required to have X number of minutes of music activity per week in excess of one visit per day. And so the classroom teacher was held responsible for doing some musical activity on days other than the day in which specialist visited. I'm not sure when that prescription of specialization and general teaching changed in Albany, but it did after some time. And as I view the music, activities of schools today, it seems to me that the classroom teacher has been almost excused from the necessity of teaching music. So in that early period, I think you've shown me the letter of introduction. It probably was felt as a person who was being given an

assignment to a cooperating teacher either in the campus school or in one of the public schools that cooperated with Brockport. That it would be well for the cooperating teacher to know what the musical skills of the candidate were

Jane Oaks 8:04

what we're talking about. The letter of introduction is a copy that I have shown Mr. Henderson, of a student teaching letter of introduction from January 30 1950. And on it, it specifically asks whether or not this student teacher can play the piano. And whether or not the student teacher sings well enough to aid in teaching. This is the letter of introduction that we're referring to. These were on file in the archives.

Ian Henderson 8:35

Yes, so I think there's a change to attitude to quite an extent. Let's say in the old days, every elementary classroom teacher was expected to be able to do some years of teaching. I don't think that's a prevalent situation today. music teacher arrives classroom teacher attempts to have free time

Jane Oaks 8:58

What led you to return to SUNY Brockport to teach again after about a decade of absence?

Ian Henderson 9:04

Well, I had departed Brockport in very good spirits. And with a very nice send off from President Donald Tower. I remember the morning that I went to say goodbye to him because we were moving to Pennsylvania to a State Teachers College that had 200 music majors. And I told him that I was getting my my longtime wish to be able to work with people who were really going to be expert music teachers. And he said, he had hoped that I might be able to find a position like that and congratulated me and wished me well. And said let me walk you out to the front door. And I'm not going to say goodbye to you, I'm going to say au revoir rather than Bye bye. Because I have a feeling someday you will be back here. That was 1954. I reported to my wife what Dr. tower had said to me and we giggled, We're going to a place that has a music major, we won't be back to Brockport, we went to Indiana, Pennsylvania 200 music majors 20 expert music faculty. And I discovered that I enjoyed thoroughly working with the music majors. Within two years, Syracuse University informed me that my advisor in my Ph. D. program was retiring, and that he had suggested that I'd be a candidate for his position. So the Dean of the School of Music at Syracuse called me and said, Could you come and take Dr. Palwell's place. I was delighted. I said it'll take a little time. And I went to the President of Indiana and asked how soon I could be released and he said, Well, you'll have to finish at least the semester. So in

February of 1958, I moved from Indiana, PA, to Syracuse University, where I became director of the music education program, both undergraduate and graduate, and for eight years that was my assignment. I taught classes for elementary majors as I had done at Brockport for elementary education majors. I taught all of the methods courses for the 80 to 90 undergraduates who were preparing to be music teachers. And I offered graduate courses for candidates in the Masters and PhD programs. After eight years, we had a change of Deans at Syracuse. One in which music education suddenly was not as well supported as it had been. But at that same time, I had a telephone call from Wayne Dedmon, who was serving now as the faculty dean at Brockport, announcing that SUNY had directed all of the State Teachers colleges to expand their mission to become liberal arts colleges, rather than teacher colleges. And then on that basis, Brockport was expanding its facilities building a fine arts building, and will shortly be being bringing in a new president with the assignment of developing that new role for the college. He said that the fine arts building had already been designed and the ground had been broken. And he would be interested in showing me the plans for the building. And wondered if I could be interested in coming back to replace Pauline Haynes, who was retiring from her position as chairman of the Music department. The search committee that Dr. Dedman had assigned included Pauline Haynes herself, Dr. Donald Vaness, from the music department. He had joined the faculty several years after I left and Dr. Howard Kiefer, who became the Dean of Humanities under Dr. Brown. That committee made contact and said they would be interested in arranging an interview on campus. And so, the whole family came stayed overnight at Brockport. And Dr. Dedmon, spread the plans for the fine arts building out on the floor of Dr. Kiefer's home and sat down with me. kneeled down with me and said this is where we see the classrooms for music, the rehearsal halls for music, the practice rooms, the offices for music faculty, the building to be shared by art, theater and music. No mention of dance, no facilities, for dance for innovation, but that I think the building in part was a part of the enticement for me to leave Syracuse at a time when I was a little unhappy with the new, the new dean that I had acquired. And their offer also was an offering of an uppance salary. Syracuse was notorious for paying small salaries. And I had had my PhD from 1953. And in 1965, I was still struggling to get up to \$9,000 a year in salary. Brockport was ready to offer over \$10,000 in salary. So I said, well I think that's part of the attraction that was here. I came back very happily, and had an exciting first year when the building was being completed. And I was responsible for arranging for the purchasing of all of the equipment for the building art, theater and music, equipment, and facilities.

Jane Oaks 14:38

There seems to have been a fair amount of extracurricular interest on campus in musical groups and clubs in the late 1940s through the early 1950s that were not found on campus by the mid 1960s through the 1980s. For example, the variety of the choral groups, can you comment on why that may or may not have been?

Ian Henderson 15:00

Yes, I'm not sure that the dates are accurate. In the period of the 40s and 50s, there was a lot of extracurricular activity in the music field including a college community orchestra a small one for a while a marching band, a mixed chorus, community college, college community mix chorus, a women's Glee club, primarily students, and a men's Glee Club. And there were occasional small ensembles that just sort of generated and then degenerated as talent allowed. There was some faculty involvement in a little jazz group too not necessarily music faculty, but others as well. In the period of 1965 onward, the ensembles in the music department were designed to fit the needs of the evolving liberal arts music major. So we hired a specialist in orchestral conducting Asher Tempkin with the mission of establishing a legitimate symphony orchestra. We hired Dr. Michael Simgart to develop a concert and marching band. And he was a specialist in band from the University of Buffalo. We continued to have choral groups. I myself conducted the men's Glee Club all of the years after returning in 1965 until my retirement and we had not only a university chorus which Dr. Gordon Gibson directed, but we also had an adjunct faculty member whose name has left me now, who came from Rochester and did, what did he call it? Can you stop the tape a moment? Yes, that adjunct faculty member was able to do a gospel choir for a number of years. That was in the late 60s and through the 70s. The participation in those ensembles in the 65 to 1980 period that I'm familiar with was the typical kind of spirited and fairly, fairly expert performance that's done by music majors and minors, and people who are terribly interested in music in the early period that you refer to from the 40s until the early 60s. It was music for fun avocation rather than vocation. In that sense the the attitudes were slightly different and I can recall Dr. Layman, for example, taking the small orchestra to high schools in the area, especially the area east of Rochester, where, as I was playing string bass in the orchestra, I knew that we were welcomed in their high school center programs. The men's Glee Club traveled independently and performed at schools, at wineries and breweries. So it really was for fun. The seriousness of the music program, I guess, caused a little change in the period from 65 until 1980. Now since 1980, there's still another element to be considered and that is the fact that the ensembles seemed to have disappeared completely but understandably so when a music major program is disestablished, and music minor program disappears. Music faculty nine out of 12 or 13, asked to find positions at other institutions and only three held on in a theater capacity. rather than q music capacity the presence or the lack of the presence of ensembles in music is really quite to be expected.

Jane Oaks 19:12

Were students in that early period of your teaching here, given any sort of credit for their extracurricular involvement in those choral groups we're talking about,

Ian Henderson 19:21

Yes, those students have an option of selecting to have electing to have credit or not. It was a fractional credit, as I recall half the credit per semester. But it did add to the 124 or 130 credit hours that were required for graduation as an open elective. The same was true after the music

major and minor were established. In fact, in the major and in the minor, there were requirements of participation for credit.

Jane Oaks 19:53

We've touched on it very briefly, but was there a different attitude on the part of the students toward extracurricular musical involvement during the two periods that you were at Brockport.

Ian Henderson 20:05

I think I've characterized that as it being more recreational in the early days and a little more career oriented in the second period after the major was established.

Jane Oaks 20:19

During the Brown administration, how did the faculty courses and facilities change for your department?

Ian Henderson 20:28

Well, when Dr. Brown came on the scene that was February of 1966, if my memory is correct, he came aboard and said to key people. I want you to take the responsibility of developing major and minor programs in your disciplines. And he asked me at that time to serve as coordinator of the fine arts. He said, see if you can develop a major program in art and music and theater and in dance, and list all the leadership that you need. Equip that fine arts building so that you can do what needs to be done. And tell us what we can do to get dance involved in a similar kind of way. That was the period in which Rose Strasser was on the scene, anxiously waiting to be able to develop a dance program. Louise Hettler championing at the bit in theater, to have an academic program in theater. Bob Scalten, Jack Walski and others in the art department saying that if they could just have a few more faculty members, and some classrooms and some facilities, some studios, they could develop an art major and minor. I knew what the potential was for the music major program, by then there were eight of us in the music department. And I think Dr. Brown was willing to see if he couldn't about double the size of each of those departments if we could develop approvable academic programs. So we got very busy consulting with people off campus with others who were going through similar experiences at New Paltz, Geneseo, Buff State, Oneonta, Cortland, trying to move from departments that serve teacher preparation programs to become departments that served a liberal arts college assignment. We consulted not only with others in the teaching capacity, but also with officials in SUNY to find out what we would need to do in order to have Albany approval to programs that we proposed. We went to conferences, we conferred together here on campus and we worked with our own curriculum committees and I think within a year of the arrival of Dr. Albert Brown, we had on paper proposals for majors

and minors in art, music, dance and theater, each of them dependent upon the hiring of more faculty and the furnishing of sufficient facilities, especially facilities for dance

Jane Oaks 23:27

During the 1960s through the 1980s, what did you notice about the administration's attitude or support of the fine arts?

Ian Henderson 23:39

From 65 on which is the period that I can discuss, it was extremely supportive. Dr. Brown himself was not an artist and not a musician, but he seemed to have an appreciation of the importance of the arts in education and he had a particular theme, I guess that he reiterated repeatedly that he felt that the arts were not designed simply for the elite, but that everybody should have an opportunity to participate in the arts. And he sometimes bent it so far that he thought we should accept as music majors, people who had no previous experience with music, no tangible, accountable experience in music. I used to argue with him on that point. But in general, he felt that the arts were important, and he was willing to support us as we tried, for example, to get Steinway pianos for the Fine Arts Building. He took the proposal that our music department wrote, I was then serving as chairman of music and coordinator of Fine Arts. He took that proposal to Albany, and it was flatly rejected. We had suggested that we needed 34 pianos, all of which we thought should be Steinway pianos 17 of them uprights and 17 of them in various sized grand pianos. He didn't argue that we should change our minds. He took the proposal to Albany brought it back and said, flatly rejected, you're going to have to write a justification for this if you expect it to be passed I can recall spending a four night weekend at my dining room table composing about a 20 page justification for the purchase of Steinway pianos for the Fine Arts Building at Brockport. And then he asked me to go with him to Brockport and present it to the people who were responsible for equipment and facilities. And we sat with a not very sympathetic audience for half of the day. And when we came home, we had word that we were going to get the approval for that program. So Dr. Brown himself was very supportive. The people that he took close to him included Armaund Burke, who was himself, Professor of English, English literature was his specialty. But he was an avid participant as an audience member in the arts. Always had nose (?) for as long as I had known him. He loved dance, he loved theater, he loved music. And his children were very active in the arts. He served as first as an academic dean, academic vice president. And then as Provost of the alternate college with its three year program and was supportive of both the arts. Dr. Jack Crandall, who was his replacement as Vice President for Academic Affairs, was not versed in the arts but again, was supportive. So if you look at the top echelon of academic administration, we did have support And we had support from Albany, particularly from the offices of Chancellor Boyer and his designee who was Patty Hall, if I'm remembering the correct name Patricia Hall, who did everything that she could with the developing liberal arts colleges to get them to reinforce the program in the fine arts. We were able, for example, to go to Albany and to Saratoga, and to see

advanced previews of performing groups that could be brought to the campuses, not just for music major programs or theater major programs, but for general consumption for the community as well. And we did cooperate in those programs, and her help was extraordinary. When it came to developing the dance program, Dr. Brown took steps such as establishing in Hartwell Hall, two or three spaces that could be converted from large classrooms. I think one of them in particular had served as an art classroom in the old days, and it became a dance studio with the renovation of the floor, work on the ceilings and walls and so forth. And the redoing of Hartwell auditoriums so that dance could be performed there as well.

Jane Oaks 28:20

Did this seem to be more personal interest on the part of the administration the support that they were giving the arts programs? Or do you think that may have reflected only a larger national trend in arts interest and support?

Ian Henderson 28:34

I would say there was some of both. The personalities that I've just referred to were certainly giving their personal support. It was evidenced by their attendance at our programs. But I think at that period, the national culture was such. There was a derring do about the arts, especially in the 60s. I want to major in music. I want to major in dance. I want to major in Art. And I don't care whether I make a living on it or not. That's for me. I might someday have to do some other job, but I'll do my art on the side if I have to. I'll do my music on the side, if I have to. It was a spirit of the 60s that came through. And I think one of the reasons that once we developed the program proposals that students did come to them and enrolled in them.

Jane Oaks 29:25

You were at one point, a replacement for Dr. Brown and took over his administrative duties when he was on sabbatical. Would you tell how that came to pass and comment on a few things in that period in your life, such as personal challenges, professional conflicts, if any, changes in viewpoint on your part?

Ian Henderson 29:47

Well, it's very interesting, the way in which that assignment developed. I had been teaching from 1948 until 1972. And had never had a sabbatical leave. I applied for one for half of the year 1972, 73. And as part of my project, which was to develop an arts criticism program at Brockport, I offered to visit campuses in the United States that had similar programs. And to go to Europe and take a look at some inter-arts programs that were available to be seen there. Dr. Brown approved my sabbatical, and I went away for the fall term of 1972. When we returned

from Europe, I was told on the first morning back, that Dr. Brown was anxious to have me come up for a cup of coffee and let him know what happened in Europe. Could I come for coffee soon, I went up for coffee the next morning, we had coffee together alone in his office, and he said, I want you to read a letter. I've just gotten it in for a fellowship, and he showed me the letter authorizing a sabbatical for himself so that he could go to Africa. And I said, well, who is going to be in your spot then while you're gone? And he said, You are. And I said, No, you're kidding, I'm not interested at all. And he said, you will be my replacement. He said, I asked the civil service leadership I asked faculty leadership I asked Student Government leadership to submit names of faculty members that they would recognize as as possible acting president, and yours was the only name that appeared on all three lists, so you've got the job. It was hard to swallow at first, but it worked out and I discovered once I was serving in his behalf, that it was an assignment that I thoroughly enjoyed. It was terribly time consuming, probably in part because I didn't do it efficiently. I insisted upon reading all of my own mail. Never had one of my my letters read by others and sorted and fed to me. I took all of my mail home every night sat at my table until midnight or later and then assigned the correspondence to various other people. I enjoyed meeting with the leadership in the other fields. I had already been serving as dean of fine arts for several years at that time, and I was well acquainted with the deans of humanities, social sciences, science, physical education and so forth and since Dr. Brown had already established an administrative council that included those names I was in company with my own fellows, and very happy with them, with minor exceptions. Sometimes budgets were a little rigorous to work out, competition for money is just nature in academia. There were no professional conflicts. We had a very cooperative, Ira, Dr. Ira Schwartz who was serving as chairman of the music department after I became the Dean of Fine Arts, and he was very happy to take the responsibilities of my deanship during the period that one semester that I would replace Dr. Brown. If I changed my viewpoint at all, I think it was to say, by the end of the three or four months period, I like this. I wouldn't mind being a campus president full time. And so I advertised my availability and very nearly took a position in the Pennsylvania system at Westchester, Pennsylvania. But on the second interview, when my wife attended that campus with me, we came back with a resolve that that position was not the one that I wanted. And Rita's suggestion to me, Rita being my wife, was that if we worked our investments properly, we probably could retire within three years instead of getting into the final five or six years that might be involved in the presidency. With bringing mail home and sitting all night until after midnight. So I stopped writing letters about presidencies. And almost at that same time this was after, of course, Dr. Brown had returned. He disestablished the deanships, and said he wanted to have a different kind of administrative organization. I thought he made a terrible mistake and told him so and he went ahead, I resolved and I would not participate in the new structure that I would rather Teach for three final years and then retire. And that's really the way it worked out.

Jane Oaks 34:42

What accomplishments of the music department Do you remember most fondly from your time there?

Ian Henderson 34:53

Well, I think of the strengths of the faculty that we hired at that time. We brought onto the campus specialists in symphonic music, and band music and interdisciplinary arts music. We developed organizations that could perform reasonably well. We had student recitals and faculty recitals and guest artists recitals. That reminded me to some extent of my experiences at Indiana, Pennsylvania and at Syracuse University, and even to some extent, Oberlin Conservatory. Not that we were in that league at all, but they reminded me of it and it was a pleasant reminder. I think if I had any misgiving about what happened as the program developed, it was that our faculty became a bit selfish of their own time. And I was aware, for example, during the period when I was acting president, that I attended more recitals than some of the members of the music faculty did. That was, I think, not a good feature of the way in which the music department itself developed. But on the other hand, it was a faculty of great strengths. And the students that we involved in the major and in the minor, were delightful students to work with. And I especially knew this in my final three years of teaching, because I spent my time almost entirely in the classroom and in my teaching studio. And I finished my teaching career with great satisfaction knowing that I was helping students who were worthy of the time that I was spending with them and it gave me satisfaction with my teaching efforts. Besides that, we had developed a program for mature adults. And it was one of the last things that I devoted my time to. When Richard Bull was chairman of the dance department, he and I teamed an evening course, that we called introduction to the arts, developed essentially for the mature adult program but enrolling other students if they wished to join in. We met in the evenings. We asked the students to keep journals of all of the activities that were involved as class assignments. We attended openings of art exhibitions on and off campus. We went to dance programs, concerts and music, all of the plays, lab theater productions. We took the students into the studios so that they could get a taste of each of the graphic and practical arts that were developed. And what we were trying to do was to develop an adult who could and would be interested in doing things with the arts after college. And that was a very satisfying part of the program.

Jane Oaks 38:19

Was there ever a foreshadowing during your later years at SUNY Brockport that the music department would be retrenched entirely?

Ian Henderson 38:28

No, I must say that it came to me as a total surprise. I had been retired for one year when I was contacted by Susan Edmonds, who was then serving as chairperson for music. She called me at my home and she said, Ian, have you heard the news? The news was that three members of the music faculty are going to be reassigned from music to theater. Dr. Schwartz, Dr. Paulfish, Dr. Gibson, but all of the 13 or so others were being given one year's notice that their positions were

being canceled, and that they were given that time to try to find something else to go to. I immediately visited Adam Lazaar, who was serving as, I guess he was called coordinator of Fine Arts. That was the new structure that Dr. Brown had developed. His assignment as coordinator of Fine Arts extended into the next presidential administration, after Dr. Brown retired. I visited Adam Lazaar and asked what was going on and his explanation was that there had been a problem of financing all of the arts programs, and that one of them had to be eliminated. I asked why that would be the case, why not a reduction of the support of each of them? And he said, No, that's not the President's wish. He feels it's better to keep three programs intact and eliminate one than to let each of them be weakened. There seemed to be no argument if with a fait accompli, by the time I had heard about it. I did one letter to, this is an indication, I'll ask you to turn the recorder off again. I did one letter to Dr. Van de Wetering, in which I indicated my own feeling about what was taking place and told him in rather terse terms, what I felt about the decision that had been made, but he never called upon me for council, the return that he gave me said thank you for your letter. And that was just about it. No, I had no foreshadowing, no indication from anything that happened while I was active, that there was stress, even serious stress. And there might have been, you know, the usual. Can we support all the things that you're proposing but nothing that indicated that a program would be folded.

Jane Oaks 41:04

Another faculty member with whom I have spoken has commented that perhaps one reason the music department was able to be shut down so easily was that there was not a firm sense of team in that department that there were rivalries that may have precluded the department from functioning as a cohesive unit. What are your thoughts regarding that statement is, is there any truth in that? Is it, what are your thoughts?

Ian Henderson 41:30

Well, I have served with three departments in music. Brockport, Indiana, Syracuse. Music departments and schools of music tend to be like a typical nestings of professionals pursuing their own objectives and yet working together to allow institutional objectives to be reached. Musicians tend to be selfish about their time, particularly performing musicians, they want time to develop themselves. And I guess it's true of academic musicians as well. Those who write history books, want to have time to write history books, and they don't want always to be bothered with the presence of students. Give me my students to teach during the three courses that I'm required to teach. But then let me be free to write my books, that sort of thing. We had some of that, but no worse at Brockport than at Indiana. Or at, Syracuse. I think for the main part, there was a camaraderie in that music department that would be hard to match elsewhere. We have remained the best of friends, even the ones who are totally embittered by what took place. Are still comrades, four or six of them. occasionally have a coffee hour and invite me to come and join them. The ones who are most embittered, are those who were not able to find other positions and have had to eke out a living at something else during the last several years.

But they were a cooperative department. And as I analyze what I remember about weakness, I would say they were not always willing to give enough time to the departmental activities. But I wouldn't call it a lack of team, the team feeling was there.

Jane Oaks 43:34

Good, thank you for clarifying that. Was there a drop in enrollment of music majors during the late 1970s to early 80s? If there was why might that have been?

Ian Henderson 43:48

I don't have access to the statistics. And so I might have a faulty memory but my faulty memory would say, enrollments were growing in both majors and minors through the time that I retired. The time that the drop came was the time when, after 1980, it was announced that, in a year, the music major and minor would be folded, retrenched. And I would understand any student major or minor saying to himself, if the faculty are going to leave in a year, what's the point of my enrolling in or staying in enrollment in a major or minor program that is not going to be. So I think the drop in statistics of enrollment and

Jane Oaks 0:02

About the drop in enrollment.

Ian Henderson 0:05

Yeah, we're talking about whether there might have been a drop in enrollment of music majors during the early, late 70s and early 80s. I think the drop began after 1980, if my memory is serving me well, and it came about because the music program was being cut, I would imagine the same thing happened in geography and in botany, it would be interesting to compare.

Jane Oaks 0:28

Could you comment please on the closing of the music department and on its effects on the fine arts program at SUNY Brockport?

Ian Henderson 0:37

Well, I'd be happy to do that. I know what your next question is going to be too. And I think maybe I can meld the the answers to those two. You're going to be asking me also whether there

is a possibility of having a strong Fine Arts program, while lacking a full Department of Music and I think these answers kind of work together. The closing of the music department was a blow. It was a blow to me personally, it was a blow to all of the music faculty. It was a blow to all of those who were in the music major and minor programs. And I think for those who participated in music activities, in an extra curricular way, it was very dear disappointment as well. How it was done and why it was done has never been resolved in my mind how it could have made sense. It just did not make sense to me. The fact that a college can call itself a liberal arts college and not have course offerings and musical experiences in the organizations and ensembles. How that college could say it's a rounded college is just not feasible. A liberal arts college, to be a liberal arts college must have all of those pursuits that man has, has engaged in through historical eras and the atmosphere of an institution calling itself academic has to be one in which all of the fine arts are present. It can't be just the visual arts and theater and dance. Those have certainly developed or underdeveloped (?), even since the demise of the music department and the recent activities, the liaison with the Rochester Philharmonic, for example, in the last year's time, that gives a step in the right direction, but it is only the beginning of what needs to be done to reestablish a well rounded academic program in which music, with the other arts, plays a strong part. It's impossible to have a liberal arts college doing its job without having these full offerings.

Jane Oaks 3:04

If someone were to say, and I realize this was not a prepared question, if someone were to say, from administration, yes, but we are offering some music training through the theater program. We are offering a music for dance course. Aren't we satisfying the requirement for music? What might you say to them?

Ian Henderson 3:29

I would say you're satisfying a requirement for a very small percentage of the students. The vast majority of the students need to have available general courses, introduction to music. One section of introduction to music was offered last year, as far as I know at the Brockport campus. One section with enrollment in the college of what is it seven thousand head count, eight thousand head count, one section of introduction to music. Typically in a liberal arts college with 4000 or 5000 headcount students one would find 10 or 12 sections of an introduction to music, one would find other specialized history of music courses. One would find possibilities for studying music theory, elementary and advanced. You would find electives in performance, studio courses available not for major or minor requirement fulfillment but simply because they are acceptable and recognizably beneficial studies for the liberal arts students to have one or two courses, music for theater, music for dance. That's just a smattering. It's just the beginning. Much more is needed.

Jane Oaks 4:57

Is there anything else you'd like to comment on?

Ian Henderson 5:03

I think I'll hold. Thank you.

Jane Oaks 5:05

Thank you very much.

Unidentified 5:06

(A recording of an opera begins playing)