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**THE UNIVERSITY OF OKLAHOMA  
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**THE INTERNATIONAL MUSIC CAMP:  
MODEL BAND CAMP FROM AN HISTORICAL PERSPECTIVE**

**A Dissertation  
SUBMITTED TO THE GRADUATE FACULTY  
in partial fulfillment of the requirement for the  
degree of  
DOCTOR OF PHILOSOPHY**

**By  
JENNIFER LOIE PRAY HALL  
Norman, Oklahoma  
2000**

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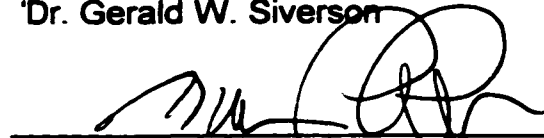
**THE INTERNATIONAL MUSIC CAMP:  
MODEL BAND CAMP FROM AN HISTORICAL PERSPECTIVE**

**A Dissertation APPROVED FOR THE  
SCHOOL OF MUSIC**

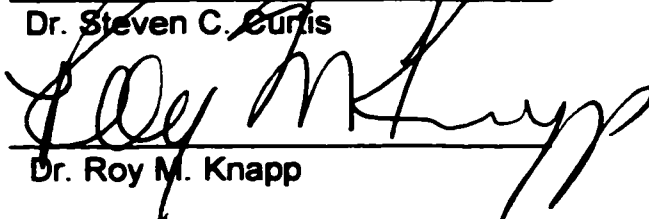
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## **ACKNOWLEDGMENTS**

**I wish to express my appreciation to the following people:**

**Sincere appreciation is extended to the interview participants who took time to assist me with their comments that comprised the "heart" of this document, especially my dear friend Earl Clemens.**

**To Dr. Roger Rideout, for his support as my original major professor, who is responsible for the inspiration and initial execution of this document.**

**To Dr. Mike Rogers, Dr. Eugene Enrico and Dr. David Woods for the information imparted during my doctoral course work and for serving on my doctoral examination committee.**

**Heartfelt gratitude goes to Dr. Gerald Siverson who served as my "interim" co-chair, who by his professionalism, his high expectations and his wise counsel, facilitated the completion of this endeavor with considerable encouragement and motivation. Many, many thanks.**

**To the Dean of Fine Arts, Dr. Marvin Lamb, Dr. E. Joy Nelson, Dr. Steven Curtis, and Dr. Roy Knapp I extend my appreciation for their contributions and willingness to serve on my dissertation committee.**

**A very special thanks goes to Merton and Noella Utgaard, and Joe and Joyce Alme for their friendship, inspiration, cooperation and willingness to share their camp with the world via this project. Their interviews, phone calls, faxes, mailings, literary articles, Merton's book and the camp records all contributed to an impressive compilation of information.**

To my friend and neighbor Sheila Leppert, I am in awe of her intimate knowledge of the computer and the incredible images she has the capacity to create. She has offered many hours of invaluable assistance with the charts and tables manifested in this document, and I will humbly be forever grateful.

Many thanks are extended to all my family, friends, and students for their individual and collective support and encouragement throughout my doctoral program. I especially wish to express my gratitude to my dear friends Vicki Jenks, Tori Rice, Bryan Burton, Rosemary Killam, and Rose Cohoon for their constant encouragement and advice.

To my parents I am grateful for their inspiration to continue learning and to achieve my goals.

I express my sincere appreciation to Dr. Joan Smith, Mary Yungeberg, and Dr. Harry Krueger for their editorial advice throughout the initial stages of this document.

Finally, my deepest thanks and gratitude belong to my husband and fellow camp proponent Gail, for inspiring me to undertake this project; and for his unconditional love, his encouragement to succeed, and his assistance as editor along the many steps to its completion.

**DEDICATED TO THE MEMORY  
OF THE FOUNDER  
OF THE  
INTERNATIONAL MUSIC CAMP  
DR. MERTON UTGAARD**

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## **ABSTRACT**

The purpose of this study was to investigate factors contributing to the growth and success of the INTERNATIONAL MUSIC CAMP (IMC) by constructing a chronological record of its development and interviewing credible participants concerning IMC procedures. Data were collected using the focused interview technique, correspondence with camp affiliates, executive board minutes, camp brochures, IMC annual newsletters, and the annual collection of comprehensive materials detailing all camp activities from 1956 until 1999. These records included student enrollment, curriculum offerings, schedules, personnel lists, guest conductors, performance programs, weekly student attendance, course enrollments, gender data, retention figures, geographical constituency, scholarship and award recipients, and private lesson rosters.

The following research issues were considered throughout the investigation as they applied to the INTERNATIONAL MUSIC CAMP: (1) why was the IMC successful from its inception, (2) what contributed to its forty-four-year success, (3) how is success defined, and (4) how to ensure its future success.

INTERNATIONAL MUSIC CAMP "success" was defined in terms of consistent or increasing enrollment, staff and student retention, protean, qualified artist/teachers and staff, motivated students, North Dakota and Manitoba student constituencies, international student attendance, an inclusive admittance policy, high artistic and behavioral expectations, international reputation, affordability, unique location, and aggressive off-season promotions.

The passionate leadership of Merton and Noella Utgaard, equally dedicated colleagues, the location of the camp in the International Peace Garden, Utgaard's distinctive background including Boy Scout activities, early musical training in rural North Dakota, military service and worldwide networking, contributed to his unique approach in developing the camp and its facilities from its inception in 1956 until his retirement in 1983.

Extensive involvement in IMC activities and successful music education experiences as North Dakotans provided the ideal background for Joseph and Joyce Alme to assume leadership of the IMC from 1983 through the present. Future success of the INTERNATIONAL MUSIC CAMP is dependent upon preserving the qualities of success previously defined, and maintaining a flexibility that meets the changing needs of its constituency.

**THE INTERNATIONAL MUSIC CAMP:  
MODEL BAND CAMP FROM AN HISTORICAL PERSPECTIVE  
CHAPTER I: INTRODUCTION**

In its forty-four-year history, the INTERNATIONAL MUSIC CAMP (IMC) has earned a place of distinction in the United States and abroad. Receiving support from a broad constituency that includes both American and Canadian governments, the IMC has served more than 90,000 students from sixty different countries, fifty states and seven Canadian provinces. Dr. Merton Utgaard, who founded the camp in 1956, has chronicled the camp's growth through 1983 in his privately published memoir, *A Dream Come True* (Utgaard, 1991). In his book, Utgaard notes the special events that have made the INTERNATIONAL MUSIC CAMP so unique. He records that in 1956, when the camp was founded, it served 132 students and directors; in 1983, by the time of his retirement, the camp had served a total of 51,734 students. The camp now offers eight one-week sessions per summer serving as many as 3,100 students in one season with a staff of more than 230.

Throughout the years, contributions from various private organizations, foundations and individuals, as well as governmental funding, have made it

possible for the expansion of facilities to accommodate the camp's increasing population. In 1956, the camp facilities included three Civilian Conservation Corps (CCC) buildings for dormitories, a lodge, and several cabins. A partial list of the music camp facilities in 1983 included an eight-wing dormitory complex that could accommodate 466 students, fourteen cabins for staff housing, a dining hall, an administration building, six rehearsal halls, thirty-nine rehearsal huts, a 400-seat amphitheatre with a stage and orchestra pit and a 2,200-seat auditorium with a large stage and dressing rooms. After Joseph (Joe) Alme's appointment as the camp's new Executive Director in 1983, eight new dormitories were built to replace the original structures. Other new facilities included a remodeled dining hall, a new kitchen, a nurse's station/laundromat/ security building, eight modern staff lodges, a twenty-seven-unit private practice center with two large classrooms, and a modern climate-controlled performance center, with seating for 508, a large stage, and a storm shelter in the lower level.

The camp began in 1956 with a one-week band and twirling course and has grown to include band, orchestra, director's workshops, choir, chamber music, swing choir, stage band, piano, organ, guitar, handbells, musical drama, ballet, modern dance, highland dance, piping and drumming, creative writing, speech and debate, drama, visual art, film making, twirling, drum majoring and cheerleading as well as graduate workshops and the music honors program. Under Alme's directorship, the camp additionally offers electronic music, jazz bands, "Total Percussion" by Yamaha, marimba/vibes, show choir and vocal jazz

plus choir for ten to twelve-year-old children and band, choir and barbershop singing activities for adults.

Although facilities and curricula are important and suggest elements of growth and success, the high educational standards of the INTERNATIONAL MUSIC CAMP have consistently attracted students and faculty alike. An inclusive admittance policy requires no audition, allowing the IMC to address the needs of a wide range of students from young beginners in rural communities to adults aspiring to be professional performers or continuing their education. The IMC is not supported or sponsored by an academic institution or special interest group; instead, as a privately owned nonprofit corporation, it is operated by two corporate governing boards, one American and one Canadian. The IMC exerts an influence on band programs in Norway through a special scholarship program designed for Norwegian amateur musicians who wish to become band directors. Each year, the camp sponsors four Norwegian students whom the Norwegian Band Federation selects to study for the four band sessions. Switzerland also has supported the attendance of hundreds of young musicians to the IMC for more than ten years through the *Foundation for the Continued Education and Furtherance of Young Swiss Musicians*.

### **Purpose of the Study**

The purpose of this study is to investigate factors contributing to the growth and success of the INTERNATIONAL MUSIC CAMP. More specifically, this study will address the following questions: (1) What actions, policies and

events contributed to the growth and development of the IMC, (2) To what specific factors do the IMC faculty, staff and administrators attribute the camp's growth and success, and (3) How does the IMC faculty, staff, administrators and previous campers define "success" as it relates to the INTERNATIONAL MUSIC CAMP? The author will examine the following categories: administration, curriculum and procedures, facilities, finances, personnel, performances and philosophy. Biographical information on the persons who founded and developed the camp will be included as necessary to provide some context for understanding policy decisions and curricular activities.

### **Significance of Study**

No study exists documenting the growth and success of the INTERNATIONAL MUSIC CAMP. Yet, such a study could contribute to professional understanding of music education activities in such special camp settings. James A. Keene defends the importance of historical studies in music education (1980) in his book entitled *A History of Music Education in the United States*:

Music teachers deserve to know where they have been in relation to where they are at present. Without a secure knowledge of our past, music educators reinvent methods and philosophies believing sincerely in the universal efficacy of what they espouse. Insights based upon an historical perspective will make our profession more mature . . . and increase understanding of the complex interrelationships between our profession, the problems of general education, and the changing value of society (p. ix).

Also, such a study could support the development of regional and local histories that flesh out professional understanding of the westward expansion of curricular trends and issues (Heller & Wilson, 1980).

The IMC serves as a forum for the exchange of ideas, and promotes music (arts) education as an essential area of study. The IMC recognizes and encourages excellence by honoring outstanding students and staff with a variety of awards as well as acts as a liaison with many other organizations promoting the arts, including the Norwegian and Swiss organizations, local music stores, music industry representatives for Korg, Yamaha, Selmer and Wenger, many universities and colleges, Kiwanis Clubs, American Legion, Mu Phi Epsilon, Tau Beta Sigma, *Kappa Kappa Psi*, North Dakota National Federation of Music Clubs, American String Teachers Association, International Association of Jazz Educators and the National Band Association. This study will provide information and resources for the music educational community with respect to operating a successful band camp. The unique nature of the camp and its influence in the education of students in the performing and visual arts warrants review.

### **Limitations**

Although the INTERNATIONAL MUSIC CAMP offers more than twenty-five fine arts courses, this study will be limited to its band programs because the founder of the camp established the summer program in 1956 to provide significant band opportunities for the North Dakota/Manitoba communities. The IMC Board meetings traditionally convene on the third weekend during the first four band sessions; therefore, the board members, especially those with multiple years of experience, are primarily comprised of instrumental instructors who are teaching during those weeks. While the historical significance of the diverse courses is worthwhile, the author chose to limit the information gathered to the

band genre and interviewees with multiple years of experience in that program. In this respect, the IMC might serve as a camp model to the band community. According to Dr. Roy Knapp (1973, p. 2), "the process of model building is the act of creation. It can be anything its creator wants it to be. To be useful, however, its creator is generally stimulated by a need from the real world." Consideration of how a model band camp successfully meets the needs of its constituency is the primary focus of this study.

### **Resources for the Study**

Each fall, the INTERNATIONAL MUSIC CAMP publishes a newsletter containing detailed information related to camp activities such as contributions, future material needs, physical improvements, new or upgraded facilities, artistic events, attendance records, student awards, faculty and staff recognition, compositions written for the camp, conductors for the upcoming year, and other special events pertaining to the camp. The author is in possession of these newsletters from 1956 through 1999.

At the end of each camp season, administrators compile comprehensive materials related to camp operations into bound notebooks. These notebooks include student enrollments, curriculum offerings, schedules, faculty and staff, guest conductors and programs of all performances. These materials are considered important to the present research, because they contain the following information: (1) student attendance at each session, (2) number of students enrolled in each course offering, (3) gender data, (4) the percentage of returning students, (5) placements in the ensembles, and (6) private lesson rosters. All

these factors helped determine accurate weekly enrollment projections for the next season, which affected staff and faculty hiring decisions. Copies of these materials are in the author's possession.

Merton Utgaard's privately published memoir, *A Dream Come True* (1991), supplements the information found in the notebooks, and details some events that led to the formation of the INTERNATIONAL MUSIC CAMP. His historical narrative also includes: (1) enrollment figures, (2) numbers of ensembles and criteria for participation in the ensembles, (3) performances by special guests, (4) high school guest conductors, (5) special donations and costs of physical improvements, (6) status of the Good-Will European Tours, (7) curriculum additions, and (8) special highlights. These materials serve as primary sources for this document.

Minutes from board meetings held between 1984 and 1999, which are the author's personal properties, include financial audits and operating expenses. Board meeting minutes prior to this time are in Joseph Alme's possession and are readily available to the author.

### **Human Resources**

The author interviewed both Merton (now deceased) and Noella Utgaard (Appendix E), the founders of the camp, as well as Joseph and Joyce Alme (Appendix F), the husband and wife team who have directed the camp's operations since the Utgaards' retirement in 1983. Interviews focused on areas not covered in the previously referenced materials, such as the staff and

personnel qualifications, administrative policies and decisions, procedures, regulations, safety considerations, educational philosophy and biographical data.

### **Interviews**

In order to interpret the factual data properly and place events and trends in some context, the author interviewed individuals personally involved in the INTERNATIONAL MUSIC CAMP. The author interviewed Myrtle Lorimer, one of the founders of the Canadian Board of Directors, and Frances Watson, widow of Canadian founding board member, Vernon Watson. Vernon Watson coordinated the Visual Arts program at the IMC, and Frances Watson is an artist-teacher during the orchestra camp session. The author also interviewed Dr. Bill Boehle, longtime board member and past Dean of Fine Arts at the University of North Dakota, and two of the three board members, Vernon Gerig and Dick Veselack, who were Dr. Utgaard's trusted confidants from 1961 until his retirement in 1983. These two men presently continue as members of the corporation board. The author interviewed Marsha Jolliffe, instructor and dean for many years, beginning in 1956 with the first camp session. IMC faculty and staff with more than twenty-five years of service (Appendix G) were also consulted for their perceptions of the camp's growth and success. These individuals included Martin Boundy (now deceased), Earl Clemens, Victor Feldbrill, Bert Skakoon (now deceased), Clifford Grubb, Joanne Schlueter, Brynhild Haugland (now deceased), Rodney Hudson, Roy Johnson, Ingolf Medlang, Fred Merrett, Al Noice, James Ployhar, Richard Veselack and others.

The focused interview technique (Merton, 1956) was implemented to gather descriptive data in the subject's own words. According to Mishler (1986), "this form of interview is designed to study variation in perceptions and responses of individuals who have been exposed to the same event or been involved in the same situation" (p. 99). Merton, Fisk and Kendall (1956) emphasize that important criteria include both "*depth*," the interviewee's degree of involvement, and "*personal context*," the distinctive meanings the interviewee brings to the situation (p. 12). Bogdan and Biklen (1982) assert that "good interviews produce rich data filled with words that reveal the respondent's perspectives" (p. 136). Individuals often express this rich data in a narrative form or storytelling drama.

Darla Eshelman's (1995) dissertation provides the model for structuring the interview questions used in this study. She used the four types of questions necessary for an effective interview (Berg, 1989):

Essential questions exclusively concern the central focus of the study and are geared toward eliciting specific, desired information. Extra questions are those roughly equivalent to certain essential ones. These are included in order to account for the possible influence a change of wording might have on the response. Throw-away questions may include unessential general questions used to develop rapport between interviewers and subjects. It is effective to place these types of questions throughout an interview in an effort to keep the respondent at ease. Probing questions provide the interviewer with a way to draw out more complete responses from the subjects. Their primary purpose is to ask subjects to elaborate on what they have already answered in response to a question (p. 51).

Questions must be phrased to allow the interviewee full personal expression and the interviewer freedom to pursue unexpected or unique responses. The following questions partly illustrate the topic areas discussed in the interview. More specific follow-up questions will arise as each person is interviewed.

### **Sample Interview Guide**

- (1) What contributed to the initial growth of the INTERNATIONAL MUSIC CAMP?
- (2) What contributed to the continued growth of the camp?
- (3) How do you define "success" as it relates to the IMC, and to what do you attribute the success of the camp?
- (4) How have you contributed to the growth and success of the INTERNATIONAL MUSIC CAMP?
- (5) How important are personnel to the growth and success of the IMC?
- (6) What relationship do you see between the development of facilities and the growth of the camp?
- (7) What relationship do you see between the curricular offerings and the growth and success of the IMC?
- (8) How important is the supervision of the students to the growth and success of the IMC?
- (9) How important are public relations and promotions during the "off-season" to the growth and success of the IMC? How does this contribute to the growth and success of the IMC?
- (10) What must be done to insure the future success of the INTERNATIONAL MUSIC CAMP? Why?
- (11) How have the public performances affected the growth and success of the IMC?
- (12) Please relate your most memorable experiences at the IMC.

In an organization as large as the INTERNATIONAL MUSIC CAMP, many individuals - faculty, staff and students - with multiple years of experience were willing to contribute information for this document. Questions similar to those above were printed and sent to these individuals who responded in writing.

Faculty and staff with more than three and less than twenty-five years of experience at the camp (Appendix H) and previous students (Appendix I) were consulted in this fashion. These data were used to confirm and underscore the information gathered in the in-depth interviews with camp administrators and personnel.

## **CHAPTER II: REVIEW OF THE LITERATURE**

Historical research on music camps is limited to individual camp histories, scattered references to camps sponsored by specific colleges, and accounts of the activities of individuals, such as music administrators and band directors.

Henry Root Austin's *History of Broadcasting at the National Music Camp, Interlochen, Michigan, 1928 - 1958* (Austin, 1959) gives a brief historical overview of the National Music Camp. In Austin's study, he discusses the following categories: (1) background and events leading to the development of a summer music camp, (2) how Joseph Maddy became involved, (3) camp organization and philosophy, (4) personnel, including administrators, faculty, enrollment growth and decline, divisions of students, and staff, (5) finances, including contracts for leasing and building facilities, salaries, debts, donations, sponsors and scholarships, (6) curricular offerings, including addition of college credit, (7) special performances, (8) administrative governance and instructional procedures of the camp, and (9) physical layout of the camp, its facilities and inventory. Austin includes the educational policies and philosophy of the National Music Camp in his summary of the camp's current status, citing plans for the future. Although he interviewed Joseph Maddy, Austin did not transcribe the conversations, but paraphrased or quoted within a narrative discussion. Paul

Sell's dissertation, *A Proposed Program of Music Activity and Study at the Chadron National Music Camp* (Sell, 1953), includes a short historical description of how and why the Chadron camp originated; however, this was not the focal point of his work. Dr. Sell begins his study with a generic history of summer camps, then cites Interlochen's National Music Camp as the model on which the Chadron camp was founded. Sell discusses the following categories: (1) physical layout of the camp, (2) how, when, and why the camp was founded, (3) who founded the camp, (4) present camp procedures, (5) the present governing structure, (6) course offerings, and (7) plans for the future. In Sell's methods of procedure, he mentions "personal letters and interviews" as sources of information. However, he does not quote, document, or refer to these sources in the dissertation.

Browning's book, *Joe Maddy of Interlochen*, (Browning, 1965) is a compilation of short articles in the form of testimonials by many people describing various aspects of Mr. Maddy's relationship to the National Music Camp.

The book, *The First Fifty Years* (1978), by authors Margaret Stace, Melba Bram, Carolyn Bert and Charlene Gierkey, is a pictorial account of the first fifty years of the National Music Camp at Interlochen, Michigan. The numbered photographs show construction and completion of facilities, faculty and administrative personnel, performances and broadcasts, tours, student ensembles, guest conductors, and campers in various activities. The book also includes excerpts and quotes from speeches, articles, and reviews that describe

philosophy, curricular offerings, procedures, awards, citations, and finances.

Author Margaret Stace (Stace, #278, #368) is qualified to document the development of the National Music Camp because she served as a longtime staff member and member of an Administrative Committee of the Officers that directed the affairs of the Interlochen camp following Joseph Maddy's death.

In his thesis *A History of the National Music Camp* (Miller, 1965), Neil Arthur Miller set as his purpose "to show how he [Joseph Maddy] influenced and guided the development of the camp as it materialized into the embodiment of his ideas and philosophy" (p. ii). Miller's historical account is organized into the following chapters: (1) Events Which Led to the Founding of the Camp, (2) How the Camp was Established, (3) The First Year of Operation, (4) The Early Years and the Depression, (5) Years of Expansion, (6) The Camp in Wartime, (7) The War with Petrillo, (8) The Camp Gains Security, and (9) The Arts Academy. Working at Interlochen as a counselor gave Miller the opportunity to become acquainted with Joseph Maddy and to experience many areas of camp activity from both the administrative and the camper's point of view.

In his dissertation *A History of Camp Wisdom From 1922 Through 1978* (Linn, 1980), Howard F. Linn chronicles the history of Camp Wisdom of the Circle Ten Council, Boy Scouts of America. Dr. Linn opens with a chapter on the beginning and growth of scouting in the United States. He continues with chapters on how the camp was acquired, the "early and peak years," the "transitional years," and the "recent years," concluding with recommendations for

further study. Linn discusses the birth, growth, and expansion of the camp in terms of physical facilities, attendance, and purpose. He also presents a brief biography of J. S. Wisdom, after whom the camp was named. Linn's "Initial Investigation" letter reveals that he was "a past Scout and Scouter of Circle Ten" (Linn, p. 100).

Several articles contain interviews that provide relevant information about summer music camps overall. In these articles, questions allow the respondents to answer without being restricted to specifics. For example, in his article *Professional Advice for Selecting a Summer Music Camp* by Douglas Fair (Fair, 1986), five camp directors respond to the same questions such as, "*What should students look for when choosing a program?*" and "*How should facilities and geographic locations influence a student's choice?*" Answers to these questions could be used, obliquely, to explain the growth and success of the INTERNATIONAL MUSIC CAMP using criteria such as location, philosophy, curriculum, and procedures. Other considerations mentioned in Fair's article were (1) goals, short - term and long - term, (2) reason for attending - professional development or fun, (3) faculty, (4) required performing and practicing, (5) quality and types of ensembles, and (6) cost.

In the article *Recharging Your Batteries*, Shirley Strohm Mullins (Mullins, 1986) raises similar concerns about cost, length of the camp, how much work is involved, goals and environment. She approaches these concerns by narrating her own summer camp experiences. Paraphrased questions of this type can be

adapted to reflect actions, policies, and events that contributed to the growth and success of the INTERNATIONAL MUSIC CAMP.

Tom Anderson, in his article *Selecting a Site for Summer Study* (Anderson, 1985), cites additional factors for selection of a summer music camp including (1) student performing levels, (2) curricular offerings in music and other arts areas, (3) opportunities for private lessons, (4) inclusion of other musical activities, such as recitals or concerts, and (5) special scholarships. The bio-sketch at the end of the article indicates that Tom Anderson has been a teacher and counselor at the INTERNATIONAL MUSIC CAMP in the Peace Garden of North Dakota/Manitoba.

Ted Hadley stresses the importance of summer study in his article *Summer Music Programs: A World of Possibilities* (Hadley, 1990). He believes summer study can provide these benefits: (1) it can inspire music students to pursue a lifelong dedication to their art, (2) it can strengthen the foundations of local arts programs, and (3) it can provide an opportunity to music educators for musical rediscovery. These very considerations that Hadley describes can be applied to the growth and success of the IMC.

Each of the above-mentioned authors has had professional experience with a particular summer camp which has provided an in-depth understanding of the subject. Similarly, the present author has had professional experience with the INTERNATIONAL MUSIC CAMP as a member of both the faculty and the administrative board for the past twenty-two years.

## **CHAPTER III: INITIAL FOUNDATIONS FOR SUCCESS, 1956 - 1960**

### **Biographies**

The Utgaards' cooperation in the verification of printed materials and recollection of events, names and dates have been of inestimable assistance. They have also provided a valuable record of personal experiences that have never been in print. While the author does not propose that this account will be a personal history of the Utgaards, many of the biographical events affected attitudes and decisions made concerning the INTERNATIONAL MUSIC CAMP.

Merton Utgaard was born in Maddock, North Dakota, on November 2, 1914. His first musical experience began in the sixth grade, when he borrowed a cornet from his uncle and joined the school band. Without the advantage of a keyboard background, a summer camp program or individualized instruction, Utgaard's musical skills developed slowly (Utgaard, 1996BBB):

I was born in 1914 in Maddock, North Dakota. I was the second of three boys and lived there until I finished grade six. My dad was a teacher in a rural one-room schoolhouse, and during the summers, he worked in a hardware store. I grew up in an educated home. When I was in the sixth grade, the principal told us that we would have a band director coming once a week and anyone who wanted to play in the band should bring an instrument. My uncle had a cornet, so I asked if I could borrow it and he agreed. During my first lesson, the teacher showed me what a "C" was, with a picture of the "0", which meant no valves. The pictures of the valves and the notes were all marked in the score. So, I went home and

practiced pushing the buttons down without any regard for the pitch. My neighbor also played cornet, and his mother was a piano teacher. He asked me, "Can you play your scale yet?" I answered "Oh, yeah," and I ran and got my horn. I played the notes for him, which was not a scale, because I was just pressing the buttons. He told me, "Well, that's not a scale." So, I learned from him how a scale was supposed to sound. He played cornet quite well, so I told the director that I would stay in the band if I could sit next to him. The director said that would be fine, and he gave me a book. I would push the same valves as the fellow next to me would push. We didn't even have the same music! [Laughter] I did this for a whole year. I was just playing his fingerings and probably didn't even play the same pitches!

We then moved to Valley City. By this time, my dad had gone back to school at the University of Minnesota to become a mortician and that was his profession the rest of his life. I think I spent about a year at Valley City Junior High School. By that time I had learned a "C" scale. Then we moved to Harvey where a fellow by the name of Crank was the band director. Finally, one of the kids sitting next to me in the band told me about the flat sign, and to change the valve. So, by grade eight, I was learning the difference between a b natural and b flat. I still don't know how I learned anything more. It was in Harvey that I became heavily involved in the Boy Scouts. I continued to pursue my scouting activities until I earned my Eagle Scout award. The Scouts had a profound influence on my lifetime values and instilled a love of camping activities.

When we moved back to Valley City, I was a freshman in high school. The next year, they hired a new band director at the high school, and about the second week, he asked me, "Where's all the rest of your music?" I had to tell him, "That's all there is." So, he said, "Well, you need a little training. Watch the bulletin board. We're going to have a sectional and learn some theory." And that's the first time I learned what music was really all about. Finally, I could read music. By then, I was a sophomore. Eventually, I worked my way up to second chair position in the section.

Utgaard's interest in music as a graduating senior was secondary to his ambition to become an engineer until fate intervened to redirect his life choices. Utgaard recounts his experiences while teaching in Aneta, North Dakota. While both challenging and amusing, his unexpected success as a band director prompted a reconsideration and redirection of career plan (Utgaard, 1996BBB):

I wanted to go to engineering school and major in engineering. This was in 1933, and money was scarce. My dad suggested, "Why don't you go down to the college here (Valley City State Teachers College) and get one of those two-year certificates? Go out and teach, save your money and then go back to engineering school." So, that's what I did. Then, I was hired as a fifth and sixth grade classroom teacher in Aneta and wanted to start a band. Well, the last spring quarter of my schooling, I knew I had this job, so I spoke to the band director at the college about learning something about the clarinet. The only thing he had that wasn't being used was an old bass clarinet. Nevertheless, it had the same fingerings as a regular clarinet, so he gave me the book and instrument. In about two weeks, I knew everything I needed to know about the clarinet. (Laughter) So, I asked about the trombone. Well, we had a trombone with a slide that was stuck half the time, but I practiced it and learned the positions.

When the spring semester was over, I went up to Aneta to talk with the superintendent to see what I would be teaching the next year, particularly in the fifth and sixth grade. He said to forget it, school starts in September, enjoy the summer, there was lots of time.

Then, we began receiving calls from the students who wanted to be in the band. Two clarinet players had played before in the town band and came to see me. I told them, "Since we're together, let's play a few notes." So, they played a g, then an f out of the book, and I wasn't sure where the other player was. The sounds were totally different! I instructed them to go home and practice these notes, and come back. As it turned out, the two clarinets were different. One had more keys than the other! One was the Boehm system and the other was the old Albert system.

Then these brass people came in. They asked the superintendent, "How about these Montgomery Ward cornets? Setups are only \$11.95 with a case and nine easy lessons." They had tubing the size of your finger, of course. One day, a young woman came in with an instrument that looked just like one. I had seen enough of them to know it when I saw it, and I said something about another one of those "doggone Montgomery Ward instruments," and she said, "It's not!" Well, I knew better, but I wasn't going to press the issue, but it really wasn't . . . it was a Sears Roebuck! (Laughter) We only had two problems - one instrument was playing in Bb and the other was playing in C. They couldn't play anything together like that, so I made all these corrections in the music. The whole score was written in sevenths. She claimed she was playing all the errors! (Laughter)

My first year in Aneta, our band went to the Grand Forks State Fair Band Contest. The class C division was for bands who were less than two

years old, so we played in that class. At the end of the contest, we finished in first place out of thirteen bands. There was a big front page write-up in the local paper about this band from Aneta that stated, "Even Sousa could not have played it any better!" We didn't get to go the second year, due to a church activity, however, we attended the third year. By then, we were classified in the B division. We were playing an overture by Paul Yoder who turned out to be the adjudicator. He was a former North Dakotan from the University of North Dakota. Again there were ten or twelve bands in this division, and we won first place again. At this point, I thought maybe I should change my objective, and rather than go into engineering, I should go into music. I went back to Valley City State for two more years, and finished my bachelor's degree in music education. Then I went to Carrington to teach and was there for three years.

In 1943, the United States Army drafted Utgaard, though he had applied to the Signal Corps. His local draft board in Carrington inducted him before he received his call from Minneapolis. Upon completion of basic training in Lincoln, Nebraska, Utgaard, along with many other professionals, was assigned to be a reading instructor for inductees who could not read well enough to follow directions in the manuals (Utgaard, 1996BBB):

In 1943, my local draft board drafted me into the Armed Services. I auditioned in 1942 for an ensemble, but people from the New York Philharmonic were playing in the bands, and I could not compete with that. Because I had a ham operator's licence, which was my hobby, I applied for a commission in the Signal Corps, to do something in electronics. I received a call from Minneapolis to come in for a physical so I did. They told me to go home, get your family squared away and get your affairs in order, because we will be calling you. I quit my job in Carrington and went to Noella's parents' place to wait for the call. The call did not come, so the local draft board said, "Because you are unemployed, we are going to draft you." I called Minneapolis and they said, "Don't worry, come down here and apply for the Marine Corps." I decided against that, so the Carrington Board drafted me. Every time I would see a Marine, I would think they were looking for me. I finished my basic training in Lincoln, Nebraska and toward the end of the training, they called about twenty of us to go to the auditorium for a Major to speak to us. We were all professional people - one of us was a Ph. D., one was a lawyer, and so forth, so we were thinking this must be something really special. The Major came in and told us that we had about three-quarters of a million people in our services who

could not read at the level of a fourth grader and "You are going to teach them." So, we were assigned sixteen people to tutor in reading. We had to start from scratch, using a book called Private Pete. They couldn't assign these people to do anything until they could read the instructions and the signs. One fellow from Poland was an educated man, but he didn't know English. Another guy was from the Ozarks, and I helped him write his first letter to his mother. We would get mail for these men, and they couldn't read it, so we would help them read their love letters, too. I would have them for seven or eight weeks, then another group would come in.

According to Noella Utgaard, the men were appreciative and would look for ways to help him out:

I was in Lincoln, too, at that time, and he had to live with the men night and day. His one day off was from Saturday night until the middle of Sunday afternoon. The men knew I was there, so one night when he came in, they wanted to know if he had enough money to take his wife out and had taken up a collection. (Utgaard, 1996BBB)

Utgaard's life changed dramatically when he applied a second time to be in the signal corps. He was accepted and received his final orders (Utgaard, 1996BBB):

I still wanted to get into officer's category somehow, so I applied again to be in the signal corps, and they accepted me. Meanwhile, I received orders to go overseas. I told my captain about my acceptance into cadet school, and he told me, "If you get your orders to go overseas before Christmas, then you have to go overseas." So, I waited with nerves on edge and finally they called me for cadet training.

I finished training in Goldsboro, North Carolina and went to Yale for about three months, studying electronics. I received an extended leave to learn how they carry out the operations. That is where I received my commission and became a Second Lieutenant. After that, I went to Boca Raton, Florida to another electronics school. Because I was in the top 10% of my class, they rewarded me by sending me to another school. I finally ended in the research labs at Wright Patterson Air Force Base in Dayton, Ohio, working on antennas. Noella was moving along with me, and by then we had our first baby. They assigned me to the job of revamping some of the tech orders. I was to be there for six weeks. When my time was up, I finished the first project and started another one.

As a result, they extended my time so I could complete my project. Then, I would finish that job and start on still another one. They decided that they liked my work so well, they kept me there the rest of the war. I was revising the instructional handbook for dumping chaff over radar sites to jam the radar. After that, I enlisted in the Air Force Reserves, and revised manuals until I retired as a Major.

When the war ended, Utgaard was invited to extend his tour of duty and declined, for he was already planning to continue his education and pursue advanced degrees (Utgaard, 1996BBB):

When the war was over, my captain told me I had enough points as a second lieutenant to get out, but if I would reenlist, they would promote me to a first lieutenant in six months. I told them, "No, I want out." I had already written to Gerald Prescott at the University of Minnesota requesting a graduate assistant position, and had been accepted. Dr. Oberg was the head of the music department then. One week before I was to report, I received a telegram saying that Dan Martino, the interim band director, took a job in Illinois, and Prescott wasn't there yet. "You are the band director!" Marching band! My only experience with marching band was when I taught in Carrington, and we went out and formed the letter "C." The only problem was that our school song only had one first cornet part and one second cornet part. The students didn't have the song memorized. So, when the time came to play, my "C" just disintegrated. They all gathered around the ones with the part! So, this was my experience, and now I'm the director of the University of Minnesota marching band. Of course, many very fine musicians had just left the armed services and enrolled as new students. Suddenly, with this talent, the marching band was at the top of its field. Prescott didn't get back until the middle of December. Then, I stayed on as graduate assistant. Working as Prescott's assistant was the best experience I ever had in my life. He had a profound impact on my life. He was a tremendous organizer and published a very successful book in the early 30's on how to be a successful band director. However, we never invited him up to camp. After his divorce during the first year we started the camp, we lost touch for a while.

Noella Utgaard recalls her memories of their social relationship with the Prescott family (Utgaard, 1996SS):

I stayed home that year, because we had three children and couldn't afford to live in Minneapolis. So, the Prescotts took us under their wing. When I

would go to visit from time to time, they would prepare a pleasant dinner for us. It was such fun because Elsie would serve a lovely dinner; then after dinner, the young people cleared the table and cleaned the kitchen. You never heard any squabbling. You never heard anything but pleasant things in that home. They used to laugh about it because they used to call it the Prescott system. Jerry had his Prescott system in his book, and they had their Prescott system at home. Merton has always stayed in touch with Jerry. They call each other at least once a month.

As Utgaard continued to narrate during the interview of July 3, 1996, he turned his attention to his professional accomplishments:

IN 1947, I graduated from the University of Minnesota with a Master of Music Education degree. Then I went to Rochester to direct the high school band and orchestra. It was an interesting community, with a fifty-piece community orchestra comprised of doctors from the Mayo Clinic.

In 1948, I went to the University of Northern Colorado in Greeley, to work on my Doctor of Education (Ed. D.) degree. I started that summer, then stayed on full time the first year. This was the first time they offered graduate courses during the regular year. There were three or four of us in that first program. During that time, I received a vacancy notice from the University of South Dakota. At the beginning of the year, we weren't interested. By the end of the year, it was the only job left. So, I applied and they hired me as band director and head of the music education department. It was a really big school then. More than 1,500 students were enrolled in the medical school on the campus, and I forget how many were in the law school. The band boasted more than 100 students. I finished my doctorate in the summer of 1950, after my first year in South Dakota.

I left the University of South Dakota in 1953 for a position at Ball State University in Muncie, Indiana. When I applied for the job, they told me to bring my instrument for the audition. I told them that I had not played professionally for many years, and if they wanted me to conduct the band, then they should judge me on that ability. The entire time I was there, the music department head kept trying to make me more "like the other guys" by insisting that I try to play on recitals. Finally, in 1957 I went to Northern Illinois University in De Kalb, Illinois.

It was while I was at Ball State that I started the music camp, then I continued to try to manage it from De Kalb until 1960, when I was hired as the full-time director of the INTERNATIONAL MUSIC CAMP. I also served as visiting lecturer (1964 -1970) at Brandon University in Brandon,

Manitoba, and started the first Canadian music education program there. At that time, no colleges or universities in Manitoba were training music teachers. The universities in Winnipeg were only offering applied lessons. The first year, we started freshman students in the program. The second year we had freshmen and sophomores, and so forth. When I first started, the University would not accept music education majors if they could not play piano. And they were wondering why the enrollment was down . . . (laughter). Now, Canada has a national music testing program across the whole country that is raising the playing standards of all instruments.

Born in rural Emburn, Ontario on December 29, 1921, Noella Utgaard's early musical experiences included playing and listening to classical music. Her father was a landowner and her mother was a classical pianist who taught piano lessons to Noella and her two older brothers (Utgaard, 1996SS):

I was born in Ontario, Canada on December 29, 1921 to French Canadian parents. My birthplace was Emburn, Ontario. My oldest brother was born in North Dakota, but my other brother and I were born in Canada because my father was a farmer and we used to spend the winter months in Canada when he could not work the fields. We were both born in the winter months while they were there. My dad homesteaded in North Dakota and owned land, but we never actually lived on the farm. After he married, he rented it out, and moved to town. His land was all in Nelson County near Grand Forks in the Cheyenne Valley near the Cheyenne River. My mother taught us all piano lessons when we were small. The oldest brother went the farthest on it. I think she was tired of fighting with us by the time I came along.

When she was old enough, Noella joined the school band, and continued to play in the band throughout high school, then worked for a year before marrying Merton (Utgaard, 1996SS).

I went to school in Aneta, joined the band when I was twelve and played trumpet for a year, then switched over to the euphonium. The high school would go to Grand Forks for solo/ensemble contest. After I graduated from high school, I worked for a year because my two older brothers were in college, and I helped out the family. Then, Merton and I were married on July 31, 1940. After that, I took some classes in Greeley, however, I did not finish a degree program.

Throughout this document, one may observe how personal events in Utgaard's life had a direct influence on his camp operations. For example, Utgaard's inadequate musical training as a young band student in rural North Dakota seems to have inspired his commitment to provide additional musical opportunities for North Dakota children. His early Boy Scout camping experiences fostered a respect for hard work under primitive conditions, and the six and a half day camp schedule coincided with his armed services schedule. Utgaard's life experiences molded a singular individual, uniquely qualified for the undertaking of the INTERNATIONAL MUSIC CAMP.

### **Inspiration and Implementation**

While serving on the faculties of the University of South Dakota and Ball State University in Indiana, Merton Utgaard had the opportunity to work with many summer music camps held on university campuses, where the students participating in these sessions impressed him with their progress. He was also aware that summer band opportunities were not available to the students in his home state of North Dakota, and consequently decided to explore the feasibility of a summer music camp there. When Utgaard was considering a potential site for a band camp, he was looking for a location with a lake (Utgaard, 1996RR):

In 1954, during a visit to North Dakota to visit both sets of our parents, Noella and I decided that a music camp for North Dakota students would be a "good idea." The closest band camp was hundreds of miles away in Bemidji, Minnesota. We looked for a possible location, preferring a place with a lake. The Bible camp at Red Willow Lake was the only site nearby with suitable facilities and a lake. However, due to previous camp bookings, we had to postpone our plans. As it turned out, if we had started there, we would never have held our camp session for more than one week a summer, due to their established schedule.

The following year (1955), while at Ball State University, Utgaard remembered being one of several Eagle Scouts from North Dakota who had participated in the 1932 dedication of the International Peace Garden. He discussed the possibility of going into a partnership to start a music camp in North Dakota with Marvin Fjeld, his graduate assistant at that time, and Fjeld agreed. Utgaard then contacted John Stormon, the Secretary of the Peace Garden and Chair of the Board of Directors, Rolla, North Dakota, to propose the idea of a summer music camp at the garden (Utgaard, 1996RR):

I contacted Judge John Stormon, the Secretary of the Peace Garden Board of Directors, to propose the idea of a summer music camp at the garden. Stormon responded with interest to the idea, and asked what facilities we would require. I replied that we would need housing, dining and kitchen facilities and a rehearsal area. Stormon offered the use of a lodge that would provide kitchen and dining facilities plus a rehearsal area and fourteen cabins. He also proposed to remodel three Civilian Conservation Corps (CCC) barracks built in 1935 to serve as dormitories for the students. Hot water and shower facilities were not available yet. Students and faculty alike would have to shower at the campgrounds in cold water. For swimming activities, we could use the lake a couple of miles north in Canada. We contracted these basic facilities for the new International High School Music Camp for the summer of 1956.

After securing a location for the camp, Utgaard and his graduate assistant/partner Marvin Fjeld each borrowed \$500 to finance the promotional materials and start-up expenses (Utgaard, 1996RR):

That Christmas, during the next visit to our parents, we spent some time visiting several high schools and North Dakota colleges and universities to outline our plans. From the University of North Dakota, Dr. Cushman, Dean of the College of Education, and John E. Howard, Director of Bands, provided the percussion equipment, music and the printing of special certificates for the students. I was still teaching at Ball State University in Muncie, Indiana, 1,500 miles away. We decided that having a North Dakota address was important and arranged to have all applications sent to John Howard at the university in Grand Forks. Cushman also arranged

for University of North Dakota graduate credit for directors attending the special workshops held in conjunction with the music camp program.

The first session of the International High School Music Camp (IHSMC) met from July 1 through 8, 1956 with 132 participants including 113 band and twirling students, and nineteen band directors. Al G. Wright, Director of Bands at Purdue University, was guest conductor for the music camp band and Marilyn Shock, Head Twirler at Ball State University, directed the twirling program.

Utgaard predicted that concerts presented during the camp week would be important to the promotion of the camp, and scheduled four performances. He arranged for the group to perform a patriotic concert at the main lodge of the Peace Garden on July 4, 1956. Approximately 400 attended the first concert. On July 6, the second concert was presented at the Provincial Exhibition in Brandon, Manitoba, to an audience of more than 8,000 spectators. An audience of 800 in Boissevain, Manitoba, attended the music campers' next performance on July 7, and the final grand concert was presented at the formal area of the International Peace Garden Sunday afternoon, July 8. This provided a colorful and unique setting for the culmination of the first International High School Music Camp session. Nearly one thousand parents, friends and visitors attended this performance given on the border between the United States and Canada (Utgaard, pp. 3 and 4).

At the conclusion of the first IHSMC session, Utgaard and Fjeld assessed several factors to determine the feasibility of a second season. They calculated that registration fees had met the operational costs of the camp with enrollments

exceeding the "break even" point by thirty-two students. Expenses included promotional materials, rent for the facilities, and minimal wages and travel compensation for the staff of thirty-six who provided instruction, recreation, supervision, food service and administration of the music camp. (IHSMC Records, 1956)

According to the conductors (Wright, 1996III) (Feldbrill, 1996NN) (Boundy, 1996H) and instructors (Merrett, 1996HH) (Skakoon, 1996KK), the students evidenced dramatic improvement in their performance skills. In addition to these encouraging outcomes, enthusiastic crowds attended the concerts which generated positive and effective advertising (Utgaard, p. 4). The band directors were impressed with the intense study environment as well as the famous guest conductor (Al G. Wright) hired for their benefit. Utgaard believed that a well-known conductor would add credibility to his new camp (Utgaard, 1996RR):

My idea was that this was a study camp; consequently the students could rest and relax the remainder of the summer. The band directors' workshops needed credibility, so I hired well-known, famous conductors to direct the bands at the camp. The directors indicated to me that they were satisfied with their experience.

Although the facilities were quite primitive, the International Peace Garden officials expressed a willingness to renovate the 1930 vintage Civilian Conservation Corps (CCC) dormitories to accommodate an anticipated growth in enrollment for the second season. Utgaard believed this was another positive confirmation of a successful inaugural season of the International High School Music Camp.

Beyond the aims and objectives stated in the promotional literature,

Utgaard's primary purpose was to provide a supplementary experience for the band students in his home state of North Dakota. In a 1996 interview, Utgaard explained that his personal aims and objectives had been met during the first season (Utgaard, 1996RR):

I simply wanted to provide an educational opportunity for students from rural communities, regardless of their level of experience. I knew about Interlochen, and realized that kind of elitist camp would not survive here in North Dakota. The students from small communities had limited access to specialists on their instruments. Schools were asking that band directors do many things; consequently, there was no time for individualized teaching. We fulfilled that need by providing celebrity specialists.

The schools were small and so were their bands. At the music camp, students had the musical experience of playing in an ensemble that was much larger than their hometown band. Most band directors were delighted to send their students because they came back with practical information that transferred to the entire program.

Based upon this encouraging response, Utgaard scheduled a second season for the summer of 1957 (Utgaard, 1996RR):

At this point, I decided to obtain the services of nationally known artist-teachers to work with the students in sectionals and private lessons. This addition of an exceptional faculty proved to be a strong selling point for the music camp program over the years. Enrollment nearly doubled the second season with 186 students and thirty-two directors registered. I met the housing challenge for this unexpected number by borrowing bunk beds from the Benson County High School in Maddock, North Dakota, and using other buildings on the Peace Garden grounds. To provide optimal instruction for this large number, I found it necessary to divide the students into two equal bands, designated as the Mounties and the Rangers.

Again, Utgaard scheduled four performances during the week, and the final Sunday concert was presented in the formal area of the International Peace Garden. For this concert, Utgaard positioned the band so that half the students were in Canada and half the students were in the United States. The conductor

stood on the podium with one foot in each country, creating a truly unique "international atmosphere." Utgaard (1991) estimated 2,000 people attended the Sunday concert (p. 7).

Based upon growing enrollments and the positive participant responses during the first and second seasons (1956 and 1957) of the music camp, Utgaard's 1954 conversation with wife Noella (see p. 25) stating that a music camp in North Dakota "would be a good idea" was prophetic. The Utgaards (1996BBB) were cautiously optimistic that they had indeed found an "enthusiastic market for their product." Anticipating enrollment growth for the 1958 season, Utgaard scheduled two one-week sessions for band students, and initiated a third one-week session for orchestra and choir students. With the addition of two new programs and an extra week, enrollment for 1958 doubled to 414 students and twenty-six directors. The request for private lessons available from the artist/teachers on staff increased to include approximately half the students. Noella Utgaard described the evolution of programs in a 1996 interview (Utgaard, 1996BBB):

It was his expansion of program variety that helped increase the attendance. Most often, students themselves would form a small group during recreation time to engage in different musical or artistic pursuits; consequently, Merton would offer it as a course the following season. That is how the sight-reading classes, chamber music, choral and piano activities were added.

Several other highlights augmented the 1958 season. In addition to previously held movie nights, record hops, and stunt nights, faculty recitals became a regular part of the evening recreational and artistic activities. The

newly established high school orchestra program now included junior high students, and well-known choral composer Ralph Williams wrote the first composition dedicated to the International High School Music Camp. A combined band and chorus premiered the work entitled "Testament of Nations" whose text was based on the inscription on the cairn of the International Peace Garden. The inscription reads, "To God in His Glory . . . We Two Nations Dedicate This Garden and Pledge Ourselves That As Long As Man Shall Live We Will Not Take Up Arms Against One Another." (Cairn, IPG, 1932)

For the 1959 season, Utgaard found it advantageous to add an Honor Band program. As mentioned previously (p. 29), students in the band program were assigned to one of two bands which divided talent and leadership equally. As a result, the disparity between the most advanced and the least advanced student was quite noticeable. The new Honor Band provided the opportunity to form a select ensemble that would challenge the more advanced students.

### **Administrative Considerations**

At the conclusion of the inaugural season, a major step taken in establishing the International High School Music Camp as an ongoing enterprise was the formation of a nonprofit corporation to administer the music camp program. The Utgaards discussed their reasons for so doing (Utgaards, 1996RR, 1996SS):

When we first started, I had no idea that I would continue this for very long. Then Marvin Fjeld took his college position in Ohio, and he could not come to camp anymore. So, I did not have his help. Until we incorporated, the camp was "ours." We felt that it would not grow if it

remained a private concern. That is why we incorporated to a nonprofit organization, to bring other people in.

In June of 1957, the following individuals met to draw up bylaws and make application to the State of North Dakota, establishing the International High School Music Camp as a nonprofit organization: Mr. C. P. Dahl, Dr. M. L. Cushman, Mr. Marvin W. Fjeld, Mr. John E. Howard, Professor William A. Euren, Dr. George W. Starcher, Mr. John Storman, Dr. Donald G. McKenzie, and Dr. Merton Utgaard. Corporate status provided a sound administrative structure and ensured the continuity of the music camp's management of business matters (Utgaard, p. 5). The eight men assisting Utgaard in drawing up the original incorporation articles and bylaws were also selected as charter members of the International High School Music Camp Corporation. Utgaard relates factors influencing his selection process (Utgaard, 1996RR):

These were all men who had significant positions in their communities. John Howard was Director of Bands at the University of North Dakota, Dean Cushman was Dean of the Department of Education at the University of North Dakota, McKenzie was President of the Peace Garden Association, and he was the only Canadian. C. P. Dahl was the Lieutenant Governor of North Dakota. Marvin Fjeld was my graduate assistant at Ball State. John Stormon was the President of the Peace Garden Board at the time of the application. William Euren was the band director at North Dakota State Agriculture College. We tried to pick well-known men from the state who supported our endeavor.

Originally, the INTERNATIONAL MUSIC CAMP Corporation board comprised American, Canadian and international members in equal partnership until 1971, when the Canadian membership established a separate corporation (discussed in detail on p. 85). This legal action not only enabled Canadians to solicit funds from their provincial and local governments for direct donations to

the IMC, Canada Corporation, but also allowed them to claim their donations as tax deductions. (Lorimer, 1996EE)

### **Developing an Affordable Fee Structure**

Being a native North Dakotan, Utgaard was keenly aware of the fragile rural economy of the area as well as the frugal nature of the populace from which current and future students of the music camp would be drawn. Utgaard explained his concerns (Utgaard, 1996RR):

I needed to make it affordable. Interlochen was set up for the more advanced student with the possibility of becoming a professional teacher or performer. It's an eight-week summer program. Students in North Dakota and Manitoba are not going to go to camp for eight weeks. They can't afford it and they can't take off the time. We geared it to our situation here. I had to consider that when students were attending camp, often the farmers had to do without their help on the farm and this added an extra hardship, so a one-week session was important. I also knew that in a rural economy, students would need scholarships to afford the fees. Music was not considered a high priority, compared to the needs on the farm.

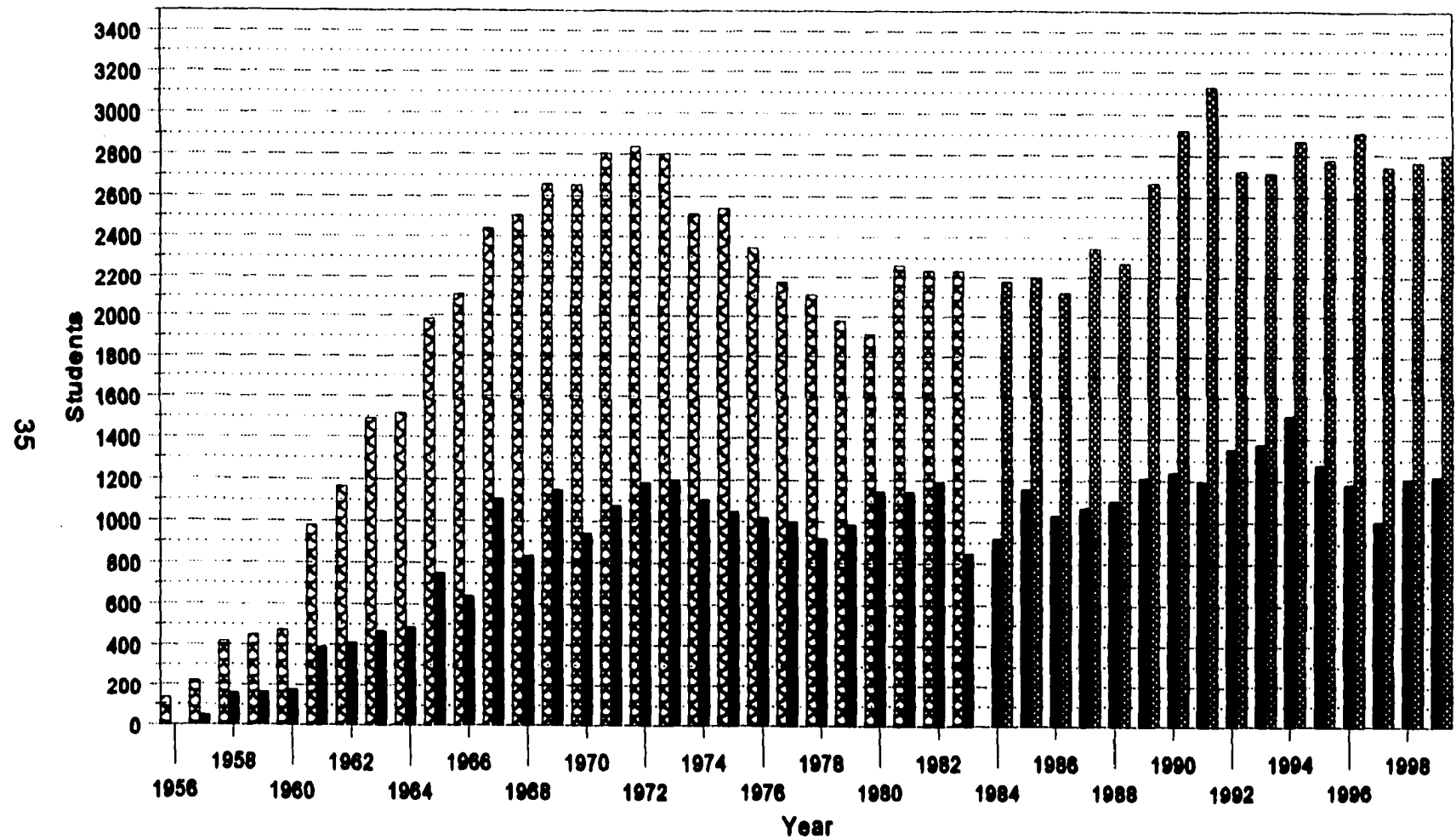
Fees for the first three years were as follows: Tuition - \$15.00, Board and Room (full week) - \$15.00, Private Lessons (five) - \$7.00, University Fee (per credit hour) - \$7.30, Daily Registration Fee for Visitors - \$4.50. By 1959, tuition had increased to \$17.50. Noting the success of the private lesson offerings in the band program, Utgaard added five private lessons to the twirling program for an additional \$10.00. Beginning in 1959, private lessons were reduced from five per week to three per week with an increase in fees from \$7.00 to \$7.50. This slight modification in fees and reduction in the number of lessons each student received during the week enabled the camp to hire additional private lesson instructors. Thus, the opportunity to participate in the private lesson program was available to more students.

## **Scholarship Assistance for Students**

The Scholarship Students Chart (p. 35) provides an historical overview of the percentage of students receiving scholarship assistance while attending the IMC. The chart is divided into the two directors' administrations and annual enrollment statistics are presented along with the statistics of students receiving scholarships. Many of the students attending the INTERNATIONAL MUSIC CAMP have done so with financial assistance as shown on the Scholarship Students Chart. Responses from interviewees to the query concerning "the impact of scholarships on the success of the INTERNATIONAL MUSIC CAMP" were vague or noncommittal due to unfamiliarity with the scholarship networking that has been in place from the camp's inception. This section is derived from the author's research into the historical records, board minutes, student comments, newsletters and interviews with the directors. The administration maintains meticulous registration records with details concerning students who arrive with specific scholarships. Valuable research sources are the newsletters in which the directors published the names of students receiving scholarships and awards. It is the opinion of current Director Joseph (Joe) Alme and past director Merton Utgaard that the camp could not exist without that support. (Utgaard, 1996RR, Alme, 1996A)

During the off - seasons Utgaard aggressively promoted the camp throughout North Dakota, Minnesota and Manitoba, Canada, and successfully enlisted financial support for scholarships from a wide variety of sources at both the local and national levels. With the major portion of the student body being

# SCHOLARSHIP STUDENTS



drawn from a geographical area highly dependent upon agriculture prices, scholarship assistance was deemed critical to maintaining enrollment during years of poor crops and/or prices. The Utgaards explained how he arranged for tuition assistance from sponsors outside the music camp (Utgaard, 1996RR, 1996SS):

Since the camp could not afford to give scholarships, I arranged for the local service organizations in the community to provide partial scholarships for the students in their community who wished to attend. This meant convincing the sponsors that music and the camp were important and worthy of their financial support. I made hundreds of calls and visitations.

Noella: When we first started the camp, a woman living in Rolla was the state president of the North Dakota Federation of Women's Clubs. Almost every woman in North Dakota belonged to it in those days. Merton wrote to her and told her how he was starting this music camp and asked if she would take it on as a project to get the state to provide scholarships. Not to send money to us, but to provide scholarships to their own students in their own community. That's how we started, with them. They were the first. We did the same thing with the American Legion and the Legion Auxiliary. Our personal connection with the American Legion was also helpful in that matter.

Students attending the second season in 1957 were the first to be able to seek financial assistance through the unique scholarship program developed by Utgaard during the previous off season. Enrollment statistics for the 1957 season show that forty-eight of the 218 students in attendance received financial assistance from one of thirteen organizations Utgaard had enlisted to participate in the camp scholarship program. Some of the organizations providing these scholarships were the American Legion Posts, American Legion Auxiliaries, Federated Women's Clubs, North Dakota National Federation of Music Clubs, numerous service clubs, fraternal organizations, band booster clubs, commercial

clubs, literary clubs, study clubs, home maker clubs and parent-teacher associations.

In 1974, a special scholarship program provided four Norwegian directors the funds to study at the INTERNATIONAL MUSIC CAMP each summer. Mr. Trevor Ford, Chief Instructor for the Norwegian Band Federation, served as guest conductor in 1974. He was impressed with the band director's workshops offered at the IMC and, upon his return to Norway, initiated a special program for young Norwegian band directors to study at the INTERNATIONAL MUSIC CAMP since most band directors in Norway were amateur musicians with very little training as directors. The participants were selected by the Norwegian Band Federation from the men and women who ranked at the top of the weekend classes attended by prospective directors. This program continues to help in the preparation of young Norwegian band directors. The early statistics confirmed Utgaard's belief that scholarship assistance from outside sources would be crucial to the success of the camp.

### **Developing a Student Supervision Strategy**

Utgaard relied upon his previous summer camp experiences, and his military background as an officer in the United States Air Force as a model for developing a student supervision strategy for the new High School Music Camp. The camp schedule was based upon a "military like" eight day time frame (Sunday - Sunday) integrated with a strict disciplinary code and high expectations of improvement for every camper. Some interviewees compared the camp to an armed services boot camp and "General Utgaard" became his respectful

sobriquet (Gorder, 1996X). Utgaard shared his concerns in a 1996 interview (Utgaard, 1996RR):

We were very concerned with safety. The busy schedule was a deliberate effort to show the outside world (parents and directors) that students and staff had no time to get into trouble. With our limited recreational resources, we had to provide instruction when other camps might have been providing supervised leisure time.

Utgaard's contention that a sound student supervision policy was necessary for the successful operation of the camp was put to the test when enrollment steadily increased from 132 campers in 1956 to 470 campers in 1960 (Annual Enrollment Chart, p. 63). With a proven and tested student supervision strategy in place, Utgaard laid another "anchor stone" into the foundation for the early success of the International High School Music Camp.

#### **Merton and Noella: A Team Effort**

Merton and Noella Utgaard always worked as a team in the promotion and operation of the camp. Utgaard readily acknowledges that he could not have done it without Noella's support and sacrifice. They (Utgaards, 1996BBB) characterized their partnership as "a team effort with dignity." Noella Utgaard described her supporting role in the growth and development of the camp (Utgaard, 1996BBB):

I was always involved right from the beginning. We had to decide if we were going to go through with this. Merton had been in the service, he had earned his advanced degrees, we had three children and money was scarce. It was a joint decision. We knew that if we did this, we would experience hardships.

Many times, we had to decide, does Michael get a new pair of shoes, or do we mail the brochures? We always mailed the brochures because of the time schedule. Gifts for the children were often recordings needed for the

Honor program at the music camp. We would give the children a classical recording for their birthday or whatever, take the recording to music camp for the Honor students to use, then bring them home again. We operated on a philosophy that what was ours was theirs and vice versa.

I was often frustrated because all of our tools went to the camp. I would come home during the summer and need a screwdriver or a hammer, and all the tools were at camp! One Father's Day, I gave Merton a hammer, pliers and two screwdrivers packed in a shoe box. Those were the ones to stay home.

My duties included supervising the transportation, food service, ordering supplies, and housekeeping. My job was everything that everyone else was not doing. I kept an eye on things like an overseer. Officially, I began as a Girl's Counselor, then the secretary listed me as the "General Aid." My title finally became "Assistant to the Director."

We had no curtains in the cabins or dormitories, and there was no way we could buy curtains for them. They were all different sizes, and we had no money to purchase them. I made all the curtains for the cabins and the dormitories, and in the fall, I would take them all down. Then, during the winter, I would wash and iron them all and take them back in the spring. No one paid me for any of those things. Still, I would rather do it myself than not have it done.

When the children were small, I sometimes stayed at home with them while Merton was making his visitations. As they grew up, it became a family affair. We would often go with him to the conventions to help man the booth. If two conventions were meeting simultaneously, I would often go to one while Merton would attend another. We did what we had to do.

Noella Utgaard received no compensation for her assistance to the director until 1976, when the INTERNATIONAL MUSIC CAMP Board initiated an annual salary for her summer contributions. She continued the off - season activities such as curtain and linen maintenance, professional receptions, school visitations and promotions on a *gratis* basis.

For the Utgaards, the operation of the music camp was a family project. With Dr. Utgaard as administrator and organizer, the entire family folded, stamped and prepared the mailings, made personal sacrifices for camp

expenses, and lived and worked at the camp every summer. As adults, the children continued to contribute by soliciting support from benefactors. Noella described how their son Michael was responsible for the donations they received for the Leech Music Library (Utgaard, 1996SS):

It was our son Michael, who was responsible for the donations we received from Mrs. Leech for the music library. Her husband was a wealthy oil baron in North Dakota. Michael and some of his friends had wanted to start a theater down at Lake Metigoshe during the summer. Mrs. Leech owned the sawmill where they wanted to present their productions. They became acquainted with her, and she allowed them to use the sawmill. Michael then introduced us to Mrs. Leech. When Merton approached her for funding, she approached her board [which she did not specify], and her board turned her down for the funds. She called us Christmas morning from Tulsa, where they spent their winters, and gave us her own money!

### **Communications and Political Contacts**

The Utgaards developed and maintained an extensive communication network with anyone who had contact with the camp. Victor Feldbrill stated in a 1996 telephone interview (Feldbrill, 1996NN):

I only taught at the music camp for one season in 1958 as the first orchestra conductor, but I maintained a friendship with the Utgaards, and received mailings, recordings and pictures from the camp every year subsequently.

They also sent recordings and annual reports of camp activities to both the governor as well as state representatives of North Dakota (Utgaard, 1996SS).

Utgaard was elected to the Board of the International Peace Garden in 1956, which coincided with the first year of operation of the International High School Music Camp. During the intervening years, the IHSMC's activities were always important agenda items at the regular board meetings. These meetings afforded Utgaard an opportunity to give the board members a first-hand look at

camp activities and promote the important role the music camp played in the lives of young musicians of North Dakota and Manitoba. He also pointed out that parents paying to enter the Peace Garden with their camp participant increased the number of visitors to the International Peace Garden each year.

While serving on the IPG board, Utgaard developed friendships with Brynhild Haugland and Oscar Solberg, both influential members of the North Dakota legislature and members of the IPG Board. Haugland and Solberg became strong supporters of the IHSMC and went to the North Dakota Legislature to solicit state funding for major capital improvement of the IHSMC facilities beginning in 1961. Brynhild Haugland related her perceptions of Utgaard's persistence in a 1996 interview (Haugland, 1996EEE):

Dr. Utgaard survived many challenges at the beginning. He started with two old buildings from the Civil Conservation Corps. The Peace Garden staff would not clean up the camp from winter to spring. And the water system situation was very difficult. The camp was very primitive, and it did not need to be that way. Sometimes, there was unfounded resistance to his needs.

Merton Utgaard and the INTERNATIONAL MUSIC CAMP did not always draw support and praise. In an effort to diffuse criticism, Utgaard sought to understand and anticipate potential opposition (Utgaard, 1996RR):

There was much resistance to sponsoring the camp at first, both monetarily and personally. I never really knew why. Perhaps it was because some forgot that I was a native North Dakotan. To try to offset the stigma of those who would call it "Utgaard's Camp," I established the nonprofit corporation. To ease potential resentment from the North Dakota colleges and universities, I invited college teachers from the area to teach at the camp, so they had contact with prospective students for their colleges. Every college in North Dakota and many in Manitoba were represented by the faculty. I also attempted to enlist every college in the state to offer credit for classes taken there. Bad attitudes toward the camp

made no sense to me, considering the contribution I was making to the students, the community, the Peace Garden, the state of North Dakota and the province of Manitoba.

According to the promotional brochures from 1956, 1957 and 1958, only the University of North Dakota was issuing undergraduate and graduate credit for attendance in the band director's workshop. Utgaard (1996RR) decided to attempt to involve the entire college community of North Dakota, rather than limit the participation to one university. He believed it was important that the music camp should not be associated with one specific institution. By 1959, Utgaard had convinced five additional colleges to offer credit for course work taken at the International High School Music Camp. These included Dickenson State Teachers College, Mayville State Teacher's College, Minot State Teacher's College, North Dakota State Teachers College, and the University of Manitoba. In 1960, Valley City State Teachers College was added to the list. This aspect of the International High School Music Camp was unique, in that many music camps are specific only to one college or benefactor. By not being associated with just one, this opened the possibilities for patronage from all sources.

### **Interview Responses**

Interviewees attributed the initial success of the International High School Music Camp to: (1) the singular efforts of Merton Utgaard, (2) the collective efforts of his family, (3) the timeliness of his venture, (4) the publicity of the early concerts, (5) the unique location, (6) the quality of experience for the participants, (7) the quality staff, and (8) public and private support.

Influential patron and first president of the IMC Canadian Corporation, Myrtle Lorimer attended the very first band director's course taught in 1956.

Lorimer attributed the initial success of the music camp to Dr. Utgaard's leadership characteristics (Lorimer, 1996EE):

I think it was Dr. Utgaard's leadership. He attracted good people, both staff and students, to come to the camp. He was so dedicated that he motivated others to want to work with him. Dr. Utgaard had very high standards for both the students and the staff, and he was very strict. If we had not had him, we would not have the music camp.

Fred Merrett, director of the handbell program, has also been involved with the camp since its inception and he spoke of Utgaard's interpersonal skills, enthusiasm, and strong personal convictions as positive factors contributing the camp's early success (Merrett, 1996HH):

I believe the camp was so successful right from the beginning because of the personal contacts made by Merton throughout the year to students and organizations who might be interested in what he was doing. On top of that, his personal enthusiasm always impressed me when I heard him speak about the camp. He really believed in what he was doing, that he had something to offer in this area in fine arts. His own conviction went a long way to get support in those early and difficult years. Others who teach there develop the same convictions.

Joanne Schlueter reminisced about what it was like at the camp in 1958 (Schlueter, 1996FFF):

I remember when the boys were sleeping in sleeping bags in the old lodge. The week before the Fourth of July, Dr. Utgaard would take the band to the fair in Brandon to do a concert. That was fun and the crowd loved us. Although the camp was in the middle of nowhere, Dr. Utgaard traveled enough to interest people in coming to camp. He went around in South Dakota, Nebraska and Minnesota personally handing out brochures and talking to band directors. He was extremely charming and enthusiastic.

According to the evidence and other accounts, Utgaard was a skilled organizer, with a natural "flair" for promotion. With his visionary purpose and philosophy of education, he fulfilled a need for the rural North American

constituency when the time was right. Respondents credit him with “amazing, consistent leadership” skills and a “magnetic personality.” Without his persistence, perseverance and determination to succeed, the camp would not have grown and prospered. Noella Utgaard emphasizes (Utgaard, BBB):

He had to make it happen. The college students had changed over the years, and he was not comfortable with that age group any longer. He did not want to go back to college teaching. The camp was his commitment.

When asked about his “vision” for the future at that time, Utgaard (1996RR) replied that he “had no idea the camp would become what it is today. We just took it a day at a time.” Merton gave himself credit for the camp’s success: “I started it, ran it, and promoted it. If I had not, you would not have a camp.”

### **Location**

Merton Utgaard established the INTERNATIONAL MUSIC CAMP in the summer of 1956 to provide summer band study for the young people and adults of North Dakota and Manitoba. The unique and picturesque International Peace Garden (IPG) that straddles the border between North Dakota and Manitoba provided the setting for music camp activities. In the last forty years, the INTERNATIONAL MUSIC CAMP has become recognized by many as one of the leading Summer Schools of Fine Arts in North America.

On July 14, 1932, 50,000 people gathered to dedicate the International Peace Garden. Merton Utgaard was one of three Eagle Scouts participating in the ceremony. The stone tablet on the cairn of native stone bears this inscription: “TO GOD IN HIS GLORY . . . We Two Nations Dedicate This Garden and Pledge Ourselves That As Long As Man Shall Live We Will Not Take Up Arms Against

One Another.” In 1929, Dr. Henry Moore, while attending a convention in Toronto, presented the idea for a garden commemorating peace between Canada and the United States to the Professional Grounds Management Society. They agreed and chose a place located on the longest North/South road in the world and about centrally located on the continent of North America (the Turtle Mountains). The International Peace Garden has become a living monument symbolizing that two nations can live in harmony along the longest unfortified boundary in the world. The Peace Garden is built on the border of North Dakota and Manitoba, with 2,339 acres of land spanning the international boundary. More than 150,000 flowers are planted each summer in brilliant and ever-changing displays. The entire garden is an official wildlife refuge and wildlife viewing area where visitors can count the birds, and spot deer, moose and other animals in their natural habitat. Three tours of the grounds are offered which include: the Canadian Natural Drive, the United States Natural Drive and the Formal Garden walking tour (IPG Commemorative Guide, 1932-1982).

In 1955, at the time of Utgaard’s inquiry into the garden as a potential campsite, Judge John A. Stormon was the Chair of the Board of Directors. He offered the use of Peace Garden facilities that included fourteen cabins and a lodge that provided kitchen and dining facilities and a rehearsal area. The Peace Garden also remodeled three Civilian Conservation Corps barracks to serve as dormitories for the students. Judge Stormon was elected President of the International Peace Garden in 1957 and remained a staunch supporter of the INTERNATIONAL MUSIC CAMP until his death in 1981.

The location appears to be critical to the success of the INTERNATIONAL MUSIC CAMP because its primary focus is to serve the Canadian province of Manitoba and the state of North Dakota. IMC enrollment records(IMC Records, 1956-1999) certify that of the total camp enrollment, North Dakota and Manitoba students make up the largest ratios. Student Constituency Charts A (p. 68) and B (p. 69) show that of the camp's entire population for each summer, approximately one-half is from North Dakota and one-fourth is from Manitoba. The "other" category includes students from other states and countries.

Initially, the low enrollment figures from Manitoba could be an indication of the role of rural public school music in Manitoba during the 1950's. According to Earl Clemens (1996AAA), thirty-five year veteran oboe and woodwind artist/teacher at the camp, there were no public school band programs in Canada in 1956. Only the large cities such as Winnipeg had any music instruction in the public schools. The Canadian general classroom teachers would take the band director's course, audio tape the lectures and classes, then return to their community to launch a school band program that usually met outside of the regular school curriculum. They would then send their students to the camp for further instruction.

The high percentage of North Dakota students could be interpreted as confirming the need for supplemental music activities in North Dakota, as there were no other band camps. The few attempts to hold camps on college campuses before 1956 had failed for lack of participation. The closest band camp was in Bemidji, Minnesota, approximately 250 miles away. Specialists on

particular instruments such as oboe and bassoon were “few and far between” according to thirty-five-year IMC oboe instructor Earl Clemens. Roy Johnson, bassoon artist/teacher at the IMC for 35 years, reiterated the need for a music camp in North Dakota. Students had to go to Fargo, Minneapolis or Winnipeg to study with a specialist. Johnson, the bassoon specialist at North Dakota State University until his retirement, was for many years, the only bassoon specialist in the state. Dr. Utgaard brought in specialist artist/teachers on all the instruments that gave students opportunities for study they might not have received otherwise.

Many interview subjects stressed the importance of the location of the INTERNATIONAL MUSIC CAMP to its overall success. Merton Utgaard (1996RR) had no reservations about the relative isolation of the International Peace Garden as a potential site. In his experiences with band camps on college campuses, he noted that because of the opportunities to “run around downtown,” attend movie theaters and play video games at the local recreation areas, supervising the students after curfew became more difficult. The music camp is fifteen miles from the closest town, and other opportunities for entertainment or recreation are not available. During the promotional visitations to their schools, Utgaard informed students that the INTERNATIONAL MUSIC CAMP is a study camp and to plan to spend most of their time in the pursuit of their chosen activity. When asked why he thought that a music camp could be successful in such a remote area as North Dakota/Manitoba, Merton Utgaard (1996RR) responded with, “I never even thought about it . . . it is supposed to be remote! It’s a CAMP!” Dick Veselack,

past program director for twenty-two years recalls how isolated they were

(Veselack, 1996LL):

It was miles from anywhere. The location in the Peace Garden was an attractor. There was a uniqueness about the concerts with half the group in the United States and half the group in Canada. The eight-day session (Sunday to Sunday) was initially established so that parents could use the weekend for travel to accommodate the long traveling distances for many. This was a major factor in the decision made about camp session length. There was no phone in the camp. The one phone in 1959 was a crank phone on one line out of Dunseith. The Peace Garden Superintendent/ Caretaker also had a phone in his house, just behind the camp. This was used for emergencies only.

Although previous campers cited many reasons for choosing the IMC, the most common answers included, "It was the only one around!" (Rothlisberger, 1996MM); "It was the only one I knew of." (Mantei, 1996UU); "It was close to home." (Alme, 1996A)(Nelson, 1999C)(Rygg, 1999D); "It was just one hour from home." (Jenks, 1996O).

Vern Gerig has been associated with the INTERNATIONAL MUSIC CAMP for more than thirty-six years, serving in several capacities including teaching low brass sectionals as an artist/teacher, acting as dean, serving on the Board of Directors, and executing the duties of President of the United States Executive Board. Gerig stresses the importance of the location (Gerig, 1996DD):

There were both pros and cons concerning location. Because of the remoteness, the people organizing, leading and developing the camp were forced to come up with a program that was of high value for everyone involved. Without a quality program, attracting people to that location would have been very difficult. The schedule and quality of the experience eliminated the need for expensive recreational facilities. . . The people involved in its inception had such an unshakable belief in the music camp, I don't think the location would have made any difference . . . it would have been successful anywhere. However, I sent literally hundreds of students from Leeds, North Dakota and Bottineau, North Dakota, and they

would never have had that experience if the camp had not been that close. The students of mine who went there made me look like a teacher! It had that kind of positive effect on everyone within about a 500-mile radius.

Past President of the INTERNATIONAL MUSIC CAMP Board of Directors, Myrtle Lorimer affirms the importance of the location of the music camp within the International Peace Garden (Lorimer, 1996EEE):

It is interesting that the camp is so successful because it is not near a large population center. It is unique because it is in the Peace Garden and it draws from the communities on both sides of the border. Adults and children alike are given an unrivaled artistic opportunity . . . The Peace Garden itself does not attract that many people. The music camp has made the Peace Garden an important place. Citizens of the area were sufficiently impressed with the quality experiences and the area became a cultural center. Parents realized that the international aspect was also a positive influence and they wanted to provide that for their children.

Bert Skakoon (died April 19, 1999) had been associated with the INTERNATIONAL MUSIC CAMP since its inception in 1956. He served as a Dean/Counselor, was on the Board of Directors and served on the nine member executive board for many years. As a band director and instrumental specialist for thirty-eight years in Montana and North Dakota, Skakoon observed the improvements in his own students as they returned from the camp. Skakoon reinforced Lorimer's statement (Skakoon, 1996KK):

One of the most important aspects of the music camp is that it attracts people from both Canada and the United States. The Peace Garden was not flourishing at the time the camp began, and now it is thriving. The IMC has made a commercial and cultural contribution to the Peace Garden by attracting the local community to the International Festival of the Arts concerts. The parents of the students who attend the camp must also pay a fee to enter the Peace Garden area.

Fred Merrett has been involved in the music camp since its inception, first as a participant in the band director's workshop, then as a trumpet artist/teacher

on staff, an Executive Board member, a guest conductor, chaperone on two European tours, organizer of the handbell ringing camp and has been its coordinator for more than fifteen years (Merrett, 1996HH):

It was a unique situation for both countries to think that we could meet in a no-man's land on the border. They played that up quite a bit. I remember standing with one foot in Canada and one in the United States conducting the band at the border. That was a unique feeling. On the right, you would see the Canadian flag and on the left, you would see the American flag, and there you were, straddling the two continents, the two countries.

Another attribute of the Peace Garden location is the beautiful scenery mentioned by Dr. Rodney Rothlisberger (1996MM), a previous camper and a choral conductor at the camp, "It's the ONLY place with lakes and hills within hundreds of miles!" Oboe artist/teacher Earl Clemens (1996AAA) relates, "I also enjoy the camp area. Every night I take a drive through the gardens to see all the animals. There is no place in Illinois where I can do that."

Joe Alme, current camp director made these comments about the location (1996A):

I think the location is critical. Its location is strategic in attracting students from both sides of the border. Psychologically, crossing the border from either direction seems to be traveling a great distance. However, if you are going only to the border, it does not seem so far. So, IMC has the psychological advantage of not seeming to be so far away. Not being associated with any college or university or special interest group or religious organization has also been very important. There is nothing like this anywhere else in this part of the country, yet the scope of this project and the quality of instructor and student alike is not found anywhere else but at the Interlochen Fine Arts Camp, which is hundreds of miles away.

Joyce Alme (1996B), Assistant to the Director continues, "Parents like the fact that there is nothing else to do, and no other place for the students to go. The implication is that the students are safer and easier to supervise."

Victor Feldbrill, the first orchestra conductor for the INTERNATIONAL MUSIC CAMP in 1958 and resident conductor of the Toronto Symphony, proffers a different reason for the importance of location (Feldbrill, 1996NN):

The whole concept of an International Peace Garden is a real symbol . . . It epitomizes the two countries and we do not think of borders. Going through customs is done in such a friendly way. It's almost laughable, compared to how other countries operate. Making music in that way is the most natural thing to do. It's a wonderful learning experience for both sides of the border for kids to realize there are no differences, really. They get a chance to talk to each other and compare cultures to see the aspects that are better and make them want more education. If the rest of the world could do that, there would be no fear of war anymore.

The choice of location seems to have been a serendipitous result of genius and luck. Merton Utgaard was in the right place at the right time with the right product. Although others have suggested that he could have been successful anywhere, this location seems to have best served his purpose to provide a band camp for the North Dakota and Manitoba students. Little did he realize at that time that the International High School Music Camp would evolve to become a cultural center of study in the arts and meet the artistic needs not only of the upper Midwest, but of the world.

## **CHAPTER IV: CONTINUED SUCCESS**

### **Utgaard Administration: 1961-1983**

In the fall of 1956, after the first band camp session, Utgaard resigned from Ball State University and accepted a new college teaching position at Northern Illinois University in De Kalb, Illinois. When the first three camp seasons proved to be such a success, the Utgaards felt pressured to make a decision regarding their future. They could attempt to administer the camp from De Kalb, Illinois, or return to Dr. Utgaard's homeland of North Dakota. Leaving De Kalb meant giving up the professorship at Northern Illinois University for the uncertainty of "camp life." By the fall of 1960, Utgaard decided to resign from Northern Illinois University to accept the full-time position as camp director of the International High School Music Camp, and described the events in his book, *A Dream Come True* (1991, p. 11):

The fall of 1960 was truly the 'turning point' in the music camp history. Although the response to the music camp program had been most gratifying, there were limitations in future growth due to lack of facilities. We needed better rehearsal facilities for the large groups such as bands, orchestras, and choirs; teaching facilities for small groups; studios for private instruction and a dining facility.

This, along with the need for a contact person throughout the year to develop and promote the music camp program, necessitated a full-time camp director. Although they were taking a chance on whether or not the music camp could financially support a full-time director, the Board of

Directors approved the idea and they appointed me to the position. So, we moved to Bottineau.

Since the music campers included junior high school students and adult students as well as the high school students, the words "high school" were dropped. The new name became "INTERNATIONAL MUSIC CAMP."

The salary agreement between Utgaard and the Board of Directors differed significantly from the regular monthly income generated by his previous teaching positions as compensation was seasonal and was dispensed after the camp sessions ended. Noella Utgaard shared this information (Utgaard, 1996SS):

One high motivational factor was that the salary was dependent on what was left over after we had paid all other expenses. We learned to be extremely frugal when budgeting our operational expenses. Meals, equipment, supplies and salaries were kept to the absolute minimum. In the beginning, we hired friends who basically volunteered to help out, and we paid only their travel expenses. This was true of both the faculty and the conductors. We all pitched in to be sure that everything was done. We supervised the children, cooked, cleaned, transported the students to and from the train and airport, served as librarians and secretaries, in addition to any teaching duties we might have. We became very close, like an extended family. Our faculty and conductors would bring their entire families, and everyone took part in the operations of the camp. Merton was a highly motivated, enthusiastic worker, and he expected everyone to work like he did. Our friends accepted room and board and travel expenses as pay because they shared our commitment to improving the lives of the students who attended the camp.

Many interviewees attributed Utgaard's credibility to his early background in the state community, which provided him with an understanding of his constituency. They believed, as did Utgaard, that his reappearance as a resident was a major factor in gaining the trust of both contributors and participants.

To supplement off-season living expenses, Dr. Utgaard accepted part-time employment in the town of Souris, North Dakota, devoting the remainder of his

time to the promotion and development of the INTERNATIONAL MUSIC CAMP. With only three half-days of teaching obligations, Utgaard would travel only as far as he could return that same day. The promotional activities included school and community "visitations" (camp term, 1956-present), appearances at various state music conferences, and booth displays at music contests and festivals throughout Manitoba, Minnesota, Montana, North Dakota and South Dakota.

After four years, Utgaard resigned from Souris and accepted a part-time teaching position at Brandon University in Brandon, Manitoba. While continuing to travel and promote the music camp, he organized and established a four-year music education degree for that institution, teaching two days a week. In 1970, the Board of Directors issued a regular monthly salary contract that allowed Utgaard to resign his college teaching position. Until that time, the music camp would borrow the money needed throughout the off season. The decision by the Board indicated a trust in Utgaard and in the future of the INTERNATIONAL MUSIC CAMP.

### **Cultivating A Relationship With the North Dakota State Legislature**

The 132 students enrolled for the 1956 inaugural season had grown to 470 by the 1960 season. This burgeoning enrollment trend exerted extraordinary pressure on facilities originally constructed in the 1930's and every aspect of the facilities was in need of improvement. It was obvious to Utgaard that extensive upgrading and expansion of the current facilities would be necessary to meet the future needs of the INTERNATIONAL MUSIC CAMP and would require major outlays of cash. Neither the IMC nor the IPG possessed the resources to

undertake any major expansion or upgrade of the facilities, therefore, an alternative source of funding would be necessary for this undertaking.

Once situated in Bottineau, Utgaard determined that facilities were his first priority and began to utilize his time and position to improve and build the camp. Most teaching and rehearsing were done in tents, therefore the camp needed a large group rehearsal hall, small group rehearsal facilities, studios for private instruction and a dining hall. Utgaard now had time to approach the North Dakota legislators and solicit funds from them. As members of the IPG Board of Directors, Oscar Solberg and Brynhild Haugland both had a special interest in the International Peace Garden. Solberg and Haugland had been members of the Peace Garden Board since 1953, and Utgaard made their acquaintance when he joined in 1956. They became immediate proponents for the music camp and, respecting Utgaard's commitment to take on the directorship of the camp, submitted a bill to the 1961 legislature requesting an appropriation of \$50,000.00, which passed with nearly a unanimous vote. Haugland remembers convincing the legislature with a passionate request (Haugland, 1996EEE):

I had to convince the legislature why appropriations for the camp was worthwhile each session. There was only one session that we were unable to secure appropriations because some senators in Jamestown were so opposed to Utgaard's music camp. They didn't see any need for this. We lost appropriations one year for one dorm. They felt he was charging too much to take the students to Europe. We had the by-laws and constitution in place, then we needed to get IRS clearance. I felt he gave his life to the camp. He martyred to come back to North Dakota.

As important patrons of the INTERNATIONAL MUSIC CAMP, Haugland and Solberg managed to secure appropriations from the North Dakota Legislature for

a rehearsal hall in 1961, the original dining hall in 1963, the Fine Arts Building and recital hall in 1965, a new dormitory and administration building in 1967, another dormitory facility in 1971, and a large rehearsal hall in 1973. Haugland related her perceptions of Utgaard's struggles:

Things were difficult financially for everyone. Getting the appropriations for the dormitories was hard. I was interested in starting a foundation. However, the Republicans were in power at the time, and they would not do that. I went to the Attorney General and asked him to write the necessary statements for a foundation - the legal description. Still, it was useless.

### **Paradigm for Success: Fundraising**

In 1960, Utgaard also contacted various music companies and solicited contributions for the construction of rehearsal huts to be used for sectional rehearsals and private lessons. Five rehearsal huts were completed for the 1961 season from these donations. These modest additions to the camp constituted the first of a myriad of donations, materials, facilities and equipment contributed annually to the camp through his new "Development Fund" program. His personal conviction of the importance of the camp to North Dakota youth was convincing to others. In the June 11, 1996 interview, the Utgaards gave an account of the events leading up to the establishment of the Development Fund:

Merton: I started the development fund around 1960. I took a couple of weeks off that summer and went to Chatauqua. They had a special seminar on fund-raising. Soliciting money was very important because we used that money to buy equipment and specialized music. It was extremely important to the operations of the camp. Then we contacted individuals such as members of the Federated Women's Club, the Federated Music Club, and the American Legion.

Noella: And locally, Merton met with a couple of people who had lived here [Bottineau] for years and years and knew everybody and they went

through the telephone book. They would tell him which people to send a letter. They pointed out the ones who would donate, who might donate and who definitely would not. That is how the local people got on the mailing list. Then, when the receipts went out to those who contributed, we had a questionnaire printed on it to see if they knew anyone else who is interested in the arts and would like to become part of the program.

The course that Merton took at Chatauqua helped a lot. They told him things like when to send your letters out, when not to send them, what to include in your letters, what not to include in your letters.

Merton: During that week, I met with the instructors in Chatauqua and we went through step by step how to set up the fund-raising. They would tell me, "No, I do not think you should do it that way. Have you thought about this possibility?"

We had to have a rehearsal hall and huts to teach in. I went to Minot to talk to the guy in the music store. He gave us about \$100 to build the first hut. Nels Vogel turned us down, and told us he couldn't do that because he would have to sponsor everyone. He did furnish the faculty lounge as a memorial for an employee who passed away. He gave it to us provided that we would not tell anyone else. We had to do something. We never knew at the beginning that the camp was going to grow that much.

Noella: Merle Montgomery, the president of the National Federated Music Club, told Merton that she would like to do some fund-raising for us. He told her yes, but that we could not put her on staff. She told him that she would do it for 10% of what she collected.

Merton: She felt terrible! She did so much and contacted so many people, even big oil companies, and all she got was \$100! She felt so terrible about it, she took out a life insurance policy for the camp and made us the beneficiaries of \$1,000 at her death.

The INTERNATIONAL MUSIC CAMP NEWS annual fall chronicle has been an important part of the promotional efforts of the INTERNATIONAL MUSIC CAMP. Included in the Utgaards' report were dates of the next camp sessions, course offerings, events recognizing important patrons, enrollment statistics, additional programs, the number of artist-teachers, conductors, clinicians and supervisors providing instruction and direction, how many colleges and universities were

represented by the staff, the names of the guest conductors, the states and countries represented, NEWS of the Good-Will tours and concerts, a camp daily schedule, availability of recordings, pictures and slide presentations (16 mm color-sound films), new facilities, sponsors of the facilities and dedications of the facilities. Also included were accounts of special visits by national and international guests, compositions written for the IMC, special musical performances and groups, scholarship providers and Development Fund reports. A typical Development Fund report is shown as follows (IMC NEWS, VOL. XV, NO. 1, OCTOBER 1, 1977):

**DEVELOPMENT FUND DRIVE ENRICHES MUSIC CAMP PROGRAM:**  
Three hundred and nine Sustaining Members and International Patrons of the Arts contributed more than \$10,000.00 during the 1976-1977 Development Fund Drive. These funds are used to purchase equipment, music and other materials needed to carry out the program of the INTERNATIONAL MUSIC CAMP without prorating these costs to the student fees. All contributions to the Development Fund are tax deductible. Individuals interested in becoming Sustaining Members or International Patrons of the Arts may send their contributions to INTERNATIONAL MUSIC CAMP, Bottineau, North Dakota (US taxpayers) or to INTERNATIONAL MUSIC CAMP (Manitoba) INC., 100 Agassiz Drive, Winnipeg, Manitoba (Canadian taxpayers).

Utgaard utilized another tactic to promote the Development Fund by including the names of every contributor for the previous year on the last page of all Sunday concert programs throughout the camp season.

### **Camp Promotional Activities**

By 1983, Merton Utgaard had established a promotional strategy which evolved into a routine of school visitations, averaging approximately 200 annually, advertisements in magazines, setting up the IMC display and distributing materials at music conferences and contests, extensive distribution of the IMC

**NEWSletter, slide presentations, a 16mm color-sound film, radio broadcasts and NEWS releases. Utgaard targeted North Dakota music education and service organizations with "special letters" of information, including the Federated Music Clubs, American Legion Commanders, Federated Women's Clubs, and American Legion Auxiliary Presidents. He also contacted students participating in the Region V Music Festival, North Dakota State Music Contest, South Dakota All-State Band and Choir, and North Dakota All-State Band and Choir with a letter of invitation to attend the camp. During the camp sessions Utgaard encouraged students to serve as ambassadors in recruiting other students. Another important aspect of his promotional strategy was selecting faculty and staff who were advocates of the camp mission and promoted the camp in their own programs. Utgaard's priority for the students at the camp was a quality experience (Utgaard, 1996RR):**

**We encouraged the students to talk up the camp to their friends when they returned home, and bring others with them when they returned. The most important selling factor is satisfied customers . . . the students. Their reports to others about their experiences have more influence than any other means of recruitment.**

**Percussion instructor and former camper Vicki Jenks shares her positive camp experience (Jenks, 1996O):**

**Coming from a very small, agricultural community with a correspondingly tiny music program made every musical experience at the IMC seem grandiose and significant.**

**Long time oboe instructor Earl Clemens began teaching at the INTERNATIONAL MUSIC CAMP in 1962. He instructs for the first four weeks of band activities, then goes home to DeKalb, Illinois, for a week, where he is**

professor of Oboe at Northern Illinois State University, and returns once again for two weeks during the special International Student band program. Clemens has served on the voting Board of Directors and has been elected to the nine-member board since 1963. He considers his relationship to the directors an important contribution to the camp's operations. He often serves as a liaison between faculty and administration. He considers Utgaard's promotional strategies to be vital to the operations of the camp (Clemens, 1996AAA):

I believe the public relations and promotions are very important. If Merton hadn't started that at the beginning, the camp would not have succeeded. Faculty also help promote the camp. I have a camp video and have passed it around for years. However, the camp is 1,000 miles away and difficult for students to get here from Illinois. It's a two-day drive and if you put them on the train or the plane, you can trust that they will be picked up properly. This trust is even more important for students from other countries.

Bert Skakoon believed that the promotional materials listing the faculty was an important factor (Skakoon, 1996KK):

Students have indicated that in many cases they return for specific teachers. Each season, the promotional materials include a list of the camp faculty to help students with this choice.

Past program director Dick Veselack asserts the quality of the staff plays a large part in the camp promotions (Veselack, 1996LL):

Quality people - the staff - are the reason for the growth of the camp. Kids who have quality experiences sell the camp. Nothing sells like satisfied kids. The positive attitude is contagious. The staff is responsible for those quality experiences.

Respondents confirmed the effectiveness of Utgaard's promotional activities which included school visitations and extensive distribution of promotional materials. Dr. Gail Hall, saxophone artist/teacher since 1978 comments about the importance of school visitations (Hall, 1999C):

The public relations and promotions are an absolute necessity for the camp to be successful. Without the off-season visits for the promotion of the camp, it would cease to exist. It is an integral part of the success of the camp. The personal contact is extremely important. For the students and teachers to see the camp director as an excited, personable human being is the best advertisement for the camp. Other avenues of promotions are important, like the videos, the letters, the ads in journals, and the commercials, but nothing else makes the impact of a personal visit. It is the most important thing our director does. The personal contact establishes trust right away.

Victor Feldbrill, first orchestra guest conductor at the music camp in 1958, and former Winnipeg Symphony conductor, was strongly supportive of Utgaard's extensive communication network(1996NN):

Although I was only there once in 1958, I have received the IMC NEWS every year. I believe that if I read the IMC NEWS carefully, I am aware of what is happening there all of the time. It has made me feel a part of the whole operation, in spite of the fact that I haven't been there since 1958. This is extremely important. The public relations from there is unbelievable. I've never seen anything quite like it. The bulletins are terribly important. I'm sure these things go to everyone who has ever been an alumni. I think it is quite unique.

Earl Clemens shares Feldbrill's support of the extensive communication network (Clemens, 1996AAA):

The promotional materials that go to so many other countries are also important. To attract as many students as we do from so many different countries every year has been nothing less than miraculous. There isn't any place else in the world that attracts international students in this way.

### **Definition of Success: Growth Indicators**

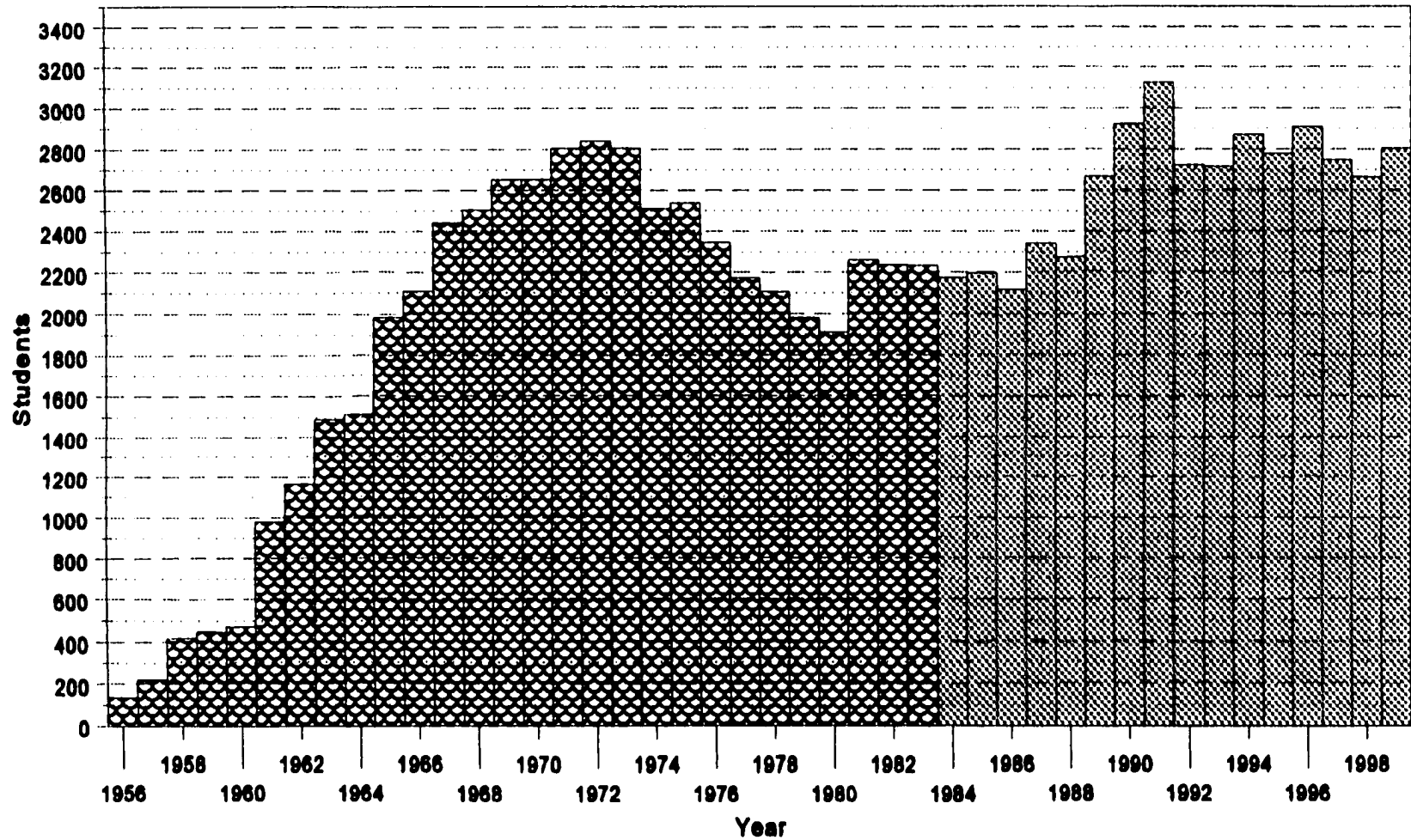
In their responses, many faculty and staff brought forth the premise that consistent, high enrollment and growing enrollment numbers are indicators of the INTERNATIONAL MUSIC CAMP's (IMC) success. Interviewees frequently referred to student enrollment as a key factor in the success of the INTERNATIONAL

MUSIC CAMP (IMC), with the following areas being of particular significance: (1) factors that influence enrollment; (2) student retention; (3) faculty and staff consistency; (4) student constituency; and (5) students on scholarships. Current camp director, Joseph (Joe) Alme (1996A) believes that "maintaining consistent, high enrollment is a major contribution to the camp's success." Assistant to the director Joyce Alme (1996B) concurs as her definition of success includes a reference to enrollment ". . . continued growth and consistent enrollment in the programs . . ." Understanding the tactics employed by the IMC Board of Directors, Merton Utgaard and Joe Alme to assure that growth is another matter. Information is available through personal interviews and camp records. While they cannot attribute changes in enrollment to any single factor, the interviewees suggested new program offerings, expanded sessions, economic conditions of the Northern Plains, reputation, and promotional activities might explain the variations in enrollment from year to year. What follows is a chronological account of enrollment growth throughout the camp's history.

### **Enrollment Figures from 1956-1983**

The Annual Enrollment Chart on p. 63 illustrates the enrollment fluctuations from the camp's beginning in 1956 until 1999, the last year in which information was collected. One can make several important observations from this data. First, enrollment grew consistently from 1956 to 1972. The growth seems to be the result of deliberate expansion of the curriculum. For example, in 1957, the enrollment doubled when the camp director added a third week session for orchestra and choir students. This brought an entirely new constituency to the

# ANNUAL ENROLLMENT



ALME UTGAARD

camp since the two one-week sessions during 1956 had focused only on band and twirling courses. From 1957 to 1960, the enrollments were rather consistent, with the first major increase in enrollment appearing in 1961. Merton Utgaard (1991) points out that the fall of 1960 represented "the turning point" in the music camp history when the Board of Directors appointed him to be the full-time director (p. 11). With his appointment, Utgaard was able to develop new program offerings, improve the staff, and secure support through his public relations efforts. As a result, the board approved a fourth one-week session during the summer of 1961, which expanded the camp's offerings to include musical dramas, visual art, and advanced stage band programs. Utgaard also added piano and organ classes to the orchestra and choir session. He believed that the camp would better attract both junior high and adult students if the words "high school" were dropped from the title. Therefore, in 1961, the camp became known, officially, as the "INTERNATIONAL MUSIC CAMP."

In the year 1962, Utgaard and the board of directors made many changes and additions. Students had asked that band and twirling be added to the fourth session, so the board obliged. Requests for ballet and modern dance classes resulted in two more additions. Also, in 1962, students completing grades seven and eight could now enroll in piano, twirling, art, and dance classes, which had previously been available only to high school students. This was also the inaugural year for the Good-Will European Band Tours, comprised of selected students who had attended the camp. Utgaard planned for these tours to take place at two-year intervals.

In 1963 the music camp season was lengthened from four to five one-week sessions, with the first three sessions including activities for bands and twirling, the fourth session being comprised of the orchestra, chorus, piano and organ programs, and the fifth session offering musical drama, ballet and modern dance, visual art and, for the first time, a new chamber music course. Advanced high school and college students who participated in this program could receive college credit through the University of North Dakota in Grand Forks. Again, due to increased enrollment, the 1964 music camp season again expanded by adding a sixth one-week session. The first four sessions consisted of band and twirling activities, and the fifth and sixth sessions provided the courses previously offered during the fifth session.

In 1965 the INTERNATIONAL MUSIC CAMP celebrated its tenth anniversary with a 31% increase in enrollment over the 1964 season (See Annual Enrollment Chart, p. 63). Utgaard (1996RR) speculated that additional facilities and expanded off-season promotions were responsible for the growth. During this season, the drum major students were separated from the twirlers and provided separate instruction. As enrollment continued to grow, it was necessary for Utgaard to schedule seven one-week sessions for the 1966 season. The first dramatic arts workshop was added in 1967 and included sessions for both drama students and teachers. In 1968, high school students had the opportunity to explore basic courses required of music majors in college by enrolling in a new four-week Music Honors Program. Students were admitted to this program based on the written recommendations from their music teachers and on

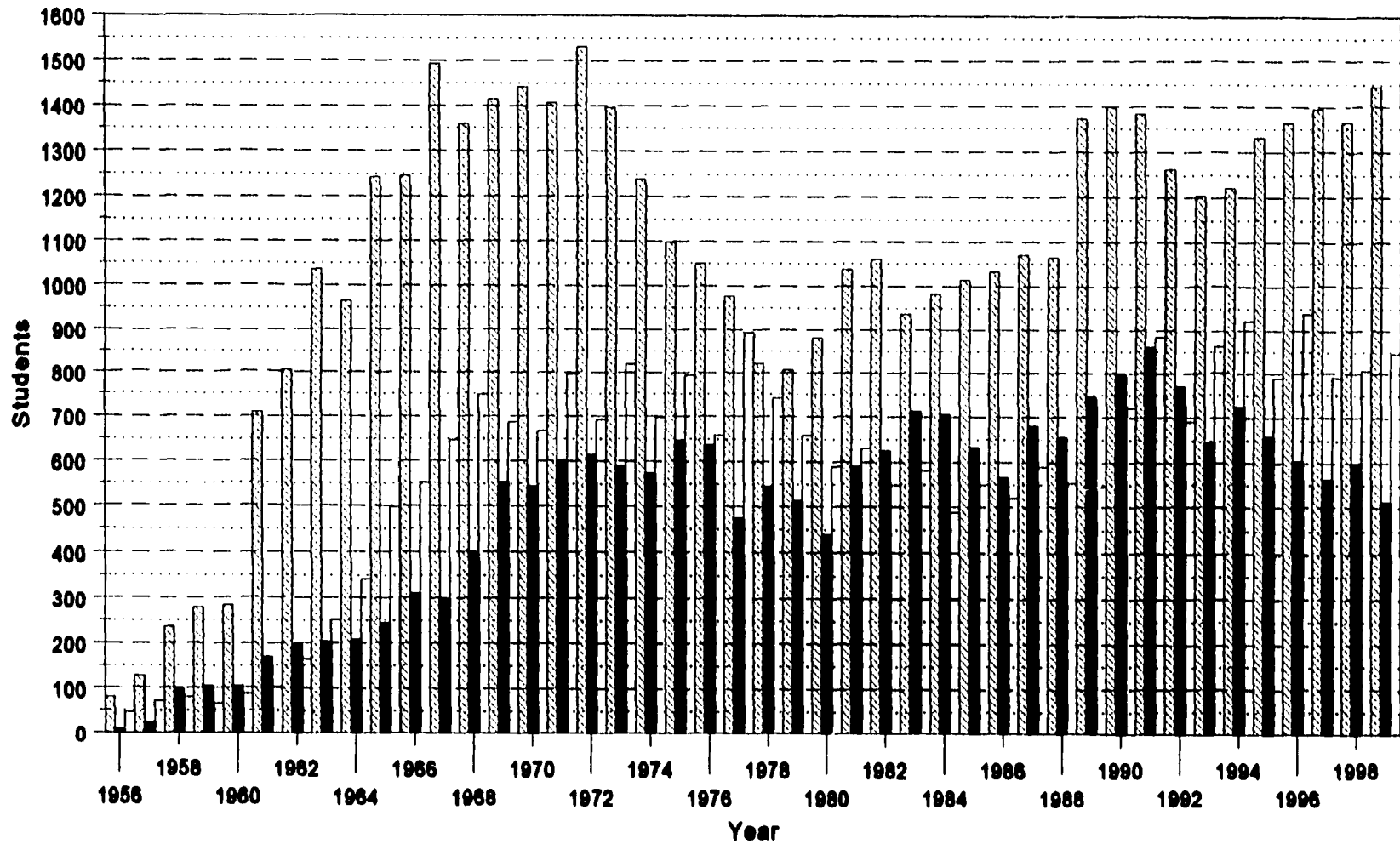
successful completion of the course, students could receive college credit from the University of North Dakota in theory, music literature and applied music. This class began with only a handful of students, and grew to an enrollment of more than forty students. In the last fifteen years the average number of students has been ten a season. Recently, the author has observed a gradual increase in the enrollment while teaching in the honor's program, with more than fifteen students attending the honor's program during the 1999 season.

The 1969 season featured the first International Festival of the Arts which consisted of a three-day event, including art exhibits by leading American and Canadian artists, a concert by the Canadian Forces Training Command Band, a recital by the Brandon University Trio (Canada) and a performance by the Contemporary Dancers of Winnipeg. Utgaard chose the Canadian performers to increase the visibility of the IMC to the Canadian constituency. An increase in Canadian participation noted on the Student Constituency Charts showing North Dakota and Manitoba student enrollment figures found on pp. 68 and 69 could be the result of this festival. Another one-week session, bringing the total to eight, accommodated an increased enrollment from 2,505 in 1968 to 2654 in 1969. In 1970, Cheerleading and Creative Writing were added to the course offerings, with no effect on enrollment. Figures remain virtually the same. In 1971, the first Norwegian band director visited the INTERNATIONAL MUSIC CAMP, participated in the band director's workshops, and returned to Norway to form several music camps patterned after the IMC model.

The 1972 season featured well-known Dutch composer and conductor Henk van Lijnschooten as the first of several well-known international conductors at the IMC. The season also brought the first international students from Holland and Panama to camp. New camp offerings in 1972 included Highland Dance, Swing Choir and Jazz Ensembles, bringing enrollment to 2,837 students, the highest enrollment under Utgaard's leadership.

In 1973 the camp experienced its first decline in enrollment which continued until 1980 when the trend began to reverse, however, enrollment never fell below 1,900 students in one season. The Utgaards (1996BBB) attributed the enrollment decline to poor economic conditions of the North Dakota and Manitoba farm economy, further aggravated by severe drought conditions between 1973 and 1980. These negative economic and environmental conditions may have affected a major portion of the camp's regular constituency because they could not afford to send their children to camp. Enrollment data seem to support Utgaard's claim that regional economic fluctuations directly influence student attendance at the IMC. The Student Constituency Charts A (p. 68) and B (p. 69) show a breakdown of students attending the IMC from Manitoba, North Dakota and other locations from 1956 until 1995. Student Constituency Chart A, p. 68, shows these groups in relationship to each other. Student Constituency Chart B, p. 69, shows each group in relation to the total enrollment. These charts emphasize the significance of the North Dakota/Manitoba constituency as stated in the Articles of Incorporation By-Laws of the *International High School Music Camp, Inc.*, adopted July 10, 1957:

# STUDENT CONSTITUENCY A



N DAKOTA

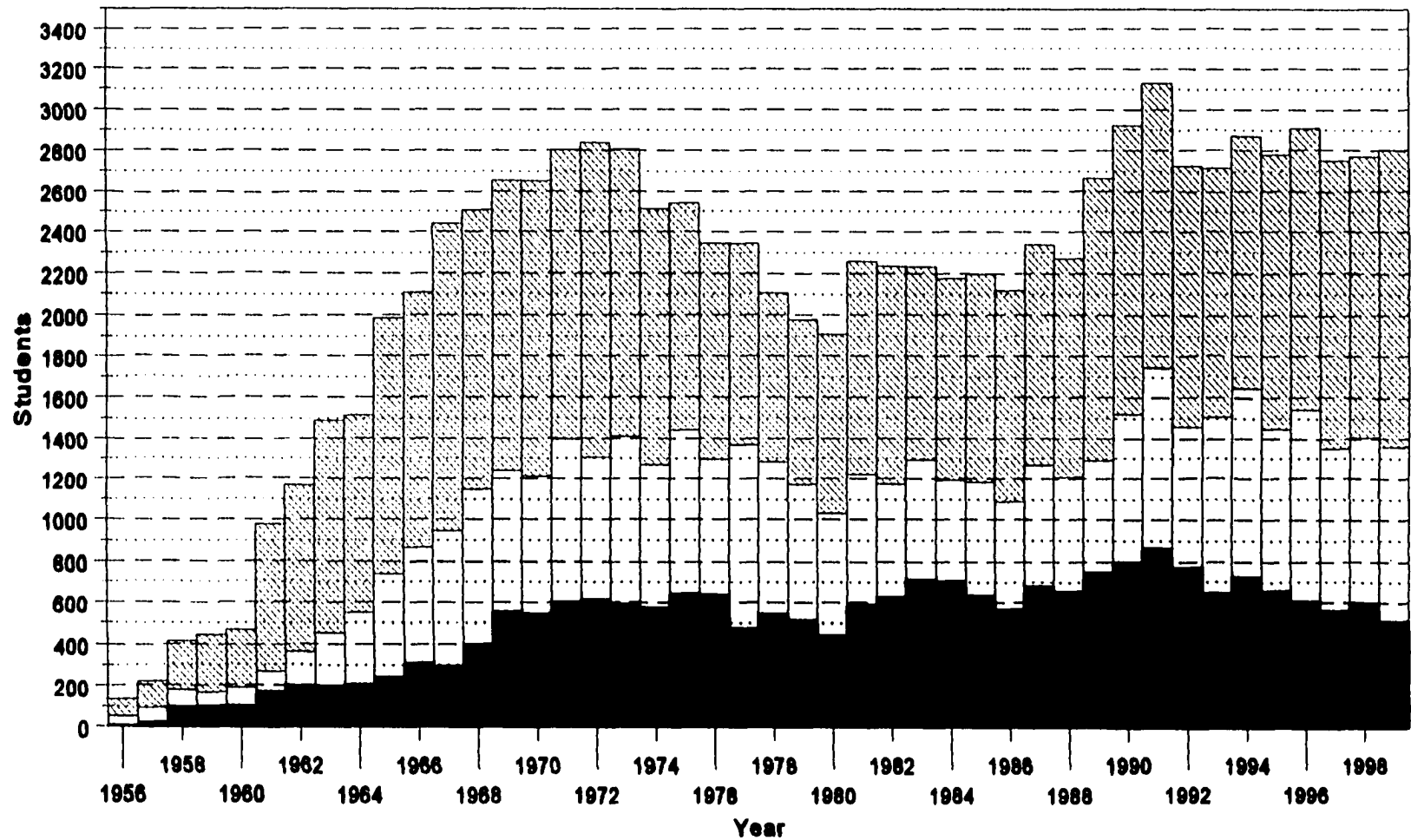


MANITOBA



OTHER

# STUDENT CONSTITUENCY B



N DAKOTA
  OTHER
  MANITOBA

**The purpose of the corporation shall be to develop the understanding of music among the high schools and directors of music in the border states of the United States of America and the border provinces of Canada . . . to further the purposes of the International Peace Garden in the development of better international understanding among the peoples of Canada and the United States of America . . .**

**Looking at Constituency Charts A (p. 68) and B (p. 69), one can observe the declining enrollment from North Dakota, while enrollment from other states and countries increased. During these years, Utgaard placed increasing importance on international promotional activities, including overseas tours, international band festivals and international youth band exchange programs. According to the Utgaards, once economic conditions improved, North Dakota and Canadian enrollment began to again increase.**

**The addition of the Speech and Debate Workshop expanded the music camp offerings in 1979, and the 1980 addition of the Handbell course attracted adult students from a diverse cross section of North America. During this period, the administration noted a decrease in older high school students and an increase in younger high school and junior high school students. The Utgaards (1996YY) attributed this to a change in young people's work habits, ownership of cars, serious love relationships, and the availability of many other types of camps, particularly church and athletic camps. Therefore, in 1981, students with only one year of previous band experience who had completed grades six, seven, or eight were invited to participate in a new cadet band program offered during the first session of camp. One hundred seventy-six students participated in this first Junior Band program, which in turn resulted in a demonstrable increase in**

enrollment (see Annual Enrollment Chart, p. 63) The 1983 music camp program offerings were expanded to include a Children's Theater, a program which included classes in acting, puppetry, mime and stage craft, for students in grades five through eight.

### **Student Constituency: Canadian Connections**

When Merton Utgaard decided to establish a band camp in the International Peace Garden, his original concept of internationalism included only North Dakota and Manitoba. The International Peace Garden was founded as a "symbol of lasting friendship between Canada and the United States, especially Manitoba and North Dakota." (International Peace Garden 50th Anniversary Commemorative Guide, 1932-1982). His initial promotional efforts included all of North Dakota, with Canadian contacts limited to a sixty-mile circumference of the International Peace Garden. The legacy of the International Peace Garden automatically dictated the North American constituency, and the original By-Laws of the INTERNATIONAL MUSIC CAMP support the spirit of friendship and cooperation between the two nations.

In the Articles of Incorporation By-Laws of the *International High School Music Camp, Inc.*, adopted July 10, 1957, the statement of purpose reads thus:

The purpose of the corporation shall be to develop the understanding of music among the high schools and directors of music in the border states of the United States of America and the border provinces of Canada; to provide an experience and study for the development of graduate work among Music Directors; to annually provide an International High School Music Camp at the International Peace Garden for high school students and directors of music in high schools; to further the purposes of the International Peace Garden in the development of better international

understanding among the peoples of Canada and the United States of America; to provide for a mechanism whereby the work of the interested members of International High School Music Camp may receive contributions for the furtherance of its work, and provide for continuity in the achievement of its purposes; and generally to coordinate musical activities, and achieve leadership in the furthering of music in the upper Midwest of the North American continent.

The announcement brochure for the first session of the International High School Music Camp in 1956, included this paraphrase of the purpose statement:

The International High School Music Camp has been organized to provide an opportunity for music students and directors of the upper Midwestern states and the central provinces of Canada to participate in a fully accredited music camp and receive instruction from some of the leading music educators of our time. The founders of the music camp hope to further the purposes of the International Peace Garden by developing closer associations, greater understanding, and lasting friendships among the young people of the United States and Canada through their mutual interest in music . . . The International Peace Garden symbolizes man's most acute need in our time . . . the need for real understanding and profound respect for people of other nations. The founding of a music camp at the gardens provides an atmosphere of inspiration and fraternity for both the young people and educators of the United States and Canada.

In the 1957 promotional brochure, the administration condensed the purpose to this statement:

To provide an opportunity for music students and directors of the United States and Canada to develop closer associations, greater understanding, and lasting friendships through their mutual interest in music.

In 1963, the purpose statement in the promotional brochure was again modified to read:

The INTERNATIONAL MUSIC CAMP was established in 1956 in order to provide a cultural center of study in the fine arts for the young people, adults and educators of the upper Midwestern states, and central provinces of Canada. It is also hoped that the music camp program will further the objectives of the International Peace Garden by developing closer associations, greater understanding and lasting friendships among the people of these two great nations through their mutual interest in the arts.

The following statements were added to the promotional brochure in 1965:

Artist-teachers, nationally known guest conductors, and outstanding clinicians from both the United States and Canada have been engaged to provide the instruction and inspiration for the camp program . . . Students may attend any one or as many of the one-week camp sessions as they so desire.

During the 1968 season, when the INTERNATIONAL MUSIC CAMP established the Music Honors Program, this purpose statement was added to the promotional literature for that program:

The Music Honors Program is designed to provide high school music students the opportunity of exploring some of the basic courses required of music majors in college and to attain advanced standing in the areas of theory, music literature, and applied music. Canadian students would also have the opportunity of completing Grade VI Theory required for entrance into most Canadian university and college music schools . . . Acceptance into this program is by audition and recommendation.

The INTERNATIONAL MUSIC CAMP initiated an expanded program of international understanding through the arts in the summer of 1969 with the establishment of the International Festival of the Arts. The first three-day festival included art exhibits by leading American and Canadian artists, a concert by the Canadian Forces Training Command Band, a recital by the Brandon University Trio and a performance by the Contemporary Dancers of Winnipeg. This unique festival currently features leading professional artists and artistic groups of both countries. The festival is held at the IMC each Friday evening for two months, and is sponsored jointly by the North Dakota Council on the Arts and Humanities, the Manitoba Arts Council and the Chambers of Commerce of the surrounding communities. A purpose statement became part of the promotional literature for this program also:

The International Festival of the Arts was conceived in 1969 as a means of enriching the cultural opportunities for the people of the upper-central region of North Dakota and the southwestern section of Manitoba. The festival would also provide the opportunity for the people of these two areas to develop a greater understanding and appreciation of each other's interests and achievements in the arts.

When questioned about the purpose of the IMC, Joe Alme (Alme, 1996A) responded by quoting Merton Utgaard, "Dr. Utgaard used to say that the purpose of this camp is to develop greater understanding between the youth of the world." Alme continued, "And that has not changed. Music has been the international language."

When viewing the Student Constituency Charts A (p. 68) and B (p. 69), one can observe that the North Dakota student population was more than double the Manitoba population until the 1970's, due initially to Merton and Noella Utgaard concentrating most of their promotional efforts in the North Dakota area because of financial and time restrictions. One might also attribute some of the high North Dakota figures as a result of several generations of extended families attending the camp since its inception. Because of the relationships established during these early years, the INTERNATIONAL MUSIC CAMP has continued to depend on the students from this area as the largest source of camp population.

The Canadian enrollment figures suggest a conservative history with only a few Canadian students attending during the early years of the camp. In 1960, with Dr. Utgaard's appointment as full-time director of the camp, he chose to spend more time cultivating Canadian contacts, and therefore one observes the dramatic increase in the Canadian student population during 1961 as shown in

Student Constituency Charts A (p. 68) and B (p. 69). This Canadian student population has remained consistent with a moderate increase throughout the years.

One important factor influencing the Canadian student population of the INTERNATIONAL MUSIC CAMP was the formation of a separate Canadian governing organization in 1971. The INTERNATIONAL MUSIC CAMP Manitoba, Incorporated allowed Canadian advocates to support and promote the camp as equally Canadian in all aspects. However, as the Constituency Charts show on pp. 68 and 69, an immediate enrollment increase did not manifest in 1972. Instead, as North Dakota student enrollment began to decline in the 1970's, Canadian enrollment remained proportionately steady or increased slightly. This could be due primarily to increased involvement of Canadian citizens and governments in the financial backing, operation, promotion, and representation of the camp.

Public school schedules also appear to have influenced the attendance of Canadian students from year to year. The IMC season begins Sunday of the second week in June (never before June 7) and ends during the first week of August. Public school students in the U.S. usually finish by the last week of May or the first week of June. However, Canadian public school students are in session until the last week of June. Canadian students then do not usually attend the camp until the fourth camp session. In 1984, when two International Youth Band sessions were established in weeks six and seven to accommodate the international school schedules, Canadian students were also provided with more

attendance opportunities. This may partially account for the wide discrepancy between numbers of U.S. students attending in contrast to the number of Canadian students. This schedule also limits the Canadian enrollment in the College Honors Program which meets during the first four sessions of the camp season. More recently, the Winnipeg Band Association has founded a city band camp that seems to be drawing students away from the IMC. Alme (1996A) stated, "There are 650,000 people in the whole state of North Dakota. There are more than 650,000 people in Winnipeg alone. Winnipeg has been one of our major contributors to the student population at the INTERNATIONAL MUSIC CAMP. This new city band camp has hurt our Canadian enrollment numbers."

Until the late sixties, very few instrumental or choral music programs existed in the Canadian public schools. This could be another factor influencing the Canadian enrollment. Before the addition of instrumental music to the public school curriculum, many Canadian campers were adult students from community bands. Sometimes, entire groups would attend together. In an article from the periodical *The Saskatchewan Bulletin* called "Strike Up the School Band!" (Saskatchewan Unit Secretary, 1958) the unidentified author describes the International High School Music Camp and encourages Canadians to participate in both IMC activities and public school band programs:

Of the large number of students and band directors registered in 1957, there was only a handful of students from Saskatchewan and only one director. Lack of contacts and the fact that we do not have an organized band activity in our schools probably accounts for the small attendance from this province. It is hoped that this article will to some extent advertise the camp and increase participation in its activities.

Because there was no demand for music education specialists in Canada, training programs at the university level were difficult to find. In 1970, while Dr. Utgaard taught part-time at Brandon University in Brandon, Manitoba, which is located approximately sixty miles North of the International Peace Garden, he initiated the first music education specialist degree program in Canada. His connections through the university provided important IMC contacts throughout the area. In the European tradition, general classroom teachers with minimal music teaching skills were responsible for starting town band programs, which were not included in the regular school curriculum. Often, these teachers would attend the Band Director courses of the IMC, and tape record all of the sessions for future reference (Earl Clemens, 1996AAA). They would often arrange for their whole band to attend. The participants and their communities would work together to finance the effort. Don Timmerman, current President of the IMC Manitoba, Incorporated, was among these early music educators. He was a high school math teacher with previous band experience who found himself "selected" to start a band program in his school. Timmerman attended the IMC Band Director's course for four years, and then brought his entire Winnipeg High School band to the camp every year for fifteen years. His experience was typical for the Canadian constituency. Because of his positive experiences with the camp, Timmerman has been a strong advocate for the camp, promoting it enthusiastically at every opportunity.

### **Student Constituency: International Connections**

Since 1956, students from more than sixty countries have taken advantage of the summer arts experiences at the INTERNATIONAL MUSIC CAMP. The first international attraction to the camp began in 1962, with the first "Good-Will European Band Tour." The INTERNATIONAL MUSIC CAMP received a special invitation to participate in a "People to People Exchange" and present a series of concerts throughout England, Holland, Belgium and France. A sixty-eight-piece band made up of music camp students from the United States and Canada assembled at the International Peace Garden in July for a seven-day training session before leaving for Europe. International teachers and students alike were impressed with the quality of the musical performances and the discipline involved with the structure of the tour. One highlight of the tour band's concerts was the performance of *Overture Internationale* written especially for the tour band by well-known composer and junior high guest conductor James Ployhar. (See Appendix W for first page of score). Utgaard (1996YY) did not issue invitations to the international students to attend the camp at this time because of the limited facilities.

The second European tour in 1964 by the IMC included seventy-three students who presented twenty-one concerts throughout Canada, England, Holland, Belgium, West Germany, Switzerland, France and the United States. In 1966, the Good-Will European Tour expanded to include a sixty-voice choir. These tours continued in two-year intervals. Contacts made at this time were

directly responsible for the participation of the first international conductor from the Netherlands, Henk van Lijnschooten, and the first international students from Holland and Panama in 1972.

As previously mentioned, the INTERNATIONAL MUSIC CAMP has served as a model for band camps in Norway. During a 1970 visit of the IMC Tour Band and Choir to Norway, Utgaard arranged to meet with Odd Terje Lysebo, one of Norway's leading young band directors. Lysebo was so impressed with the tour group's performances that he arranged to visit the INTERNATIONAL MUSIC CAMP for four weeks during the summer of 1971 to study the camp operations and the techniques of teaching band in the American and Canadian schools. Upon his return to Norway, Lysebo organized several music camps throughout the country patterned after the INTERNATIONAL MUSIC CAMP model.

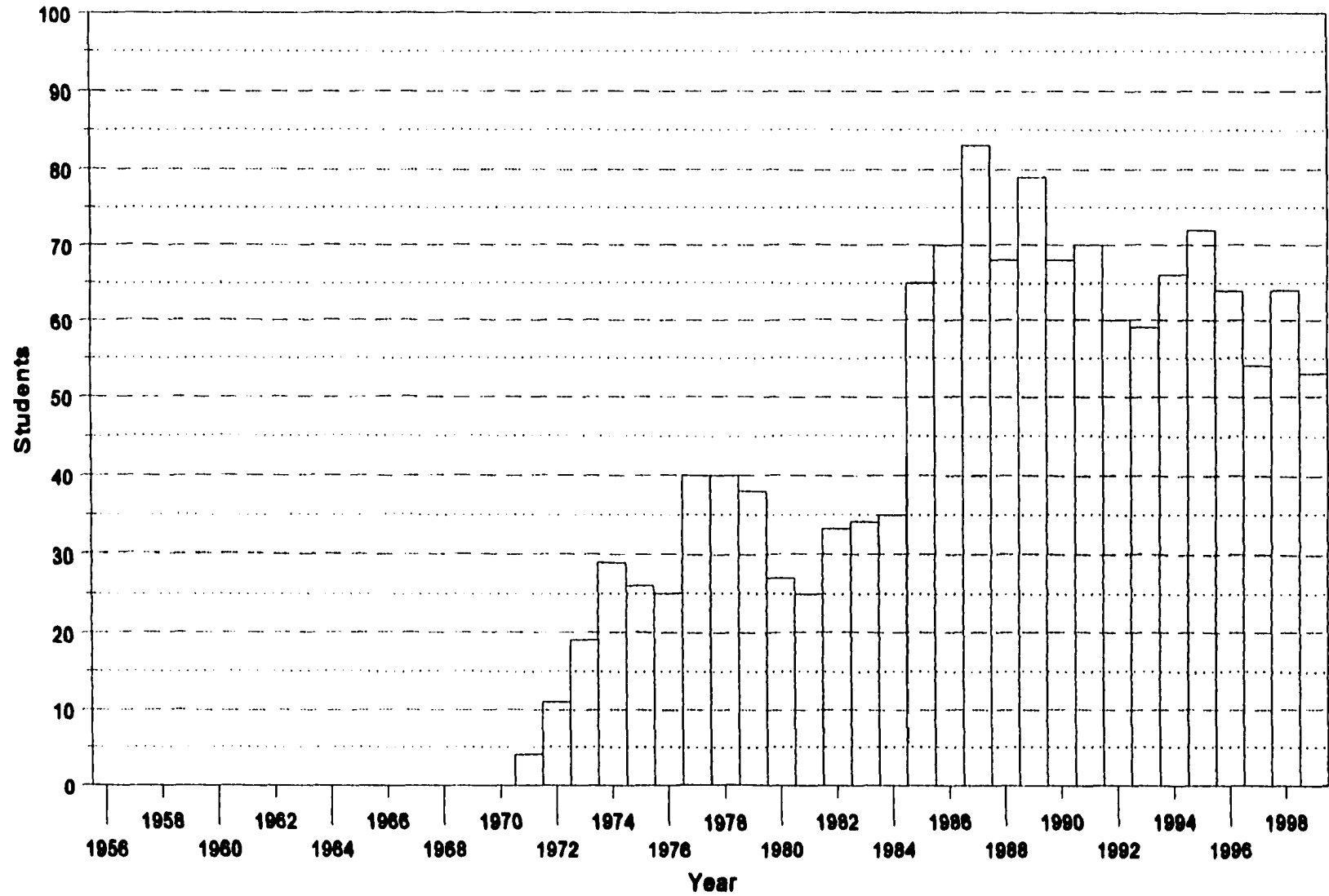
The countries represented in 1973 were Canada, Columbia, England, Holland, Japan, Luxembourg, Norway, Sweden and the United States. The international guest conductor was Sir Vivian Dunn, director of the Royal Marine Band of England. The international guest conductors in 1974 included Herbert Moller, Director of the Hjorring Music School in Denmark, Trevor Ford from the Norwegian Band Federation and Henk van Lijnschooten from the Rotterdam Conservatory in Holland. Bedridden the spring before he was to conduct at the camp, Trevor Ford decided to write a work dedicated to "Dr. Merton Utgaard and the INTERNATIONAL MUSIC CAMP, Dunseith, North Dakota, U.S.A." He conducted the premiere of *A Tribute to Youth* at the IMC in 1974 with a band of high school students from ten countries. (See Appendix V for first page of score).

Observations of the International Students Chart (p. 81) shows a ten student enrollment increase from 1973 to 1974. The 1975 sessions were host to guest conductors from Japan, England, Canada and the United States and students from nine countries outside the North American continent for a total of twenty-six international students.

During 1973, severe drought conditions hit the North Dakota and Manitoba regions. Because the primary source of income was rural farming, Utgaard suspected the drought would affect the economic conditions also. He made a perspicacious decision to concentrate his promotional efforts on the European market. The local economic conditions, paired with Utgaard's alternative promotional efforts may account for the increase in the "others" column of the Student Constituency Charts A and B (pp. 68 and 69) as the North Dakota constituency decreased during that year.

In July of 1976, Utgaard allowed the use of the INTERNATIONAL MUSIC CAMP facilities to host the first International Youth Band Festival. This festival provided the opportunity for youth bands of all nations to participate in a worldwide competition. Both concert and marching performances were accepted and the festival was open to bands made up of students under the age of twenty-one. Thirty-three bands from nine nations took part in the festival from Canada, Belgium, Taiwan (also designated as "The Republic of China " by Utgaard, 1991, p. 32), Denmark, Israel, Japan, Norway, West Germany and the United States. The festival represented the largest gathering of international bands ever to assemble at one point in North America. During this season, students from nine

# INTERNATIONAL STUDENTS



countries other than the United States and Canada participated in the music camp offerings. James Ployhar wrote and dedicated another composition to the IMC, *Variations on a Sioux Melody* (See Appendix X for first page of score), which was premiered during the International Youth Band Festival. In addition, the INTERNATIONAL MUSIC CAMP provided travel arrangements for the National Youth Band of Taiwan's 50-day tour of the United States. During the tour, the band participated in the International Youth Band Festival at the International Peace Garden and stayed with host families in nearby Bottineau, North Dakota for two days. The Taiwan Youth Band thought so much of Ployhar's composition, they played it during their tour, and presented him with a recording of it when they finished the tour (Ployhar, 1996FF). In August, following these festivities, the INTERNATIONAL MUSIC CAMP Good-Will European Tour Band and Choir made its eighth biennial trip to Europe.

Because of the hospitality shown the youth band from Taiwan, they in turn invited the INTERNATIONAL MUSIC CAMP to bring a band to that country during the summer of 1977. Consequently, a select band of sixty-eight students from the United States and Canada had the opportunity to present concerts throughout Taiwan. This tour band presented a series of concerts for the public and gave a special performance for high school and university band students. While they were en route to Taiwan, the Yamaha Music Camp in Japan was host to the tour band for six days.

Students from fifteen countries took part in the 1977 INTERNATIONAL MUSIC CAMP program. The International Students Chart (p. 81) shows a marked

increase (25 to 40) in the number of international students from 1976 to 1977.

Some credit the world exposure being given to the camp during the International Youth Band Festival for this escalated attendance. To honor the international scope of the INTERNATIONAL MUSIC CAMP, Dutch conductor and composer Henk van Lijnschooten wrote a composition entitled *United Youth* which was premiered at the camp during the 1977 season. In support of the Youth Cultural Exchange program, the Organization of American States allocated funds to provide air transportation for eight students from Latin America to attend the IMC each summer beginning this year. This has had an important impact on the participation of international students from the Latin American countries.

In 1978, students from sixteen nations took advantage of the IMC course offerings with the number of international students attending remaining the same as the previous year. The 1978 Goodwill European Tour Band and Choir presented concerts throughout Holland, Denmark, Sweden, and Norway plus the United States and Canada. During a visit to Norway, Utgaard extended an invitation to composer and conductor Mr. Egil Gundersen to attend the INTERNATIONAL MUSIC CAMP and take part in the band director's workshops. He arrived in 1979 with an original composition dedicated to the INTERNATIONAL MUSIC CAMP, and students from twenty nations participated in the premiere performance of his *Norwegian Overture*. The international participation remained virtually the same for 1979, with thirty-eight enrolled. The three years from 1977-1979 were the largest enrollment years for international students under Utgaard's leadership.

Bands from nine nations took part in the second International Youth Band Festival as a special tribute to the music camp's twenty-fifth anniversary in 1980. Represented countries included Denmark, the Republic of China, Israel, Norway, Sweden, Switzerland, West Germany, Canada and the United States. Students from fifteen nations took part in the INTERNATIONAL MUSIC CAMP course offerings during that season. To celebrate the 150th anniversary of the founding of the Kingdom of Belgium, a performance in the Flemish Cultural Center highlighted the tenth biennial Good-Will European Tour in Mechelin. In 1981, the American Legion Posts of North Dakota erected sixteen permanent flag poles to display the flags of the countries represented by the students. During the dedication of the flag poles, students from each country played their national anthem as they raised their flag. Today, students can often be seen practicing seated at the base of the pole flying their country's flag.

The 1982 biennial Good-Will European Tour Band and Choir presented a series of concerts throughout the Scandinavian countries. While in Norway, the Norwegian Band Federation arranged for the tour band to present concerts for students at three of the music camps intended to be replicas of the IMC. The 1982 season of the INTERNATIONAL MUSIC CAMP attracted students and directors from nineteen states and provinces and eighteen nations.

In 1983, the year of his retirement, Utgaard accompanied the last Good-Will European Tour associated with the INTERNATIONAL MUSIC CAMP to present fourteen concerts throughout Holland, West Germany, France, and

the United States. The Utgaards continued to live in Bottineau, North Dakota, arranging European tours for high school band and choral students from Canada and the United States, known as the International Ambassadors of Music, until his death in 1998.

### **Administrative Structure**

By 1972, two nonprofit corporations, one Canadian and the other American, and comprised of interested professional, business, and educational leaders from both the United States and Canada were sponsoring the INTERNATIONAL MUSIC CAMP. The American corporate structure included three categories of membership called (1) the Voting Membership, (2) the Associate Membership and (3) the Honorary Membership. The Voting Membership nominated both the Voting and Associate Members. The Associate Membership consisted of persons who support the IMC and promote its purposes. The Voting Members (approximately forty) were chosen from the Associate Membership and usually consisted of members who attended the annual Board Meeting, held on the third Saturday of June. The Honorary Membership consisted of distinguished persons who served in the field of music or who promoted the INTERNATIONAL MUSIC CAMP in a special way. Only the Board of Directors had the power to elect individuals to any class of membership.

Comprising nine members, the Board of Directors was a separate group elected annually at the June board meeting. Although the President and Vice President must be elected from the Board, the Secretary and Treasurer need

not be directors or voting members. Within this Board of directors, a committee of three may be elected to perform and transact business in the name of the corporation. The Directors "control and manage all of the affairs, purposes, funds and finances of the corporation" (Article IV, Section 4, Bylaws). The American and Canadian Board of Directors meetings took place immediately after the general membership meeting in June.

The INTERNATIONAL MUSIC CAMP Corporation originally included American, Canadian and international members until 1971, when the Canadian membership established a separate corporation. Provincial and individual Canadian financial contributions to the IMC were limited due to the complex transactions associated with money transfers from one country to another. Establishing a separate Canadian Corporation with the same powers of the American Corporation enabled Canadian constituents to donate monies directly to the INTERNATIONAL MUSIC CAMP. This dramatic change also gave Canadian Board members increased leverage regarding promotional activities of the IMC involving Canadian citizens and the Canadian governments. Separate promotional brochures, personnel and camp scholarships were now available directly to the Canadian constituency through a Canadian-sponsored organization.

Myrtle Lorimer, Glen Pierce and Vernon Watson were the original incorporators and directors of the Canadian Corporation. This Corporation consisted of one group of Voting Members who then elected a nine-member Board of Directors with the same responsibilities as that of the American Board

of Directors. The Honorary Membership of the American Corporation included the Canadian and international members, in addition to the American members. In contrast to the American Board membership tradition, the Canadian Membership consists mainly of members who are not directly associated with the camp as staff or faculty. Myrtle Lorimer explained that the Canadians wanted board members who will work for the IMC by soliciting funds, grants and appropriations. They feel that individuals involved in business and government are in the best positions to provide that support (Lorimer, 1996EE):

As a separate corporation, we could go to the Canadian government and ask for money. We were able to apply for a charitable number so we could get income tax deductions to any grants or any money the parents would donate to the camp. We had to be an incorporated institution to get a charitable number. The main reason for incorporating was so we could contribute financially. Then, we also contributed a different viewpoint to the joint board discussion. We had good board members.

When we first set up our board, I deliberately picked a businessman, a lawyer, an accountant, and a music supervisor. They were my personal friends, and I asked them for their advice. They all helped me out for a little while at the beginning, just to get me started. I forget all their names. Glen [Pierce] was in the music world, so he was our music person. Dr. Watson, dentist/artist, was living in Dauphin. I did not want music people on the board. I needed outside assistance for the business aspect. I picked the lawyer to draw up our constitution, the businessman to help us with our finances and so forth. We drew our constitution and bylaws as close to the Americans as we could.

We used to have two levels, associate and voting, when we met in Winnipeg. However, in the last several years, Merton insisted that we always meet at the camp. To get people to go out to an annual meeting at the Peace Garden was almost impossible. Consequently, we used to have associate members, but they dwindled down so much that now, if you go to a board meeting, you will automatically be elected to the voting membership.

### **Maintaining an Affordable Fee Structure**

Merton Utgaard knew that in order for the camp to survive, it must remain affordable for the Upper Midwest constituency. The fees remained the same until 1964, when board, room and tuition increased from \$32.50 to \$35.00, while lesson fees remained the same at \$7.50 for three instrumental or voice lessons, and \$10.00 for five private twirling lessons. The next fee change occurred in 1968, when \$2.50 was added to the board, room and tuition cost for a total of \$37.50. By 1970, board, room and tuition fees were \$40.00 and lesson fees were increased to \$10.00. During Utgaard's last season in 1983, board, room and tuition were set at \$125 and three optional private lessons were offered for \$15.00.

### **Scholarship Assistance for Students**

Utgaard continued to maintain contact with the service organizations responsible for student scholarships throughout his administration. In 1961, Utgaard established an important early partnership with the North Dakota Federation of Music Clubs and their president Mrs. Agnes Jardine, who was also the national president at that time. As a long time supporter of the IMC, she led the effort at both the local and national levels to fund scholarships assisting students attending the INTERNATIONAL MUSIC CAMP. These scholarships were especially important in the early development of the orchestral program, providing half tuition assistance to the outstanding wind and percussion students from previous sessions to return for the orchestral session

as principal wind players. In 1962 the North Dakota Chapter of the National Federation of Music Clubs held their first Music Federation Day at the IMC. Members of the North Dakota clubs sponsored a tea for the music camp staff and music club scholarship recipients which became an annual event. The Music Clubs continue to give orchestral scholarships in memory of Agnes Jardine.

In 1964 Utgaard established a very important connection with the American Legion Posts of North Dakota. As a longtime member, Utgaard persuaded the 1964 state convention of the American Legion Posts of North Dakota to pass a resolution urging all Legion Posts in the state to encourage cultural growth among the young people of North Dakota and fund scholarships assisting students attending the INTERNATIONAL MUSIC CAMP. The American Legion strongly embraced this proposal and created a position of "State Director of the IMC American Legion Scholarship Program" for its administration (Vol. III No. 1, IMC NEWS, September 1, 1994) The year of 1964 also marked the beginning of the annual "American Legion and Legion Auxiliary Day" at the IMC. The American Legion Posts of North Dakota continue to offer a strong base of support to the IMC through their scholarship programs.

Another important scholarship sponsor, The Order of Rotary International Fellowship provides a full tuition scholarship for one American and one Canadian student to attend the IMC for one session each year. The Canadian Board of the IMC and the Camp Director administer these scholarships, based upon student ability and instrumental balance needs of the ensembles at the camp.

Long time assistant conductor and band member with Lawrence Welk, Myron Floren contributes revenue from concert performances to an interest-bearing fund for the purpose of funding scholarships at the IMC. These scholarships are made available to outstanding music students from All-State (USA) and Provincial (CAN) groups, outstanding soloists at jazz festivals, and similar musical activities (Alme, 1996A).

Besides the North American scholarship sponsors, international groups such as the Mu Phi Epsilon Memorial Foundation in Detroit, Michigan, who sponsor two students from South or Central America, and the Organization of American States, who allocate funds to provide transportation for as many as eight Latin American students to attend the camp, are all actively supporting the camp. The B'nai B'rith of Minot, North Dakota, has also provided travel funds for students from Israel (IMC NEWS, Vol. XVI No. 1, October 1, 1978).

In 1974, a special scholarship program (previously cited on p. 3) provided four Norwegian directors the funds to study at the INTERNATIONAL MUSIC CAMP each summer. Mr. Trevor Ford, Chief Instructor for the Norwegian Band Federation, served as guest conductor in 1974. He was impressed with the band director's workshops offered at the IMC and, upon his return to Norway, initiated a special program for young Norwegian band directors to study at the INTERNATIONAL MUSIC CAMP since most band directors in Norway were amateur musicians with very little training as directors. The participants were selected by the Norwegian Band Federation from the men and women who ranked at the top of the weekend classes attended by prospective directors. This

program continues to help in the preparation of young Norwegian band directors.

Other important contributors to the scholarship program at the IMC include the Evergreen Scholarship, Walter Dinsdale Memorial Scholarship, Nels Vogel Memorial Scholarship and Dean Cushman Memorial Scholarship along with numerous other scholarship sponsors who request that their contributions remain anonymous. As the IMC expanded its offerings to include all areas of the fine arts, scholarship assistance also became available to students participating in art and dance programs. The Scholarship Students Chart on p. 35 substantiates Utgaard's conviction that scholarship assistance from arts advocates provided many students with a means by which they could attend, while promoting the worth of the INTERNATIONAL MUSIC CAMP in their community.

### **Awards**

In addition to the large variety of scholarships offering financial aid to students, many awards that carry no monetary value are presented to students, serving as a motivational tool by publicly acknowledging students for outstanding work while attending the camp. The recipients of these awards are recognized in the camp's fall NEWSletter which is widely distributed throughout the world.

The *Phi Mu Alpha Sinfonia* professional fraternity for men, whose active chapters perform significant artistic and professional services on nearly 250 college and university campuses throughout the country, presents one such award in music. *Phi Mu Alpha* and its related organization, the *Sinfonia* foundation, work together to advance the cause of music in America. Each season, the staff and faculty select one male student to receive the "Outstanding Male Musician" award

from *Phi Mu Alpha*. The student receives a silver scroll engraved with his name in recognition of his outstanding contribution (IMC NEWS, Vol. XXII No. 1, 1984).

The National Band Association Outstanding Camper Award is presented to recognize individuals who demonstrate skills that exemplify leadership and inspiration to other campers. Faculty members make recommendations for this award from the students they have instructed during the week. No limit is placed on the number of recipients eligible for this award. In addition, during each band week, the Honorary Band Fraternity and Sorority, *Kappa Kappa Psi* and *Tau Beta Sigma* award a "Citation of Excellence" to the outstanding male and female camper of the week.

### **Consistent Student Management Strategy**

Respondents cited "strict supervision of the students" as support for the continued success of the INTERNATIONAL MUSIC CAMP. Discipline was rigorous and uncompromising from the beginning and remained consistent throughout Utgaard's directorship. Utgaard needed to assure parents that their children would be safe, both from outside sources and from each other. Noella Utgaard elaborated on this issue (Utgaard, 1996SS):

In the early days, we knew the character of our friends, and Merton was very strict about alcohol consumption, profanity and sexual morals. He needed credible role models whom both the students and their parents could trust. As we had to hire more people, Merton depended on the recommendations of his staff and his conductor friends for others of acceptable moral character. If he discovered any violations of these three requirements, he immediately dismissed the staff person, and another person was there to take his or her place the next day. He was as strict with his faculty as he was with the students. He was determined to maintain the reputation of the camp as a safe place.

In 1962, the International Peace Garden was host to an athletic camp which grew in a manner similar to our camp. Their faculty and students shared many of the same facilities as the music camp. In contrast, the reputation of that camp was legendary for the improprieties of its staff. Fortunately for us, the athletic camp usually met after the music camp season was finished. However, as we added more sessions, and they built their own dormitories, there were times that both were meeting at the same time and sharing the cafeteria. Parents were then asking, "What about that other camp? How close are they? Will they affect my child?" This created an additional concern for Merton, so that he became even more strict in his faculty requirements and campus discipline.

### **Husband/Wife Partnership**

Noella clarified her supporting role and her contributions to the continued success of the INTERNATIONAL MUSIC CAMP (Utgaard, 1996YY):

We attribute our success in this endeavor to our marital and professional partnership and believe that the operation of this camp requires a husband/wife team. We were constantly discussing the music camp - during meals, while traveling in the car, retiring in the evenings and rising in the mornings. You cannot do that in a regular nine to five manager/assistant relationship. The hours of time spent on this job would take a terrible toll on a marriage if the spouse was not involved.

We deliberated about programs long before they appeared on the schedule. We had different attitudes about things. Merton would eagerly outline a new idea and ask for my opinion about it. I would play the devil's advocate, and ask why and challenge him to defend it. Then, I would ask him, "how is this going to work" or "who's going to do that" and we would discuss different ways of implementation. Everyone was so overworked as it was, and we did not have the money to hire anyone else. I had to be the voice of reason. Many times, we did not agree, but I could always honestly express my opinions as "the assistant to the director." However, I also knew my place. One person had to be in charge. Merton was the boss, and he always had the last say.

One very important job I had was driving the students to the train station, which was an hour drive, or to the airport, which was a two and a half hour drive. I would listen to the conversations of the students as we traveled. They would forget who was driving and freely discuss their camp experiences amongst themselves. I would ask, "is that really the way you felt about it" and then we would discuss it. One young man returned to camp, and I picked him up at the train station with two new students. He complained about everything from the previous year as we were driving. I had to ask him why he returned, if it was so awful. I told him that he was

giving the new students a bad impression. Then, he backed off a bit, and said that it was not that bad, he just really did not like the food or water. We learned many things about how the students felt during this travel time. We never gave much credence to the suggestion sheets, because often what one writes, they all write. You have to take those comments with a grain of salt. Personally conversing with the students in the relaxed atmosphere of the car for an extended time provided us with many insights.

Noella commented about her role in the later years (Utgaard, 1996YY):

I was not responsible for as many transportation arrangements. Also, I stayed at the house once a week and entertained the local organizations and the faculty campers. We commenced staying at home in Bottineau a couple of nights a week when we finally figured out that the camp would still be there the next day. (Laughter)

### **Communications and Political Contacts**

Recognizing the contributions made by the North Dakota legislature at the behest of Brynhild Haugland and Oscar Solberg is important. The last contribution received from the North Dakota legislature during Utgaard's administration was \$50,000 for a large rehearsal hall in 1974. The newly formed Canadian Board was gaining momentum in its efforts to solicit large contributions to the camp, so that by 1978, the Richardson Foundation of Winnipeg had contributed \$50,000 for a new fine arts center for dance, art and rehearsals. In 1981, the 2,200 seat Masonic Memorial Auditorium was the result of a joint venture between the grand lodges of North Dakota and Manitoba with each giving matching funds that totaled more than \$75,000.

### **Retirement**

After Merton Utgaard's retirement, it was very difficult for the Utgaards to return to the IMC. In response to an invitation by Rodney Hudson, trombonist with the brass quintet, Noella gave an emotional account of their response (Utgaards, 1996YY):

No one else will ever have the same feeling toward music camp as we have. It was very much like one of our children. We had this baby, it grew up with us, and when it came time to let it go, we let it go. It is like our own children. We had them as babies, they grew up with us, went to college and moved away. It does not matter who takes over, or how good or bad a job they are doing, it is not the way you did it. Keeping your mouth shut is very difficult if you see something that is different. Even if it is going the same way, it's just best if you are not around. For yourself. It is very difficult.

Utgaard related his first visit back to the camp. He timed his return for the fifteen minute morning break time (Utgaards, 1996YY):

I went out one morning and timed my arrival for the morning coffee break. It was a really, really strange feeling. It seemed as if the others were uncomfortable, and I was uncomfortable. They did not have time to visit and I felt like an outsider. We visited for ten minutes, then they went back to their classes, and I was left all alone. I did not want to be a shadow, just hanging around, so I came home, determined never to do that again.

### **Utgaard's Legacy**

At the time of Utgaard's retirement in 1983, a total of 51,734 students and adults from forty-five states and provinces and forty-seven countries had received specialized training in the arts at the INTERNATIONAL MUSIC CAMP. A detailed listing of the American states represented during Utgaard's tenure is found in the United States Student Enrollment Table located on p. 97, and a corresponding Canadian Province Student Enrollment table is found on p. 100. An individualized listing of the international countries, excluding Canada, from 1971 (when the first international students attended the camp) through 1999 can be found in the International Student Enrollment Table on p. 101. The rehearsal facilities at the INTERNATIONAL MUSIC CAMP were excellent and Utgaard's vigilant efforts in promoting the camp resulted in numerous governmental agencies, organizations, foundations, and individuals from both Canada and the United States supporting

the camp. The following is a listing of the music camp facilities as of 1983:

Eight wing dormitory complex that could house 446 students, 14 cabins for staff housing, a four-unit staff housing building, a dining hall, an administration building, and faculty lounge, four large rehearsal halls, two intermediate rehearsal halls, six small classroom buildings, thirty-nine rehearsal huts, eight private practice huts, a canteen, an amphitheatre stage with orchestra pit and classroom and seating for 400, and the Masonic Memorial Auditorium with large stage, dressing rooms and seating for 2,200 (See Appendix U for Music Camp Area Map). (See also the Facilities Table on p. 161).

A listing of the fine arts offerings provided by the INTERNATIONAL MUSIC CAMP during the period of 1956 through 1983 shows the following:

Band, Orchestra, Choir, Chamber Music, Swing Choir, Stage Band, Piano, Organ, Guitar, Handbells, Musical Drama, Ballet and Modern Dance, Drama, Highland Dance, Piping and Drumming, Creative Writing, Speech and Debate, Visual Art, Film Making, Twirling and Drum Majoring and Cheerleading, as well as Graduate Workshops and Music Honors Program.

In 1983, when Merton Utgaard retired from the directorship of the INTERNATIONAL MUSIC CAMP, the educational philosophy of the camp was established and well suited to the Upper Midwest constituency, the enrollment was steady, a student supervision policy was in place, an administration consisting of strong individuals like Brynhild Haugland, Oscar Solberg, Myrtle Lorimer, Glen Pierce, Earl Clemens, and Don Timmerman, demonstrated a dedication to the preservation of the camp, a quality staff and faculty were identified, effective promotional activities had brought the camp into the forefront of music education, fundraising plans that supported the physical needs of the camp were well established, and the relevant curriculum boosted the camp into a position of leadership in the provision of fine arts education nationwide.

# UNITED STATES STUDENT ENROLLMENT: UTGAARD

	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	Total
Alabama																		1	1										2
Alaska																		1		4									5
Arizona												1	1					1						3	1		6		13
Arkansas								1								1													2
California		1						1	1	1		6			4	2	12	6	6	1	2					1		1	47
Colorado											1		1	3	1	2	2		1	1	1	1	1	5				3	23
Connecticut																					1	1							2
Florida												2														2			4
Georgia															1													1	2
Hawaii																													0
Idaho									1	3															1	4	1		10
Illinois			6	7	6		1			10	7	6	7	6	19	20	10	3	4	6	3	1		1				3	126
Indiana	4	2	4	4	4	5	1	6	8	3	6	8	8	4	2	3	1	2					1	4	1	2		1	64
Iowa				1	2	6	5	6	2	1	11	13	2	6	13	21	15	15	12	32	17	9	6	4	3	5	2	1	212
Kansas																2								1				1	4
Kentucky																			1										1
Louisiana																													0
Maine																			1										1
Maryland											2	2								1					1				6
Massachusetts																			2										2

# UNITED STATES STUDENT ENROLLMENT: UTGAARD

	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	Total
Michigan																										2			2
Minnesota	14	30	14	11	14	20	62	71	114	114	136	153	192	186	184	184	141	222	202	177	157	158	132	175	89	128	121	123	3,304
Mississippi																													0
Missouri								2			1	1	1						1	1		1		1					9
Montana	2	4	4	3	8	10	15	49	73	103	122	129	94	136	87	105	112	126	104	113	103	66	83	76	78	62	76	81	2,034
Nebraska								7	16	26	36	34	15	27	12	31	42	42	42	44	8	10	8	13	8	5	7	14	451
Nevada																													0
New Hampshire																													0
New Jersey										1															2				3
New Mexico																													0
New York																	4				2	2		1	1				10
North Carolina																											1		1
North Dakota	78	114	236	276	261	708	803	1036	864	1243	1246	1462	1356	1414	1365	1408	1631	1386	1236	1086	1049	976	820	806	660	1036	1060	937	26,847
Ohio		2	6	5	2		8							1		7	3					3							37
Oklahoma																	5												5
Oregon											2		1	1		2	1	4			2						1		14
Pennsylvania													1		2						1								4

UNITED STATES STUDENT ENROLLMENT: UTGAARD																													
	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	Total
Rhode Island																													0
South Carolina																													0
South Dakota	8	10	14	8	5	12	28	45	68	109	116	142	129	124	142	146	126	118	75	67	79	68	65	71	136	89	54	72	2,124
Tennessee												4	4																8
Texas												1			4				2	1	1	2							11
Utah										1	4			2	2				1	6	2	1					1	1	21
Virginia												1						1					1				1		4
Washington					3				3			2	1	2			1	1		2			1	4			1	6	27
Wisconsin				1			4	1	2		7	7		1		1	7	3	1	1		7	2	7	7	6	7	6	78
Wyoming						1	4	7	8	16	11	28	43	37	43	57	34	21	17	19	17	10	13	14	11	21	40	33	505
Total	108	163	284	318	325	782	831	1231	1258	1836	1708	2033	1858	1865	1871	1990	2047	1984	1712	1574	1445	1318	1133	1188	1215	1361	1378	1285	36,047
No of States	5	7	7	6	6	7	10	12	12	13	15	16	16	16	15	16	17	17	16	17	16	16	12	17	13	13	14	17	

# CANADIAN PROVINCE STUDENT ENROLLMENT: UTGAARD

	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	Total
Alberta					1				3	2	5	3	22	41	50	76	63	80	42	114	39	44	33	44	42	129	16	26	875
British Columbia								1						2				3		9		1	1		16	11	10	12	66
Manitoba	8	22	99	103	103	168	197	202	208	243	311	298	411	553	544	602	614	590	574	646	637	474	544	513	440	591	625	713	11,033
Northwest Territories										3				3	4														12
Ontario				5	2		8	14	8	20	7	5	7	8	9	12	15	22	30	24	15	17	10	13	22	10	17	6	307
Quebec									1																4	1			6
Saskatchewan	3	12	5	8	23	24	36	40	36	60	76	98	78	92	101	119	87	102	61	92	117	165	114	103	68	84	83	76	1,983
Total	11	35	104	116	129	192	241	258	256	348	399	404	518	699	708	810	779	797	707	885	808	701	702	673	592	826	751	833	14,282
Number of Provinces	2	3	2	3	4	2	3	5	5	5	4	4	4	6	5	5	4	5	4	5	4	5	5	4	6	6	5	5	

# INTERNATIONAL STUDENT ENROLLMENT

	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	TOTAL
Argentina									5			1	1				1			1									1	10
Australia																							1	1	5	6	1	2	1	17
Austria						3	3	2	1		2	2											3		4			4		24
Bahamas																1					1			2	2	2				8
Barbados											1								1	3	3	2	1	6	3	2	2	2	2	28
Belgium				4	1	1											1									1				8
Bolivia													1																	1
Brazil								1	3	1	2	1		2		1		1	1											13
Bulgaria																					1				2					3
Chile									1			1	2	1		1	1	1	1											9
China									2			2	2																	6
Columbia			1						2					1		1							2							7
Costa Rica							4		2	2	2	1	1	1		1							1			1				16
Czecho-slovakia																						2								2
Dominican Republic												2	1					1	1							1				6
Egypt										2	2	4	1		1	1		1					2	1				2	2	19
El Salvador							3			1									1											5
England				2		2																	1	4	4	2	6	2		23

INTERNATIONAL STUDENT ENROLLMENT																														
	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	TOTAL
Finland								1		2		2	1			1														7
France														1							1		1				2	1		6
Germany																					4	2	4	1	5	4	1	2	3	26
Greece																									2					2
Grenada										1												2								3
Guatemala								2											3											5
Guyana					1																									1
Holland		5	3	6	1				3	1		2	1	1					2											25
Hong Kong																							1							1
Iceland										2		2			2												2			8
Ireland																												1		1
Israel								3																		2		3		8
Italy													1																	1
Jamaica												1					2	1	2	2		1	1		1					11
Japan			5	2	2	2	2	1	2	2								1									1			20
Korea							2																							2
Luxembourg			3	4	4	4	3	3	1		1	1	1	1	1		2	3		2	2	2	2	2	2	2	2	2	2	52
Mexico					2		2	4	1				1	1		1	1	1	2	1	1	4		1			2			25
Nevis																				1	1	1	1	1				1		6



## INTERNATIONAL STUDENT ENROLLMENT

	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	TOTAL
Thailand															1							2		2						5
Tobago																			2	2										4
Trinidad									1								1		2	1	3	3	2					2	2	17
Uruguay									1		1		1	1									1							5
Venezuela					4												1								1	1				7
West Germany						1	1	2	2	2	1	2	2	1	3	4	5		4	2		2								34
Yugoslavia							1																							1
Total	1	7	16	29	26	25	40	40	38	27	25	33	37	35	65	68	79	69	79	69	70	60	59	66	69	60	56	64	53	1,366
Number of Countries	1	2	6	7	9	9	13	14	18	15	15	16	16	17	9	12	13	13	19	16	14	16	22	20	19	21	14	15	12	

## **CHAPTER V: IMC CONSTITUENTS**

### **Definition of Success: Exceptional Staff**

In their definition of the term success, many respondents included references to the exceptional quality of the INTERNATIONAL MUSIC CAMP faculty, guest conductors, and staff. Utgaard and Alme have used the words “. . . the finest artist/teachers in all of North America . . .” in the faculty/staff introduction to students every session for more than forty years. Respondents quote “ability to attract quality instructors” (Barbara Ehnes, 1996F), “quality colleagues” (Carola Winkle, 1996CC), “exceptional quality of entire staff” (Tom Breske, 1996D), and “assembly of top quality faculty” (Clifford Grubb, 1996GG) as indicators of success. Trumpet instructor since 1974, Alan Ehnes (1996E) defines success as “ever increasing quality of teaching . . .” Thirty-five-year camp veteran Harry Krueger (1996C) believes that “without such a dedicated faculty of performer-pedagogues, the camp would not continue to attract students from all over the world.” Clarinet artist/teacher Paul Scheuerle (1996VV) describes the personnel as the “heart beat of the camp.”

### **Artist/Teacher Selection**

The criteria for employment of IMC artist/teachers by directors Utgaard and Alme are similar. According to Utgaard, faculty must be outstanding

performers of national stature, show evidence of successful teaching, and be of "good moral character" (Utgaard, 1996WW):

My primary requirement was that they must be outstanding performing artists in their field. In the early years, only musicians and twirlers were being considered for employment, which included conductors, instrumentalists and vocalists. As more course offerings became available, faculty for piano, guitar, drama, art, dance, writing, cheerleading and electronic music had to be chosen. I often chose people who were colleagues of my acquaintance from my college teaching career. Others were from professional performing organizations. These included symphonies, military bands, touring groups, art shows, theaters and dance companies. I wanted people of some national stature who also had famous students from their teaching studio. Still, the teacher also needed to understand the limitations of a twelve-year-old, and work from that point. Not everyone who plays well can also teach. Hearing what the instrument could sound like was also important for the student. I usually depended upon the recommendations of my current faculty and conductors for new people. When I interviewed personal references given by the applicants, I always included several questions about alcoholism, honesty and promiscuity such as "Has this candidate been known to be inebriated?", "Is this candidate honest?", and "Is there any reason you can think of that would make this candidate unfit for teaching children?" I seldom referred to applications sent in by people interested in teaching at the camp, unless someone knew the applicant personally and could vouch for their character.

In his book, *A Dream Come True*, Utgaard (1991) clarifies his reason for wanting to hire nationally known personnel (p. 6):

In 1957, in addition to selecting Clarence Sawhill, Director of Bands at the University of California, Los Angeles(UCLA) as guest conductor, we attempted to obtain the services of nationally known artist-teachers to work with the students in sectional rehearsals and private lessons. The addition of the nationally known artist-teachers proved to be one of the outstanding offerings of the music camp program that has attracted students over the years.

Alme continues to rely heavily on recommendations by the faculty.

Although he is concerned about the artistry and reputation of the teacher, he sees proven teaching ability as the most important consideration (Alme, 1996A):

The teacher makes the difference. The first requirement is artistry, someone who can demonstrate their art. Then, we are looking for someone who is good at teaching that element. Next, they must have proven the first two. It takes a special kind of person to teach here, so we depend on the recommendations of other camp personnel.

Alme is also very much concerned about the character issues previously mentioned. However, legal restrictions make certain inquiries increasingly difficult.

Clifford Grubb, who attended several graduate Band Director's courses, has been associated with the camp from its inception by sending his students to the camp from his band programs in Montana, North Dakota, and South Dakota. It was during one of the Director's sessions that he first attended a Board meeting and consequently became involved in the administrative functions of the camp. Over time, he became an associate member of the United States Corporation, a voting member, then was elected to the Executive Board of Directors and in turn was elected by that board to serve as Vice President of the Executive Board for six years and President for five years. Grubb believes the faculty play a critical role in determining the success of the INTERNATIONAL MUSIC CAMP (Grubb, 1996GG):

The faculty is critical to the success of the camp. When you have great teachers, students are excited to take their classes. Students will return when they have confidence in the teachers. The students must feel that the money they are spending is worth the product, which is the enjoyment that takes place as they learn to be better players. Teachers must be competent, friendly and interested in each student. An unskilled teacher can have a negative impact for several years. The teacher is the key.

## **Inclusive Admittance Policy**

The inclusive admittance policy practiced by the INTERNATIONAL MUSIC CAMP ensures acceptance of students regardless of ability level. Although no entrance audition is required, the promotional materials state that a minimum of one year of application will enhance the student's experience. Administrators recognize education in the arts both as an opportunity for enrichment in a student's life and as preparation for a professional career. Audition requirements would not be practical in the rural setting of the North Dakota/Manitoba plains. An audition would limit enrollment and thus the success of the INTERNATIONAL MUSIC CAMP. Joe Alme explains the importance of this policy as it relates to the IMC (Alme, 1996A):

The only requirement to attend this camp is the desire to learn. This is probably the most important part of the whole camp philosophy. We do not have the conservatory philosophy, and we never will. The camp would completely fail if we changed that. We are meeting the needs of our main constituency - the rural populations of Manitoba and North Dakota.

Vern Gerig reiterates the need for the inclusive admittance policy that does not require entrance auditions (Gerig, 1996DD):

We would have to change our purpose to require auditions for admittance. We would have to move toward the conservatory philosophy of Interlochen, which is a training ground for professional orchestral players. We don't need a camp like Interlochen that requires auditions for admission to specialize in professional music career preparation in this part of the country. However, the personnel at the IMC are just as able to provide that kind of expertise as well as remedial work for beginners. Not only do we take the beginners from where they are, but we also provide opportunities for the people who come to the music camp who do indeed plan to move into the professional music world.

Earl Clemens compares the no-audition policy to the philosophy of the public school system (Clemens, 1996AAA):

We take every person who walks through the door. Sometimes, they have no experience whatever. Interlochen is interested in students who are going to be professional performers. Here, we are trying to give a musical experience similar to the public schools. There, as long as a student is interested in learning, instructors are obligated to teach them. Education is their right. Students have that same right to be taught here, if they are interested and are willing to work.

James D. Thornton, euphonium instructor and previous student at the camp, believes that the inclusive admittance policy is very important. He stresses that students with limited background can excel with proper instruction (Thornton, 1997J):

The inclusive admittance policy is very important. With the number of students who come to camp, it is not always obvious which ones will excel. There can be a snobbish attitude geared toward the high achievers who come to camp with some training. Often, they may master difficult passages technically, but do not have the innate sensitivity needed to be a successful musician. The students who are not playing such difficult music, but can turn a beautiful phrase, are often left behind in such a competitive situation. Here, students with little background suddenly find themselves able to do beautifully with proper instruction and demonstration. We give them the right impetus and they begin to excel. The no-audition policy gives all students the right to that instruction.

The steadfast commitment by the IMC to remain student-centered is an important element of its success. The administrators espouse the same rhetoric in their address to the faculty each week (Camp Directors, 1956-1995):

Students **MUST** receive every lesson, even if they miss the scheduled time. The reason does not matter . . . Remember that this may be the only opportunity in a student's life to work with a specialist in their field . . . Give the students practical information that they can take back to others in their community . . . Keep the student active in the lessons . . . Be sure to get plenty of rest so that you can be at your best . . . **ALWAYS BE POSITIVE!**

At the conclusion of their camp experience, students complete evaluations with questions including: "If you took private lessons, your instructor was encouraging and gave you a lot of ideas to help in your playing/singing. Yes /No." The philosophical value suggested here is one in which the faculty serves the individual student. Instructors provide weekly "private lesson reports" to each student, detailing progress and providing suggestions for further study. During each session, instructors sign postdated letters inviting students who took private lessons to return to camp the following year. The camp mails these letters the following spring. Alme (1996A) has estimated that these letters have improved camp attendance by at least 10%. A student-centered faculty helps develop the student's sense of self-worth within the larger structured framework of the camp.

### **Band Placement**

Once the students have arrived, they must participate in brief performance auditions for placement in the ensembles. These may include scales, prepared materials, and sight-reading. Students who have completed grades six through eight are placed in two equal ensembles, the Ranger and Mountie bands. Students who have completed grades nine through eleven (twelve) may be placed in either the International Youth Band, and/or the Honor Band. The Honor Band is a smaller, select wind ensemble that includes all students enrolled in the Honors Program and other exceptional students on the camp, regardless of age. High school students with only two years of group instruction may play in the same band with those who are aiming to make a career of musical pursuits.

## **Instructional Qualities**

The most frequently mentioned trait in the questionnaire deemed necessary to be a successful teacher at the INTERNATIONAL MUSIC CAMP is the ability to relate to a variety of skill and experience levels of a student body attending under an inclusive admission policy. As shown in Student Constituency Charts A and B on pages 68 and 69, the majority of students served by the INTERNATIONAL MUSIC CAMP are from North Dakota and Manitoba. Many students arrive with limited training and experience and no opportunities for advanced musical study in their rural communities. Other students come with strong musical backgrounds in both private study and advanced performance experiences.

The international students mirror the diverse backgrounds of their North American counterparts. Some countries require competitive auditions for the monetary scholarships that support students with their efforts to attend camp, and others send performers from their professional symphonies. Still others simply provide a promotional brochure in the foreign embassy available to anyone interested on a first-come-first-served basis.

Teaching students with such diverse experiences poses special challenges for artist/teachers at the INTERNATIONAL MUSIC CAMP. Keeping in mind that most of the students are from rural communities with no specialized training, remedial instruction is often necessary. Building technical skills often requires many slow repetitions, consequently, the instructors are chosen for their ability to successfully teach students from diverse backgrounds and skill levels.

Instructors must be skilled performing artists to serve as role models for the exceptional students and must have a variety of remedial teaching techniques available for the students with limited training. Instructors are chosen for their ability to pinpoint problems immediately, to provide encapsulated instruction in only two or three lessons, and to make it a positive experience for the student. Rodney Hudson, trombone instructor for more than twenty-five years, makes these observations (Hudson, 1996ZZ):

I try to maintain a positive attitude with the students. I take them from where they are. Patience and understanding are essential. It requires stamina, repetition and much remedial work.

Patience is essential when working with numerous students with limited training and experience. Joanne Schlueter, baton instructor, shares her insights and reflects on the baton faculty contributions (Schlueter, 1996FFF):

We had all ability levels. Some had never even held a baton before. We had enough instructors to place the students in five different classes according to what they had mastered. We tried to offer young people a chance to gain confidence in themselves, and an ability to control a situation in which they are unsure. We wanted to lead them to be confident and know they could control their own destiny. In a situation where they were nervous or unsure and conquered it, they gained that confidence. They felt better about themselves. Here in rural North Dakota, you have youngsters with lots of heart, but not much experience.

Faculty members must be able to summarize and diagnose a student's problems immediately, then offer practical solutions that can be replicated independently by the student. The weekly schedule can be a challenge because music specialists usually work with students over long periods (in college semester increments), especially in private settings. Twenty-five-year

IMC saxophone instructor Dale Hallack feels that this challenge improves his teaching effectiveness (Hallack, 1997I):

The intensity of the schedule and the knowledge that you only have one week and three lessons to reach the student challenges you to focus immediately on their problems. They play so much in one day that your instructions are immediately acted upon.

The faculty must keep this in mind at all times and teach to the student's most immediate need during that week.

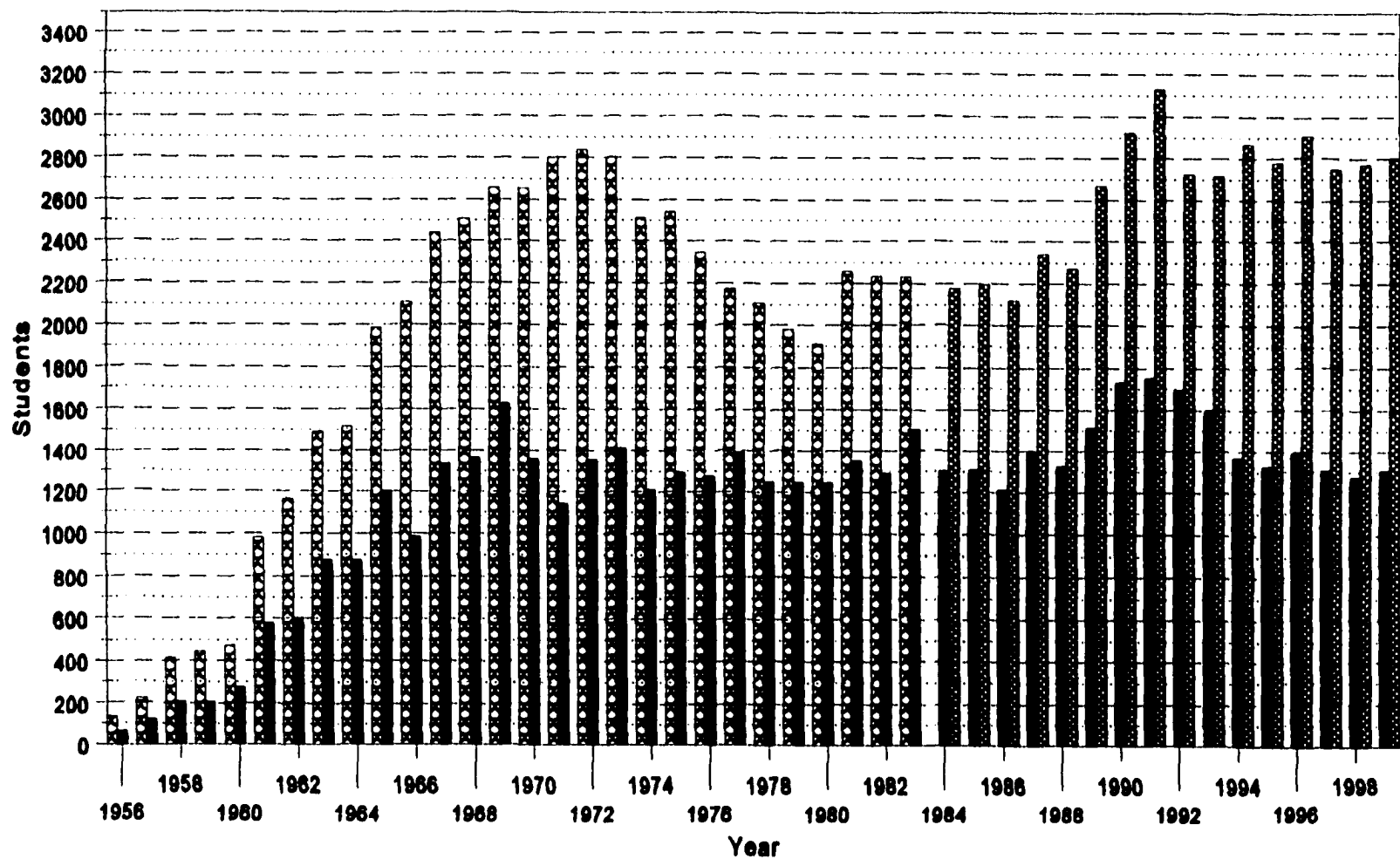
### **Private Instruction**

When applying for admission, students have the option of choosing to take two or three private lessons during their week at the camp. When observing the Student Lessons Chart on p. 114 , it can be noted that approximately half of the student population take advantage of the private lesson opportunities. All lessons taught during the eight-week summer season are represented in this chart. Currently (1999), the fee is \$15 for two lessons, and \$20 for three. They may request a specific instructor, or they may choose not to take private instruction. Students may decide to sign up for lessons during registration or upon their arrival at camp. The administration schedules lessons for the students during private practice time, theory class, a sectional, or recreational time; however, students may not leave full group rehearsals for private instruction. If a student or teacher misses a lesson for any reason, they must make up that lesson. There are no exceptions.

For many students, this music camp experience may be the only opportunity for a student to study with a specialist in their area. James Thornton explains (Thornton, 1997J):

# PRIVATE LESSONS

114



UTGAARD



PRIVATE LESSONS



ALME

I have the opportunity to give the students knowledge they do not get at school. I literally rebuild how they play. It is a matter of establishing a concept of playing euphonium because it is not a trumpet or a trombone concept. This is the only place in the area they are exposed to this training.

Earl Clemens, oboe instructor since 1965, believes that the opportunity to study with a specialist is one major reason for the success of the IMC (Clemens, 1996AAA):

Students have the opportunity to work with a music specialist. This is very important. There are even some music camps where there is not a specialist on every instrument. The staff consists of a general woodwind person, a general brass person, and a general percussion person. In oboe, I get students who are here playing other instruments who want to take oboe lessons, too.

Reasons randomly given by students to the author for not participating in the private lesson offerings include: (1) the student can't afford it, the scholarship didn't pay for it, or they were too expensive, (2) fear of correction by the instructor, (3) I'm not good enough to take private lessons, (4) I don't need them, I am self-taught, (5) I am not interested - I just want to play in the band, (6) previous negative experience with a private instructor (many different situations), and (7) I took lessons last year, and I don't have time to practice at camp.

Principal flautist with the Winnipeg Symphony Orchestra for more than fifty years, artist/teacher Albert Horch (1996Y) sums up the feelings of many of the faculty when he states, "The students do not have much training. It is a challenge to bring them along. We must treat them with sensitivity - let them be proud - give them a positive experience."

## **Stamina**

**Stamina and good health are necessary to maintain quality instruction throughout the long day, as there are no substitute teachers. The faculty members are chosen carefully during the promotional season, usually by October, and are difficult to replace. However, many deans are music directors, and can substitute for classes and sectionals in an emergency. Clifford Grubb believes that the schedule for first-time employees can be overwhelming (Grubb, 1996GG):**

**I think that it is a real eye-opener for first-time employees. It is flabbergasting the first three or four days. I think that adapting is easier for students because they are younger.**

**A typical daily schedule for faculty (shown on page 117) includes at least one 50-70 minute sectional (sometimes two), one fifty-five minute theory class (sometimes two), one technique class, and four to eight private lessons. Faculty members typically teach three fifty-minute segments in the morning (8:30-12:00), three one-hour segments in the afternoon (1-4), and two one-hour segments after dinner (6-8). The 4:00 hour often involves faculty band rehearsals and faculty meetings. The teaching day usually encompasses twelve hours, Monday through Friday. The faculty administers and grades theory exams Saturday morning. Concerts begin at 1:15 p.m. Saturday afternoon and they usually end by 4:00 p.m. The administration expects the faculty to attend the student's talent show Wednesday evening, perform in the Thursday evening faculty recital, attend the Friday evening International Festival of the Arts program, which all begin at 8:15 p.m., and the concert**

### 3rd. Week Master Schedule 1999

[illegible]

Saturday afternoon. During the fourth session, the faculty band participates in the International Festival of the Arts as an Ice Cream Social Band. This is included in the contract at no extra salary. Rehearsals take place at 4:00 each day, and the weekly faculty meeting is moved to Tuesday evening at 8:15 p.m.

During Utgaard's administration, the days began at 8:00 a.m. instead of 8:30 a.m. To provide the faculty with practice time for the Thursday evening performance, on Tuesdays and Thursdays, one hour at 3:00 was allocated for that purpose. The teaching week included a twelve-hour Saturday schedule as well, with concerts beginning after lunch on Sundays. Location played a major part in determining that aspect of the schedule. Richard Veselack explains (Veselack, 1996LL):

We established the seven-day session so that parents or relatives could use the weekend to travel to the camp and back. Concerning the schedule, we told the students that this is a study camp and you will study while you are here. Even so, it is a real eye-opener for most.

Teachers made up lessons during meal times. They administered exams during the regular theory class on Saturdays. As the previous week's group was performing in the concert, the new group was registering and moving in. Faculty had Sunday morning to travel a minimum of fifteen miles to do their laundry. Faculty meetings have always begun at 3:00 p.m. Sunday afternoon and attendance is mandatory. By freeing up Saturday afternoons, Alme's administration has brought about schedule changes allowing more rest for those staying more than one week.

New faculty are usually selected for one session. Before camp begins, each instructor receives a packet of materials detailing weather conditions, housing, a list of other instructors, a Peace Garden entry permit, and other information. However, nothing prepares one for the intensity of the twelve-hour work day. While most faculty manage to remain enthusiastic and healthy for one week, some veteran instructors often stay for more than one week, and some may even stay for as many as six of the eight week sessions.

Although the schedule is challenging and exhausting, during meals, instead of complaints about the schedule, faculty members frequently address topics which include successes of the students and soliciting suggestions for specific teaching challenges. Often, suggestions for improvement in the schedule and curriculum are discussed and brought up later at faculty meetings. When the administration hires new instructors for more than one week, challenges associated with pacing, morale, and stamina may arise, and they may choose to not return. The interviewees responded with varying opinions about the demanding schedule requirements. Earl Clemens supports the schedule as an indication of a strong work ethic (Clemens, 1996AAA):

It takes a special kind of person to be here. Not everybody can do this. For some, it is overwhelming. These are the ones, particularly in faculty, who don't belong here. They discover quickly that either their idea about what they want to do here has to change, or they don't want to return. One couple expected to teach a couple of hours a day and have the rest of the day for their own practice time. It is not that way at all. We practice when we are done, after working from 8:00 a.m. to 8:00 p.m. It is the same for the students. If the schedule is too much for them, they can claim homesickness as an excuse and go home. This is a working camp, and it is intense. The students are going to develop a good work ethic if they stay, particularly the ones who return year after year.

Rothlisberger mentions several aspects of the concentrated schedule from both a student's perspective and as an instructor (Rothlisberger, 1996MM):

I liked the schedule as a student. I think most kids do, especially after they have been in it a while. By Wednesday, we were falling asleep in our chairs. But we got our second wind, and by the end of the week, we were weeping when we had to go home. It is almost like surviving boot camp. We had a real sense of accomplishment. I think the same thing is true about the faculty. When we were working from eight to eight, under Merton's administration, we had more fun down at the pub. When we started having some days that we did not work after dinner, there was less camaraderie amongst us. We started doing different things. I might go to Bottineau to stay with my mother. Some might go to Boissevain for dinner. Actually, less socializing took place when we had more time. I do believe that happy campers are busy campers. I myself found it quite pleasant not to have to work quite so hard.

Twenty-six year veteran Rodney Hudson, with experience teaching in other music camps, had these comments to share (Hudson, 1996ZZ):

I have taught at several other camps, and none require this much time. Many people have taught here one session and never returned because of the time requirements. This is a very physically and mentally demanding schedule, especially with the remedial teaching all day long. Then, it is very difficult to be mentally involved in trying to do something creative for yourself at the end of the day. New people are here now (in camp) that have already decided not to return. Often, when new people ask, "What do I do when I am there?" they receive a reply that this is a study camp and you work hard along with the students. I believe it is a great disservice to hire anyone for more than one week for the first time. Administrators need to consider more than checking that item off the list when they hire a new instructor for four weeks. It can do psychological damage when you are not prepared for it. Nationally known artists do not have to work twelve hours a day to make the salary provided by the music camp. They can do other things - much less for more money. I have heard people in my profession tell others not to come here because they will work you to death.

Vern Gerig, U.S. Corporation President, addresses the schedule in relationship to the educational objective of the camp (Gerig, 1996DD):

The intense schedule comes as a surprise to first-time students and faculty alike. It is very different from other camps in that regard. We are saying something significant about priorities in terms of expected achievement from the students. The kind of staff member that we want is going to react positively to the schedule when they see what we are trying to achieve. We want those students to learn more in one week than they have in a whole year of public school experience.

James Ployhar relates his experiences as a conductor to the intense schedule (Ployhar, 1996FF):

It was a demanding schedule. I was up early and I had large groups to conduct. I had 150 students in each band, two hour rehearsals in a row, then a class, then a reading session, then two rehearsals in the evening, and an evening program. I attribute the intense schedule to Utgaard because this was his nature. He was a hardworking, intense personality who expected the same from his staff. Sleeping there was hard until I brought my own trailer. When I could get a good night's sleep, it was a little easier. Meeting a large group is different from teaching lessons. Still, when the concert went well, it was an exhilarating feeling. You felt great when you were done, then you went home and slept for a week - and came back the next year for more.

The first orchestra conductor at the camp in 1958, Victor Feldbrill believes the work ethic is contagious (Feldbrill, 1996NN):

The great majority of the students there have come to work. But, there is always an element who have come to have a good time, or their parents thought they should be there. When they see what happens and the demands that are made and the expectations, then often they turn around or join in with acceptance and even enthusiasm. Perhaps that's the biggest victory.

Fred Merrett addresses the demanding work schedule for both his adult handbell ringers and the staff (Merrett, 1996HH):

Concerning the schedule . . . it is very concentrated. I have to warn my handbell ringers, and address the issue in my opening remarks. "You are going to work hard, and you are going to do more ringing in this week than you have done in your whole life." I think the demanding schedule attracts a devoted kind of instructor, a person who wants to make a difference in the lives of the students or the participants. This is the

place to come, the IMC, because the conditions are such that you can really accomplish something, even in the short time they are exposed to you. No time is wasted. You come to work, and you have the opportunity to be an effective teacher - to do something worthwhile.

Previous camper Maxine Groves Beseler (1996XX) sums up the students' perspectives with, "This is not a camp to enjoy with no effort. It is definitely a study camp."

Jazz coordinator Al Noice reiterates Merrett's championing of the educational pluses of a concentrated schedule (Noice, 1996II):

First-time employees and students are no doubt surprised at the demanding schedule. If they thought the afternoon and evening would be spent swimming, practicing, playing golf, tennis or going to the movies, they would be disappointed. Some would decide the music camp was not what they expected and would not return. Most quickly realize the camp is very serious about providing the best and most thorough instruction possible, packed into a short time. This has contributed in no small measure to the success of the camp.

Often, the students bring instruments to camp that are in a state of disrepair and/or neglect. This can prevent progress ordinarily made on a functioning instrument. The instructor should be able to diagnose the problem and sometimes even make minor adjustments. Although a repair person is available at the music camp for a minimal fee, sending an instrument for repairs during a lesson necessitates scheduling another lesson time, which because of the typical daily schedule, was at times problematic.

### **Conductors**

Many interviewees stated that while the conductors were important, they were not as influential as the applied faculty. Utgaard chose his conductors from national band conventions and high school all-state functions. He

deliberately strove to choose conductors with national reputations to lend credibility to the camp in the eyes of the band directors who were attending the adult band director's course. Many of his guest conductors shared a similar military background with Utgaard. William (Bill) Boehle (1996W) has been associated with the music camp from its inception and he agrees with Utgaard when he states that "Conductors' reputations provide an appeal."

Earl Clemens, confidant to both directors, discusses reasons for choosing famous conductors such as Al G. Wright from Purdue University, Frederick Fennell from the University of Miami, Martin Boundy of London, Ontario, Dr. Marvin Rabin of Boston University, Sir Vivian Dunn, director of the Royal Marine Band of England, Weston Noble from Luther College, and Robert McGowan of Iowa State College (Clemens, 1996AAA):

This was one way that Utgaard kept track of where he could find instructors. The major conductors knew who was playing what and who was teaching where. It was to his advantage to hire the best ones he could find, from both sides of the border, and eventually from around the world. It was a bridge to people who could come to teach at the camp.

Martin Boundy, (deceased 1998) from London, Ontario, was the first Canadian conductor for the INTERNATIONAL MUSIC CAMP in 1959. He served more than twenty-five times as guest conductor of concert bands, and adjudicated several international music festivals held at the camp. Boundy is a past President of the American Bandmaster's Association, where his association with Utgaard began in 1957. Boundy believed he had contributed to the growth and success of the music camp both as a musician and a supporter of the philosophy of the camp (Boundy, 1996H):

I have contributed to the camp by doing my best as a musician and conductor to help raise the standard of playing. I also made a small financial contribution each year to help with the operating costs. Nobody comes to this camp for the money. They come because it is well organized and a joy to work here. The people around me were all doing the same thing I was - do their job to the best of their ability. The professional associations were wonderful. I believe that success is providing a level for both conductors and students to aim for upon returning home. Conductors are very important because they are continually trying to raise the sights of both the students and the adults taking the director's course.

During a twelve-year span, Dr. James Jurrens (1996P) served as a guest conductor and adjudicated the International Youth Band Festivals. He believes that his contribution to the success of the camp is "as a conductor, to inspire the musicians and give them a fine musical experience."

Henk van Lijnschooten, former director of the Netherland Marine Band, was the first international guest conductor in 1972. He conducted the high school bands, the Honor band and the staff band on seven different occasions. He served as a clinician for the conductors' seminars and as a liaison between European students and the camp director. Van Lijnschooten also introduced many European compositions, including many of his own. He wrote and dedicated a composition, "United Youth," to the INTERNATIONAL MUSIC CAMP, which was premiered at the International Peace Garden in 1977. "Making music at the highest level possible and the excitement of bringing many nationalities together in a musical experience" are the highlights of his visits to the camp (Van Lijnschooten, 1996I).

Trevor Ford (1996G), from the Norwegian Band Federation, was guest conductor six times from 1974 until 1988. He wrote and dedicated a piece to

the INTERNATIONAL MUSIC CAMP titled "A Tribute to Youth" in 1976. He relates his most memorable experience as "having seven first clarinets who could not speak each other's language, but could make music together. They were from England, China, Norway, Argentina, Japan, USA, and Belgium."

James Ployhar served as guest conductor for the junior high bands for more than twenty-five years. He comments about his contributions (Ployhar, 1996FF):

I contributed to the INTERNATIONAL MUSIC CAMP through my appearances as guest conductor and I have made financial contributions to it. I do not treat the students any differently than any other group with which I work. I feel that I can inspire them through the literature that they play and the way I conduct and talk to them. I try to make them feel comfortable in a strange situation, away from home, often for the first time. If you can make them comfortable, they will want to return. Speaking apart from me, some of these conductors are well known. The youngsters probably stand in awe of some of these people because they are great musicians and good conductors. However, even if the conductors were not famous, the fact that the students are receiving such good experiences from the teaching faculty would be enough to keep that camp going. The conductors are just "frosting on the cake" so to speak. I do not think the youngster goes to camp to spend the week with the conductor. Most of the time, students do not know who the conductor is until they arrive. Students go to get those lessons and improve, enjoy their social experiences, and if they happen to get a good conductor, that is even better. These kids may have known me because they have played my music, but that would be an exception.

Alme continues to choose his conductors from conventions and festivals. Instead of status, Alme prefers conductors with the ability to work effectively with young students. His emphasis is to appeal to the students, thereby promoting a positive large group experience (Alme, 1996A):

The conductors do not influence the success of the IMC as much as the teaching staff. Head liners are desirable at times, but some of those people are a disaster with young students. You have to have somebody

who can put together a good concert in one week, has the stamina to handle it, can pick music that is just enough of a challenge, and is a good musician. The conductor needs to motivate and relate to kids.

Joanne Schlueter, baton instructor from 1958 until 1993, believes that the conductors were very important because of the role model they set for the students (Schlueter, 1996FFF):

Conductors are very important. The students are not going to have a chance to associate with people like that any place else. These are people who are excited about what they do. Their desire and intensity make an impact - the example they set is a valuable asset to the camp.

Rodney Hudson gives a different perspective on the importance of the conductors. He emphasizes the musical experience the conductor brings to the students (Hudson, 1996ZZ):

I think that the conductors are extremely important. The conductor is the person in charge of creating in the performer's mind what the music is trying to say. The students cannot hear the full musical content of the piece in sectionals. You must be in the full group ensemble to hear how it all fits together and experience the full aesthetics of the musical elements. We all contribute to this, but it is the conductor's job to find what the composer is trying to say and bring that point to the students. The students need to leave really turned on to music, specifically recreating the composer's music. A famous name conductor may not be able to do this with inexperienced high school students.

Initially, Merton Utgaard invited famous conductors to lend credibility to the camp. Now, forty years later, an invitation to teach at the INTERNATIONAL MUSIC CAMP may increase the conductor's notoriety. James Thornton discusses the changes in the hiring practices as he perceives them (Thornton, 1997J):

Thirty years ago, I was attending this camp as a student. I think conductors were more committed to educating students than the ones I have seen recently. When you look back at Fennell, Sawhill, Paynter, Bencrusiutto, and many others, you realize they were extremely committed to sharing music with students. Talking to some of the conductors now

leads me to believe they are more interested in building conducting careers than in teaching students. They do not seem to have as much depth. Joe [Alme] attends many musical events, where he meets these people. He needs to talk to them to see where their commitment lies. Many are wonderful salesmen, but not committed to music education.

Conductors face the same unique challenges as do the instructors because of the variety of skill levels found in the ensembles. The first week of camp is designated for young beginners only. The second, third and fourth weeks are designated as regular band programs. Weeks six and seven are designated as the special International Youth weeks, and most of the older International students attend during that time. Many of the more experienced students who choose to attend weeks six and seven will register early. When the camp reaches maximum enrollment capacity (530 campers per week), registrants must choose another session. As a result, the age and skill levels are generally higher during the sixth and seventh sessions. Conductors often arrive during the second, third and fourth weeks expecting ability levels similar to Interlochen. This has been expressed to the author on several different occasions. The music they choose is at times too difficult and must be adjusted within the first two days to allow students a chance to learn a concert by Saturday.

Don Timmerman relates to the subject of hiring famous conductors from the perspective of one who took the band director's course for many years (Timmerman, 1997H):

When I was taking the courses, it did not matter to me who they were. They need to meet certain qualifications. One is they need the ability to communicate and motivate kids in a large group setting. They need to be

able to build a relationship very quickly with a very large group. That is very different from a person doing private lessons. They have to be able to assess the musical potential of the group very quickly and decide the first day what the students can produce with dignity in six days. That is a very special talent that some do better than others. Through the week, the students will choose to work with you or rebel by ceasing to try. The choice of music is of paramount importance. The students need to be able to handle it musically, and it has to be enough of a variety and challenge to keep them motivated and interested for a week. In addition, students need to feel they are moving toward success with encouragement, not denigrated for mistakes. Some conductors do that better than others, too. The name itself does not really matter. These qualities are important.

Clifford Grubb feels that the faculty is more important than the conductors, but does not discount the conductor's impact on the students (Grubb, 1996GG):

I think the faculty is more important. Nevertheless, there have been some guest conductors that just had a magnetic effect on the students at the camp. Many of them have a skillful magnetic personality. A time or two there have been some that were not as skilled at handling kids, and this created a negative experience. However, over half the instructional work done at the camp is through the applied instructors. The conductors only see each group for two hours a day. Although the conductor is important, an unskilled conductor will not have the same negative impact on the camp as an unskilled applied instructor.

Gail Hall has served as both saxophone artist/teacher during the band sessions and ensemble conductor during the jazz sessions for more than twenty years. He believes the conductors should be exceptional communicators to young students; however, the national or international status is also very important (Hall, 1996DDD):

I believe the conductors serve a two-prong purpose. They have to be able to motivate the students to achieve remarkable results in one week, and at the same time, they need to have some name recognition that carries some clout with the music teachers who are sending the students to camp. I think that you have to consider the "pr," the public relations. Are they getting that first rate, first line well-known conductor? Sometimes, I feel that is an issue that should be addressed at the camp now. If you have a student that goes to camp and plays for a guest conductor from a middle

school in North Dakota, the student's director could ask, "What does he or she have that I don't have to offer? I could just as well be teaching there." The conductors are the ones who are visible at the concerts and to the public.

There is something to be said about a student's experience when they can talk about playing under the conductor from the Eastman Wind Ensemble like Fred Fennell, or Henk van Lijnschooten from the Netherlands. The camp needs that name recognition along with good teaching. It was brilliant of Dr. Utgaard to hire the well-known names, although they may not have been any better working with the kids than an unknown middle school band director. However, right or wrong, people could say, "Look at this person, he or she is from UCLA (or wherever). They must think very highly of this camp because they came here." Most of the students come to participate in the ensembles, not nearly so often to study with a specific teacher. So, the ensemble experience is very important, but for other reasons than just musical.

### **Supervision**

Students at the INTERNATIONAL MUSIC CAMP follow a strict code of discipline, with supervision being provided at all times. Bill Boehle (1996W) describes the policy as "students experiencing focused activity in a supervised and orderly environment." These supervisory activities are a priority of the camp, according to all interviewees. Junior high guest conductor Bill Schmidt (1996S) believes that "supervision is very important. Parents need to know that their child is in a safe environment. Students need to know that they are in a safe environment." The administration supports the faculty by providing staff who make sure the students are ready to learn. Earl Clemens (1996AAA) observes that "the supervisory staff takes that burden from the teaching faculty. In some camps, the teachers have to supervise the students, and are responsible for them twenty-four hours a day." Utgaard (1996RR) maintains that the deans had to be "good mothers and fathers." Noella Utgaard describes the requirements for employment as deans (Utgaard, 1996SS):

We tried always to hire teachers as counselors. A couple of times we hired college students, but they were in their last year of schooling. We felt that if they were teachers, they would have some knowledge about first aid, experience with children and fair discipline techniques. We wanted them to be positive. When we were trying to grow some grass on the grounds, we did not want them saying, "Keep off the grass!", but, "Please use the sidewalk!" We did not have a nurse, but our insurance company told us the kind of things we needed to notice. We had a doctor from town come and talk to them to let them know when to bring them in and when just to let them rest. We had a log that included the job description, the duties expected of them each day of the week, when their day off would be, and anything else that we expected of them. They had to be good role models.

Joanne Schlueter shares a story about Richard and Marsha Jolliffe

(Schlueter, 1996FFF):

Merton had a way of finding people like the Jolliffe's, who loved children. In the beginning, Marsha Jolliffe was the major force there. Those supervisors are important. If the kids had a rough day, Marsha would pat them on the back and let them know things would be ok. One of my little kids was terribly homesick, and Richard came in and said, "where is so and so", and she was crying herself to sleep. He said, "I have something for you from someone, and I can't tell you who, but I have to give it to you." Everyone was telling him to get out, because no men were allowed in there, but he went up to her and gave her a kiss on the cheek. She giggled and went right to sleep. Things like that could happen. They had the ability to find people that thought kids were ok, and would be kind to them.

Vern Gerig emphasizes how carefully the deans must be selected (Gerig,

1996DD):

I think that having people who are in line with what we are doing is critical. They must be willing to do the kind of consistent implementation of what the board and the director want done in terms of the policies of the camp. It is one of those "behind the scene" things that is absolutely critical. You can get some kind of yahoo in that spot and turn all kinds of people away. It does not happen very often because the directors have always been extremely careful about the people they hire for that position.

The deans are extremely important, according to Richard Veselack, because of their constant contact with the students (Veselack, 1996LL):

The deans can make or break certain activities. When they were in those big, open barrack dormitories, with twenty-five or thirty students in one room, they had to be sure the kids kept things clean for safety and sanitation reasons. Kids were not used to living with so many in one room. The deans had to be firm, compassionate, and understanding, without being buddies. There needed to be that fine line. With all those kids, it was important to be consistent and fair. Dealing with students who were homesick was always a challenge for the deans. The quality of these people was terribly important.

Earl Clemens discusses discipline in the early years (Clemens, 1996AAA):

In the early years, camp life was militaristic. Merton was as strict with staff as he was the students. The first guest conductors from both the United States and Canada, Al Wright and Martin Boundy, were directors in their respective military organizations. He hated the fact that the local liquor establishment was only six miles away. He did not want anyone to mention the place to him or to bring liquor on the premises. On several occasions, a faculty member was simply gone the next morning because of public intoxication or compromising a female staff member. Things relaxed a bit as his own children grew up and challenged some of the rules regarding dress and hair. The strict discipline expected in the fifties through the early eighties would not be successful in today's more permissive society.

During Utgaard's administration, infractions resulted in immediate expulsion. There were no negotiations. Clifford Grubb elaborates about how Utgaard handled discipline (Grubb, 1996GG):

First of all, knowing that Merton ran a tight ship is important. He had no hesitation, where students blatantly mishandled his rules, in calling a parent and saying, "Look, we do not have time to mess around with your son. He does not take well to this, and we are going to ask that you come and get him." Word got around, and students knew they had to tow the mark. Joe [Alme] was in on that as a student and a dean, and was able to observe how that worked. He has carried through with that. You have to have control to be an effective teacher.

Fred Merrett gives more insight into the expectations of the students as they enjoy their camp experience (Merrett, 1996HH):

Right from the very beginning, we tell the students that they are expected to have a high standard for their behavior and nothing less will be accepted. No time is wasted in dealing with troublesome students.

Rodney Rothlisberger discusses supervision with a particular emphasis on safety (Rothlisberger, 1996MM):

Students must be safe, both from outsiders and from themselves. This is why a tight ship has been successful in the past. The children are not free to roam about. They are carefully monitored and must be in their classes, rehearsals and expected activities. Being in this isolated situation, they are safe from the outside world as well. Running a tight ship keeps students focused. Discipline and structure and parameters around behaviors make youngsters happier in the long run and make them feel secure. Their learning is more effective. Students will complain, but they know that certain limits on their freedom is best for them. They are teenagers, and will complain about it because that is their job.

Lou Sacchini sums up many similar comments (Sacchini, 1996JJ):

By supervision, I am assuming you mean the type that the counselors and dorm proctors provide. I think it still is important, particularly when we consider all the difficulty students can get into because they do not consider the consequences of their actions. I believe supporters of the camp, directors, parents, and financial contributors feel that the supervision of the students is one of its salient points. I consider myself a fairly liberal individual: but, as a parent, I would not send my child to a camp with inadequate supervision. At the same time, I do recognize the need of the students for more "liberty." Perhaps a more subtle form of close supervision needs to be investigated.

Canadian Representative for the INTERNATIONAL MUSIC CAMP, Connie Shaw Turner (1996T) attended the camp as a student from 1960 through 1966. During that period, while she felt the discipline was too strict and regimented and the staff not always involved in meeting the students' "out of music" needs, she did feel that her musical and educational needs were met, and she chose

music as her profession directly because of the camp experiences. Turner (1996T) is excited about the current atmosphere of friendly, caring supervision, "Friendly, caring supervision really adds to the quality of the experience." Al Noice agrees with others concerning a heavy-handed approach to the discipline (Noice, 1996II):

I believe that the supervision of the students is a major responsibility, but any kind of authoritarian, iron-fisted approach, in my opinion, does not meet that responsibility in any way. A constant vigilance with good cheer, understanding, humor, and kindness would be appropriate, and contribute to the success of any music camp.

The author has these comments to add to the subject:

For several years, I was not aware of the strict discipline policy at the camp. As the students sat in my classes year after year, listening with a respectful attitude, never speaking out of turn, always bringing their materials, always thanking me for the class and the lessons, I wondered where they found all these wonderful children. I knew they were not like that at my own school, and I was mystified. As I was discussing this at a meal one day, a colleague informed me about the strict enforcement of the rules. The students had never mentioned it, in classes or lessons.

The camp now maintains a strict, but "kinder, gentler" attitude, according to director Joseph Alme, who has seen the camp both as a camper and as a disciplinarian of the camp under Utgaard's administration. Parental impressions concerning the safety of their children when attending the camp are of paramount importance. Alme believes this has been a major factor in the success of the IMC and expresses these additional observations regarding the deans (Alme, 1996A):

We select the deans from successful public school instrumental and choral programs. We choose experienced adults with firm, but fair discipline techniques who will not panic in emergencies. All our staff must have CPR certification. They must be able to deal with children who are away from

home for the first time in a large group setting. The students must feel that the deans care about them. We feel that if we can keep a student until Wednesday, she or he will stay the entire week. Counselors are the unsung heroes of the camp. They are good people, dedicated and work long hours.

Many comments from interviewees stress that the staff must be patient, caring and consistent as Rodney Hudson observes (Hudson, 1996ZZ):

These people are extremely important. They have to abound in patience and understanding, yet gain the respect of the students. They have to show the students that they really do care about them. Deans are being teachers and guidance counselors, just like the faculty, but it is outside the classroom. They are teaching social skills.

Teachers may send students directly out of classes for infractions, and supervisory staff are constantly patrolling the campgrounds to insure the safety of the students. All students must always be in a class somewhere on the campus. If a student is seen wandering around, the counselor reminds the student of the reason they are attending the camp, and how privileged they are to be studying with such special faculty. They may refer severe discipline problems to the Director of Student Affairs who serves as the disciplinarian. The Director of Student Affairs may discuss an opportunity for the student to leave, with no refund. The student usually issues a sincere apology, and no more problems ensue.

Gerald Whiteman is a local music teacher and was the camp photographer from 1983 to 1997. He has been sending students to camp for many years, and provides instruments on loan to the camp. He values the teachers and the counselors equally (Whiteman, 1996HHH):

Although the teaching staff is what makes the camp great, supervision is the key to success. By not allowing certain students to disrupt the program, all students benefit.

Steve Gorder was the Superintendent/Treasurer of the International Peace Garden from 1989 until 1997. Gorder was a student at the IMC, and grew up as a neighbor of the Utgaards in Bottineau. He believes it is extremely important that the personnel be firm, understanding and meet the students' needs (Gorder, 1996X):

In any camp, the personnel is extremely important. They need to be firm, yet understanding and provide a comfortable atmosphere for attendees. Support staff have to be able to deal with "home sick " kids in a proper manner.

### **Administrative Support System**

In addition to supervision of students and discipline, the camp administration attends to other needs of the faculty by providing living accommodations, bedding for those using air transportation, housekeeping services, meals, laundry facilities on the campus, and public telephones. Other staff members include equipment managers, librarians, canteen operators, a nurse, secretaries, recording engineers, and cleaning staff. Alme comments on the importance of selecting quality staff (Alme, 1996A):

We are constantly tailoring the concept of keeping quality people. It is a constant, every day, twenty-four hours a day, 365 days a year, process of selecting staff. We are constantly evaluating our staff, whether it is a cook, teacher, equipment manager or secretary. Personnel are extremely critical. The reputation of the camp can suffer immediately if you have the wrong people working for you.

In addition to hiring quality staff, the administration supports that staff in

every way. The directors and the program directors use the same speech that has been used from the founding of the camp to introduce the faculty and staff to the campers on the first evening. The staff are introduced in a way that prepares the students to be excited, receptive and ready to meet personal goals during the week. Here is a quote from "EVENING WITH STUDENTS" (1956-1999) by Merton Utgaard, revised by Joseph Alme:

The question asked most often is "why does the INTERNATIONAL MUSIC CAMP continue to be such a successful summer arts program?" Well, there are three reasons: 1. We attract a student who wants to learn; 2. We have the finest teaching staff in the world, and 3. We have a support staff who really cares about young people. They are going to work very hard this week to help you have the best learning experience of your life. I am very proud of these people. I have the greatest respect and admiration for their sincerity, dedication and commitment to arts education and I would like to introduce them at this time. . . As they leave the stage, I would like to encourage you to set some goals. Make up your mind that you are going to learn more this week than at any other time of your life. Take advantage of the wonderful staff and ask lots of questions.

### **Protean Qualities**

A positive, encouraging attitude is a necessity for faculty at the INTERNATIONAL MUSIC CAMP. One student with a negative experience can impact the camp for years. University of Oklahoma faculty member, Gail Hall, has taught saxophone and jazz studies at the music camp for twenty-two years. Hall shares his insights about being a successful instructor at the music camp (Hall, 1996DDD):

I have been a faculty member that buys into the camp's philosophy. I think that is a very important part of becoming a faculty member with longevity there. We have to buy the premise of the camp's purpose. It does not necessarily happen your first time to teach there. It takes some time to understand what takes place. You have to give the students what you think they need to take back to their own schools to make their programs

better. I wanted to enrich the students' lives and get them as excited about music as I was. It gave me a chance to be at my very best as a teacher. I wanted to influence the students to return and bring their friends. After several years, you recognize the types of students and their needs and you teach to those needs. One must be able to identify that. The way I teach at the INTERNATIONAL MUSIC CAMP is not necessarily the way I would teach at the University of Oklahoma. You have to know to whom you are teaching and for what purpose. The school band student coming from rural North America or Manitoba is unlikely to be studying with a specialist on their instrument who can offer the unique insight that only a specialist can give. Often, this is the only opportunity a student will study with a professional who is a specialist in their area. It may be the only opportunity they have to hear a professional level performance of any musicians in a live setting. I hope to offer inspiration to students by giving them the unique insight that a professional person in their area can offer. That can change the lives of students; it can keep them in their band program and give them an extra sense of confidence and self-esteem. We do not try to teach every child as if they are going to be professional performers. This is a camp for music education at a variety of levels. If you are going to teach here successfully and contribute to its success, you must be able to reach students at every level. The inclusive admittance policy means that the students will have a variety of personal aims and objectives. You have to be flexible in your approach. You cannot demean a student because he or she does not want to be a professional player. Their goal may just be to learn more about the saxophone and contribute more to their own band program. Often, professional performers have to acclimate to those conditions and readjust their concept of their role. Those that cannot adapt are not happy teaching here, and consequently do not usually return.

The faculty show their sense of commitment and dedication to the mission of the INTERNATIONAL MUSIC CAMP when their definitions for success include that sense of purpose. Flute instructor for sixteen years, Mary Wilson (1996AA) defines success as "development of young people mentally and emotionally." Bill Boehle (1996W) includes "inspire music students to fulfill their potential" as part of his definition of success. Twenty three-year flute instructor Ruth Royer (1996K) believes that success is "a devoted faculty that continues to return year after year to lend continuity." Vicki Jenks (1996O) believes she contributed to the

camp's success because, "I still receive letters from past students telling me I inspired them to pursue music as a career." This is typical of many of the faculty members. Louis Sacchini taught clarinet and theory at the INTERNATIONAL MUSIC CAMP for fifteen years. Sacchini's definition of success includes his personal concern for the success of his students (Sacchini, 1996JJ):

Students might evidence success at camp when they returned and had taken what you taught them, worked with it and did indeed improve their playing. Other times, success may be when I observed a significant change and improvement in a student from the first day of camp to the last. These changes and improvements were not limited to just the performance, but also their sociological development. Perhaps the most tangible success would be when the group of students I worked with learned their parts and did well in the recording and concert. So, I would define success as observing a significant and positive change in the students, sociologically and musically.

One of the best moments for me was when Bruce Thornton, a former student joined the teaching staff and was successful as a teacher and a big success as a player. As teachers in smaller schools, we rarely get such an opportunity.

Myrtle Lorimer has a direct way of phrasing the mission of the music camp, and the importance of the faculty to that mission (Lorimer, 1996EE):

The faculty and conductors must make music a satisfying, emotional experience because we are so starved for good emotions. Here is an outlet for us. Here is something we can do. We can give the students a good, quality experience.

Fred Merrett stresses the importance of the faculty and conductors with his observation (Merrett, 1996HH):

The personnel is extremely important. Teachers must give participants a feeling of worth so they will find it worthwhile to return. Conductors give students a new concept of what banding is all about with their different backgrounds and points of view. Supervisory personnel guarantee excellent conditions free from stress and conflict for concentrated study. It is meeting needs that encourage growth and success.

The INTERNATIONAL MUSIC CAMP refers to its instructional staff as artist/teachers. In addition to exceptional performing skills, artists are also expected to meet demanding standards as music educators. They must be flexible in their approach, be able to adjust to a variety of skill levels, teach to the needs of each student, and give practical instructions that can be replicated independently by the student. Personally, they must be able to motivate and inspire students, and have a strong affinity for teaching youngsters. The experienced counselors who administer firm, but loving care are just as important to the social adaptation of the students to camp life. Physically, all must be in good health and be able to pace themselves to the demanding camp schedule. First Utgaard and now Alme place a high value on moral character and do background checks to ensure the safety of the students. Finally, dedication to the camp's all-inclusive policy of meeting students' needs at all levels is the common bond that continues to attract exceptional faculty and staff from the entire North American continent. This special staff attracts students from all over the world and continues to be one major reason for the success of the INTERNATIONAL MUSIC CAMP.

### **Recognition of Outstanding INTERNATIONAL MUSIC CAMP Advocates**

Both Merton Utgaard and Joseph Alme were able to forge a diverse coalition of individuals who were strong advocates of the INTERNATIONAL MUSIC CAMP and its mission. The group was comprised of state legislators, professional musicians, public school teachers, administrators, university professors, cooks, caretakers, people from the business community, and

community leaders. The unique contributions made by these individuals share a propinquity with the initial, continued, and future success of the INTERNATIONAL MUSIC CAMP.

### **Brynhild Haugland: 1905 - 1998**

One of the INTERNATIONAL MUSIC CAMP's most influential advocates was long time North Dakota Legislator Brynhild Haugland. When appointed to the International Peace Gardens Board in 1953, Haugland's initial interest was specifically directed toward improvement and promotion of the International Peace Garden. In 1960 Utgaard elicited her support for a bill in the North Dakota Legislature for funding that would enable the INTERNATIONAL MUSIC CAMP to upgrade existing facilities as well as undertake major construction projects. Utgaard was most persuasive and gained Haugland's support for the funding bill. She became a lifelong advocate for the INTERNATIONAL MUSIC CAMP, pursued an agenda in the North Dakota Legislature and supported as a member of the International Peace Garden Board of Directors until poor health forced her to retire in 1995.

Haugland, along with fellow North Dakota legislator and International Peace Garden Board member Oscar Solberg, submitted an appropriations bill passed by the 1961 North Dakota Legislature funding a \$50,000 rehearsal hall. Subsequently, legislation was approved to fund a \$35,000 dining hall in 1963, \$25,000 for the construction of a fine arts building, recital hall, six rehearsal huts, and a canteen in 1965, \$65,000 for the construction of a 112-bed dormitory and an administration building in 1967, and \$50,000 for construction of a two wing

dormitory in 1971, and \$50,000 for construction of a large rehearsal hall in 1973. While the new facilities were constructed on the INTERNATIONAL MUSIC CAMP grounds, ownership was maintained by the International Peace Garden Corporation and INTERNATIONAL MUSIC CAMP rented the facilities. Compensation paid by the Music Camp was determined by the number of students attending the camp each season.

Prior to the initiation of the building program in 1961, the administrative offices of the INTERNATIONAL MUSIC CAMP were in the basement of the home of the Utgaards in Bottineau, North Dakota. Dormitory facilities consisted of three 1930 vintage Civilian Conservation Corps barracks without hot water or shower facilities. Both students and staff used the International Peace Garden campground facilities for showering on a rotating schedule. Both rehearsal space and dining facilities were located in a lodge on the grounds of the International Peace Gardens. Army surplus tents and porches of the cabins were used for teaching studios. Haugland reiterated her commitment for continued support (Haugland, 1996EEE):

I was actively involved in social service programs from the beginning. I was concerned about the children of North Dakota, their education, child abuse, needs of the disabled and foster homes for eligible State Industrial School students. When I became aware of the kind of educating that was being provided by Utgaard's music camp (later arts camp), I knew that he was meeting an essential need of the children of this state, as well as those of Manitoba.

In the beginning, he was terribly abused. It was very hard on him. No one knew about the Peace Garden. It was in such a remote area. He was an excellent communicator, very convincing. I am still corresponding with the Utgaards regularly. There was so much good under such difficult conditions. Utgaard's strong feelings about right and wrong made it work out . . .

I talked about the INTERNATIONAL MUSIC CAMP wherever I went. I convinced others there was a need for this kind of education in North Dakota. It was very hard. How do you convince farmers of its importance until their own children attend? It was a phenomenal project. People from other states didn't believe it was there. You really had to see it to believe it. Now, several generations of students have attended and it is known worldwide.

### **Myrtle Lorimer**

Another important advocate, Myrtle Lorimer plays an integral role in the patronage, promotion, and preservation of the INTERNATIONAL MUSIC CAMP.

Lorimer's enthusiastic association with the camp began in 1957 when her children enrolled in the band program. Although a keyboard specialist, during the 1958 season she enrolled in the band director's course. As an adult student and a parent, Lorimer recognized the importance of the camp through its influence upon her children and the other adult students (Lorimer, 1996EE):

My son went first to the camp for french horn in 1957, and he was so impressed, he went to Dr. Utgaard, and asked if his mother could come the next year. Of course, Dr. Utgaard said yes, so the next year we came to camp in a small house trailer. I lived in the trailer with the boys, and I took band directing and they took their band classes. We all had a wonderful time. So, that's how I became connected with the music camp.

In 1959, Lorimer began attending U.S. Board meetings as a Canadian voting member. She continued in this capacity until 1971, when along with Glen Pierce, and Vernon Watson, she organized and founded the INTERNATIONAL MUSIC CAMP, Manitoba, Incorporated, the Canadian division of the Board of Directors. She became the Chair of the Executive Canadian Board and alternated as Chair of the Executive Joint Board with the Chair of the American Board biannually. Lorimer recounted the events in a telephone interview May 31, 1996:

Although I was a Canadian, I was an associate member of the original IMC Board in 1958, then became a voting member in 1959. Several other Canadians were also involved at that level. Then, in February of 1971, we organized the INTERNATIONAL MUSIC CAMP, Manitoba, Incorporated. There were three of us who were the founding members: Dr. Vernon Watson, Glen Pierce and myself. They made me chairman because I was the only woman. (Laughter) I chaired the Manitoba board until 1985, except for one year when Dr. Watson took it over. We alternated as Chairman of the Joint Board with the Americans every other year. So, not only was I the Canadian president, but I was also the INTERNATIONAL MUSIC CAMP president on alternating years and the first woman president.

According to current director Joseph Alme (1996A), Lorimer has been one of the camp's most influential supporters. In her May 31, 1996 interview, Lorimer alludes to several of her appreciable contributions:

I have been able to get people to invest money in the camp by giving us grants. Everywhere I went, I would tell everyone what a wonderful camp it was. I was so impressed with Utgaard and the camp, I wanted to do whatever I could to be sure that it continued to grow and develop and remain a good camp. I still continue to be actively involved in it. I'm Treasurer of the Manitoba Board now, and I keep people on track and remind them of the purpose of the camp. If there is something I don't like, I let them know about it. I think a board member has to be very active vocally to solicit funds and inform people about the camp. If I have done anything, it's been in the public relations department.

The Provincial Government began giving us money after 1971. We weren't an organization that could ask for money before that. I began by making presentations to our government for yearly donations to the music camp. The Manitoba Arts Council gave us yearly grants first of about \$5,000. When the government changed their policy, instead of going through the arts council, we dealt directly with the Department of Culture and Heritage. They gave us about \$13,000 for many years. Then, one year, they just canceled it. Although they didn't have to give us a reason, they claimed general cuts as the cause.

The Rotary Club of Winnipeg sponsored a practice hut due to my persuasion. Also, at my request, the Order of Rotary International Fellowship provides two annual scholarships to the IMC for one Canadian and one American student. During my presidency, I provided leadership in obtaining financial assistance from the Manitoba Arts Council, the Winnipeg School Division and the Manitoba Government to celebrate the International Year of Youth.

Due to my efforts, in 1978, the Mrs. James A. Richardson Foundation donated \$50,000 for the new Fine Arts Center with mirrors and ballet bars for the dance program and track lighting for the art exhibits. That was a real feather in our cap. That gave the Winnipeg foundation some impetus to provide \$10,000 for the nurse/laundry/security station. They call it the Lorimer Laundry (Laugh). Then we received \$50,000 from the Imperial Order of Daughters of the Empire (IODE) and we built the first climate-controlled building, named the Manitoba Music Building (MMB).

Our donations have been going up through the years, mostly from parents. We have not been successful in getting corporations to give us money. We had one man on the board who was going to do that entirely. But, I think it fell through. I believe it needs to be done, but I don't feel that it is my job. I contribute in other ways.

We wanted more Canadian students to attend camp, also. Now, with our own corporation, we could do the "PR" program in Canada. We could supplement what Utgaard was doing. Lieutenant Willis, for whom the Willis pavilion in the Peace Garden is named, used to entertain Mert every time he came to Winnipeg. They were very good friends. So, we had a connection with him.

To recognize her involvement with the IMC and the IPG, Myrtle Lorimer has been awarded a life membership in the International Peace Garden Corporation and the IMC Corporation presented Mrs. Lorimer with the highest honor of the camp, The Order of the Crossed Flags.

### **Order of the Crossed Flags**

In order to recognize outstanding service and contributions to the INTERNATIONAL MUSIC CAMP, individuals are recognized by being named to the Honorary Board of Directors or presented with the Order of the Crossed Flags award. The Order of the Crossed Flags is reserved for a very small number of individuals who have made unique contributions to the camp. The Order of the Crossed Flags was established in 1964 (IMC NEWS, Vol. VI, No. 1):

... as an honorary order conferred upon those individuals who have given outstanding leadership or assistance in carrying out the purposes and objectives of the INTERNATIONAL MUSIC CAMP as well as to distinguished persons outside the territorial limits of Canada and the United States as a means of developing a closer relationship with the people of other countries.

Recipients of the Order of the Crossed Flags of the INTERNATIONAL MUSIC CAMP under Utgaard's directorship included: The Honorable William Guy, Governor of North Dakota; The Honorable Errick F. Willis, former Lieutenant Governor of Manitoba; Mr. C. P. de Smit, Director of Cultural Affairs for the city of Amsterdam; Mr. E. G. Mansfield, Entertainments Manager, London Borough of Southwark; Mrs. Y. Van Leynseele, Alderman of Fine Arts for the city of Brussels, Belgium; Judge John Stormon, President of the International Peace Garden, Miss Brynhild Haugland and Mr. Oscar Solberg, North Dakota Legislators, and Mrs. Thomas W. Leach of Tulsa, Oklahoma.

Under Joe Alme's directorship the Order of the Crossed Flags was presented in 1982 to world renowned accordionist and longtime assistant conductor of the Lawrence Welk orchestra Myron Floren. Myrtle Lorimer was the recipient in 1986 for her many contributions. Tom and Dora Rindt of Jamestown, North Dakota received the award in 1987 when they retired from their many years of camp service under both Merton Utgaard and Joe Alme. Rindt served as Camp Treasurer, Accountant and Business Manager for twenty-two years with his wife Dora as his partner. Conductors Al Wright and Martin Boundy were presented with the award in 1995. Al Wright was the first guest conductor at the music camp and Martin Boundy was the first Canadian guest conductor.

## **Don Timmerman**

A longtime Canadian advocate, Don Timmerman is the current President of the Manitoba Corporation of the INTERNATIONAL MUSIC CAMP. He is also the Chairman of the Joint Executive Board every two years, alternating with Vern Gerig, current President of the United States Corporation. In 1965, Timmerman brought a group of students to the camp and participated in his first of four band directors' courses. He had no formal music education training at that time, as his initial training was in math education. However, he had played euphonium in his high school band, and that experience prompted a request to start a band program where he was teaching. Later, he returned to college to finish a second degree in music and consequently directed bands for fifteen years. He is now a high school principal in the Winnipeg, Canada, area and continues to encourage students to attend the INTERNATIONAL MUSIC CAMP. Timmerman has solicited more than \$500, 000.00 in grants and contributions from various sources in Canada for the building of at least seven comfortable, climate-controlled staff housing facilities in the ten years he has been associated with the Canadian Board. Other contributions included funds for refurbishing the Fine Arts Center and the practice huts. He attributes his continued support to his belief in the camp's educational philosophy, his personal fulfillment from volunteering, and his relationship with the Almes (Timmerman, 1997H):

**I support the INTERNATIONAL MUSIC CAMP because I believe volunteer work is important. I have an active volunteer life and I take great pleasure from it. I serve on the Manitoba Arts Council, direct my church choir and**

serve on the Board of the IMC. I have to believe in it. I believe in the arts and the balance the arts bring to your life. Remember, I was a math major first. It relates to the right brain/left brain concepts. I feel that the IMC provides a meaningful experience for the students. Their needs are met musically, artistically and socially. The camp has addressed the issue of providing what people need and want. I also enjoy working with Joe and Joyce Alme and believe they are worthy of my support. This is my personal choice and I really enjoy it.

### **Ingolf Medlang**

Any historical account of the INTERNATIONAL MUSIC CAMP must pay tribute to a "hero" of the camp, Ingolf Medlang (Alme, 1996A). Medlang retired in September of 1993 as caretaker of the International Peace Garden after thirty-nine years of service. The thirty-nine years of service also included the years that the IMC has been a tenant of the International Peace Garden, renting dormitory and other facility space. Medlang was a major force in the success story of the camp. (Utgaard, 1996RR, Alme, 1996A) in 1994, Alme expressed his appreciation for Medlang's services in the INTERNATIONAL MUSIC CAMP NEWS as he presented Medlang with the Crossed Flags Award:

Ingolf Medlang has an uncanny sense of pride and dedication that gives a real meaning to the phrase "work ethic." He was always there, twenty-four hours a day, seven days a week. Whether it was a power problem, a plumbing problem, a shortage of supplies or equipment, or the need for some simple creative thinking, he was always there.

Mr. Medlang is an honest man who maintains the trust and respect of anyone who knows him. He has an impeccable memory for names, dates, people, places and numbers. He reads constantly and is knowledgeable of world affairs. He speaks fluent Norwegian and has even helped as a translator with our Swiss students.

He watched out for our students during the summer and carefully maintained the security of our equipment and facilities during the winter. He had a natural instinct for being concerned with the safety and welfare of children enrolled in youth camp programs. His watchful eye enabled

him to know exactly who was in the garden and when. We always felt safe, knowing he was there. We are grateful and appreciative of Ingolf Medlang and the services he provided.

There was no single person who has given more to the International Peace Garden than Ingolf Medlang. He was proud to be an employee there. Without a doubt, he was the best ambassador and public relations person for the International Peace Garden.

In addition to his caretaking, Medlang was a substantial financial contributor to the INTERNATIONAL MUSIC CAMP, furnishing mattresses and furniture for many of the newer staff housing projects. He was also a close friend of Brynhild Haugland and Oscar Solberg, who corresponded with him regularly. His contributions began with the refurbishing of the CCC buildings, he was actively involved in road improvement to the IMC, the upkeep of the buildings, solving the challenge of finding water for the camp when the Peace Garden water system would fail, removal of dangerous or unwanted animals and insects, protection from occasional inebriated travelers in the Garden, and detecting international thievery of supplies during construction of new facilities. His contributions and anecdotes are worthy of further documentation.

### **Thirty/Forty-Year IMC Veterans**

The INTERNATIONAL MUSIC CAMP has inspired remarkable dedication from many individuals who devoted more than thirty years of service to the camp. In recognizing thirty-year teaching veterans at the camp, the Board of Directors dedicates a teaching studio in their name. In 1998, Vern Gerig, President of the Board of Directors and Frances Watson, violin instructor and guest orchestra conductor from Dauphin, Manitoba, were recognized for forty

years of service. In 1997, Dr. Harry Krueger, high brass instructor, received his thirty year service award, and in 1995, Fred Merrett, handbell coordinator, and Paul Scheuerle, clarinet instructor, were presented with their thirty year service awards, while Robert Moore, Coordinator of the Art School, was recognized for his thirty-five years of service. In 1994, Earl Clemens, oboe instructor received his thirty year service award. Clara Larson, Food Service Coordinator and Myrtle Lorimer, past president of the INTERNATIONAL MUSIC CAMP, were recognized for 35 years of service in 1992. Roy Johnson, bassoon specialist and Music Honors Coordinator, received his thirty year recognition in 1991. Ingolf Medlang was honored in 1990 for thirty-five years of service to the camp. Arnold Opland, saxophone instructor and Instrument Repair Coordinator, and Frances Watson were recognized for thirty years of service in 1989. An important public relations strategy of past director Merton Utgaard and present director Joe Alme is recognizing the service of his faculty and staff during public concerts, affirming the camp's appreciation for their long term commitments. This recognition brings to the general public the implication that the camp is a worthy program with a dedicated and experienced staff.

#### **In Memoriam**

On occasion, during Alme's directorship, he receives news of a long-time faculty, staff or advocate's death. On such occasions, a short memorial is often included in the IMC NEWS. Other times, a eulogy is presented at the summer IMC Board meeting. Since 1983, the following champions of the camp have been memorialized: Harold Brasch, 1984; Vernon Watson, 1984; Tom Rindt,

1988; Arnold Opland, 1995; Richard Jolliffe, 1996; Martin Boundy, 1998; Merton Utgaard, 1998; Brynhild Haugland, 1998; Art Nix, 1999.

### **Harold Brasch**

Euphonium artist/teacher and United States Navy Band Soloist from 1937-57, Harold Brasch died suddenly in 1984. A tribute to Harold Brasch in the IMC NEWS, 1985, Vol. XXIII, NO. 1 recounts his service to the camp:

In November 1984, the camp lost a great teacher, artist and friend. The death of Harold Brasch meant the loss of an institution at the INTERNATIONAL MUSIC CAMP. He appeared at the camp twenty-eight times out of the first twenty-nine years the camp was in operation. The impact that Harold made on the camp touched the lives of thousands in many ways. There were those who merely enjoyed hearing him play euphonium. There were many students who came to the camp to study with him. We will never forget his stories, his hearty laugh, that aggressive, honest nature that was so typical of Harold. His teaching studio (hut number 20) will be dedicated to his memory. From now on, that building will be called the "Harold T. Brasch Memorial Studio."

Low brass specialist from the University of Nebraska in Chadron, William Winkle (1996BB), spoke highly of Brasch, "Harold Brasch was a great man, musician and solo performer. His high goals in life affected faculty and students alike." Percussionist Vicki Jenks makes reference to playing in "Harold's 'Brasch' Band" as one of her camp highlights (Jenks, 1996O):

To the music of a march, a group of musicians dressed as clowns would process in caricature from the back of the concert hall to the front. Brasch would then solo as a virtuoso on a garden hose fitted with a euphonium mouthpiece, to the amazement and delight of all. I played percussion with that group, dressed up in a goofy hat and clothing. He was an incredible performer, and deadpan hilarious.

Martin Boundy reminisced about Harold in his 1996 telephone interview, "One of the highlights of my times at the music camp was going to watch the animal life with Harold Brasch." Current euphonium artist/teacher and former

United States Marine Band euphonium soloist James D. Thornton eulogizes

Brasch (Thornton, 1997J):

I was inspired by simply listening to Harold Brasch play. Those were very important moments in my life. They had an enormous effect. Being from this part of the country, I did not have the opportunity to hear live euphonium playing, and he was the best in the world. If it were not for him, I would not be where I am today. I heard him and I wanted to play like that.

Merton Utgaard narrates the story of Brasch's introduction, and the initiation of a great friendship (Utgaard, 1996WW):

When I met Harold, he was a diamond in the rough. I first heard Harold play with Martin Boundy's Police Band at the Midwest Band Clinic in 1960. That's where I first met both of them. Harold was the finest euphonium player I had ever heard play, and I've never heard anyone like him since. I was teaching at Northern Illinois University at that time and we had him come out as guest conductor, and also to talk to the directors in the area. He was a very poor guest lecturer and conductor, because he had no experience in either. He had a lot of good ideas, but they were very scattered. So, I told him, "When you go home, jot down all your ideas and send them to me." When I received his ideas, I put them in an order and told him to use it as an outline. Then I wrote him a script, and he said, "Well, it doesn't sound like me!" But, he used it anyway. The public relations man at the university wanted to tape Harold in an interview. It went well, until he asked what he thought about jazz. His colorful answer prompted the interviewer to start the tape over. His wife hated for him to use that colorful language, so, he cleaned it up to replace certain words with "dumb bunny." Those words were his trademark at camp. He loved the kids, he loved to play, and I taught him to teach.

In 1984, the camp lost an important artist-teacher and long-time friend of the music camp, Dr. Vernon L. Watson from Dauphin, Manitoba. The IMC NEWS, No. XXII, No. 1 issued this memoriam:

Dr. Watson was serving as the Program Coordinator and Art Instructor for the Art School at the time of his death. In addition, he was considered by many to be one of the strongest supporters of the INTERNATIONAL MUSIC CAMP programs. His input and ideas were highly respected as he was a

major force in the outstanding reputation that has been a tradition at the IMC. Watson was a successful dentist by occupation, and was not only a talented visual artist, but also performed on all of the orchestra stringed instruments. In addition to being one of the first board member of the INTERNATIONAL MUSIC CAMP, Canada, he was also a founder and promoter of numerous community art and music organizations.

The Almes paid tribute to the passing of Tom Rindt, Business Manager and Treasurer for twenty-two years by giving the Fine Arts Building his name (IMC Fall NEWS, Vol. XXVI, NO. 1, 1988):

With the passing of Tom Rindt in February of 1988, it seemed most appropriate to pay special tribute to a man who played a significant role in the development and future of the INTERNATIONAL MUSIC CAMP.

Tom Rindt will not be forgotten. For those of us who had the privilege of knowing him, we will never forget his warm, sincere and understanding personality. It left an indelible mark that made you happy that you knew him. Well, Tom Rindt left that same mark on the INTERNATIONAL MUSIC CAMP. As Business Manager and Treasurer for 22 years, he had a sense of dedication that was second to none. We will be forever grateful for his wisdom, advice and foresight. As a tribute to his years of service, on June 25, 1988, the Fine Arts Building at the INTERNATIONAL MUSIC CAMP officially became known as Thomas R. Rindt Hall.

The 1995 IMC Fall NEWS, Vol. XXXII, NO. 1 included a tribute in memory of Arnold C. Opland, woodwind specialist and repair person for the camp for over thirty years:

Arnold C. Opland of Stillwater, MN longtime woodwind specialist and instrument repair person passed away on August 21 of this year. Mr. Opland served with distinction on the IMC staff and was recognized in 1989 by the Board of Directors for thirty years of service. He was an inspiration to students and teachers alike. As stated by Dale Hallack, saxophone specialist from Reno, Nevada, "Arnold will be remembered for his professionalism, musicianship, his sense of humor, and his commitment to the INTERNATIONAL MUSIC CAMP."

Richard Jolliffe was a close friend of Dr. Utgaard and was involved in the inception of the camp. He was a member of the first camp staff in 1956. Jolliffe

passed away in 1996, shortly before the research for this document began. The eulogy in the 1996 Fall NEWS, Vol. XXXIII reads:

Longtime music camp staff member Richard Jolliffe passed away May 6, 1996 after a bout with cancer. Mr. Jolliffe was a member of the first IMC staff in 1956. Not only did he work closely with camp founder and director Dr. Merton Utgaard, but over the years developed a special insight and passion for the magic of the INTERNATIONAL MUSIC CAMP experience. Richard served in many positions and wore many hats. He was involved in one way or another in nearly all of the camp's first forty years of existence. Most recently, he coordinated the organization of the Alumni Band for the 40th Anniversary season.

Richard Jolliffe may well have known more staff members associated with the camp than anyone. He will be remembered for his commitment, his sense of humor, his skill at problem solving, and his knowledge of many wonderful stories about the early years at IMC.

The Almes received the news of Brynhild Haugland's death in 1998. The Fall 1998 issue of the IMC NEWS, Vol. XXXIV, NO. 1 was dedicated to her memory:

She was born in 1905, trained as an educator, worked most of her life on a dairy farm, but more than anything, she had a passion for helping people. Public service was her vocation. Brynhild Haugland was a master in the art of clear thinking, good judgement and decision making. She was a brilliant lady known for her work ethic and commitment to projects devoted to improving our quality of life. Her involvement as a legislator and board member at the International Peace Garden led her to a strong belief in the importance of the INTERNATIONAL MUSIC CAMP. According to Dr. and Mrs. Utgaard, founders of the INTERNATIONAL MUSIC CAMP, "the INTERNATIONAL MUSIC CAMP benefitted greatly from Miss Haugland's willingness to work with other members of the North Dakota Legislature in obtaining funds for many of the instructional facilities and other projects at the camp. She was a wonderful friend of the INTERNATIONAL MUSIC CAMP!"

Among the many boards, committees and other groups Brynhild Haugland worked with, she served for more than thirty years on the IMC Board of Trustees. She will be remembered for her support of the Arts and her sincere interest in the Youth of the World.

Haugland's contribution to this document is another augmentation to the preservation of her legacy.

**Martin Boundy, the first Canadian conductor at the IMC passed away in November of 1998. His tribute in the IMC NEWS, Vol. XXXVII, NO. 2, reads:**

**Martin Boundy, London, Ontario, served the INTERNATIONAL MUSIC CAMP as a guest conductor for over twenty years. He had the distinction of being the first Canadian Band Conductor at IMC. Mr. Boundy recently returned to the INTERNATIONAL MUSIC CAMP to conduct the alumni band for the camp's 40th anniversary. At that time, the new "Boundy Hall" dormitory was dedicated. Boundy's musical mentoring has touched thousands of lives at the camp.**

**Art Nix, long time IMC artist/teacher was honored in the IMC NEWS, Vol. XXXIX, NO. 1 when he passed away in 1999. Dale Hallack remembers Nix:**

**Art Nix was one of the most positive people I have ever known. He not only inspired thousands of students, he was also a major influence on a number of outstanding educators. He will be remembered not only for his excellent musicianship, but also for his keen sense of humor.**

**Founder of the INTERNATIONAL MUSIC CAMP, Dr. Merton Utgaard passed away in 1998. The Fall 1999 IMC NEWS, Vol. XXXIX, No. 1 carried this tribute to Dr. Utgaard:**

**This issue of the INTERNATIONAL MUSIC CAMP NEWS is dedicated to the memory of our founder, Dr. Merton Utgaard, who passed away in December of 1998, following a brief illness.**

**Thousands of words have been written over the years applauding the achievements and accomplishments of Dr. Merton Utgaard. His respect in the arts community is literally world-wide. There is no doubt that, in addition to his academic achievement, his scholarly contributions and his involvement in music education, from public schools to university instruction, the INTERNATIONAL MUSIC CAMP was his most noteworthy achievement . . .**

**On June 26, 1999, the Annual Board meeting became known as the First Annual Founders Day. Joe Alme called on Utgaard's son Mark, Myrtle Lorimer and North Dakota Representative Gerald O. Sveen to express their tribute to the**

IMC icon. These tributes are found in Appendix R. During an emotional moment, Mrs. Utgaard presented his baton to close friend and protégé Vicki Jenks.

### **Music Camp Board Presidents**

The INTERNATIONAL MUSIC CAMP Board Presidents are recognized as important advocates of the camp. Myrtle Lorimer, Vernon Watson and Don Timmerman served as the three presidents of the Canadian Corporation and Dean Cushman, Dr. William Boehle, Clifford Grubb, and Vern Gerig have represented the American Board.

Dr. M. L. Cushman, who was the camp's first Board President in 1957, was Dean of the College of Education at the University of North Dakota and at Utgaard's request, was actively involved in the camp's inception by lending percussion equipment and music, and printing special certificates for students at the camp. Cushman also arranged for graduate credit through the University of North Dakota for directors attending the special workshops as a part of the music camp program. (Utgaard, 1991, p. 3) He remained President of the U.S. Corporation until William Boehle was elected to the position in 1978.

William Boehle was president of the American Board from 1978 until 1984 and alternated every other year as President of the Joint Board. He taught theory, composition, and other subjects at Chadron State College for eight years where he served as Chairman of the Fine Arts division. Boehle became involved with the INTERNATIONAL MUSIC CAMP in 1970, when he took a position as Chairman of the Music Department and acting Dean of Fine Arts at the University of North Dakota until his retirement in 1989. He was living in Florida and teaching

jazz piano at the time of his May 30, 1996 interview (Boehle, 1996W):

When I first came to the University of North Dakota, the music department was in the college of education. Sometime later, I started the College of Fine Arts. Dean Cushman was responsible for my involvement in the camp. I became very interested, and the rest of the story follows. I contributed by my consistent attendance and input at the board meetings, and when Dr. Utgaard resigned, I chaired the search committee for a new camp director. I believe the choice that committee made in a very effective leader has had an enormous effect on the camp's success. Joe had retired from the list and I talked him into reconsidering. Joe Alme was my modest contribution.

Past Board president from 1984 to 1989, Clifford Grubb narrated the history of his involvement with the INTERNATIONAL MUSIC CAMP during a June 2, 1996 telephone interview (Grubb 1996GG):

I was teaching in a small school in Eastern Montana when Merton Utgaard first conceived the idea of the IMC. The first time they did this, they used the old lodge. I received a brochure in the mail and I sent six students the first year. Six years later, I moved to Tioga, North Dakota, where I spent the majority of my teaching career. I sent kids every year. I used to send a school bus up there with as many as 36 kids. As a result, I became interested in taking a band director's course. I spent four separate weeks, over a period of four summers. One summer, I was there the same week the board was meeting, and someone invited me to the Board meeting. I sat in on one of the meetings, where I became aware of the camp's operations, and was eventually elected to the Board of Directors, then was appointed to the Executive Board (comprised of three people), and consequently to the presidency. I was elected to the presidency in 1984, the year after Merton's resignation. There was some ill-feeling about Joe's hiring because Merton wanted his son Mike to succeed him. Mike had gone through a rebellious stage and the board members who knew him couldn't accept that he had outgrown that. The board members knew that I was neutral about the issue, and as I was unable to attend the board meeting due to other obligations that summer, they elected me in my absence. I was the compromise president.

Vern Gerig was elected president in the summer of 1989 and serves in that capacity to this date. Gerig's relationship with the INTERNATIONAL MUSIC CAMP began in 1961 when he served as a Dean of Boys. Gerig, who attended the camp

as a band director was a typical hire for the Utgaards, who insisted on using public school music teachers for their deans (Utgaard, 1996RR). Since that time, he has served as a brass artist/teacher teaching tuba, euphonium and French horn, sectional instructor, and serving as dean. Gerig sent hundreds of students to the camp from his Leeds, North Dakota school band. He believes that his most valuable contribution to the camp has been, in addition to the numbers of students from his program who attended the camp, his verbal support, and his negotiating skills (Gerig, 1996DD):

It's hard to nail down specific things for my contributions to the camp. I would characterize my role primarily as supporter and encourager. I try to be in touch regularly with Joe, to let him know that if there were ways I can be of help, that I am willing to do it, and to be verbally supportive of what he does. He has one of the loneliest jobs in the world. The year we had that food scare, I made a special trip up there to talk with the staff to let them know that from the standpoint of the board and others behind the scenes, that they had our total support and confidence in that situation. I think that sort of thing from a leadership standpoint is really important. There are times that I feel like I should turn this position loose to someone else who can do more than I can do, but I have such strong feelings about the quality of what takes place there. A major portion of it arises from my gratitude for what it did for me as a young teacher. Watching all these fine teachers work was like going to graduate school for next to nothing. I have always been thankful for that and hope that in some small way, being involved is my way of saying thank you.

A strong belief in the mission of the camp is a mandatory requisite for committed patrons. Camp advocates, benefactors and long term dedicated staff have played an essential role in the original success of the music camp and in its continued operations.

## **CHAPTER VI: FACILITIES**

### **Utgaard's Administration**

The INTERNATIONAL MUSIC CAMP is a nonprofit organization, therefore the revenues generated by students' fees cover only operating expenses, while all other materials, supplies and facilities must be funded by other sources. Initially, the International Peace Garden provided the first facilities for the music camp, which including a log and stone lodge, three abandoned Civilian Conservation Corps (CCC) buildings, and several dilapidated cabins which had not been inhabited since 1935. The Peace Garden officials connected electricity and water to the facilities, however heaters and hot water were not available. In his book, *A Dream Come True*, (1991, p. 4), Utgaard recounts the first week:

Although we were very pleased with the basic facilities that the International Peace Garden had provided, there were a few logistical problems that we encountered. First, the contractor who was in charge of the remodeling of the former CCC barracks into dormitories had not completed the hook-up of water to the washbasins nor the showers in the restrooms prior to the Sunday opening of the music camp.

Naturally, this caused some concern and inconvenience on the part of the students and staff. Fortunately there were restrooms at the main lodge where we could wash our face and hands.

On Monday, the hook-ups were made to the washbasins and showers, but we did not have hot water until Wednesday. That night we all had showers, but we hit another snag when the temporary water heater broke down during the night. By the end of the session, all was in working order and we soon forgot about the inconvenience.

In the June 11, 1996 interview, Merton and Noella Utgaard recounted the first camp sessions:

Noella: The first couple of years, there was no hot water in the cabins. We furnished each one with a wood burning stove. But, they wouldn't burn all night, so we had to get up in the morning and start the fire. At first, all we had were little cans to heat the water for shaving. Then, we bought electric tea kettles for each cabin to heat the water. And we've always been able to get good people. Al and Gladys Wright loved it. They thought we spoiled the atmosphere when we installed electric heaters!

The facilities grew with the camp. The more people we had, the more we had to provide. During those days, camps were expected to be primitive and the students and faculty accepted things as they were. Dick Jolliffe used ask me why we had to scrub the rehearsal room every night. After we put the students to bed at the dorms, we would go back to the lodge to scrub the floor. He admitted that I did most of the cleaning while he kept me laughing. We did everything, we were the counselors, we taught, we set up the facilities, cleaned, we were the librarians, but we stayed out of the kitchen.

### **Interview Responses**

The facilities at the INTERNATIONAL MUSIC CAMP have a history of being minimally functional as part of Utgaard's austere "rough camp" philosophy. However, as the enrollment of the camp increased, Utgaard's masterful public relations techniques launched the communication network necessary to attract and maintain sponsors for facilities, materials and scholarships. An important aspect of Utgaard's success was his policy of recognizing camp sponsors and contributors by naming buildings after them, or presenting them with awards during the public concerts. There seems to be a direct correlation between the numbers of students attending the camp and the need for additional facilities as presented in the enrollment component of this dissertation (p. 62). Vicki Jenks (1996O) relates her observations:

As students recognized the quality of instruction, the unique setting of the IMC and that this was a great people-oriented camp, greater numbers forced the need for more dorms, instructional areas, dining and laundry facilities.

Harry Krueger (1996C), thirty-five-year camp veteran wrote:

This is an interesting area. If you look at the history of the camp, you notice that the increase in student body developed during the years of very poor facilities, especially the student dorms (also the faculty rooms). That certainly implies that facilities are not the crucial area. However, the student body size has stayed the same now that more ideal facilities are available. I guess students come because they want to learn, no matter what the facilities might be. And faculty come because they believe in the camp.

A listing of the facilities with dates of implementation, financial outlay, sponsors and description follows on pages 161 - 167.

The subject of facilities has aroused spirited debate over the years, with strong feelings regarding their adequacy or inadequacy. Respondents chosen for this study are those with multiple years of service to the camp, therefore any criticisms of the facilities did not influence their decisions to return to camp. However, it is common knowledge that many faculty, staff and students did not return because of the austere conditions. Joanne Schlueter, baton instructor, represents many of the faculty responses with her comments (1996FFF):

It wouldn't really matter where Merton or Joe housed or fed me, working with the young people and knowing they were enjoying themselves and giving them a meaningful experience was the most important consideration for myself. Most camps were pretty primitive at that time, unless they were meeting on a college campus. I was never at a camp where you were right out in the wild like we were at the IMC. If you were there one or two weeks, you could manage anything. Those who stayed for four or five weeks must have had a difficult time. Most who didn't like the facilities just brought their own trailers.

FACILITIES				
DATE	FACILITY	COST	SPONSORS	DETAILS
1956	Lodge, Cabins and three Conservation Civilian Corps Buildings	rental fees	International Peace Garden	Renovated two of the large, barn-like barracks Lodge provided kitchen, dining facilities, rehearsal area Wright Hall, named for the first IMC band director in 1956, Al Wright
1959	3rd Wing added to Dormitory Complex		International Peace Garden	Boudy Hall, named for the first IMC Canadian guest band conductor, Martin Boudy
1961	Rehearsal Hall (Completed August 1962)	\$50,000	North Dakota Legislature Appropriation	Howard Hall, named for John E. Howard, Director of Bands at the University of North Dakota Included a large rehearsal area, library, canteen, office space, nurse's station, and six roomettes for junior staff members
1961	3 Rehearsal Huts 2 Rehearsal Huts		Development Funds Northwest Piano Company of Minot and P.A. Kennedy Company of Brandon, MB	
1962	4th Wing added to Dormitory Complex 1 Rehearsal Hut  4 Rehearsal Huts		International Peace Garden  Honorable Erick F. Willis, Lieutenant Governor of Manitoba Development Funds	Feldbrill Hall, named after the first IMC orchestra director
1964	Dining Hall  Dance Studio	\$35,000	North Dakota Legislature Appropriation North Dakota Junior Chamber of Commerce	Seated 200 students  Wood floor with ballet bars and mirrors, also doubled as a rehearsal area

FACILITIES				
DATE	FACILITY	COST	SPONSORS	DETAILS
1966	<p>Fine Arts Building</p> <p>Recital Hall, Canteen Rehearsal Hut</p> <p>Rehearsal Hut Rehearsal Hut Rehearsal Hut Rehearsal Hut Rehearsal Hut</p>	\$25,000	<p>North Dakota Legislature Appropriation</p> <p>Development Funds North Dakota Federation of Music Clubs Bottineau Federated Clubs Community of Dunseith Community of Rollette Bottineau Coop Farmers Union North Central Electric Coop, Veresford Electric Coop, and Souris River Telephone</p>	Used for visual arts, rehearsals, included sinks, a large kiln, and display areas; Named for Thomas Rindt in 1988, camp treasurer for twenty-two years
1967	<p>4 Rehearsal Huts</p> <p>2 Memorial Huts Named</p> <p>Amphitheater Stage, First Classroom</p> <p>122-Bed Dormitory, Administration Building - completed in 1968</p>	\$65,000	<p>Community of Rollette, ND, Community of Rolla, ND, I. O. D. E. Chapter of Brandon, MB, and the Myhres of Rollette, ND</p> <p>Matching Funds by Knight of Columbus of North Dakota and Manitoba, and Mrs. Thomas W. Leach</p> <p>North Dakota Legislature Appropriation</p>	<p>To honor A. L. Froemke who assisted as an advisor in organizing the IMC, and Lola McQuarrie, former Director of Music in the Winnipeg Public School, and active promoter of the IMC in Canada</p> <p>Orchestra pit, lighting system, audience seating</p> <p>New dormitory increased housing capacity to 380 Reception area, suite of offices, workroom, faculty lounge</p>
1970	Rehearsal Hut		American Legion Auxiliary	

FACILITIES				
DATE	FACILITY	COST	SPONSORS	DETAILS
1972	Two-wing Dormitory built Second Classroom built	\$50,000	North Dakota Legislature Appropriation Sigma Alpha Iota/Mrs. Thomas Leach	Named Haugland Hall and Solberg Hall after the two legislators responsible for submitting the appropriations Matching funds
1974	Large Rehearsal Hall Rehearsal Hut Rehearsal Hut Classroom Building	\$50,000	North Dakota Legislature Appropriation Fossum Foundation of Maxbass, ND Grant From International War Veterans' Alliance Walter and Aasta Brusven, Bismarck, ND	Named Cushman after the first President of the IMC Corporation
1975	Frances Leach Library Constructed and Dedicated 8 Practice Studios w/Pianos Classroom Building	\$30,000 \$12,000 \$4,000	Frances Leach North Dakota American Legion Fossum Foundation	
1976	Classroom Building		Development Funds	
1977	Chickering 9' Grand Piano	\$1,000 to refurbish	District Two of the North Dakota Federation of Women's Clubs	
1978	Fine Arts Center for Dance, Art, and Rehearsals	\$50,000	Mrs. James A. Richardson Foundation of Winnipeg	Contained mirrors and ballet bars for the dance program, track lighting for art exhibits, and large rehearsal space
1980	Classroom Building		William G. Carroll Post 26 of Minot, ND	Instructional space for small ensembles, stage bands, theory classes and various seminars

FACILITIES				
DATE	FACILITY	COST	SPONSORS	DETAILS
1981	16 Permanent Flagpoles For International Flags Masonic Auditorium Built and Dedicated	\$75,000	American Legion Posts of North Dakota Grand Lodges of North Dakota and Manitoba	2,200 seating capacity, 40' X 60' stage, dressing rooms, restrooms, concession area, office space, and a 500 car parking lot. Open air facility
1982	Chamber Music Collection added to Leach Library	\$2,000	Mr. and Mrs. Walter Erdman of Bottineau, North Dakota	268 brass, 226 woodwind, 216 percussion, 67 string and 63 piano ensemble works
1984	3 Washers and Dryers, Air Conditioner for Kitchen, Salad Bar and Grill, Recreational Equipment, Miscellaneous	\$13,000	Sustaining Members and Patrons of the Development Fund	
1986	Nurses Station/Laundromat/ Security Building		Winnipeg Foundation/ Matching IMC Funds	
1987	3 Staff Lodges	\$40,000	Special Grant from the Manitoba Community Places Program/Matching Grants	Named for Glen Pierce, Vernon Watson, and Myrtle Lorimer, influential Canadian advocates
	Portable Recording Studio  Video Projector	\$7,500	ND American Legion and Legion Auxiliary/North Dakota Federation of Music Clubs Development Funds	Named for Stella Pollock of Fargo, North Dakota, Chairman of the Agnes Jardine Scholarship Fund from the National Federation of Music Clubs
1988	Dining Hall Addition and Renovation		North Dakota Legislature	400 student seating capacity, seating capacity for 50 in separate staff dining room, optional room dividers for classroom or rehearsal use, kitchen equipped with "state of the art" cooking equipment, stainless steel counter space
	Staff Lodge		Manitoba Community Places Program/Matching IMC Funds	Named for William Boehle, second IMC President

FACILITIES				
DATE	FACILITY	COST	SPONSORS	DETAILS
1990	Percussive Arts Studio Built and Dedicated	\$82,000	Imperial Order of the Daughters of the Empire (IODE)/Thomas Sill foundation, Manitoba, from the Community Places Program	Named North Dakota and Manitoba Lodges
	New Set of Tympani 2 Staff Lodges Built	\$7,000	IODE Manitoba Community Places Program/ Matching IMC Funds	
1991	New Set of Vibraphones and Auxiliary Percussion Equipment James D. Ployhar Addition to the Leach Library	\$26,000	IODE  Tom and Frances Leach Foundation/Development Funds	A full walkout basement was added under the Leach Library that provided additional classroom space, and now houses the entire donated collection of every work published by James Ployhar and other historic items
	Collections Added to the IMC Library		Ernest Borr, Brian Havlicek, James Jurens, Dave and Ginny Stern, John and Vicki Jenks	
1992	Manitoba Music Building	\$130,000/ \$50,000	IMC Development Funds/IODE	Private practice center is 50' X 84' and includes 25 practice rooms, two large classrooms, features climate control, carpet and sound-proofing
1993	Flute Collection Added to Library Ployhar Room of Library Houses the North Dakota/ Manitoba Music Hall of Fame		Ruth Royer  Various donors	Flute artist/teacher Ruth Royer retired from South Dakota State University Historical documents, antique instruments

FACILITIES				
DATE	FACILITY	COST	SPONSORS	DETAILS
1994	<p>6 New Dormitories Built/ Performing Arts Center Project Started</p> <p>Remodeling of 49 buildings Restroom Facility Added Staff Lodge Added</p>	<p>\$6 Million</p> <p>\$41,733CN</p>	<p>Matching Funds from Canadian Federal Government: Department of Western Economic Diversification and US Federal Funds. US National Parks Service planned a new design for the camp. Manitoba Lottery System</p> <p>Development funds Manitoba Community Services Council</p>	<p>Old CCC buildings taken out; New dormitories have semi-private cubicles, climate control 4 renamed with former dorm names: Hathaway, Boundy, Wright and Feldbrill. Peace Garden owns facilities, renovated dorms retain names: Dow Hall, Pollock Hall, Haugland Hall, and Solberg Hall</p> <p>Houses up to 16 individuals; named for Myrtle Lorimer</p>
1995	<p>Collection Added to Library</p> <p>Books and Music Collection Added to Library Collections Added to Library</p> <p>New Flag Display</p>		<p>Dr. Harry Krueger</p> <p>Dr. Earl Clemens</p> <p>Jack Smart, Paul Scheuerle</p> <p>Manitoba Department of Tourism/ North Dakota Department of Tourism/ Minot Chapter of Rotary International</p>	<p>Hut named for Krueger for 28 years of service; Krueger retires from Augustana College, donates brass collection Clemens retires from Northern Illinois University, donates entire collection of textbooks, oboe music Smart - 300 trombone pieces; Scheuerle- 50 woodwind pieces Manitoba/North Dakota/IMC flags at entrance of the camp</p>
1996	<p>Senator Quentin N. Burdick Center for the Performing Arts Completed 7' Baldwin Grand Piano Purchased</p>	<p>Part of \$6 Million project</p>	<p>Same as 1994 \$6 million project</p> <p>North Dakota Federation of Music Clubs</p>	<p>Seating for 500, storm shelter in basement that doubles as rehearsal and instructional space, climate-controlled, state-of-the-art lighting and sound Funds from the estate of Gay King, long-time teacher and supporter of IMC</p>

FACILITIES				
DATE	FACILITY	COST	SPONSORS	DETAILS
1997	Staff Lodge Added	\$33,000CN	Development Funds	Named Watson Lodge after Vernon and Frances Watson; (old Watson and Lorimer lodges renamed Mountie and Ranger lodges)
	Band Works Added to Library		Al and Gladys Wright	Over 200 band compositions
1999	Maintenance and Reconstruction Band Works Added to Library Howard Hall Renovated	\$23,000CN	Manitoba Community Services Council Al and Gladys Wright Development Funds	Additional 250 band compositions Showers added to 6 roomettes, old IMC office area converted to boutique, rehearsal space carpeted

One of the earliest orchestra guest conductors, Marvin Rabin (1996J) remembers the early days as "rough, but exciting, with a beginning pioneer spirit." Einar Einarson, trumpet instructor, reminisces about the first year of the camp as student (1999A):

From the start, we met in old military barracks. They were adequate, but the bathrooms and showers were primitive. However, it never kept the students from coming there. There were as many as eight people to one bathroom, the water was literally red and would stain your clothing, we took our lessons under a tree, and the faculty stayed in duplexes nearby. I watched how things improved steadily over the years. I've seen it all.

Jim Ployhar, composer and conductor, affirms the correlation between facilities and the growth of the camp (Ployhar, 1996FF):

I believe the facilities are important. Unfortunately this camp suffered for many years because they were not very adequate. It was so difficult for me to sleep that first year, I brought my own camping trailer each year after that. But they have made great strides in that direction. You won't have faculty returning if they are not housed adequately, and if the food isn't good, and the teaching locale is not good. Many teachers made a lot of sacrifices in order to keep that camp going, realizing that it couldn't be improved because there just were not the funds to do it. But they stuck it out because they were dedicated to the growth of the camp. And the campers came back. There seems to be a parallel. I don't think the camp would have grown to the extent that it has now, without developing better facilities. It may have reached a certain pinnacle or high point and then stopped there. So, by upgrading the facilities, they guaranteed the continued growth of the camp.

Other faculty were very concerned about the condition of the facilities and believed as Martin Boundy (1996H) commented, "Comfortable musicians always make better music." Bill Boehle (1996W) expressed similar thoughts, "Good facilities are very important to the morale of the camp. More inviting facilities make for better retention of faculty and staff." Norwegian composer and guest

band conductor Trevor Ford asserts that "better quality of staff accommodations and equipment make an even more rewarding day."

Fred Merrett has been involved with the camp since its inception in 1956. He first enrolled in the Band Director's course, then in 1971 became involved with the Canadian Corporation, and eventually was elected to the position of secretary to the Executive Board. Merrett, a trumpet instructor for many years, was a junior high guest conductor, served as co-conductor with Merton Utgaard on the first two European tours in 1962 and 1964, and introduced the Handbell program to the camp in 1980. Since then, Merrett has served as handbell coordinator. He commented on the camp's growth (Merrett, 1996HH):

If you have an uncomfortable environment, it's hard to be effective. As the facilities have improved, so has the camp developed. I have observed most of the changes from the beginning, from fighting the flies to going to town to buy a screen for the door. The growth has been gradual and positive. Now, organizations are contributing large amounts. They believe in it. It's a permanent operation now.

Al Noice, who began teaching at the camp 1966, coordinated the Jazz Camp and conducted the honor jazz bands until he retired from the camp in 1991, did not find the spartan conditions unbearable (Noice, 1996II):

Of course, anything that furthers the student's education is important. Good housing and teaching facilities help the students realize their potential. The faculty who remember the huts and the inadequate facilities really appreciate the new housing. The development of facilities and the growth of the camp marched hand in hand throughout the years. The first years, we lived in cabins and taught in the huts and all activities took place in Howard Hall. Since then, many new facilities have been built and teaching and rehearsing have benefitted immensely from this. Many comforts have been added. I only spent two years in the new housing, but I didn't mind the cabins. They were all right. However, I didn't enjoy running across the park to take a shower when I first started teaching there.

Rodney Rothlisberger shared his memories of camp as a student and later as a choral conductor (Rothlisberger, 1996MM):

It was pretty awful when I was there as a student. I remember Roy Johnson having to shave out of a coffee can because that's all that was available. We did have showers in the CCC dorms. All those years I taught there, the living facilities were a little rough. I don't believe the facilities were crucial, but when I was living in those new motel-like units, it was much more comfortable. It was also nice to have a teaching hut and a classroom, rather than being outside under a tree. However, I don't think facilities are crucial to the success of the place. I just think they are a luxury when you have them. Facilities are much more impressive now. I'm not so sure there is any more learning going on than there ever was, but they just make learning nicer and easier. I think kids are more impressed with the new facilities. There is so much competition for the camp dollar, and students have so many choices now.

Earl Clemens concurs with Rothlisberger in his belief that the facilities have not been a deterrent to attracting excellent faculty and students (1996AAA):

I don't think facilities have been a major concern. Starting the year I did, I taught in a tent. That didn't stop people or teachers from coming to the camp. Housing for us was nothing but the double cabins with eight people to a side, with no showers or heaters. I sent my family down to the campgrounds to shower in a cement building with a shower head and no roof. No heat, exposed to the elements and we kept coming back! Finally, we had something other than a wood stove for heat. The facilities did not hold the staff back or the students back. The size and quality of the student body was there long before the facilities which we enjoy today. I've taught in the lodge, in a tent in front of the cabins, in the teaching huts, and now in a heated and air-conditioned building. I have found that when I am there for six weeks, the most important quality for me is solitude, after the intense repartee that takes place during our twelve-hour workdays.

Saxophone artist/teacher Dale Hallack proffers his opinion about the importance of facilities (Hallack, 1996I):

Facilities and faculty housing are very important. This is a really high intensity experience. You need a place to go that is comfortable. We teach all day, almost twelve hours, and we need a place to go where we can relax and rest at the end of the day. The same is true about the teaching facilities. We are there all day long. Now, we are in a nice climate-controlled facility, but I remember teaching in those huts in the

physical heat and cold, and how difficult that was. The weather was an extra obstacle. Students do better in better conditions. The conditions were so bad, the only place to go to rest was the faculty lounge in the administration building. I was in those roomettes behind Howard Hall, with four to a room, and you shared the sink and toilet with four on the other side. The walls were paper thin, so you couldn't go there to rest during the day, with rehearsals in there all day, and at night, the maintenance crew was moving equipment and chairs. We had to go to the dorms when the students weren't there to take our showers. It was just another obstacle. Now, we have air conditioners and heaters, with only two people to a room, and these nice facilities are all a result of Joe's work.

Dr. Gail Hall, saxophone instructor from the University of Oklahoma, recounts his first experience in the cabins during his first teaching assignment in 1978 (1996DDD):

When Jennifer and I were first coming to the camp, the conditions were extremely primitive, and were actually substandard in terms of lighting (one light bulb hanging from the center of the room), temperature regulation (one space heater that may or may not work), animals and birds and bats in the rooms, leaking roofs with rain pouring in, brown water that stained your washcloths and towels, and sagging springs in bunk beds that did not contribute to a good night's rest. And yet, in spite of the living conditions, we came back. And in spite of the physical challenges for the students, they came back as well. There was never any heat in any of the dorms. Had we not been supportive of what was happening at the IMC, we would not have returned. But, we rose to the occasion and taught our very best in those conditions. However, since I have been staying in quarters that are comfortable, I have to admit that I have been a more effective teacher, because I have been more rested and not as stressed physically. I've been able to give better quality education to the students because I've been able to rest. My colleagues have reported similar observations.

Vern Gerig approaches the subject of housing from another area of concern (Gerig, 1996DD):

Although we built the new dorms to accommodate growing enrollment, safety was our most important consideration. The greatest relief I enjoy right now is that I know the students are safe. We needed to address the parent's concern for their child's safety. The development of facilities was important and necessary, but I still think the quality of the experience has been the key to the camp's success

I believe the faculty and staff need to be well-rested. Negative experience finds it's way to the children. This has been Joe's focus. . . to provide more comfortable staff accommodations. This contributes to the quality of the experience. This is the first year that we have not had to prioritize facilities in the board meetings. Ten years ago, 95% of our time was spent discussing physical needs; now, we spend 15-20 minutes on it.

Don Timmerman states that basic needs should be met, and justifies the disappointment in enrollment expectations for the year following the completion of the new student dormitory facilities (Timmerman, 1997H):

I believe that you should provide basic needs for everyone. Faculty who come here don't come to make big money. You just can't do it because the students can't afford the fees to support larger salaries. However, if you can provide a reasonable compensation for their work, a decent work environment and living quarters, that goes a long way toward compensating for that lack of salary.

We didn't see any enrollment growth after we built our new dorms, however the number have remained virtually the same. Because of reduced birth rate and the demise of arts in public schools, we have fewer students from which to draw, so in maintaining our enrollment in a shrinking environment, we are doing a better job. Our growth is in the percentage of the population.

Utgaard's primary concern during his administration was the need for housing and a cafeteria to serve the increasing student enrollment, in addition to a facility that would accommodate the thousands of spectators who attended the Sunday public concerts. He believed that he needed to solicit these funds himself, rather than depend on the Peace Garden officials to provide them. Past Executive Board member Bert Skakoon described Utgaard's relationship with the Peace Garden officials (Skakoon, 1996KK):

Concerning facilities and the growth of the camp, I think one depends on the other. We had some enthusiastic people on the Peace Garden Board, and we had some enthusiastic people on the Music Camp Board. I really believe that one can't really get along without the other. The Peace Garden

officials helped by providing maintenance. Merton could be rather determined, and many times, he would say, "This is what I want to do next year, and it's going to cost this much," and the Peace Garden director would say "I don't know if we can do that," and Merton would say, "I'll do it."

### **Masonic Memorial Auditorium**

By 1964, the North Dakota Legislature had funded several dormitories, buildings and a new dining Hall, however, final appropriations from the legislature came in 1973. Utgaard, in an effort to find another source of revenue for an auditorium contacted the Free Masons. On July 27, 1981, the 2,200 seat Masonic Memorial Auditorium was dedicated, with a large 40' by 60' stage, dressing rooms, restrooms, concession area, office space and a 500 car parking lot. The construction of the Masonic Memorial Auditorium was financed by the Grand Lodges of North Dakota and Manitoba at a cost of over \$75,000. The auditorium opens up to the outdoors by the use of large retractable overhead doors, maintaining an open-air venue, while sheltering the performers and audience from the elements. During uncomfortably cool temperatures, the doors remain closed and heaters in the ceilings are used to heat the Hall. That two countries would contribute equally toward this immense project was a tribute to Utgaard's amazing persuasive skills. Joe Alme remembered the outdoor concerts from his student days at the camp and was particularly pleased with Utgaard's new facility (Alme, 1996A):

Merton made a big change for the positive when he took the concerts indoors. Most people loved the concerts on the border when the conductors stood with one foot in each country. But, the logistics were a nightmare. As a camper who played in those concerts, going inside to the Masonic Auditorium was the best thing that ever happened. You don't get rained on, you don't have your music blowing everywhere, you

can turn the pages, and you don't have to sit on the wet grass waiting for your turn to play. I used to have to start the set up for that shell [behind the band] before dawn. It took four hours to set up and four hours to tear down. Everyone involved who played in the bands, including the secretary who would hold Merton's music on the stand crouched underneath it, was delighted with the new facility. All week long, we worked inside learning this difficult music, and then when we went outside, we couldn't play the notes because the music was blowing around. Even with the clothespins! And we had to bus everybody up to the formal garden area and then bus them back to their belongings left at the camp outside the dorms so the next group could be moving in. There wasn't room anywhere on the camp to accommodate the thousands of people in the audience. So, although the outdoor concerts were really impressive to the audience, the Masonic Auditorium was the best thing that ever happened to the camp!

### **Senator Quentin N. Burdick Center for the Performing Arts**

Clifford Grubb considered the most important additions to the campus during each director's administration to be the two grand concert halls. Utgaard was able to manifest the Masonic Auditorium, while Alme's leadership produced the multimillion dollar Senator Quentin N. Burdick Center for the Performing Arts (Grubb, 1996GG):

The biggest thing that happened during Merton's administration was the building of the cafeteria. That came strictly from the North Dakota legislature. Then, there was the Masonic Auditorium from the Masons on both sides of the border. More recently, the new dormitories and the recital Hall/storm shelter are the most remarkable additions. Joe Alme had a vision and had connections with an extremely influential United States Senator in North Dakota, Quentin Burdick. It was through Senator Burdick that 3 million federal dollars were appropriated for the project. He then put pressure on our national government to solicit matching funds from the Canadian Federal government, to which they responded with 3 million also. I remember going on a tour of those old CCC buildings two years before this project came about. The board was inspecting the wiring in the dorms. The naked wires showing in the ceiling above the students' bunks were from the original 1930's, and there were two plug-ins for more than 70 students. Now, there's climate control, semi-private rooms, and plenty of plugs! Joe Alme really promoted that. He is very skillful in making contacts and handling people. He went to Washington a couple of times and convinced Burdick of the value of the project, and things started happening.

Myrtle Lorimer elucidated on the funding for the multimillion dollar project for the new dormitory facilities and a state of the art concert hall (Lorimer, 1996EE):

It was a 6 million dollar project that funded the new concert hall/storm shelter and the new dormitories through the federal governments. Three million dollars went to the Peace Garden from the Canadian government in Ottawa, along with three million from the American federal government. Charlie Mayer was the Prime Minister at the time and was there at the dedication. He lived in Winnipeg, therefore it was through his department that the Canadians received it.

Canadian funding was provided through the Department of Western Economic Diversion, with U.S. funding provided from the U.S. National Parks Service. The International Peace Garden owns and manages the new facilities (IMC News Fall 1992 VOL. XXIX, No.1). The climate controlled performance hall has state-of-the-art acoustics, lighting, digital recording and sound system and seating for an audience of more than 500. Additional space in the lower level is now utilized for instructional activities, recreational activities as well as doubling as a storm shelter with a capacity to accommodate the camp students, staff and faculty. This space serves both as a concert venue and instructional space. (IMC News, Fall 1996 VOL. XXXIII, NO. 1). The inaugural faculty recital of the 1996 session, this author and flute artist/teacher Linda Nielsen assisted by pianist Diane Thornton had the honor of presenting the first performance on the stage of the new Senator Quentin N. Burdick Center for the Performing Arts.

Canadian Representative for the INTERNATIONAL MUSIC CAMP, Connie Shaw Turner, attended the camp as a student from 1960 through 1966. She attributes her decision to enter the music profession based upon her IMC

experience. Turner, who has been actively involved with the Canadian Board, and employed as the IMC Canadian Representative in 1995, has served as a guest conductor and as Program Director of the Adult Band program. Turner expressed excitement about the new facilities (Turner, 1996T):

The students are very happy and the staff now has more of their physical needs met to relieve the stress during the long week. Happy, healthy people make for a great IMC. I am "hooked" on the music, the people and the project. I believe in it.

In 1986, a Nurse's Station/Laundromat building was constructed in a central location on the campus, funded by the Winnipeg Foundation and matching IMC funds. The author celebrated that day:

This was another Alme administration consideration for the faculty. For the first time, faculty and staff could do their laundry on campus, instead of driving fifteen miles to the closest laundromat. This small convenience made an incredible difference in the lives of those of us who stay more than one week. We Honors instructors stay for four weeks to teach the college prep classes. This, coupled with moving the concerts from Sunday to Saturday has relieved some of the physical stress associated with the heavy schedule. Another small, but important amenity was the provision of window box fans for those who still teach in the unairconditioned huts and classrooms.

Dr. Gail Hall summarizes his view of the difference in philosophy between Utgaard and Alme regarding the subject of facilities (Hall, 1999C):

The philosophy concerning facilities was different for each director. During Utgaard's administration, the philosophy was one of basics with no frills, and Spartan conditions as one might expect of a summer camp rather than of residential accommodations. For example, folding metal chairs, wire stands, no fans, and small space heaters were the norm. Veteran faculty became very enterprising, bringing their own amenities, such as fans, fresh water, even refrigerators. Donated equipment of any kind was accepted, without regard to condition or age because they had no choice per se.

As expectations changed over the years, Joe requested specific materials and always had high standards of quality. Comfortable, professional seating for the students and faculty, drinkable water, better food, more choices, new kitchen, climate controlled faculty housing, climate controlled auditorium and climate controlled dorms are now standard equipment.

### **Alme's Administration**

Current director Joe Alme described his position regarding facilities and success of the INTERNATIONAL MUSIC CAMP (Alme, 1996A):

Merton did as much as he could. That dining hall was wonderful at the time it was built in 1963. But we outgrew it. When you are cooking for that many people in that confined space. . . then, they did some add-ons that were poorly done. You would flip a switch that would turn on a light in the next room. There was a certain lack of vision during that period. The attitude was how little can we by with? Let's get by as cheaply as we can and the future is now. That's a big change that I have made. We still get by for as little as we can, but we require quality.

Right now, we have reached our cap on enrollment per week. Although we have the facilities to handle as many students as we want, the cafeteria can only feed so many people so fast. If we are any larger, and exceed our magic number of 477 students, we lose the magic of communication with our students. They become a number rather than an important human being. We have the best facilities for that magic number, and we can do the very best job possible with housing, supervision, and food service up to that number.

The facilities are really important. Students come from quality units in their school systems, and we don't want them to come to our camp and take a step backwards. Previous campers come in and say, "It isn't rough like it was when I came here. It just isn't the same." And that is a true statement. Students today will not go for that roughing it anymore. And when they walk into that percussion building, they need four really good tympani that work. They can't have three that almost work, and one that doesn't. They want to have something better than what they have at home. In turn, their facilities will improve at home because the student will tell their band directors about the equipment they used at camp and ask for it. That's part of our responsibility, keeping up with state of the art equipment. When musical instrument companies see what nice facilities we have they are more willing to contribute instruments when they know they will be taken care of.

Gwen Hall (1996N), former Dean of Girls, concessionist and vocal teacher, anticipates a positive future for the INTERNATIONAL MUSIC CAMP in the new millennium with her prediction, "Development of facilities have given the camp a professional look that will attract a new, more diverse student population."

## **CHAPTER VII: RETENTION OF FACULTY, STAFF AND STUDENTS**

### **Student Retention**

Enrollment data from the "Final Registration Analysis" summaries kept each year by the INTERNATIONAL MUSIC CAMP administrators demonstrate that student retention is a decisive factor in the overall success of the INTERNATIONAL MUSIC CAMP. Both the Utgaards and the Almes agreed that student retention has been one of the most important measures of success. Utgaard believed that faculty retention increased the "return factor" for students (Utgaard, 1996RR):

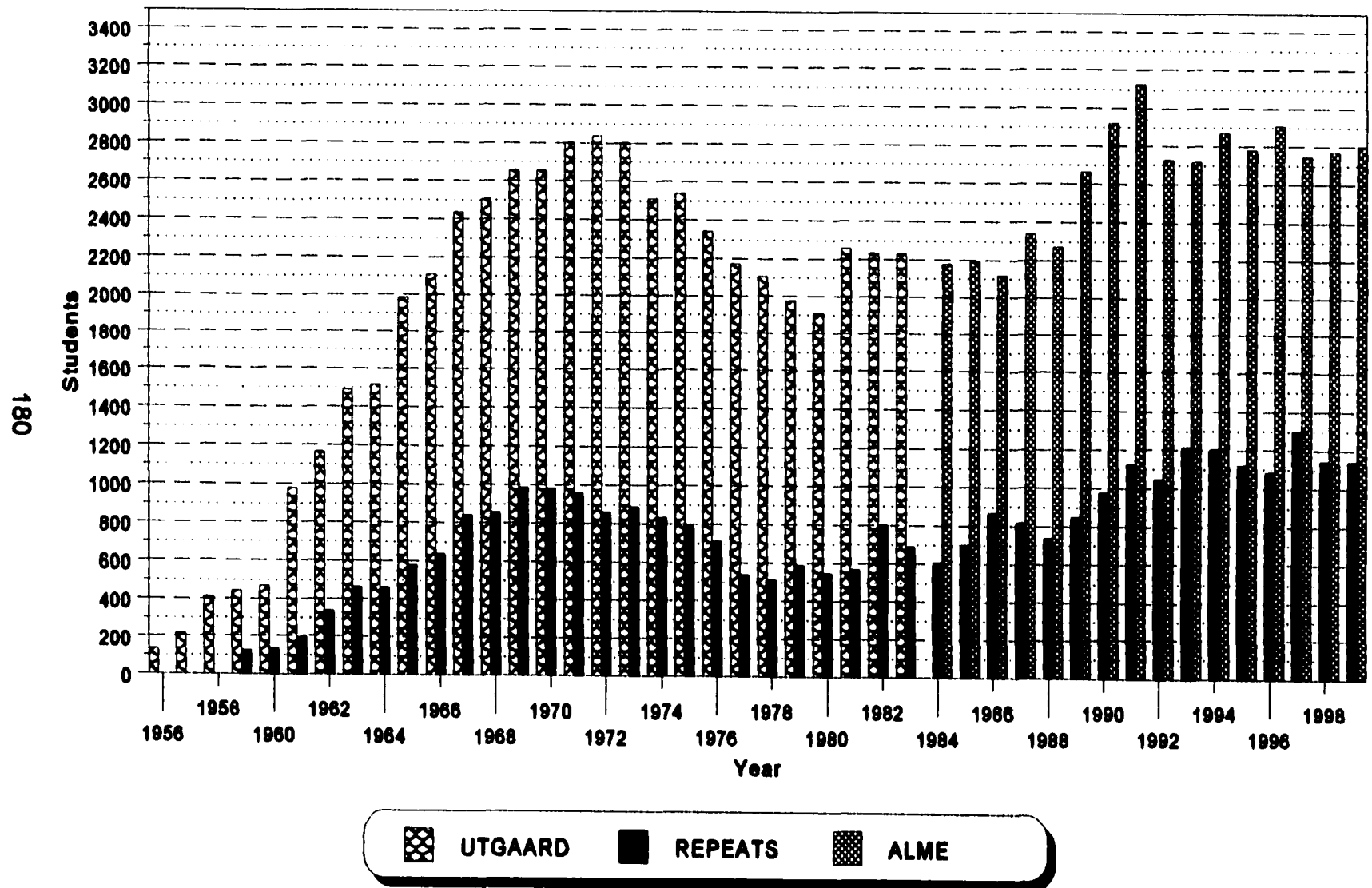
Our faculty had to be both artists and teachers. In this rural area, instrumental specialists were not available to the students as they would be in larger cities. The students would then come back to study with the same person year after year.

Joseph Alme writes in the 1989 IMC NEWS, Vol. XXVII, No. 1 (Alme, 1996A):

Student and faculty retention are major contributors to the camp's success. Thirty percent of the students return for a second or more camp experience. That says something about the quality of instruction that has been a tradition for so many years.

Joyce Alme also includes a reference to student retention when she defines success as it relates to the IMC. Mrs. Alme maintains that treating each camper as a guest is the key to repeat attendance (Alme, 1996B). The Student Retention Chart (p. 180) supports Alme's statement that approximately 30% of the total enrollment consists of returning campers (Alme, 1996A).

# STUDENT RETENTION



**Randy Hall, Director of Student Affairs at the IMC since 1975, believes the success of the camp is determined by student retention and continuity of personnel (Hall, 1996PP):**

**Success is determined by seeing the students come back year after year. The consecutive years of personnel attendance seem to bring continuity to the camp. The students relate to the continuity and this results in their returning.**

**Steve Gorder, Superintendent/Treasurer of the International Peace Garden defines "success" in relation to any youth camp in this way (Gorder, 1996X):**

**. . . if attendance continues to grow - particularly if it includes repeat attendance. If the same students come back again or if the same schools continue to send or encourage their students to attend, it must be a successful camp.**

**Guitar instructor Dorothy Penner (1996R) defines success, "when students keep coming back for the academic and social opportunities." Clarinet instructor Louis Sacchini includes student retention as one factor of success (Sacchini, 1996JJ):**

**Success at camp is achieved when a student you worked with the previous year returns and evidences they took what you taught them, worked with it, and did indeed improve their playing.**

**Harry Krueger maintains that meeting the student's personal and musical needs are essential to ensure their return (Krueger, 1996C):**

**When students return to the camp year after year, I have watched with interest how they mature as people and as musicians. The fact that students continue to return as my students and that they continue to use my suggested methods might be an indication of some sort of success.**

**Retired flute instructor from South Dakota State University Ruth Royer**

(1996K) writes that success is due to "a devoted faculty that continues to return year after year to lend continuity. It is because of the personnel that we see . . . students return." Fred Merrrett, (1996HH) founder of the handbell program, believes that "when the personnel give the participants a feeling of worth, returning is worthwhile." Vern Gerig's (1996DD) definition of "success" as it relates to the IMC includes "student and staff returning. . ." Myrtle Lorimer (1996EE) attributes the success of the camp to student retention: ". . . the students that attended continued to return." Camp photographer Gerald Whiteman (1996HHH) concurs with many other responses stating "large numbers of students returning each year."

Staff responses to the question, "What do you think the students are looking for when they attend camp?" included: (1) a learning experience, (2) a social experience, and (3) to have fun. The responses of previous campers to the question, "What influenced your decision to return?" is consistent with the aforementioned staff observations and includes: (1) participation in various program offerings, (2) needs being met, (3) meeting other students who shared a similar level of interest in music, (4) studying with a specific instructor, (5) participating in European tour performing groups, (6) learning and/or social experiences and (7) low faculty turnover rate.

Joseph (Joe) Alme, (1996A) was a camper from 1963 until 1968 and returned because, "I loved to play the trombone and so did everyone else I was associated with . . . The European Tours that I attended were the best experiences of my life!" Joyce Alme (1996B) was a camper in 1964, 1966 and

1970. She returned "to try different programs and to perform in the 1970 European Tour Band."

College student Dana Boucher returned for the learning and the social experience (Boucher, 1997F):

I attended the INTERNATIONAL MUSIC CAMP starting in summer of 1989 and went every summer with the summer of 1993 being my last. I decided to return to camp for several reasons. I knew that I would learn more each summer and that I would also meet more new people. I also met with another former camper and went to camp with her . . . After five summers of attending camp, I have at least twenty people that I still keep in touch with and four of these people live in other countries.

Al Ehnes (1996E), IMC trumpet instructor for eighteen years, attended the camp twice as a high school student and returned to participate in the 1962 European Tour Band. Gwen Hall (1996N), who attended the camp for the choral program from 1981-1984, and later served as a staff member in a variety of capacities, returned to the camp because of "the fun time learning at IMC." Jill Haug (1999F) attended camp from 1996 as a band/orchestra member until 1999, when she spent two weeks in the Honors program and came back another week for the orchestra. She loves the fun, and believes that "my experiences at IMC have really encouraged me to pursue music as a career." Gwen Hoberg, Honors student in 1999, has been a student at the camp every year since 1996. She relates how scholarships, fun and the musical opportunities influenced her continued association with the camp (1999G):

I received a scholarship from my school one year and a scholarship to play in the orchestra another year. Orchestra camp was the first time I had played in an orchestra, and the horn parts were so much better than band! Horn chamber ensembles were delightful. I am now inspired to pursue a musical career, and really strive to do my very best.

Twenty year IMC percussion teacher Vicki Jenks was a student at the camp from 1966 through 1970, who as a camper, participated in band, choir, musical pit orchestra, symphony orchestra, and Music Honors I and II. Factors influencing her decision to return to the IMC were positive IMC faculty inspiration, meeting friends made during previous summers, international travel with tour bands and musical growth (Jenks, 1996O):

The decision to return was influenced by the teachers, returning friends from past summers, promise of making new friends, traveling with the tour bands and growing as a total musician.

Karen Rolston (1997B), daughter of the Utgaards, is an elementary music teacher and band director in Mesa, Arizona. She attended the camp as a student from 1959 through 1963, and participated in the band, chorus and orchestra programs. "The faculty and staff" influenced Rolston's decision to return, and "other students, the great time I had and the knowledge I gained." Her brother Michael Utgaard (1996KKK) attended camp from 1956 until 1962 and as a young adult worked at the camp as equipment manager, film instructor and art show coordinator. He feels that the camp influenced his decision to work in the music field as a performing artist's manager, booking and promoting musicians: "I learned about people who could make a living from their passion." North Dakota State University student Julie Schatzke attended the camp from 1990 to 1993 and was involved in the band programs each year. Schatzke credits her return to social and musical experiences (Schatzke, 1997G):

The people that I had met and the fun I had the first year really influenced my return every year, especially my flute instructor. . . The other thing that kept me coming back was the 'rush' of the concert at the end of each

week . . . this was so amazing that you could put together a group of strangers and put on an excellent performance in just one week.

Tom Sletto, choral teacher at the IMC, attended music camp each summer from 1966 until 1972. His continued presence was influenced by many factors (Sletto, 1997C):

My experiences stretched my skills and fulfilled my needs for private instruction by instrumental specialist. I especially enjoyed having the opportunity to meet and perform with musicians from all over the world. The influence of Dr. Utgaard as my conductor paved the way for my career in music. The tour band in 1972 was a particularly rewarding experience.

Paul Veselack, surgical technician, grew up at the IMC as the son of Program Director Richard Veselack. Beginning in 1962, the first eighteen summers of his life were spent at the INTERNATIONAL MUSIC CAMP. When he was old enough, he enrolled in the band programs. Veselack's reasons for returning were personal, because the camp was a part of his extended family (Veselack, 1996V):

Camp for me was not a choice, but a welcome plan for every summer. It underlined a basic desire I had been allowed to feed and nurture at home. I loved to return to watch my father work at what he loved most and to cultivate that in me by his example. Year to year, it was like putting your favorite set of clothes back on when you returned. All of our extended family was back to pick up on the piece we all played together without missing a beat. If not for an explosion causing a disabling ear injury, I was planning on someday returning to camp to teach, to return the immeasurable gift I've been given by the INTERNATIONAL MUSIC CAMP.

Kylie Helm, Honors Program student at the IMC, attended the camp from 1990 through 1996 writes (Helm, 1996TT):

I feel that coming to camp for just one week improved me more than a year of band would at home, you learn so much in the short time you are

here. The fun and learning I had each time I came here made me want to come back. In fact, I liked it so much, the last time I came back for four weeks for the Music Honors program. I still keep in touch with the friends I met my first years here.

Fred Merrett (1996HH) believes that "from the student's point of view, they go away feeling it was worthwhile coming because they got their money's worth." Maxine Groves Beseler, clarinetist and music teacher, attended IMC from 1967 through 1971 and was a member of the 1972 European Tour Band. Beseler participated in the band, choir, orchestra, and music honors programs. Beseler states the learning environment, the musical experience, her clarinet instructor, the social experience and traveling with the tour band as reasons for returning six years (Beseler, 1996XX):

I enjoyed it and learned so much at the camp. Meeting others who were as interested in music as I was, really inspired me. I also returned to study with the same clarinet instructor each year. All the staff was incredibly caring. If the musical experiences had not been meaningful, I would not have returned. I made friends here that I still correspond with after all these years. We would coordinate our sessions so that we could see each other again. I also enjoyed meeting students from all over the world, both at the camp and on tour. It has made me a more well rounded individual. I am still returning as an adult for the band director's workshops, where the attitude is "there is no such thing as a dumb question."

Sue Ellen Davis Johnson became a member of the IMC faculty during the summer of 1999. Johnson was a camper from grades eight through twelve, participating in the band program and adding musical theatre her senior year. Her camp experiences influenced her life in many ways (1999B):

I loved the experience of being at camp, particularly the musical challenge of playing extremely difficult music. The private instructors and the conductors were the biggest influence on me while I was here. I was able to attend because I received a half scholarship from my band booster's

club every year that I attended. I am now a music educator, and my camp experiences influenced my life in that direction. The highlight of my life is having the opportunity to finally teach here myself.

Jason Rygg is a former camper, then dean/counselor, who has recently been promoted to horn artist/faculty at the IMC. He feels that he has made contributions to the camp in each role (Rygg, 1999D):

As a camper, I was excited to learn. As a counselor, I cared for kids and treated them with respect. As a horn faculty member, I make players more excited to practice and improve. I returned because this camp changed my life. I went beyond the notes on the page. Music was in my brain and fingers, but after IMC, music came into my heart!

The aesthetic experiences in music education are considered to be essential in musical training, according to Dr. Gerald Siverson (1990) in his study:

...over the past fifty years, a philosophy of music that includes musicality and the appreciation of aesthetic values appears to have evolved into the dominant philosophy, and many contemporary philosophies of music education in the United States acknowledge that aesthetic education is a vital component of the music training for students (p. 2).

Siverson (1990) concludes that many band directors feel constrained in their efforts toward aesthetic education due to several factors:

Community performance pressures, . . . scheduling, . . . marching activities, . . . administrative performance pressures, . . . and budget . . . Other constraints such as student attitude, credit requirements, after-school jobs, weak programs at feeder schools, and no private lessons were also identified as constraints (p. 86).

The INTERNATIONAL MUSIC CAMP provides the opportunity for students to experience music for the sake of music, without the external pressures of utilitarian expectations. The final concerts are the aesthetic culmination of the students' efforts, thus contributing to an emotional attachment to not only the experience, but also the camp.

Students returning for multiple sessions over several years are an important part of the success of the INTERNATIONAL MUSIC CAMP. According to returning students, a low turn over rate in the faculty was considered important and influenced their decision to return. Educational, musical and social experiences were all discussed as significant considerations, as well as performing with the European Tour Ensembles. When students receive a quality, caring, professional experience, they return and often influence others to attend the camp as well. The enrollment thus remains sufficient to support the operating expenses of the camp, which is one important facet of the growth, development and success of the INTERNATIONAL MUSIC CAMP.

### **Faculty and Staff Retention**

Returning faculty and staff create a continuity that contributes to the smooth operation of the camp and to the approximately 30% student retention rate, according to both directors. Former camp director Merton Utgaard and current director Joseph Alme conclude that a "happy staff" is an indicator of success in that a satisfied staff will want to return. Both directors included instructions to the camp veterans in his first address to the faculty regarding leadership from the returning faculty, "Newcomers, be sure to ask questions . . . Old-timers, be sure to communicate with the newcomers . . ."

The respondents answered the question "Why did you return to the camp", with responses that created four major categories: (1) educational philosophy, (2) social experiences, (3) professional considerations, and (4) personal reasons. The majority of the responses were divided almost equally

between "educational philosophy" and "social experience," with all other responses falling under the "personal" and "professional."

### **Educational Philosophy**

The responses associated with "educational philosophy" were expressed in various manners. Many of the faculty simply stated, "I love to teach students." Others qualified the statement with "young" students, contrasted with the college age students they regularly instruct. Mary Wilson (1996AA) , flute instructor for sixteen years, commented, "I returned because it kept me young. I wanted to work with young people and hopefully help them grow both mentally and musically." Trevor Ford (1996G) returned because, "I really do love working with youngsters." Schlueter taught twirling from 1958 until 1993, when the twirling camp was eliminated due to lack of participation (Schlueter, 1996FFF):

I continued to return because my "kick" is young people. I haven't outgrown that. I just enjoy working with them. The reward comes from knowing they are better because I was here to help.

Concessionist, vocal instructor and Dean of Girls during eight years of service, Gwen Hall (1996N) continues to return because of her "dedication to music education." With twenty years of service to the camp, Randy Hall has served as Director of Student Affairs and Dean of Boys. When asked why he continued to return, he exclaimed, "It sure wasn't the money!" He continues (Hall, 1996PP):

The number one reason why we continue to return is the kids. Every year, it is hard to leave because you get so close with some of the students. Number two is the camaraderie with the faculty and the staff. It is difficult to leave at the end of the summer. You look forward to returning in the spring to see everyone again and see what has happened over the winter months. Number three is that I always pick up new ideas for my own teaching situation.

Woodwind specialist from the University of Nebraska at Chadron, Carola

Winkle (1996CC) includes the educational opportunities, the location and the social experience as reasons for enjoying nineteen years of teaching clarinet at the INTERNATIONAL MUSIC CAMP: "This is a well-run camp offering outstanding teaching/performing opportunities, it is a beautiful place and I enjoy the quality faculty colleagues."

James D. Thornton (1997J), a camper from 1966-1971, who has been teaching euphonium for the past fifteen years at the camp, has also served as equipment manager for several years. He alludes to educational satisfaction as his reason for returning: "I return because of the students. That is the reward in and of itself - to work with them and watch them develop." Richard Veselack, program director for more than 20 years, expresses these sentiments (Veselack, 1996LL):

I thought that this was a great thing for children and I just wanted to be a part of it. The faculty were dedicated teachers, dedicated to the students. The desire to help kids is the most important reason for returning.

Fifteen-year veteran Louis Sacchini considered his interactions with the students an important incentive to return (Sacchini, 1996JJ):

I thought I contributed something to the students who came. I believe I did make a contribution to the lives of the students I taught not just by what I taught them, but how I interacted with them. Treating a seventh grader with respect as a person contributes to their self image in a positive way.

Earl Clemens believes that teaching students of various ages is particularly rewarding and reflects on both the location and the camaraderie (Clemens, 1996AAA):

I return to the camp because I love it. It keeps me young. I stay in touch with young, eager students as opposed to the college age group I usually teach. I have always enjoyed working with the younger students.

Twenty-three-year flute artist/teacher Ruth Royer returns to contribute her expertise (Royer, 1996K):

I contribute to the camp's success because I continue to return. I like the satisfaction of working on a one-on-one basis with students and watching their progress in one short week. I like the feeling of success associated with doing something I love, which is teaching flute.

Dale Hallack has been associated with the IMC teaching staff for twenty-five years as saxophone and woodwind instructor. Hallack attributes his IMC longevity to the fact that he does his best teaching at the camp (Hallack, 1997I):

I do my best teaching here. I do more here, have more serious students, than anywhere else. I have a different impact on the foreign students than the students I teach in the college or private setting. I reach the student better here. I am still corresponding with several of my students from camp. My best teaching and best students have passed through this camp.

Others regard the camp teaching as a "challenge," especially the conductors responsible for the concert at the end of the week. Tom Breske (1996D) returned to the INTERNATIONAL MUSIC CAMP for twenty-four years as guest conductor, stage band director and woodwind specialist because he "... loved it. It was a great challenge." Jazz instructor and program coordinator for eighteen years, Al Noice returned to the music camp for the love of teaching, the challenge and the social experiences (Noice, 1996II):

I enjoyed working at what I did. To develop a high school age or younger jazz ensemble and honor band in one week to be presented in front of a large audience that expected something special was a tremendous challenge. When you first meet with the group, it's enough to scare you to death. The students have such varied experiences. They always met the challenge with flying colors. I'd go home after that feeling I had paid some significant dues. It gives you a really good feeling. Equal to that were the many friends I made over the years. I enjoyed the fun, the humor, the jokes, the 'great big happy family' feeling. I've learned a great deal from all of them and I'll never forget the great times we had together. I looked forward to it every year.

Artist/teacher Al Horch (1996Y) continued to return to the INTERNATIONAL MUSIC CAMP for the past twenty-five years because, "I don't feel eighty years old. I love what I am doing, I love music, I love to help people, and I love teaching." Bill Schmidt (1996S) from Bismarck, North Dakota, has been a guest conductor for the cadet band sessions for 10 years. Schmidt returns because, "I love it. I want to teach the students the ethic of hard work and discipline through a positive musical experience."

Dr. William Boehle, president of the United States Corporation of the music camp from 1978 until 1984, elucidates his reasons for continuing his support which include the challenge, his dedication to education, and his belief in the camp's philosophy (Boehle, 1996W):

I return because it is a challenge to help maintain the camp fiscally, it is extremely interesting and because of my personal dedication to the arts all my life and, of course to students. I love students and I love the subject of music in that order. What the camp offers to these young people is extremely important. Therefore, I want to come back and be a part of it as long as they will let me.

Twenty-five-year veteran Rodney Hudson, trombone instructor and Brass Ensemble performer, finds the musical satisfaction worthwhile (Hudson, 1996ZZ):

I have played in the International Brass Quintet for ten years. We exhibit artistic performances that are vital to the camp, both individually and/or collectively. I will continue to return as long as I can play with or make music with other musicians with whom I feel compatible. I need to feel musically satisfied and successful.

Many faculty members return because they subscribe to the philosophy of the camp and feel the educational contributions of the camp are important. Dr. Harry Krueger, retired faculty member from Augustana College, covers several categories in his summary (Krueger, 1996C):

I return because of my strong interest in the musical life of young people and my warm association with the many faculty. Also, I am a strong supporter of the philosophy of the camp and admire the work of the administration to give the students a strong musical experience. One special highlight of mine was when returning students in a brass ensemble requested to play a particular selection that they enjoyed in a previous year.

Vicki Jenks, who owns a Percussion Arts Studio in Madison, Wisconsin, attributes her musical career to her experiences as a student at the camp; therefore she returns as a faculty member to bring similar experiences to other young campers (Jenks, 1996O):

I return annually because this is where my musical career was "born" in 1966. Coming from a very small agricultural community with a correspondingly tiny music program made every musical experience at IMC seem grandiose and significant. I would never have chosen music as my life's career, if not for IMC. I am a product of the many positive individuals who inspired me during my time at IMC. Now, I am honored to be one of those inspiring individuals.

Involved from the outset in 1956, Bert Skakoon continued to support the operations of the camp (Skakoon, 1996KK):

I continue to return because I feel that I can contribute something to the camp. I feel it is an important part of fine arts education in this part of the country. This is the only place these students have to receive the specialized instruction offered.

### **Social Experiences**

The social experiences associated with camp living and working are personal and rewarding. There is an attitude of respect for all those associated with the INTERNATIONAL MUSIC CAMP. The maintenance crew, cafeteria staff, librarians, secretaries, deans, students, faculty and administration often share these views. Those who choose not to practice this respect often choose to not return.

Glenda Fauske, Administrative Assistant to the Camp Director for fifteen years, was involved in the administration of the entire program, setting schedules, running program materials and teaching aids, correcting theory tests, preparing certificates, hiring staff, handling registrations for both children and adults, and processing accounts and payroll. Fauske returned for the social opportunities (Fauske, 1997A):

I returned because of the wonderful, talented students and staff. I had an opportunity to meet people from all over the state, the country, and the world who shared the same interests and love of the arts. After no longer working at the camp, I have attended the fiddling camp and intend to take art, creative writing and guitar as my summer work schedule allows.

Dorothy Penner (1996R) returns because, "I like the way I am treated by staff and students." In addition to the educational reasons previously mentioned, Royer (1996K) continues "to renew old acquaintances with some very dedicated individuals."

Joanne Schlueter credits Utgaard for hiring so many individuals with magnetic personalities who influenced people to return (Schlueter, 1996FFF):

Dr. Utgaard was a master at finding people who loved kids, like Rich Joliffe and Fred Merrett. Fred was so kind. Students and faculty alike came back to camp because of Fred. Joliffe would go out of his way to comfort homesick individuals, including me. I was always here on my anniversary.

Sacchini, clarinet professor at Dickenson State College, affirmed that the IMC social experience was a significant motivation for his continuation (Sacchini, 1996JJ):

. . . and I did enjoy the fellowship with other faculty members. It was a pleasure to see them and keep up with their professional development, endeavors, and advancements.

Lonn Sweet (1996U) Dean of Fine Arts at Northern State University in Aberdeen, South Dakota, who served as guest Junior High Band Conductor for eight years, continued to return for the "associations with great staff, faculty and students." Earl Clemens includes the social element in his motivation for returning (Clemens, 1996AAA):

I also come back year after year to see the people who are teachers here. We often take up right where we left off in our conversations as if it were from one day to the next. There are many factors for returning. I drive a thousand miles, so I am certainly motivated.

Faculty members often consider themselves as part of an "extended family." Richard (Dick) Veselack was a friend of Merton Utgaard and a music teacher in the public schools of Bloomington, Illinois. He began working at the camp as Dean of Boys in 1959, becoming the program director in 1961. His passion for the camp and its purpose is reflected in his statements (Veselack, 1996LL):

I enjoyed the people that were there. It becomes a two-family thing. After returning two or three times, the camp was where I was supposed to be. Even now, I still find myself thinking, "Now they are doing this" or "Now they are doing that." It becomes part of you. Dick Jolliffe made a statement many years ago that it's like having two lives or two families. We live our first life the nine months of the year with our public school teaching and then when the time comes, we shut that off, go back to camp and start as if we had never been away, and we have a separate family there. I never really associated with any of the faculty away from the camp area. When you work with such intensity like you do at the camp, you establish very close relationships with those who share your passion for the camp. Some can take it and some have trouble with it. The ones who can't take the intense schedule don't return.

Veselack also served on the Executive Board of Directors for many years. In the fall of 1982, his job as program director was extended to include the off-camp season, during which he made approximately 600 school

visitations in North Dakota, South Dakota, Minnesota, and Manitoba. Veselack made these contacts in addition to the visitations made by Merton and Noella Utgaard, however, the anticipated enrollment increase was not realized and Veselack returned to his regular teaching position.

Paul Scheuerle, retired music professor, has been associated with the INTERNATIONAL MUSIC CAMP since 1957. He has served as clarinet artist/teacher, woodwind instructor, and served as a board member for eight years. Scheuerle's present day colleague, clarinet instructor Carola Winkle, was for several years his student at the camp. He continues to contribute his expertise to the camp, to work with students and staff, and visit with friends and colleagues (Scheuerle, 1996V):

I enjoy working with the students and the staff. I feel that I can contribute with my teaching and encouragement. Coming back to visit with people I know makes it seem like a family reunion or a homecoming.

### **Professional Reasons**

The success of the INTERNATIONAL MUSIC CAMP is often judged by what the students bring back to their school program. Their awareness of music-making and the enjoyment it can provide is an important incentive to their peers. The improvement that often results in competitive situations brings another important element of satisfaction to the student. Music educators in the community also have a vested interest in the student's improvement. The model of excellence provided by the IMC experience raises the expectations of the entire group.

Bob Nelson, Director of Student Affairs from 1969 to 1972 and now on the Executive Board of Directors, has been bringing band students to the INTERNATIONAL MUSIC CAMP from Rapid City, South Dakota, for 24 years (Nelson, 1996Q):

I continue to bring my students because they learn so much in one week of time and my own band program improves upon their return. I believe the music camp is a great program.

Gerald Whiteman, band director from Bottineau, North Dakota, was the camp photographer for twelve years, served as Dean of Boys in 1969 and 1970, and taught saxophone in the summer of 1970. His reasons for continued support include not only his students' progress, but also his own (Whiteman, 1996HHH):

As a music teacher, I have sent many students each year and have provided many school instruments for camp use. I believe in the value of their quality experience. If they didn't improve and raise the quality of my own program, I wouldn't send them. I continue to return because of the great atmosphere amongst great teachers. When I am there, I have the opportunity to visit with the faculty and conductors and thus revitalize my own ideas.

Vern Gerig, who currently manages a major retail music store in Moorhead, Minnesota states that his reasons for returning are personal and passionate (Gerig, 1996DD):

My reasons for returning are quite personal. I come from a very strong perspective of personal benefit to repay. There is little else besides my parents and my faith that has affected me as profoundly as the music camp. What we do is important to teachers and is important to society. I think of what I learned there and what it enabled me to do. I would not be in the position I am in today had it not been for what I learned up there, and the reputation I earned as a teacher. I will continue to stay involved as long as I perceive that what I am doing is helping in some manner.

Past IMC President Clifford Grubb continues to contribute because he believes in the camp and has seen firsthand the positive improvement of students in his own programs (Grubb, 1996GG):

I believe in the philosophy of the camp because sending those kids to camp really helped my local program. They would go to camp for a week and return with so much improvement that it would have a ripple effect on the other students. I have been in on the ground floor and have always had a positive experience. I watched the camp grow from one week with 100 students to eight one-week sessions with close to 3,000 students and I feel a part of it. I believe in it and I enjoy it.

Respondents cited professional reasons for returning that included new ideas generated by being associated with the other faculty members and conductors. These new ideas in turn helped strengthen their own music programs. Fred Merrett of Edmonton, Alberta, has been associated with the INTERNATIONAL MUSIC CAMP for more than thirty years, when he first attended in 1956 to take the band director's course, then later he taught trumpet as an artist/teacher, served many years on the executive board and is now the Handbell Coordinator. Reasons for his return are a combination of social, personal, and professional (Merrett, 1996HH):

I keep returning as often as they ask me . . . I look forward to meeting and talking to the band people in particular. Since I am retired, I am out of the band field, and contacts are few and far between. I enjoy dropping in on a conductor and watching a rehearsal. I also have many personal reasons for returning based on my experiences of the past. In the handbell camp, I always look forward to meeting new people who share similar interests. We can "talk shop," enjoy each other's company and exchange ideas. As a trumpet teacher, I was always interested in meeting new students from different backgrounds and working with them. Sometimes, their little towns weren't even mentioned on the map. One student I taught was traveling more than fifty miles to a city where she could study the trumpet. Meeting people like that was interesting. I enjoyed seeing what they did to pursue their interest in music.

## **Personal Reasons**

Personal relationships developed with the camp directors, meeting people from different countries, and the friendly atmosphere of the campus are some of the reasons given for continuing associations with the INTERNATIONAL MUSIC CAMP. James Ployhar, well-known composer and publisher of wind ensemble music, has been guest conductor at the INTERNATIONAL MUSIC CAMP many times over a twenty-five-year span. He has donated his entire published works to the camp library, for which the camp named a wing of the music library in his honor. He has also written works for special occasions at the camp as well as having dedicated other works to the INTERNATIONAL MUSIC CAMP. *Overture Internationale* (See Appendix W for first page of score) was written for the first European Tour Band in 1962. In 1976, the INTERNATIONAL MUSIC CAMP Tour Band and Choir were designated as the "Governor's Bicentennial Ambassadors" to represent North Dakota in the Bicentennial Parade of American Music at the John F. Kennedy Center for the Performing Arts in Washington, D.C. Two of the selections performed there were written by Ployhar specifically for that occasion: *Variations on a Sioux Melody*, (See Appendix X for first page of score) and *State March*. Ployhar attributes the reason for his return directly to his relationship with Merton Utgaard (Ployhar, 1996FF):

It was mostly at the behest of Mert Utgaard. Mert would call and he was rather difficult to turn down. It became like a tradition. It was a personal relationship, but I was flattered to be asked. I was invited to go to the Bemiji camp once, and I never did go up there. I was writing most of the

pleasant college dorms, I always chose the IMC. I have known Merton for years and have not been back to work there since Merton has retired.

Ployhar did however return for the dedication of his works to the new library wing bearing his name.

The Jolliffes were close friends with the Utgaards while the camp was still a dream. As they were attending Ball State University working on their Master's Degrees in Music Education, Dr. Utgaard was teaching their graduate classes, while they were teaching his children in the band programs in Muncie, Indiana. Marsha Jolliffe, in her March 18 telephone interview, told their story:

Merton and Richard were very close. They were both such talkers that I hardly ever got a word in edgewise. We came up to the camp for over twenty-five years as our children grew up together and we helped the camp grow. My daughters met Canadians at the camp for the first time, and both of them married a Canadian! The students at that time were not advanced players. We just tried to make sure they left with more knowledge than they came with. Rich was so wonderful with the human relations. He could smooth anything over. We always came back for the friendships. We were close friends with the Watsons and grieved with Vernon when his first wife died.

We had so much fun in the early years! Even the hardships were fun. We used to have toilets that would steam when you flushed them because of an overactive hot water heater. Richard was the unofficial doctor. We would go visit the doctor with a student, and the doctor would give Rich "doctor lessons" which we would trade for flute lessons, because the doc always wanted to play the flute! We always believed that if the faculty was having fun, so were the kids. Harold Brasch used to play softball with the kids. Rich and Merton used to be the lifeguards before the lake grew leeches. The friendships were the best thing about camp. We had a friend that only lived about 50 miles away, but we had to go to camp to see him!

Martin Boundy was the first Canadian guest band director at the INTERNATIONAL MUSIC CAMP, after whom one of the student dormitory

facilities has been named. He met Merton Utgaard in 1957 at a Midwest Band Clinic which featured him as the first Canadian guest conductor. They established a strong friendship based on mutual respect and similar military backgrounds. He estimates that he has been a guest conductor at the IMC at least twenty-five times beginning in 1959. He relates, "I continued to return because I enjoyed it and they invited me. I also enjoyed the other faculty. The people were all doing their job to the best of their ability. I also enjoyed the fact that it was well organized." (Boundy, 1996H)

Dr. Rodney Rothlisberger grew up in Bottineau as a neighbor to the Utgaards, and Rothlisberger's parents shared a close personal relationship with Merton and Noella Utgaard. Rothlisberger attended the camp in 1958 as a clarinetist after completing his junior year in high school. This visit had a profound influence on his life because he became aware that others were just as interested in music as he was. This was also the first time he had encountered any competition with musicians who shared similar skills. Those initial experiences encouraged him to earn a doctorate in music, as well as to become an accomplished singer, choir director, and organist in the Fargo, North Dakota area. He returned to IMC from 1978 to 1989 to teach voice, theory, and direct sectionals. Since then, he has been conducting choirs for Merton Utgaard every two years on international Ambassadors of Music European tours, which are separate from the IMC (Rothlisberger, 1996MM):

I returned for all of the reasons we have discussed so far! It's a combination of all the factors we have talked about that made it so worthwhile: the busy schedule, the intense demand for excellence, the

expectations of excellence, the beautiful scenery, the different levels of the students, the guest conductors, the wonderful students, the discipline and structure and organization. I returned for the comradeship, the challenging, but social environment, and the concerts. In spite of the hard work and low pay, and sometimes questionable facilities, I always left with a good feeling, like I had really earned my pay and made a contribution that I couldn't have made anywhere else. I loved it!

Vernon Gerig acknowledges the significance of his friendships with both camp leaders (Gerig, 1996DD):

I especially value my friendship with Merton and Noella Utgaard. What he did for me is incredible. He would spend hours with me in instruction. I continue to value my relationship with Joe Alme. He is just as incredible a leader in a different way.

Dr. William Winkle (1996BB), professor of music at Chadron State College in Chadron, Nebraska, has taught tuba, brass choir, theory in the Music Honors Program and performed in the International Brass Quintet. Winkle began teaching at the camp in 1977, and sums up the many responses given with his response, "staff, students, playing opportunities, camp programs, camp directors, and the International Peace Garden."

Faculty retention influences both the continuity of the INTERNATIONAL MUSIC CAMP and the retention of students. Faculty and staff indicated a strong motivation to return based upon a dedication to teaching, to the students, to the camp and to each other. Respondents also allude to the quality of the camp program, student growth and development, and interpersonal relationships with the camp directors as contributing to retention of faculty and staff. Faculty advocates are a crucial element to the success of the INTERNATIONAL MUSIC CAMP.

## **CHAPTER VIII: CONTINUED SUCCESS**

### **Alme Administration: 1983 - 1999**

The INTERNATIONAL MUSIC CAMP NEWS, Volume XXI, NO. 1 in the fall of 1983 printed this article announcing Joseph T. Alme's selection as the new camp director (Alme, 1996A):

Assuming the duties of the new Camp Director for the INTERNATIONAL MUSIC CAMP on September 1, 1983 was Joseph T. Alme of Minot, North Dakota. Alme is a graduate of Dakota Northwestern University with a B.S. Degree in music and Master of Arts degree from the University of Northern Colorado.

His previous teaching experience expands eleven years of public school teaching and includes serving as Music Department Chairman and Director of Bands at Minot High School (North Dakota's largest high school) and four years as Director of Bands at Dakota Northwestern University. He has served as adjudicator, clinician and teacher in North Dakota, South Dakota, Montana, and Canada. Alme has teaching experience in music camps in Oklahoma and the INTERNATIONAL MUSIC CAMP at the Peace Garden. He has conducted several band festivals, and in 1978 was selected as North Dakota's "Outstanding Young Educator" by the North Dakota Jaycees.

In addition to his teaching duties Alme has played principal trombone with the Minot Symphony Orchestra and other jazz and dixieland performing groups. He has been in great demand as a guest conductor in his Minot community groups.

According to Alme, he recognized his potential as the ideal candidate to assume the directorship of the INTERNATIONAL MUSIC CAMP. He had been

a student in the band program in 1963, the chamber music program in 1965, and the musical drama program in 1966. He attended the 1966 European Tour as a student and later accompanied Utgaard as Administrative Staff on the 1968 European Tour. As a young adult, Alme continued to be involved with the camp in a variety of capacities. He began as a Dean of Boys, served as the Director of Student Affairs, assisted Utgaard with the 1966 European Tour, and joined the Board as an interested advocate from his teaching position in Minot. Alme remembers Utgaard mentoring him for the full-time assistant's position (Alme, 1996A):

Merton trained me to do this. He had me working for him and he invited me on his tours. He would often visit with me at the high school in Minot and ask me when I was coming to work for him. He would tell me that his job was going to open up one of these days, and that I should be his full-time assistant so that I could just step into his place. He convinced me to the point that I resigned my position at Minot High School, and we almost bought a house in Bottineau (in 1979). However, at that point, I was invited to take the job at Minot State, and I chose that direction instead. But, I was literally groomed for this position by Merton.

When asked if she had any particular qualifications to be an assistant director, Joyce Alme responded with her typical sense of humor (Alme, 1996B):

You mean, besides being married to the director? I have also been involved in music education, teaching band in a parochial school program, teaching flute, and performing professionally. I also have a master's degree in music education; and just to fill in elective hours on my degree program, I took an accounting class, which has proven to be an extremely valuable asset. I share Joe's passion for the camp. No matter where we go, we are always working on camp, discussing camp.

I was also a former camper. I attended the camp in 1964 for the band program, in 1966 for Musical Drama, then, in 1970 I played flute in the European Tour Band. I attended the camp because it was the only one around. After the first session, I was sure I would never return. I was terribly intimidated by my teacher. My director convinced me to return

for the Musical Drama program, and I was glad that I did. I met Al Horch, who had the most impact on me. He was kind, helpful, and convinced me to purchase a step-up flute. However, in 1966, the camp was overcrowded, so all girls in the Music Drama program stayed in the old lodge. It was in July and quite hot, but that was nothing compared to the bats that flew around and crawled on our sleeping bags all night. We had to keep our heads buried inside the sleeping bags to keep them out of our hair. Not much sleep that week. Looking back on my experience, I wanted to work to improve the conditions I experienced as a camper.

### **Continued Operations of the Camp: Changes**

Alme spent the summer of 1983 as the Camp Director Designate.

When Dr. Utgaard left for Europe with his last European Tour associated with the music camp, Joseph (Joe) Alme and Utgaard's son Mark were left to co-direct the camp. The following fall, Alme became the official camp director (Alme, 1996A):

During the summer of 1983, as I was training to take this position, I spent the entire summer with a pad of paper, and took notes all day long, and made out a ten-year plan of how I was going to change this camp, and it started with a new cafeteria and better food service. Because the Peace Garden was in charge of the water, we couldn't do anything about that except keep approaching them about it. These were things that I could control. Then, staff housing became my second priority. Merton had been working on staff housing for years and couldn't make any progress on it. Everybody stayed in those cabins and were jam packed into those horrible roomettes. The third goal was to replace the old dormitories with new ones.

The next thing I did was determine how to achieve those goals. First I had to have the cafeteria and dorms condemned. I had already spoken to Don Timmerman about the Canadians playing a larger role in financing the plant. During Merton's tenure, they had done very little. When I looked at the development fund contributions and saw what the Canadians were allowed to buy from their fund, which is kept in Canada, I saw that the U. S. funds would buy percussion equipment or pianos, and Merton would allow the Canadians to buy a few folding chairs. The state of North Dakota gave the administration building, Howard Hall, Rindt Hall, the dining Hall, Cushman, all of these things,

and nothing came from Canada. I saw that Don Timmerman was a mover and a shaker, even though I didn't know him very well at that time. He was extremely excited about the camp and really up tempo. Myrtle Lorimer was training him and keeping him sharp as a tack. So, this was my thought process. It took us eleven years to accomplish all this. Some of these things simply evolved. We built one staff cottage, and I figured that if we could get one, we could get two. And if you get two, you can get three. I knew this was going to happen.

Then, after my first year in 1984, we had a terrible storm and moved everybody into the cafeteria one night from the dormitories. So I decided at that time, not only did the dorms have to go, but we also need a storm shelter. My gratitude goes to James Peterson, who was my best friend on the Peace Garden Board, for helping us solicit that money. He was president of the Peace Garden Board until his death, and served as the Majority Leader of the House of Representatives for the North Dakota State Legislature, and his occupation was a successful contractor in Minot. He would walk into the board meetings, and everything would go into action. I knew I needed to get close to this guy. I would go down to his business and sit across from him at his desk and tell him the things I wanted to do, and how proud I was of the camp and what was happening. By educating him on the value of the camp, I knew he would be the catalyst for the funding that we needed from the governments, along with Brynhild Haugland. I knew that whatever I told her, she would tell Jim, and between them, we would accomplish these goals. And we did.

Alme addressed the concerns of the faculty and staff that many employees have when there is a change in administration (Alme, 1996A):

When we took over, we knew some changes needed to be made, but we decided to do it slowly and not rock the boat. Harold Brasch and Earl Clemens thought they were done when I took over the job. We didn't do it that way. We hired everyone back. There was a sense of shock that everything continued so normally. Clara the cook was going to quit. So, I asked her what she needed to stay. She told me that the kitchen was uncomfortable and everyone was irritable with each other because it was so hot and there were no fans. So, we put a fan in there right away. Next, we bought her a washing machine for the kitchen linens, and then we bought her a whole new kitchen!

The first thing we did was to implement a buffet style salad bar, and include milk and fresh fruit with every meal. There were many limitations to our food service menu due to the limitations of the

facilities. However, we managed to vary the menu more. We eliminated the tomato/hamburger "you name it" dish, and instead of serving hot dogs boiled in red water, we started a Friday night cook-out, with burgers and hot dogs prepared on a grill, often by our very own faculty.

In 1986, students were given an evaluation form each week to elicit suggestions for improvement (See Appendix O for a copy of the evaluation form). Students were asked to evaluate quality of instruction, attitude of supervisory staff, quality of food and housing, and opinions in general. Alme relates that "the evaluation was encouraging, rewarding and revealing" (IMC NEWS, Fall 1986).

Vern Gerig expressed satisfaction with Alme's commitment to maintaining a safe environment for the campers (Gerig, 1996 DD):

Another major change in Joe's administration has been the emphasis on safety. Parents want their children to be safe. Our first priority was to provide a full-time nurse and safe facilities for the students. The Civilian Conservation Corps buildings were simply worn out and no longer safe for the students. They were certainly adequate for the many years of service they provided, but they had become a safety hazard. Merton was extremely lucky that no one was ever injured by falling out of one of those bunk beds but that was normal for the times. When expectations changed, Joe was able to change with the demands.

### **Joe and Joyce: A Team Effort**

The Almes have established separate responsibilities through the experience of day to day operations. Joyce (1996B) explains their team efforts:

We each have separate duties, and I make the decisions for what I do. If I don't know, I ask him. I stay out of his area, and he stays out of mine. I would never try to hire a staff or take care of discipline and he would never try to order food or concessions. I will sometimes read administrative staff applications and decide whether we will consider them. Then I turn them over to him. I know what we need, and we may

get as many as fifty applications. He is gone on the road all week, so I will have everything ready for him to take care of over the weekend while he is home. However, he is the one who takes the full responsibility for the entire camp operation. He is the boss.

Joyce was also responsible for making major changes by updating the office and bringing the camp into the computer age, saving money by running the office more efficiently and catching double mailings, updating the concessions by designing the t-shirts and sweatshirts, among many other contributions (Alme, 1996B):

When we started, the IMC office was a tiny room on the campus of North Dakota State University at Bottineau, North Dakota, located thirty miles from the camp. Bottineau was the Utgaard's place of residence, so it was very convenient for them during the off-season. However, we lived in Minot, and Joe would drive ninety minutes to Bottineau every day to take care of business. At that time, in 1983, there was not a computer on the campus until we brought ours, then bought one for the camp. I taught Glenda Fauske how to use it, and then she became the first computer instructor on the campus, teaching courses in the evening! With the computer update, we found double mailings and other problems that, when worked out, saved us thousands of dollars. When Glenda resigned, we moved the office to Minot, which was an extremely controversial change. No one will ever know what we had to do to fight for that. Then, Merton had done all his printing in Minot and had it shipped to Bottineau, so we streamlined the budget in that way by picking up the brochures ourselves. So, these were the major changes we made right away. We computerized, moved to Minot, and streamlined the budget.

Mrs. Alme continues her story in the May 14, 1996 interview:

The first summer at the camp, I made change, ran the mail, found wholesale grocers and my responsibilities grew from there. Now, I help the head cook order groceries, and I'm in charge of the office and train the office staff. We get five new secretaries every summer, and we have a full-time secretary who works with us during the off-season in Minot. When we lost Tom Rindt and hired Carter Lehmann, we no longer had a treasurer five days a week, so I have assumed many of those responsibilities. I have payroll ready for Carter, who is only there once a week. Otherwise, I try to stick to Joe's budget in every way. I

order for the concessions, try to keep food bills in the budget, dicker on printing bills, and try to keep prices down.

Joe: Joyce has had a major impact on the concessions profits. She designs all of the t-shirts and sweatshirts and is extremely creative. Everyone raves about her designs. She has a passion for it. Everywhere we go, she is sketching, taking notes or taking pictures of ideas she likes. We do around \$20,000 in profits from the concessions, and this goes into our "save our neck" fund. We had extra expenditures last year that put us \$6,000 in the red, and it was the concessions account that saved us.

### **Fiscal Management**

Alme believes the ultimate success of the camp depends on responsible fiscal management, which includes expenditures and student fees (Alme, 1996A):

In the future, responsibilities, needs and goals will change over the years. It is somewhat evolutionary, and we were evaluating about how often the board meets. That needs to be adjusted. Fiscal management is a horrendous task. It is so serious that when I go out on the road, I pack a lunch. I don't even eat on the road. I watch the spending very carefully, I stay in the cheapest motels or I will drive 300 miles home to save a buck. The administrative meeting in Winnipeg costs us \$1000 each meeting for travel expenses that include mileage, overnight accommodations and food.

Then, I'm constantly fighting with the IPG on raising fees. I am having a shoot out right now (1996) with those guys because they had a meeting on Saturday to raise our fees. I was on the phone for a couple of days with all kinds of psychology talking to the President of the Peace Garden about the fact that we started this whole thing, don't forget that we are the people you need to look out for. Just recently, for the very first time, they used the new facilities with a Canadian group that came in, and they had a \$10,000 profit. Instead of saying "thanks to the music camp, we had this profit, let's reduce their fees," they are saying, "look what we can get from these music people, let's raise their fees." No matter how you color this arts camp, it's still a business. Businesses thrive or demise on fiscal management. The way this board runs in the future has to be very fiscally oriented.

That's where I see it changing in the way we operate. The need is not for a foundation but an endowment program. Foundations are too expensive. It takes additional time and tax work and special

management. An endowment makes more sense. I have people calling often who want to get into a foundation or endowment with the camp. They want to get into our addresses and names, and they want to profit on us. They tell me, "Do you realize what you have here and the potential?" But the percentage they want is too high.

What they don't know is that these kids escape from us. They are gone. We have no idea what happened to the kids that went to camp in 1963. Their addresses are gone, they move, they get married. You can invite them to join, and they loved the camp at the time, but there is no way they are going to donate like they would to a university. We tried to get this alumni association going and we have four members so far. I talk to people every day who talk about the camp experience, but they won't give \$50 to the alumni fund. Our constituency is salt of the earth people who are not going to be rich anyway, not like Interlochen kids who I perceive as being rich to begin with.

Vern Gerig noted a number of changes in fiscal matters when Joe assumed leadership (Gerig, 1996DD):

There is a big difference between Merton and Joe. Merton borrowed every spring by taking out a \$10,000 loan for operating capital. Joe is very reticent when it comes to borrowing money. Dollars have always been spent wisely. Fiscal priorities and spending objectives are different now. The camp now puts money into CD's, sometimes more than \$40,000. We used some of these funds to match contributions from other organizations for the purpose of building staff housing. The three-member executive board has more than \$200,000 available to turn into cash if necessary. Student fees may be used only for camp operational expenses. Other sources of revenue come from the development fund or benefactors. The canteen also brings in some sources of revenue. We catered the food service for the athletic camp for many years until the Peace Garden took it over.

Joe Alme shares Utgaard's determination to keep the camp affordable for anyone who wants to attend. His main objective is to keep camp room, board and tuition under \$200. The fee stands at \$195 for the band sessions at this publication. Three additional half-hour lessons are \$27.50 and two additional half-hour lessons are \$20.00. The reputation for its affordability was

recognized when the INTERNATIONAL MUSIC CAMP was designated as one of the "top ten summer bargains" by Kiplinger's Personal Finance Magazine in the 1996 March issue.

### **Scholarship Assistance for Students**

The INTERNATIONAL MUSIC CAMP has continued to benefit from the scholarship program initiated by Merton Utgaard. The Scholarship Students Chart on p. 35 shows that at least one-third of the students attending the camp do so through scholarships. Alme explains the Myron Floren Scholarship (Alme, 1996A):

We do not offer any scholarships from the camp at all. However, Myron Floren played a concert at the camp and donated his concert revenues to the camp as a promotion. We now have a Myron Floren Scholarship Fund that we can use for promotion. We will offer a scholarship to the top honor band student from the province of Manitoba, one for the senior high and one for the junior high. It is good advertising and promotes the camp in Manitoba. We give the top jazzers at the Brandon Jazz Festival, both vocal and instrumental, a full scholarship, which is good advertising for us, and we automatically get two outstanding performers. We do the same thing for Mary College, and Aberdeen and Minot State. If someone were to write to me with catastrophic family problems, but the kid is really incredible, we would give that student a half scholarship. So, we have some flexibility built into that department. However, our fees are so low, there is nothing built into our budget for traditional scholarships.

The North Dakota Chapter of the International Association of Jazz Educators funds two scholarships for outstanding campers during the jazz session. Traditionally, the award paid for one outstanding instrumental jazz student to return to the INTERNATIONAL MUSIC CAMP with a full-tuition scholarship the next year. The year 1994 marked the first time that a vocal jazz student was also chosen. The faculty and staff select the recipients for

these awards (Hall, 1996DDD). As the IMC expanded its offerings to include all areas of the fine arts, scholarship assistance also became available to students participating in art and dance programs.

In addition to the large variety of scholarships offering financial aid, many awards that carry no monetary value are presented, serving as a motivational tool by publicly acknowledging students for outstanding work while attending the camp. The recipients of these awards are recognized in the camp's fall newsletter which is widely distributed throughout the world.

The American String Teachers Association presents awards to outstanding orchestral students and the American Choral Directors Association awards go to outstanding vocal students. Beginning in 1985, "The Foundation for the Continued Education and Furtherance of Young Swiss Musicians" sponsored the travel expenses and tuition for several young Swiss musicians at the IMC during the newly established two-week International Youth Band Program. In 1989, The Foundation established a new award, which can be presented to as many as twenty students from any country, for the recognition of outstanding musicians attending this special program. These awards are determined by faculty and staff nominations.

Through Merton Utgaard's and Joe Alme's enlistment of national and international organizations for scholarship funding, the INTERNATIONAL MUSIC CAMP was able to expand its constituency of financial supporters and students into a worldwide network. Additionally, through these expanded contacts the ethnic diversification of the student body assisted in solidifying the true

**“international” flavor of the camp. Both Utgaard and Alme concur that without the IMC’s unique scholarship program, it would be very difficult or impossible for the camp to exist.**

### **Camp Promotional Activities**

**Alme continues to support the basic promotional strategies implemented by camp founder Merton Utgaard. To upgrade and enhance promotional activities, Alme has expanded the original “special letter” contact list to include North Dakota Head Cheerleaders Association, Community Adult Band lists, North Dakota Music Teachers Association members, Saskatchewan Honour Choir and Band students, Manitoba Women’s Institute, and the North Dakota PTA Presidents. During the 1998-99 fall and winter seasons, the Almes recorded 234 school visitations, twenty-four displays including the Music Educator Conventions of Saskatchewan, Manitoba, South Dakota, and North Dakota, more than 275 music camp video showings, twenty-four advertisements in various music journals, and additional advertising in symphony programs, publications and newsletters. News releases were sent to all North Dakota and Manitoba daily and weekly papers, and many television and radio stations. The IMC holds memberships in twelve music organizations including the Saskatchewan Band Association, American Guild of English Handbell Ringers, International Association of Jazz Educators, North Dakota Music Educators Association, of which Joe Alme is now current president, and the Music Educators National Convention. The INTERNATIONAL MUSIC CAMP now features a website and a home page on the Internet, and applications can be processed via the web.**

In 1984, Alme updated the format and layout of the promotional brochures by using larger print and doubling the group photos. This same year, Alme initiated a special recognition stratagem to increase the visibility of the camp in the city of Minot and to provide incentives for students to attend the music camp. He approached Mr. Mort Bank, manager of the South Broadway McDonald's of Minot, North Dakota, with a request to sponsor the 55,000th student to attend the INTERNATIONAL MUSIC CAMP since 1956. He agreed, and his establishment sponsored a full tuition scholarship to the "winner." McDonald's continued to sponsor the 65,000th student in 1989, and the 70,000th student in 1991. Burger King of Minot, North Dakota, paid the tuition for the 75,000th student to attend the IMC in 1993. The 80,000th student registered in 1995, the 85,000th student registered in 1996 and 1998 saw the registration of the 90,000th student, all benefiting from various sponsors from the Minot community. These students become a celebrity for a week at the camp with special privileges and recognition. Additionally, Alme replaced the 16mm promotional film in 1989 with an original VHS format production, therefore videotape mailings became an important addition to the publicity. Board meeting notes from 1990 state this new video had more than 150 showings during the promotional year in eight states and five provinces.

Alme believes that maintaining contact with former campers is extremely important. He strongly supports the idea that campers returning year after year are a very important and positive public relations contact (Alme, 1996A):

In January of 1988, we contacted all students enrolled in private lessons during the 1987 season via letter (see appendix P) inviting them to return for the next season. These postdated letters were signed by the private lesson teachers the previous season and then mailed in January of 1988. While enrollment statistics reflected little change in camp participation during the 1988 season in overall enrollment or returning students, personal response from parents and students was extremely favorable.

University of North Dakota student Dana Boucher (1997F) attended the IMC as a result of camp director Alme's visit to her junior high campus, "I chose to go to the IMC because of Mr. Alme's visit to my junior high school to tell us about the camp. I was sure it would be a fun and learning experience for me." Julie Schatzke (1997G) attended the camp from 1990 through 1993. The INTERNATIONAL MUSIC CAMP was "highly recommended by the band directors" at her junior high and by "other classmates who had been there." Dr. Gail Hall (1999C) confirms the importance of the school visitations, "Merton strongly believed in those school visitations and Joe has upgraded and expanded the amount of time he spends on the road." A member of the nine-member American Board of Directors, Bill Winkle elaborates on IMC promotional techniques he considers important (1996BB):

The promotions of the camp are as critical as the camp itself. The camp videos, brochures, out concerts (away from the camp) showing the talent of the staff and students is very important. IMC displays at band, orchestra, choral state and provincial meetings are not the only way to advertise the camp. The Internet, netscape (home page) and recordings to be sold or presented to special interest groups are also a great asset. The individual visitations to schools are also a must, not only in North Dakota and Manitoba, but also in the surrounding states and provinces.

Earl Clemens (1996AAA) believes "if Joe were to stop promotions now, the camp would cease to exist very shortly." Harry Krueger's comments concur with Clemens' observations (Krueger, 1996C):

Without promotions, the camp would fold. In this age, when competition is so strong for each student, it becomes an essential part of the camp's development. Also, I have kept in touch with many of my students at the camp. The faculty's personal relationships with the students is another indirect way of promoting the camp.

Randy Hall maintains that the band directors in the school programs exert an important influence on their students to attend the camp (Hall, 1996PP):

The teachers in the systems talk about the camp to their own kids. I've never had a camp director come down and talk to the kids, but they have visited with me. I show the camp video every year. I think it is the most important promotion that we have, besides word of mouth or what the kids say. The teachers have to encourage it. We have to look out for our own program. That's where the camp comes in because it becomes our extra arm. What we can't give them, the camp can give them. We have many students that go to four or five camps a summer. I think we should videotape the final concerts and show them on TV for some of the promotions.

Don Timmerman strongly supports Alme's promotional efforts and recognizes their importance for the continued success of the INTERNATIONAL MUSIC CAMP (Timmerman, 1997H):

Students come to the camp, have a meaningful experience and they go back and tell their friends about it. They want to return and influence others to come with them. The main thing that brings kids back to camp is word of mouth. The best advertising is your customer. So, if kids come back and talk a friend into coming that's the best way. But, it is a competitive market, and if you don't keep up the visibility, someone else will try to take over. Visibility is important, and communication. New teachers and new programs will start up, and we must have a presence there, whether it be personal or through the printed word. Even going to make presentations at service clubs, which I have done myself, and sometimes with Joe, from a point of awareness and sometimes for funding as well.

Then, you have to have a presence with government. In April, I set up a meeting with Joe and the Premier of the Province to gain his support for a project, and we happened to bump into the Minister of Culture. I knew her and introduced Joe, then I arranged to set up a meeting with the Minister of Education and introduced Joe to her. That is an important role of the Canadian Board, to facilitate the communication between the camp director and the political world.

Joe Alme stresses the importance and the intensity of his off-season promotions (Alme, 1996A):

At the time of this interview, I have done 200 presentations. I would technically love to do another 200. But that is a physical impossibility. I'm plotting all the time. I've done twenty-eight presentations in Bismarck alone, and I would like to do eleven more. I'm not going to make it. I've done fourteen in Brandon, and I would like to do eleven more. The success of the camp depends on the promotions during the off-season. You can have a wonderful faculty, but if you don't have the students, the faculty doesn't mean a thing. Promoting your faculty is almost more important than the faculty themselves. If you talk to a band, you tell them you have the special faculty, and they get really excited about it. That takes you into a new study because the art of promoting the camp is extremely critical as well. Every group of students you talk to is different. If you don't get out and do that, the camp will not happen. That's why he wanted a full-time assistant to help with his promotions. This is a killer of a job. Joyce assists me by covering presentations within a twenty-mile area, and I do all the road work. That way, she is there to manage the office and supervise the secretarial staff. A guy asked me once in a television interview what I do the rest of the year and what the most important quality a guy has to have to be a camp director. I answered that you have to be a self starter. I have to get up at 4:30 in the morning to be in Williston by 8:00 to present to a 125-piece band. To do two more stops during that hour across town, you have to roll. Merton never told me what he did when he was preparing me to be his assistant, but I found out. It is a very strenuous job that requires self-starting enthusiasm and a passion to make this program work. The promotion is critical.

### **Enrollment Figures from 1984-1999**

Promotional activities play a vital role in maintaining consistent student enrollment. During the 1983, 1984, 1985 and 1986 sessions, data show that

there were no significant changes in enrollment figures. (See Annual Enrollment Chart, p. 63). In 1984, due to the gradual trend in the declining average age of the campers, Alme offered a beginning band program during the first session, for students in grades six through eight with only one year of experience. Theory fundamentals were updated at that time for the younger students. In the past, the band groups consisted of three-fourths high school students and one-fourth junior high students. The band ensembles were reflecting the opposite arrangements; therefore, Alme sought to take advantage of the change. To better serve the international students, a two-week multi-cultural program for High School band offering English as a second language was added, as well as a two-week show choir program. The Visual Arts program added Portraiture to its curriculum.

During the INTERNATIONAL MUSIC CAMP's 30th anniversary in 1985 the IMC Administration Building was renamed the "Dr. Merton Utgaard Administration Building." The 1985 season also saw the addition of these new programs: Marimba Camp, Computer Camp, Vocal Jazz, Sculpture, and the first two-day Adult Band Camp. One other important change resulted when the Student Summer Highlights recordings were updated from phonograph recordings to cassette tapes.

In 1984, Alme designated weeks six and seven as the International Youth Band program, and only high school age band students could enroll during those sessions. During the new Adult two-day program of 1985, the Almes received

many requests for an Adult Choral Camp, which was then included in the 1986 camp offerings.

The Annual Enrollment Chart (p. 63) shows an increase of 220 students from the 1986 to the 1987 seasons. Joe Alme attributes this increase directly to promotional activities. In 1989, the enrollment increased 17.2% from 2,272 to 2,664. Alme again attributes this increase to aggressive promotional efforts and to the modernization of the Dining Hall completed in 1988, which offered a more diverse and appealing menu to campers. A more "contemporary" menu including a salad bar, fresh fruit, braised chicken, tacos, pizza, in addition to the past fare of turkey and dressing, and roast beef meals, as well as an outdoor picnic of grilled hamburgers and hot dogs reflected a sensitivity to the changing needs of the campers. Alme believes this major change had an effect on the enrollment increase observed in the 1989 season.

In addition to the improved cuisine, Alme believes the sixty one-minute promotional television advertisements presented throughout North Dakota and Manitoba between the 1988-89 seasons were highly effective. Previous air-time exposure had been limited to one half-hour showing per year on public television. Alme saw a market for potential campers from the commercial television viewing audience and capitalized on that new venue for publicity.

Enrollment statistics for the 1990 season show an increase of 300 students over the 1989 season. (Annual Enrollment Chart, p. 63) This enrollment increase may be due in part to the introduction of a new Children's Choir program for student ages 10-12 in the first session. However, perhaps

more importantly, the production of a new promotional videotape designed to appeal to potential campers was completed in the fall of 1989.

The growth pattern of 1989-90 continued into the season of 1991 with an increase in enrollment shown in the Annual Enrollment Chart ( p. 63) of more than 200 students. The Student Constituency Charts A (p. 68) and B (p. 69) display a record-high enrollment of 861 students from the province of Manitoba, showing an increase of 61 students more than 1990. In a continuing effort to improve promotional activities while increasing the visibility of the INTERNATIONAL MUSIC CAMP in Canada, the Canadian Corporation added a Canadian contact person's name, address and telephone number to the promotional brochures for the 1991 season. These intensified promotional efforts aimed at the Canadian constituency seem to be reflected in the increased enrollment of Manitoba students. A detailed account of all Canadian participants during Alme's administration, including a grand total for both directors' tenures, is found on p. 221.

Enrollment data shown in the Annual Enrollment Chart, (p. 63) for the 1992 and 1993 seasons document an enrollment decline that may be attributed to an intestinal illness epidemic which struck the camp in July of 1991. Uninformed and inaccurate media reports in both the United States and Canada blamed the malady on contaminated food at the camp. While Departments of Health from both countries cleared the food service at the IMC of any responsibility for the illness and eventually traced the illness to a Canadian camper who arrived at the camp with a particularly virulent strain of

<b>CANADIAN PROVINCE STUDENT ENROLLMENT: ALME</b>																		
	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	Total	Grand Total
Alberta	26	14	16	33	29	48	21	129	26	45	104	23	66	45	66	57	746	1,623
British Columbia	17	11	9	11	15	18	17	16	11	33	28	26	32	29	23	21	317	383
Manitoba	705	632	566	680	655	746	800	861	769	705	725	658	605	562	599	513	10,781	21,814
Northwest Territories					2						1	1	1				10	22
Ontario	18	5	7	2	2	11	9	46	38	42	29	19	31	38	27	51	375	682
Quebec						2	1										3	9
Saskatchewan	43	61	44	61	47	73	163	137	118	147	124	63	81	65	57	78	1,362	3,345
Total	809	724	642	787	750	898	1,011	1,190	963	974	1,011	790	816	739	772	720	13,596	27,878
Number of Provinces	5	6	5	5	6	6	6	6	6	6	6	6	6	5	5	5		

a stomach virus, the media showed little interest in reporting the findings of the Health Departments which absolved the IMC of any blame for the illness. The reputation of the food service at the camp suffered for several years due to this misinformed and inaccurate reporting.

While the drinking water supply at the camp was declared pure by the Department of Health, its color, taste, and smell were aesthetically unpleasant. Both Director Alme and the Executive Boards strongly believed that correcting the water quality problem was critical in reestablishing the credibility of the IMC food service. The Canadian Board was especially adamant regarding this issue (Board notes, 1992). After protracted discussions and negotiations with the International Peace Garden Board, owners and operators of the water system, Director Alme was unable to reach an acceptable solution to the problem. Alme was then instructed by the Joint Executive Board to "take whatever steps necessary" to remedy the situation. After consulting with several experts it was decided to install two water filters at the entry point of the water supply into the cafeteria. An immediate improvement in the quality of the water was observed at a cost of approximately \$1000.

In 1993 the 75,000th registered camper was honored with a full tuition scholarship sponsored by Burger King of Minot, North Dakota. A new program titled "Total Percussion" sponsored by the Yamaha Musical Instrument Corporation was also introduced during the 1993 season. Corporate sponsor Yamaha furnished the percussion equipment and the instructor for the program, and provided corps-style drum line experiences for

the participants. The year 1993 also saw the start of several major building projects including three modern climate-controlled dormitories, a 500-seat state of the art performing arts center (the Senator Quentin N. Burdick Performing Arts Center, p. 174), remodeling and renovation of existing dormitory facilities and major relocations and renovation of classrooms. Paving of paths to all buildings on the campus, lighting and relocation of classrooms were under the direction of the National Parks Service and was designed to make the camp more "user-friendly" by utilizing existing space more efficiently.

The 1994 season opened with the completion and dedication of six new climate-controlled dormitory facilities and two renovated facilities. Enrollment statistics reflect only a modest increase for 1994 (See Annual Enrollment Chart, p. 63), inferring that improved facilities had little impact on enrollment during this period.

The 1995 season marked the fortieth anniversary of the INTERNATIONAL MUSIC CAMP and the opening and dedication of the Burdick Center for the Performing Arts. In recognition of this special anniversary year, an alumni band convened during the second session. The original guest conductors of the camp directed this ensemble including Merton Utgaard, Richard Jolliffe, Martin Boundy, and Al Wright. The special activities associated with the fortieth anniversary and new dormitory facilities could be credited with a nominal enrollment increase during the 1995 season.

Promotional activities for the 1996 season included the showing of a

new camp video in the fall of 1995 highlighting the new facilities and camp programs. Records (board meeting notes, 1996) show 350 viewings of the promotional video during the year. Additionally, the Canadian Executive Board hired a Canadian (Connie Shaw Turner) representative to promote the INTERNATIONAL MUSIC CAMP in the Winnipeg area through school visitations, displays and promotional activities similar to those efforts of camp director Joe Alme in the United States. As an additional incentive to attract more band groups to the music camp, Alme implemented a contest to recognize the "Top Ten" schools with the largest enrollment from Canadian and American school band programs. The winning schools were recognized in the Fall Newsletter of the INTERNATIONAL MUSIC CAMP which is circulated through an extensive mailing list of previous campers, teachers and supporters. The expanded promotional activities and upgraded facilities seemed to have a positive impact on enrollment for the 1996 season (See Annual Enrollment Chart, p. 63). In 1997, the first Brass Band Camp was offered at the IMC. As a result, the following year, the North American Brass Band Association named the IMC the official site for their annual International Summer Camp. Other events In 1998 included the registration of the 90,000 camper and the establishment of a website for the IMC. One can observe the Annual Enrollment Chart indicating that enrollment has remained relatively constant, with a variation of no more than approximately 200 students, following the record enrollment in 1991 of 3,127 students. Registration figures for the year 1999 show a record year for North Dakota students (see Student Constituency Charts, pp. 68 and 69). A

Alme expects that a new camp video released in the fall of 1999 will attract more students from the entire United States demography. A detailed account of all United States participants during Alme's administration, including a grand total for both directors' tenures, is located on pp. 226 - 228.

### **International Connections**

Although 1983 was the last year for the International Good-Will European Tours to Europe (Alme believes the North American constituency could not financially support two separate groups of students from the same geographical area traveling to Europe and speculates that the International Music Camp may resume International Good-Will European tours when the Utgaards retire), international enrollment has remained consistent or increased, according to the International Students Chart (p. 81). Joseph Alme continues Dr. Utgaard's legacy by sending materials to sixty-three embassies in a brochure entitled *International Cultural Exchange Brochure* accompanied by a letter detailing the International Music Camp offerings. The IMC offers international students scholarships consisting of two weeks of free tuition and lessons. In contrast to Merton Utgaard's policy of free tuition to all international students (excluding Canadians), Joe Alme now accepts a maximum of two tuition-free students from each country. Others are accepted, but they must pay the regular tuition and lesson fees.

In 1983, the International Music Camp received a request from the "Foundation for the Continued Education and Furtherance of Young Swiss

UNITED STATES STUDENT ENROLLMENT: ALME																		
	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	Total	Grand Total
Alabama		1	1													1	3	5
Alaska		1				1		1		1	1		2	2	4	2	15	20
Arizona		1	1	5				1	1	1	3	3	3	2	3	5	29	42
Arkansas		1						1	1	2							5	7
California	1	1		3	4	1	1	4	4	2	8	4	2	4	3	7	49	96
Colorado		1	1		2	1	6	3	2	5	2	3	3	3	3	28	63	86
Connecticut													1	1	1		3	5
Florida					1		1		1	1			7	1	1	1	14	18
Georgia				2										1			3	5
Hawaii												1	2				3	3
Idaho	1	1			3		1		2	1		1	1	4	8	14	37	47
Illinois	2		1	1	1	2	1	2	3	1	4	2		4	12	7	43	171
Indiana	1				1		2	1	4	4			1	2	4	2	22	106
Iowa	2	7	7	14	8	6	9	3	2	7	9	7	3	3	2	7	96	306
Kansas		1								3	1		1		2	3	11	18
Kentucky							1						1		1		3	4
Louisiana								2	1					1			4	4
Maine														1			1	2
Maryland		1								1		1	1	5	1		10	16

UNITED STATES STUDENT ENROLLMENT: ALME																		
	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	Total	Grand Total
Massachusetts														2	2		4	6
Michigan					1									1	2	2	6	8
Minnesota	101	129	130	116	104	109	112	108	125	135	194	145	234	177	166	219	2,304	5,606
Mississippi														1			1	1
Missouri	1	2	1	1			1	2					4	2			14	23
Montana	75	59	54	109	106	74	76	119	87	83	102	60	84	58	61	53	1,260	3,294
Nebraska	12	7	13	10	9	4	14	13	7	7	6	3	6	3	6	4	124	575
Nevada			1	1	1	1	1			1			1	2			9	9
New Hampshire									1		2						3	3
New Jersey													1	1	2	1	5	8
New Mexico		1		1					2						2	15	21	21
New York				2		1	5	4	2	2	3	2	6	4	9	2	42	62
North Carolina						1		1								3	5	6
North Dakota	982	1,014	1,032	1,070	1,064	1,372	1,399	1,382	1,263	1,207	1,221	1,331	1,363	1,396	1,365	1,445	19,906	46,753
Ohio	2	2		3	2	6	2	1	5	5	3	2	3	3	1		40	77
Oklahoma								1				3	3	1	2		10	15
Oregon				1				1		1			4	3	3	3	16	30
Pennsylvania			1	3	2	1	2	2			1				1	2	15	19

UNITED STATES STUDENT ENROLLMENT: ALME																		
	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	Total	Grand Total
Rhode Island																2	2	2
South Carolina			1														1	1
South Dakota	81	72	69	42	70	100	111	112	122	121	118	103	140	117	121	91	1,580	3,714
Tennessee		1							1						2	3	7	15
Texas			1		1		2	1	1	1	3	5	3	3	4	3	28	39
Utah									2	1	5	1	4	4	7	3	27	48
Virginia									1	1	3				2	2	9	13
Washington	13	4	6	2	2	2	4	15	2	7	5	4	6	3	6	6	89	116
Wisconsin	1	4	9	8	4	5	3	1	2	2	19	3	7	7	10	7	92	170
Wyoming	21	31	18	11	4	13	19	18	10	18	12	40	19	30	35	56	353	858
Total	1,296	1,342	1,345	1,405	1,390	1,700	1,773	1,799	1,654	1,621	1,725	1,724	1,916	1,850	1,854	2,003	26,397	62,444
No of States	15	22	18	20	20	18	22	25	28	27	22	21	30	33	34	32		

**Musicians" to hold a special two-week band session on the IMC campus. Because many European students did not finish the school year until late July, a special session was set up so that the youth from around the world could take advantage of this music camp program. Eleven Swiss students arrived the next season, accompanied by the Foundation President, Mr. Alois Brandenburg of Rudolfstetten, and Mr. Fred C. Ott of Leysin, their Educational and Technical Consultant. While at the camp, students took part in the regular music program of theory fundamentals, sectionals, private lessons, full band rehearsals plus English language classes. They also had the opportunity for special tours of the area, including visiting the geographical center of North America at Rugby, North Dakota, Lake Metigoshe and attending a Native American powwow at Belcourt, North Dakota. Another twenty-five music students from sixteen countries completed the international list for 1984.**

**One hundred fifteen students took part in the special two-week International Youth Band experience in 1985. Students came from thirteen different countries, with Switzerland being the most well-represented country registering a record (most ever from one country, excluding the U.S. and Canada) forty-eight student musicians. The remainder of the International Youth Band Students arrived from seven other countries including: Egypt, Luxembourg, Norway, South Africa, West Germany, Canada, and the United States. This accounts for the sharp increase in numbers but a decline in countries represented as shown on the International Student Enrollment Table, pp. 101 - 104.**

In 1986 and 1987, the Swiss were responsible for the majority of the international student enrollment with their contingency growing from forty-eight to fifty-eight students. Both summers, they shared social experiences and musical performances with students from thirteen other nations. The year 1987 marks the highest number of international students attending the IMC to date (see International Students Chart, p. 81).

The next four years show an average Swiss student population of forty-five bringing the total to seventy-nine students from twenty-one countries outside the North American continent. Joe Alme credits the new camp video, which he sent to each embassy, in addition to the brochures, as one reason for the dramatic increase.

From 1990 through 1995, overall international student enrollment does not fluctuate by more than ten students, however during the same period, the number of countries represented increases, which corresponds with the number of embassies contacted during this time by Joe Alme.

The level of expertise varies among the students from different countries because the selection of students is individualized with each country. Some students acquire a brochure from the U.S. Ambassador's office and apply directly to the camp, while others pick up the material at the embassy office. These materials are accessible to anyone. In all cases, the IMC employs a first-come-first-serve policy. Some countries offer competitive auditions for their country's endorsement and monetary assistance. Austria, for example, has an extensive audition process, and provides airfare and

expense money for a male and a female camper. Consistent with the camp philosophy, the IMC has no audition requirements for international students. Although there are no telephone solicitations from the IMC to embassies, Alme does receive many calls from embassies to him with questions about the program.

The European Goodwill Tour Band concerts in their countries influenced the first international students to attend the camp by impressing European students with the quality of musicianship displayed by students from the camp. Merton Utgaard laid the foundation for the international students through his Good-Will European tours. When economic conditions created hardships for the North Dakota population, he astutely turned his promotional efforts to a different constituency. Concurrently, Canadian enrollment numbers were increasing due to the formation of the International Music Camp, Manitoba, Incorporated and the increased promotional efforts of the Canadian Board members. When the international tours ceased in 1983, participation of international students decreased for a short time, before enrollment began steadily increasing again. Alme continues to send promotional materials to sixty-three embassies and depends on "word of mouth" for his advertising. The International Music Camp continues to attract students from as many as twenty-two countries during one recent camp season. The continued attendance of the international students is an indication of the reputation of high musical standards exhibited throughout the history of the camp.

Yearly enrollment fluctuations seem to be affected by new course

offerings, regional economic conditions, and promotional activities. General observations lead to the conclusion that the upgrading of facilities seems to follow enrollment growth. Broader enrollment trends reflecting consistent growth over a period of more than forty years may be related to insightful, consistent and competent leadership from the camp directors and the Executive Board of Directors, economic and curricular variables, and the aggressive promotional activities, all of which have been a hallmark of the camp's success.

### **Definition of Success: Curriculum**

Previous commentary has suggested a correlation between the addition of curricular offerings and an increase in enrollment (see pp. 62-71) as an integral aspect of the camp's success. In response to the question, "how have curriculum offerings influenced the growth and success of the INTERNATIONAL MUSIC CAMP," interviewees interpreted the verbiage "curriculum offerings" in three ways - as course offerings, scheduled daily activities, or instructional materials.

### **Course Offerings**

The Canadian and U.S. boards evaluate participation, facilities and cost effectiveness before determining the inclusion or exclusion of a program. The administration is open to suggestions concerning new program offerings, and recently expanded to designate one session entirely for children in grades five through seven. The addition of children's courses mimicked the pattern of the

high school band camp in the early years. Students attending band camp formed a small choir, singing recreationally, and the following year, Utgaard added a choral program. Alme originally offered a children's band program as a pilot, and the choral program was subsequently added. The now famous IMC children's choral program utilizes the Kodaly concept of sequenced learning to teach music literacy and vocal expression. Young students also have the opportunity to participate in drama activities.

The adult program, offered for three days during the eighth session, was added in 1985 and has grown from sixty participants to include as many as 189 in 1997. The IMC gives adults the same opportunities for private instruction as their younger counterparts, and the schedule remains the same as the other sessions, while band, choral and orchestral activities meet and rehearse simultaneously. Previous adult attendees requested the new brass band and barbershop programs.

Vicki Jenks comments on the importance of supporting a contemporary curriculum (Jenks, 1996O):

The IMC is not just a music camp anymore. The course offerings have expanded to include all the fine arts, computers, and adult programs, to serve a greater demographic spectrum and appeal to the needs of the twenty-first century. To attract students, the courses must be interesting and taught by knowledgeable staff. The IMC must meet the needs of their constituency.

Mary Wilson (1996AA) speaks to the variety of course offerings with her observation, "The INTERNATIONAL MUSIC CAMP has a wide spectrum of curricular offerings that attracts youth of divergent desires and concerns."

## **Daily Activities**

**Clifford Grubb believes that the concentrated daily schedule is responsible for the accelerated improvement of the students (Grubb, 1996GG):**

**There is such a comprehensive program at the IMC. In the school system, they are playing their horn an hour a day in band class. At camp, they are playing in two band classes, plus attending sectionals, theory classes, and clinics. They often achieve half a year's progress in one week. As part of the band director's course, we monitored classes, sectionals and lessons, and we could see with our own eyes the immediate improvements of the students. The work ethic of students at camp results in rapid and dramatic skill improvement in just one week.**

**In the band program, students at the IMC are in classes most of the day. Twice daily, they rehearse in a large ensemble setting for an hour. They play in a one-hour sectional, attend a one-hour theory class, and practice outside for an hour under adult supervision. Each afternoon, at 2:00 p.m., the entire student body attends one-hour clinic sessions specific to their instrument. Camp policies require that all students attend, regardless of age and ability. Students also participate every other day in a large-group sight-reading session. Conductors taking the director's course usually direct the sight-reading group, under the supervision of the high school guest conductor. Dormitory facilities are open only at specific times of the day. Students may clean up and rest one hour before and after the 5:00 p.m. mealtime. Planned recreational activities in the evening begin at 8:15 p.m. and all students are expected to participate. These activities include a dance, a movie, a talent show, the faculty recital, and the Festival of the Arts programs.**

The "clinic" session may serve as an example of how course content can change to meet students' needs. From 1958 until 1984, the entire student body assembled for a 2:00 p.m. clinic presentation by the faculty demonstrating their instruments, with two days reserved for the woodwind faculty, two days for the brass faculty, one day for the percussion faculty. Saturdays, the honor students presented a chamber music recital to the student body. The format of the exhibit was open to faculty discretion. Some lectured, some performed, others chose to do both.

Over the years, the clinics became very repetitive, and returning students (approximately 30%) began protesting the redundancy of the veteran faculty clinics. A combination of boredom and the increasingly large number of students crowded into a facility that was too small (Howard Hall) resulted in disruptive behaviors. The Alme administration experimented with several different clinic formats before arriving at the present solution mentioned initially. Providing enough teaching facilities was the biggest challenge associated with this change, while veteran faculty are now encouraged to vary their presentations each year for the veteran students.

Gwen Hall (1996N) was a camper for four years, dean of young women for six years and a vocal instructor at one time. Hall states that "an ever expanding and changing curriculum have and will continue to make the IMC a great place to learn." The IMC is committed to providing a curriculum to meet the student's needs.

### **Instructional Objectives**

Interviewees defined another aspect of the curriculum as, "the instructional activities of the students." All faculty are involved in teaching

theory classes, sectionals and/or private lessons. Bill Winkle stresses the importance of the educational standards to the growth and success of the students (Winkle, 1996BB):

A strong curriculum is essential for the success of students' growth. The heritage of the camp is known for the strong curriculum. The idea is to work the students as hard as possible so that they learn and still have fun at a summer camp.

Bill Boehle (1996W) stresses the importance of the instructional objectives in the theory programs: "The basic objective has to be the guidance and encouragement of every student to fulfill their potential." Vern Gerig discusses the need to utilize the newest educational strategies to remain current and meet the needs of the students (Gerig, 1996DD):

It is very important that the teachers who are sending their students perceive that we are responding to the changes that are taking place in educational strategies. We have made additions and deletions to the program, as educational interests and needs and requirements have changed. Nevertheless, our basic core curriculum has not changed that much. The students participating in them have changed in terms of age levels. Educational changes are taking place within education that will force us to reevaluate some of our core ideas concerning the large groups such as band and choir being central to the learning process. However, I think one main reason kids come here is to be part of one of those large groups. We have the luxury for the first time of not having to prioritize facilities, and can now address these issues. Our administrative discussions no longer spend 90 percent of our time on physical concerns. This is an important change that has taken place.

In 1950, Dr. Utgaard graduated with his ED. D. with Studies in Music from the University of Colorado in Greeley. His two doctoral field studies (1949, 1950) generated the original instructional objectives for the band program (Utgaard, 1996BBB):

The theory objectives were the result of one of the field studies I did for my doctorate in education. The degree program did not require that we do dissertations, but we did field studies instead. I did one on testing students. I sent out a questionnaire to band directors asking, "What kind of information and techniques do you expect of a student that comes through grade eight, grade nine, up through high school." Then we went out to check to see "How applicable is the testing?" I would go the director and ask him to give me three or four top students, three or four average students, and three or four of the least proficient students in his band. I would listen to them and make my judgement according to the criteria I had gathered. Another independent person would then come in and listen and judge. We decided that these were the things the students needed to know at each level. To determine the musical terms, I handed out a sheet with 200 or 300 terms to the directors to see which ones they were using. It turned out to be about half a dozen that were used regularly. So, these are on the test. Some were only seen maybe once in a lifetime. I took some suggestions from my staff about what to ask for from specific instruments.

The theory fundamentals have remained basically the same for more than forty years with only minor changes appearing in the original fundamental requirements. During theory class Monday, the students receive an instructional sheet (referred to as fundamentals) with specific objectives they must meet by the end of the week (pp. 238 - 247). They are to fulfill certain playing requirements by Friday, and pass a written exam Saturday morning. Students bring their fundamentals sheet to the exam, with all the performance criteria signed off by a faculty member. The students learn these materials during the fundamentals classes, clinics, private lessons and private practice times. When a student passes all the requirements at one level, they receive a gold sticker of achievement on their certificate of attendance to the INTERNATIONAL MUSIC CAMP. The levels are based on how many years a student has attended the camp, and whether or not they passed the previous

**INTERNATIONAL MUSIC CAMP**

**This is very important!**

**To: ALL FUNDAMENTALS TEACHERS**

**From: PROGRAM DIRECTOR**

**Re: BAND FUNDAMENTALS**

To pass the Fundamentals test, the student must have his/her STUDY GUIDE ITEMS ALL PASSED and you should note this ON THE BLANK PROVIDED AT THE TOP OF THE TEST BLANK. LEVEL 1 students cannot miss more than 4; LEVEL 2, 3, 4, and 5 students cannot miss more than 6 for Band and 7 for PERCUSSION. Please note this on the Fundamentals List by the initial "P" for pass and "N" for not pass. Students may keep their study guides and rhythm sheets, but you should turn in all tests (corrected), Fundamentals class list and the "key" that you have for the test. Please turn these in by morning break so the certificates can be prepared. Thanks for your help in this venture.

# INTERNATIONAL MUSIC CAMP INSTRUMENTAL STUDY GUIDE

Name \_\_\_\_\_

Band \_\_\_\_\_

Instrument &amp; Part \_\_\_\_\_

(Flute 1, clarinet 1, 2 or 3, trumpet 3, etc.)

## LEVEL 1

It is very important that you do not lose this study guide. You must bring it to each Fundamentals Class. You must also bring it with you to your Test on Saturday with Performance Items to be passed signed off by your teacher. Rhythm dictation and note reading are important parts of your fundamentals. Work on them each day.

### PERFORMANCE ITEMS - TO BE PASSED BEFORE THE WRITTEN TEST.

TEACHER INIT. \_\_\_\_\_ (You must pass all performance items to complete this level.)

	1. <b>SCALES:</b> Play the following scales from memory: (J = 80) <b>Chromatic Scale one octave: Major Scales (Concert Key): Bb, Eb</b>
	2. <b>BREATH SUPPORT:</b> The student will demonstrate proper breath support and breathing and be able to hold a tone for 20 seconds (Tuba and flute 10 seconds.)
	3. <b>TUNING:</b> The student will demonstrate the ability to tune his/her instrument to any given concert pitch.
	4. <b>PERFORMANCE:</b> The student will demonstrate the proper manner of performing each of the following articulations: <b>LEGATO STACCATO SLURS</b>
	5. <b>POSITION:</b> The student will demonstrate and use proper posture and means of holding the instrument while at rest and while playing.
	6. <b>INSTRUMENT CARE:</b> The student must demonstrate the proper care of his/her instrument including cleaning and assembly.

### THESE ITEMS WILL BE ON THE WRITTEN TEST

7. **KEY SIGNATURES:** The student will be able to recognize and write the key signature for each of the major scales in item #1 on this study guide.

8. **NOTE & REST VALUES:** The student will recognize the value of the following notes and rests in the given meters: 2/4 3/4 4/4



9. **MUSIC SYMBOLS:** The student will demonstrate knowledge and understanding of each of the following music symbols:

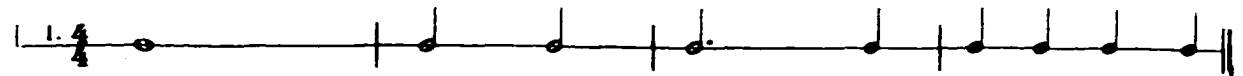


10. **MUSIC TERMS:** The student will demonstrate knowledge of each of the following music terms:

- |                                        |                                         |
|----------------------------------------|-----------------------------------------|
| 1. <b>Accelerando</b> - getting faster | 4. <b>Crescendo</b> - gradually louder  |
| 2. <b>Allegro</b> - fast, lively tempo | 5. <b>Diminuendo</b> - growing softer   |
| 3. <b>Andante</b> - walking tempo      | 6. <b>Ritardando</b> - gradually slower |

11. **RHYTHM:** The student will recognize by sight and sound various rhythm patterns performed by your teacher. (See back of this sheet.)

INTERNATIONAL MUSIC CAMP  
LEVEL 1 Rhythm Reading Practice

1.  $\frac{4}{4}$  


2.  $\frac{3}{4}$  

3.  $\frac{2}{4}$  


4.  $\frac{4}{4}$  

5.  $\frac{3}{4}$  

6.  $\frac{2}{4}$  

7.  $\frac{4}{4}$  

8.  $\frac{3}{4}$  

9.  $\frac{2}{4}$  

10.  $\frac{4}{4}$  

11.  $\frac{3}{4}$  

12.  $\frac{2}{4}$  

# INTERNATIONAL MUSIC CAMP INSTRUMENTAL STUDY GUIDE

Name \_\_\_\_\_  
Band \_\_\_\_\_  
Instrument & Part \_\_\_\_\_  
(Flute 1, clarinet 1, 2 or 3, trumpet 3, etc.)

## LEVEL 2

It is very important that you do not lose this study guide. You must bring it to each Fundamentals Class. You must also bring it with you to your Test on Saturday with Performance Items to be passed signed off by your teacher. Rhythm dictation and note reading are important parts of your fundamentals. Work on them each day.

### PERFORMANCE ITEMS - TO BE PASSED BEFORE THE WRITTEN TEST.

TEACHER INIT. (You must pass all performance items to complete this level.)

	1. <b>SCALES:</b> Play the following scales from memory: (♩ = 80) Chromatic Scale one octave (flutes & clarinets 2 octaves); Major Scales (Concert Key): Bb, Eb, F Minor Scales (Concert Key, Harmonic Form): g, c
	2. <b>BREATH SUPPORT:</b> The student will demonstrate proper breath support and breathing and be able to hold a tone for 20 seconds (Tuba and flute 10 seconds.)
	3. <b>TUNING:</b> The student will demonstrate the ability to tune his/her instrument to any given concert pitch.
	4. <b>PERFORMANCE:</b> The student will demonstrate the proper manner of performing each of the following articulations: LEGATO STACCATO SLURS MARCATO sfz
	5. <b>POSITION:</b> The student will demonstrate and use proper posture and means of holding the instrument while at rest and while playing.
	6. <b>INSTRUMENT CARE:</b> The student must demonstrate the proper care of his/her instrument including cleaning and assembly.

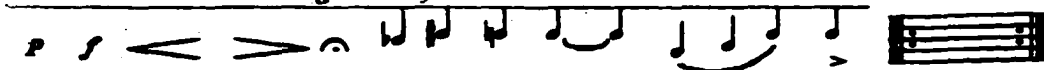
### THESE ITEMS WILL BE ON THE WRITTEN TEST

7. **KEY SIGNATURES:** The student will be able to recognize and write the key signature for each of the major scales in item #1 on this study guide.

8. **NOTE & REST VALUES:** The student will recognize the value of the following notes and rests in the given meters: 2/4 3/4 4/4 6/8



9. **MUSIC SYMBOLS:** The student will demonstrate knowledge and understanding of each of the following music symbols:



10. **MUSIC TERMS:** The student will demonstrate knowledge of each of the following music terms:

1. Accelerando - getting faster
2. Allegro - fast, lively tempo
3. Andante - walking tempo
4. Crescendo - gradually louder

5. Diminuendo - growing softer
6. Ritardando - gradually slower
7. A Tempo - original tempo
8. Marcato - marked

9. Moderato - at a moderate tempo
10. poco a poco - little by little
11. Staccato - detached, disconnected

11. **RHYTHM:** The student will recognize by sight and sound various rhythm patterns performed by your teacher. (See back of this sheet.)

## LEVEL 2 Rhythm Reading Practice

1.  $\frac{4}{4}$

2.  $\frac{3}{4}$

3.  $\frac{2}{4}$

4.  $\frac{6}{8}$

5.  $\frac{4}{4}$

6.  $\frac{3}{4}$

7.  $\frac{2}{4}$

8.  $\frac{6}{8}$

9.  $\frac{4}{4}$

10.  $\frac{3}{4}$

11.  $\frac{2}{4}$

12.  $\frac{6}{8}$

**IMPORTANT!**

**Students:**

It is very important that you do not lose this study guide. You must bring it to each Fundamentals Class. You must also bring it with you to your Fundamentals Test on Saturday with Performance Items to be passed signed by your teacher. This will determine which certificate

There will be items during the week that should be review for each student. This will prepare you for the new things you will encounter. Sight-reading and Rhythm are important parts of your fundamentals. Work on them each day.

Good Luck in your learning experience!

**INTERNATIONAL MUSIC CAMP**

**LEVEL 3 STUDY GUIDE**

**NAME:** \_\_\_\_\_

**BAND:** \_\_\_\_\_ **WEEK:** \_\_\_\_\_

**INSTRUMENT:** \_\_\_\_\_

**TO BE PASSED BEFORE THE WRITTEN TEST**

Performance Items	Date Passed	Teacher
1. Scales		
2. Tone Quality		
3. Breath Support		
4. Tuning		
5. Performance		
6. Position		
7. Instrument Care		

**BRING THIS TO YOUR TEST ON SATURDAY!**

These items will be on the written test:


Key Signatures  
Note & Rest Value Recognition  
Music Symbols  
Music Terms  
Rhythm (Sight-reading)  
Scale Construction  
Theory

Revised 1994

### LEVEL 3 STUDY GUIDE

\*\*All review items are in BOLD TYPE.

#### 1. SCALES: (Pass before written test.)

Play the following scales from memory: -80  
Major (Concert Key): Eb, Eb, F, Ab

Minor (Concert Key, Harmonic): g, a, b, c

Chromatic: One Octave, Flute/Clarinet..2 octaves

#### 2. TONE QUALITY: (Pass before written test.)

The student will be able to produce and use a clear, full sound for this level of study.

#### 3. BREATH SUPPORT: (Pass before written test.)

The student will demonstrate proper breath support and breathing and hold a tone for 30 seconds...  
Flute and Tuba for 20 seconds.

#### 4. TUNING: (Pass before written test.)

The student will be able to tune his/her instrument to any given concert pitch.

#### 5. PERFORMANCE: (Pass before written test.)

The student will demonstrate the proper manner of performing the following articulations and dynamics:

1. Legato 2. Staccato 3. Marcato 4. Slurs

5. Sfs 6. < 7. > 8. < >

#### 6. POSITION: (Pass before written test.)

The student will demonstrate and use proper position and means of holding his/her instrument while at rest and while playing.

#### 7. INSTRUMENT CARE: (Pass before written test.)

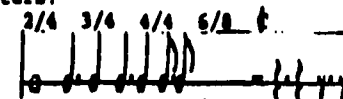
The student will demonstrate proper care of his/her instrument including cleaning and assembly.

#### 8. KEY SIGNATURES: (On the test.)

The student will be able to recognize and write key signatures for each of the major and minor scales in item #1 of this study guide.

#### 9. NOTE & REST VALUES: (On the test.)

The student will recognize the value of the following notes and rests in the given meters:



#### 10. MUSIC SYMBOLS: (On the test.)

The student will demonstrate knowledge and understanding of the following music symbols:

1. # 2. b 3. # 4. > 5. ^ 6. f 7. j:  
8. — 9. j 10. j 11. j j j

#### 11. MUSIC TERMS: (On the test.)

The student will demonstrate knowledge of the following music terms:

Accelerando	Moderato
Allegro	Poco e poco
Andante	Ritardando
A Tempo	Ritornello
Crescendo	Staccato
Diminuendo	Sforzando
Marcato	Dal segno
	Da capo

#### 12. THEORY: (On the test.)

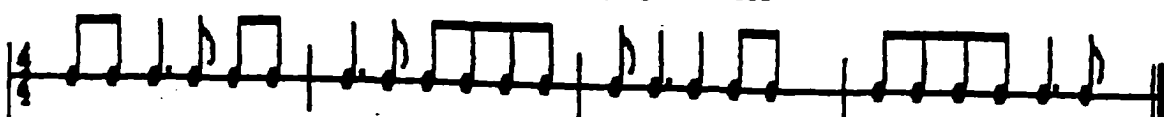
The student will recognize and write the following intervals:

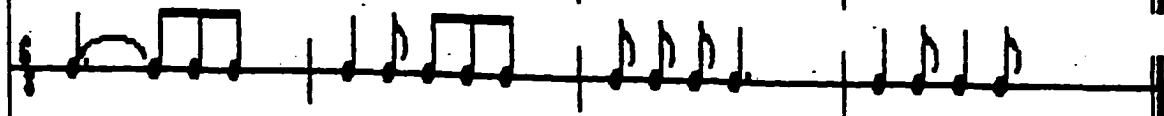
Unison	Third
Fourth	Sixth
Fifth	Seventh
Octave	Ninth
Second	Eleventh

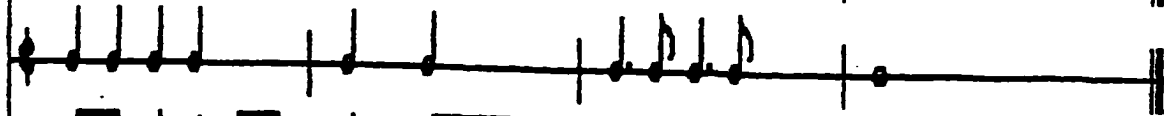
#### 13. RHYTHM: (On the test.)


The student will recognize by sight and sound various rhythm patterns performed by your teacher. (See attached sheet)

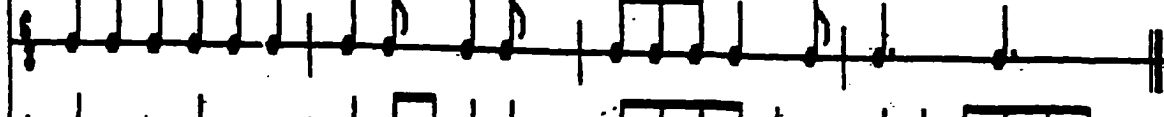
International Music Camp  
Level 3 Rhythm Reading Practice

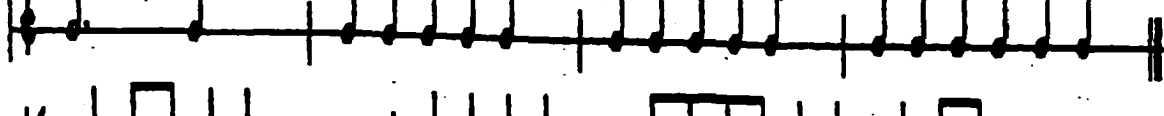
1. 

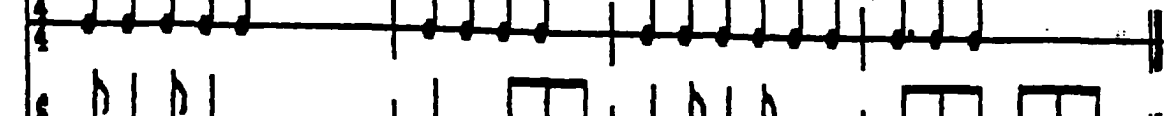
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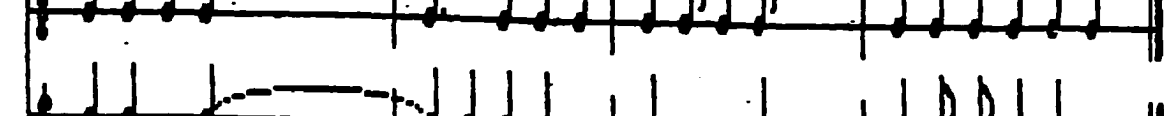
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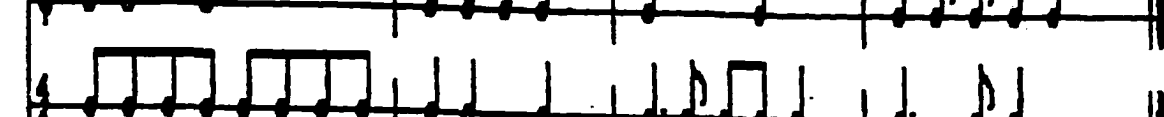
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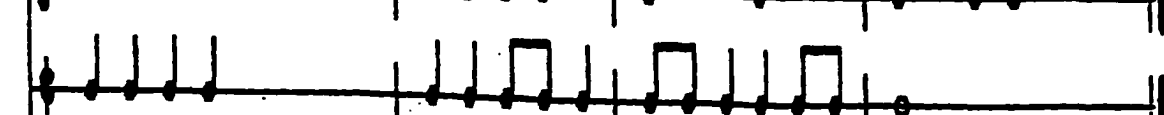
6. 


7. 

8. 

9. 

10. 

11. 

12. 

# INTERNATIONAL MUSIC CAMP INSTRUMENTAL STUDY GUIDE

Name \_\_\_\_\_

Band \_\_\_\_\_

Instrument & Part \_\_\_\_\_  
(Flute 1, clarinet 1, 2 or 3, trumpet 3, etc.)

## LEVEL 4

It is very important that you do not lose this study guide. You must bring it to each Fundamentals Class. You must also bring it with you to your Test on Saturday with Performance Items to be passed signed off by your teacher. Rhythm dictation and note reading are important parts of your fundamentals. Work on them each day.

### PERFORMANCE ITEMS - TO BE PASSED BEFORE THE WRITTEN TEST.

TEACHER INIT. \_\_\_\_\_ (You must pass all performance items to complete this level.)

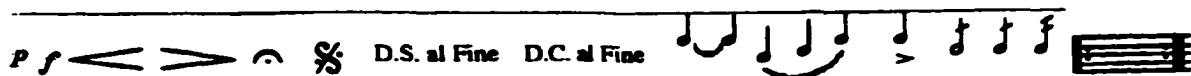
	1. <b>SCALES:</b> Play the following scales from memory: (♩ = 80) Chromatic Scale one octave (flutes & clarinets 2 - 1 1/2 octaves); Major Scales (Concert Key): Bb, Eb, F, Ab, C Minor Scales (Concert Key, Harmonic Form): g, c, d, f, a
	2. <b>BREATH SUPPORT:</b> The student will demonstrate proper breath support and breathing and be able to hold a tone for 30 seconds (Tuba and flute 20 seconds.)
	3. <b>TUNING:</b> The student will demonstrate the ability to tune his/her instrument to any given concert pitch.
	4. <b>PERFORMANCE:</b> The student will demonstrate the proper manner of performing each of the following: <u>MARCATO</u> <u>SP</u> <u>SYNCRONATION</u> <u>DOTTED EIGHTHS FOLLOWED BY SIXTHS</u>
	5. <b>POSITION:</b> The student will demonstrate and use proper posture and means of holding the instrument while at rest and while playing.
	6. <b>INSTRUMENT CARE:</b> The student must demonstrate the proper care of his/her instrument including cleaning and assembly.

### THESE ITEMS WILL BE ON THE WRITTEN TEST

7. **THEORY:** The student will recognize and write the following chords in root position in any of the keys listed in item #1 on this study guide: I Chord IV Chord V Chord
8. **KEY SIGNATURES:** The student will be able to recognize and write the key signature for each of the major scales in item #1 on this study guide.
9. **NOTE & REST VALUES:** The student will recognize the value of the following notes and rests in the given meters: 2/4 3/4 4/4 6/8 C 3/8



10. **MUSIC SYMBOLS:** The student will demonstrate knowledge and understanding of each of the following music symbols:



10. **MUSIC TERMS:** The student will demonstrate knowledge of each of the following music terms:

- |                                      |                                       |                                               |
|--------------------------------------|---------------------------------------|-----------------------------------------------|
| 1. Accelerando - getting faster      | 2. Allegro - fast, lively tempo       | 3. Andante - walking tempo                    |
| 4. Crescendo - gradually louder      | 5. Diminuendo - growing softer        | 6. Ritardando - gradually slower              |
| 7. A Tempo - original tempo          | 8. Marcato - marked                   | 9. Moderato - at a moderate tempo             |
| 10. poco a poco - little by little   | 11. Staccato - detached, disconnected | 12. Rallentando - gradually slower            |
| 13. Sforzando - with a strong accent | 14. Dal Segno - go back to the sign   | 15. Da Capo - go back to the beginning        |
| 16. Ritardando - immediately slower  | 17. Molto - much                      | 18. Largo - extremely slow tempo              |
| 19. Presto - very quickly            | 20. Fine - the end                    | 21. Legato - smoothly, no pause between notes |

11. **RHYTHM:** The student will recognize by sight and sound various rhythm patterns performed by your teacher. (See back of this sheet.)

## INTERNATIONAL MUSIC CAMP

### LEVEL 4 Rhythm Reading Practice

1. 6/8

2. 4/4

3. 3/8

4. 6/8

5. 4/4

6. 3/8

7. 3/8

8. 6/8

9. 4/4

10. 3/8

11. 6/8

12. 6/8

exams. For many years, students took a placement exam as they arrived at camp Sunday. Detailed exam records are now kept on file on computers.

Performance exams include memorized major and minor scales played at a specified tempo, ability to tune any given note, acceptable tone quality for the years of experience, specific articulation and style requirements, a memorized chromatic scale, and evidence of breath control (i.e., holding a tone for specified number of seconds). The written exams include concert key signatures for the performance scales of the same level, definitions of musical terms, styles and articulations, and evidence of understanding rhythmic concepts. The instructors receive a “guide to teaching fundamentals” with their instructional packet as they arrive at the camp (See Appendix AA). Constructed by Joe Alme, this guide details what faculty must teach each day to ensure the students receive all information needed before the exam Saturday. Many faculty members reinforce these fundamentals during the private lessons, showing students how to practice to learn them, and making sure they are learning them correctly. High expectations and positive attitudes of both faculty and students contribute to students passing the exams.

Louis Sachinni believes that the camp needs to use more progressive educational approaches to be more effective and competitive (Sachinni, 1996JJ):

The last time I taught at the camp was during the summer of 1993. At that time, I felt that the curriculum needed to be addressed. While it has served the camp well since its inception, student needs, reactions, tastes, etc. have changed significantly. Furthermore, newer, more effective approaches and methods of music education have improved

and could be implemented into the IMC curriculum. The issues of theory, eurythmics, and ear training need to be considered.

Einar Einarson (1999A) expresses a different opinion about the importance of the instructional objectives and the theory classes with his remark, "The theory is not what brings them, it's the medicine they take while they are here."

Joseph Alme discusses the curriculum and its relationship to the success of the camp (Alme, 1996A):

We try to fine tune the curriculum at all times. It must be challenging and effective. We design the curriculum to relate to the students from this demographic area, too. We can take the student who knows nothing, the student who knows a whole lot and all those people in between and move them to the next level all in one week. You can challenge out of a fundamentals class that is too easy. At Interlochen, a student goes for eight weeks, so you have eight weeks to cover theory, learn scales, and move on to the next level. Here, we do it in one week. This influences the success of the camp by the students' perception of achievement. We take their comments very seriously. The students have never complained about the fundamentals, so we have never considered changing them.

### **Final Performances**

Many respondents consider the final performance as the culmination of the week's work, the showcase of the camp. Some believe that pride from the parents and relatives often romanticizes the actual musical product and they hear it as better than it is, as the size of the ensembles is often impressive. However, annual recordings dating from 1962 will attest to the high performance quality of the concerts. Tom Breske (1996D) believes that "when the parents and relatives and friends hear the final product that is a great selling point, and encourages many students to return." Vicki Jenks (1996O)

shares her insights as an educator: "This is the **PRODUCT** you offer the public after an intensive learning week. The **PROCESS** of learning is what you hope, as a teacher, the students retain and utilize the rest of the year." Bob Nelson (1996Q) writes "the performances show the successes of the students. They fulfill the test needed to sell the parents." As a guest conductor, Lonn Sweet (1996U) defines success as "the accomplishments of the students in the final concerts." Bill Winkle plays tuba in the **INTERNATIONAL MUSIC CAMP Brass Quintet**, and believes that public performances are extremely important to maintain support for the camp (Winkle, 1996BB):

The public performances of student groups at IMC are one of the most important factors for the success of the program throughout the many years of the camp. Also, public performances of faculty groups are important to display the quality of the teaching staff. Good performances are vital to the growth and success, and to the future of the camp. Learning is important, but without strong public performances, support would be lost from parents, students and faculty.

Canadian orchestra guest conductor in 1958, Victor Feldbrill discusses his views about the public performances in a June 4, 1996 interview:

I think the final concerts are a very significant element of the whole program. The ivory tower people can say that the important thing is just to do the study sessions and so forth, and the students could go away with enough training. But because this is a performance-oriented experience, if you don't finish with a performance, that would be a mistake. I think that having a goal to reach before the end of the week is extremely critical. It is the showcase. You can have visitors watching the classes, and in my opinion, it doesn't have one-tenth the impact as the concert does at the end of the session. The students rise to the occasion, they get excited, there is enthusiasm. There may be some imperfections, but no one cares at times like that. It impacts not only the parents, but the visitors and everyone else who come to the Peace Gardens. The concerts are terribly important. You can't train for performance without performing.

Oboe instructor Earl Clemens shared observations about the quality of the performances over the years (Clemens, 1996AAA):

The performances improved over the years from the 60's through the late 70's. There was an absolutely amazing growth. There were some groups then that would outplay anything we are attracting now, but you have to remember the age difference. In the past fifteen years or so, there has been this decline, but it's due to the fact that we've got more junior high students and fewer high school students and even fewer older high school students. There is something to be gained from sitting behind an instrument for six years. I believe it happens because the students are thinking that college is expensive, the student needs to get a job to help the parents pay for it. That has really affected the age bracket, and the level of the performances.

For many years, lack of a concert hall necessitated performances in the formal gardens of the Peace Gardens, in every kind of weather. The work load placed on the support staff was tremendous, as the equipment crew moved several hundred chairs, percussion equipment, large instruments, stands and other items to the concert site each Sunday morning, then moved them back to Howard Hall by 3:00 p.m. for the introductory student meetings that afternoon, which was the only concert and meeting facility at that time. It consisted of a large barn-like structure with a concrete floor, wood paneled walls, and a temporary stage set up for performances. Although building capacity was 375 people seated in metal folding chairs, and it could accommodate the students and staff at that time, often, session attendance exceeded this number, and there was not adequate space for a concert audience of more than 1,000 people.

The concerts took place at the formal gardens of the International Peace Gardens with beautifully designed landscaping placed symmetrically on

either side of the border. From the audience viewpoint, seated on the grass, not only was the band in view, but they could see the border between the two countries in the background stretch to the horizon. The bands would set up with half the band in the U.S. and half the band in Canada at the highest point in the gardens. The director's podium positioned the guest conductor with one foot in each country as he led the group.

As previously mentioned, the Masonic Auditorium is now host to the public performances, while faculty recitals and other camp related performances take place in the new Senator Quentin Burdick Auditorium. The atmosphere in the Masonic Auditorium is one of being outdoors, with a roof overhead. Large doors open like garage doors across the back to expose one entire wall to the outside. Heat lamps are installed overhead for when the days or evenings are cold. Screened windows can be opened for air circulation. People may wander in and leave at their discretion because the structure is open. They may also sit on the lawn outside the facility to listen. Although the outdoor camp atmosphere has been maintained with the Masonic Auditorium, some believe the appeal of the concerts on the border will never be matched. Joanne Schlueter relates her reactions to the various concert locations (Schlueter, 1996FFF):

I have always been interested in the performance aspect, and I think they are extremely important. Everyone felt welcome at the Masonic Auditorium. My dad was a radio ham operator, and his group chose the Peace Gardens for one of their meetings. After the meeting was over, ten of them dropped in on the concert that afternoon. He will always have an interest in the music camp activities because of the time all us young people [sisters] spent there. I do not think the concerts will ever

be as effective as doing the whole concert at the formal gardens. Nothing could replace that. The power and momentum that happen during the formal gardens concerts were incredible. People that had nothing to do with the camp would talk about it for years. I still hear about those concerts in South Dakota.

Joe Alme believes that the public performances are very important to the success of the IMC. He stresses that quality of performance and organization are critical issues to bring about successful concerts (Alme, 1996A):

The public performances must be well-organized and well-executed. The concerts provide closure for the students, and their families get to take part in that closure. We made a very controversial change when we moved the concerts from Sundays to Saturdays. This provided the staff who stays for more than one session extra time for rest. Merton made a major change when he brought the concerts indoors. I speak from experience when I tell you the physical challenges were unbelievable to play a concert outdoors. The music blew around, and we could not play the music we worked on so hard. They had to bus everyone up to the concert and back. We waited on the wet grass to play. Sometimes, it would rain on us. As performers who played in those concerts, we [Joe and Joyce] were glad to go in. The performances are important to the success of the camp because of the emotional impact on both the students and the parents. The public is usually awestruck by it. Parents want to come back to hear it again, either with the child that is performing or with younger brothers or sisters. The students achieve an emotional high. There is no other way to duplicate it. Not only do they play well and feel good about the performance, but they know they are saying goodbye to many new friends afterwards. There is a bonding, their last experience together, something magic that happens.

High standards of excellence are a tradition at the INTERNATIONAL MUSIC CAMP. The quality curriculum contributes to the growth and success of the INTERNATIONAL MUSIC CAMP through the programs offered, the instructional objectives and the high quality concert performances. Meeting the needs of the demographic constituency is a major priority. Providing participants with the opportunity to reach their full potential and a staff who

expect them to achieve it, is the outstanding feature in each of these aspects of the camp. The camp strives to meet the goal of being the best musical or artistic happening in the entire life of the student, whether adult or child, beginner or experienced. This reputation for excellence is well-established through recordings, performance programs, visual art showings, documented observations and videotapes. Students desiring to participate in these outstanding programs and study with professionals ensures the continued growth and success of the IMC.

### **Definition of Success: Reputation**

In response to the interview question asking interviewees to define "success" as it relates to the INTERNATIONAL MUSIC CAMP, many respondents mentioned reputation of the music camp as an indicator of success. Fred Merrett (1996HH) refers to the "status or reputation" as part of his definition of success. Joe Alme (1996A) defines reputation as "what the participants say about the camp." Vicki Jenks (1996O) maintains that, "The IMC is successful in that the northern plains states and central Canadian provinces regard it as the premiere cultural summer learning center." The number of newspaper articles cited in the bibliography suggests that the name of the INTERNATIONAL MUSIC CAMP is renowned in the North Dakota and Manitoba areas. The many periodical references maintain the visibility of the INTERNATIONAL MUSIC CAMP in the arts education field.

In the article *Serious Summer Camp* (March 1996), Gregory Spears

explains that Kiplinger's Personal Finance Magazine asked teachers, parents and the American Camping Association to name specialty camps that stand out:

Then, we selected eight camps nationwide that, among other things, help kids master a foreign language or computer skills, learn to sail or play a musical instrument, even acquire healthy eating habits. Campers devote from three to eight hours daily to their special interest. To prevent burnout, they devote the balance of the day to traditional camp fun. All the camps listed below accept both young women and boys.

Located in a 3,000-acre "peace garden" on the border between the U.S. and Canada, the INTERNATIONAL MUSIC CAMP is a Mecca for performance students ages ten and up . . . there are no auditions prior to admission, "but you really have to want to learn," says camp director Joseph Alme." It is a camp that definitely attempts to saturate the students with as much information as they can in a week's time," says Jeff Jarvis, a jazz trumpet player who gives a guest performance at the camp each year, "I think the world of it." At \$185 a week, this camp is eminently affordable and scholarships are available.

Director (1996) magazine wanted to take a closer look at summer band camps and interviewed five "reputable" music camps that offer band camp programs. The INTERNATIONAL MUSIC CAMP was selected along with Fredonia Summer Chamber Music Camp and Fredonia Band Camp, Fredonia, New York; Interlochen Arts Camp, Interlochen, Michigan; and Shell Lake Indianhead Arts and Education Center Band Camp, Shell Lake, Wisconsin.

From the Turtle Mountain Star (1996):

The Old West Trail tourism organization chose two Rolette County summer events as its top fifty events for 1996. Named to the list were Rolla's sixth annual International Ragtop Festival and the INTERNATIONAL MUSIC CAMP . . . The music camp operates throughout the summer at the International Peace Garden north of Rolla. The Old West Trail serves North Dakota, South Dakota, Nebraska, Wyoming and Montana.

Articles such as these show evidence of credibility and success.

The more than forty years that the camp has been in operation is evidence of stability. James Ployhar (1996FF) and Myrtle Lorimer (1996EE) define success as "continuing to operate for forty years with large enrollments." Rodney Rothlisberger (1996MM) includes "the longevity of the camp" and credits it to "the expectations of excellence," while Trevor Ford (1996G) credits the success of the music camp to the endeavors of the administration to bring a special awareness to the participants, "What is music making all about?"

The longevity of success might also be credited to quality administration providing great management of resources and personnel (Watson, 1996OO). Frances Watson is convinced that the "hard work and vision of the Utgaards first, and the Almes second" are the reasons for the continued success of the IMC. Al Horch (1996Y) credits the endurance of the music camp to its reputation of "good reports from parents and students." IMC President Don Timmerman (1997H) refers to the reputation of the camp for providing safe supervision, thus adding a special sense of credibility to the strict musical standards.

Another aspect contributing to the success of the music camp is the attempt to "keep the camp affordable" (Alme, 1996A). This has been a priority of both administrations. The administrative board believes the local economy will not support fees above \$200 per week. They have made every attempt to keep the participant's cost below that level. Fred Merrett (1996HH), Jim

Ployhar (1996FF) and Rodney Rothlisberger (1996MM) agree that they can attribute part of the success of the IMC to the reputation for "giving the students their money's worth."

Joseph Alme summarizes the reasons for the success of the INTER - NATIONAL MUSIC CAMP in his address to the National Federation of Music Clubs Convention in Minneapolis in 1989:

In 1956, Dr. Merton Utgaard along with Marvin Fjeld, a Canadian, organized a one-week band camp with the purpose of providing a musical experience for young people from the central states and provinces. The goals for such an experience were twofold: 1. To provide students the opportunity to improve musical skills through contact with artist-teachers and highly skilled guest conductors and 2. To provide an arts experience that would help to develop a greater understanding between the young people of North America.

The first one-week enrollment summer program saw the enrollment of 113 students from Manitoba and North Dakota. Eventually, seven weeks of arts programs were added so that today (1989), they now offer thirty programs throughout the summer . . . Although the majority of the students come from North Dakota and Manitoba, during the past thirty-four years, students have come from as many as fifty-six countries around the world, as well as every state and province in North America . . . Funding comes from three sources: 1. student fees, 2. a small grant from the North Dakota Arts Council and a small grant from the Manitoba Arts Council, and 3. from private individuals, special groups and civic or arts organizations.

The physical facilities of the IMC include three large rehearsal halls, thirty-nine practice huts, six special classrooms, twelve staff housing buildings, a dance studio, a recital hall, nurse's station, a fine arts center, nine dormitories capable of housing 444 students in one week, an administration building, a center for the percussive arts, a library, and most recently, a new cafeteria building (1989). The State of North Dakota owns the dormitories, the three large rehearsal halls and the cafeteria. The IMC owns all other facilities, so we do have some maintenance concerns. Our location at the Peace Gardens means that we are responsible to the Peace Garden for some rent of facilities and space.

We fill each camp day with activities. There are no distractions from such things as radio, television or shopping centers. A typical day

begins at 7:00 a.m. with a reveille, yes the kind played by a trumpet player. The classes begin at 8:30 a.m. and students are in classes until 4:00 p.m. Full rehearsals after dinner run until 8:00 p.m. Each evening, a special recreation program is planned . . . The day concludes at 11:30 p.m. with lights out, and taps.

The week ends with a recording session and concert if a student is enrolled in a music program. For all other students, the week ends with an exhibition and recital.

The question I am asked most often is "Why does the INTERNATIONAL MUSIC CAMP continue to be such a successful summer arts program?" There are three reasons: 1. You can have the greatest facilities in the world and not have a camp. We attract a willing student who wants to learn, 2. The quality of instruction brings over 30% of our students back for a second camp experience. We have the finest teaching staff in the world, and we have a support staff that really cares about young people, and 3. We keep it affordable.

The responses from the interviewees are consistent with the director's perceptions. They attribute the credibility, success and growth of the INTERNATIONAL MUSIC CAMP to the consistent, high enrollment figures, satisfied students, quality staff, interesting current curriculum offerings, and the reputation for satisfying the needs of its constituents.

### **Administrative Structure**

Traditionally, voting members of the American Board have been nominated from longtime (usually three years or more) INTERNATIONAL MUSIC CAMP instrumental teaching staff who are present during the third week of camp sessions. Since 1990 this trend has changed and these groups now include other staff members, such as longtime maintenance personnel, secretaries, librarians and cooks. Because of the camp's isolated location, logistics play a large part in determining membership nominations.

Membership nominations also include music business representatives and other corporate business people.

On the third Saturday of June, the American and Canadian Voting Memberships meet separately where they each elect their Board of Directors totaling nine, and bring concerns needing a vote to their attention. Both memberships subsequently assemble for a joint meeting where they recognize the new Boards of Directors, and discuss matters from the previous meetings, which they bring to the attention of the entire group. The Boards of Directors meet separately in the evening, vote on the affairs of their business, then convene for a joint meeting to summarize their transactions.

### **Camp Leadership**

Bert Skakoon believed that hiring Joe Alme was the best choice the board could have made in choosing new leadership (Skakoon, 1996KK):

When Merton decided to retire, there were several people interested in the position, but we could not have found anyone better than Joe Alme. It was a job few qualified people wanted, "Director of a music camp? Who wants to do that?" You must have a love of music camps and hard work, and a love for this particular camp. You have to understand the camp from the inside out, and as former campers and staff, Joe and Joyce were uniquely qualified. We are not affiliated with any organization. We are out here between the cows and the horses.

The directorship is critical to the continued success of the INTERNATIONAL MUSIC CAMP. Gail Hall stresses the importance of effective and proactive leadership (Hall, 1996DDD):

The directors as their name implies influence what direction the camp takes. They are ultimately responsible for everything that happens, deliberate or accidental, good or bad. The directorship is absolutely critical. Joe is changing the complexion of the camp in terms of

facilities, but there have been no major changes in its structure, its curriculum, its management style, or the philosophy that Dr. Utgaard left in place at his departure. Joe has brought the camp facilities up to more modern standards, but the important issues are still very much the same. His support staff is also critical, with exceptional people like Myrtle Lorimer, Vern Gerig, his wife Joyce and Don Timmerman.

American Board President Gerig affirms his support of the camp leadership (1996DD):

There is a continuation of the same qualities that brought about the original success of the camp: the enthusiasm of the husband/wife leadership team, the quality of experience and the promotions. Now, we have people who have continued to be involved, and we have many long-term people behind the scenes such as Don Timmerman, Myrtle Lorimer, and Cliff Grubb. These people believe so strongly in the camp that they will turn their personal schedules upside-down, to see to it that they do what needs to be done to support the camp. Joe and Joyce work with a positive feeling, knowing we support them in this way. There is a gut level feeling that is difficult to explain when you know people are working with that kind of dedication.

Earl Clemens believes that the leadership of the camp has been exceptional, beginning with the Utgaards and continuing with the Almes (1996AAA):

Joe and Merton, Noella and Joyce. Neither of them could have done it without their spouse. The administrative board had to have people like Myrtle Lorimer. She makes that board face up to every possible contingency on every issue before making a decision. She was the Canadian president for many years, and has literally been a guiding light. She knew people with money and Merton worked through her to reach those people. Cliff Grubb was a very exacting man; Vern Gerig was exacting, too, but needed to be encouraged. The leadership roles of the camp have always been filled by exceptional people. With those people, they almost have to put the IMC above their own jobs. They spend large amounts of time each year working together. The board still confers with Myrtle in Florida. Don Timmerman is very introspective. He examines everything, then voices opinions without stepping on toes. He is a very wise man. We have said we were very lucky to have Merton, followed by Joe, but to wind up with these four people still so actively involved after all these years, we are very lucky

indeed. They have set the policies for the camp. All of them are so strongly involved with us, I wonder how they do their own jobs at home. I cannot imagine this camp surviving without these people helping Merton and Joe. We could not have done it without them.

## **CHAPTER IX: FUTURE SUCCESS**

To ensure the future success of the INTERNATIONAL MUSIC CAMP, respondents cited a wide range of courses of action deemed crucial to the continued prosperity of the camp into the twenty first century. The strongest concerns expressed revolved around the financial security of the camp. Dr. Gail Hall asserts that the constituency of Executive Board of Directors should include advocates with strong skills in business management and finance, in addition to individuals from the artistic community (Hall, 1996DDD).

In the past, the camp director has often controlled the Executive Board. Future Executive Boards will need to take a more proactive role in their relationship with the director. They will need to be more assertive in developing a plan for the long range financial security of the camp. This is an item of the highest priority. The camp has always operated on a "hand to mouth, shoe string" budget from year to year, and up to this point has been very fortunate that a major financial crisis has not put the camp out of business because there were no financial reserves to see them through. Bluntly put, band directors, school teachers, principals, private music teachers, and university professors such as myself, who are all well - intentioned, do not usually have the expertise and knowledge to formulate a long range financial plan of the scope needed for the camp. If you have never earned a six-figure income, how can you possibly understand the financial complexities of a multimillion dollar operation and have the contacts necessary to approach the people who have that kind of money to support the cause? In the future, the American Executive Board should consider changing its constituency to parallel the Canadian board.

Vern Gerig concurs with Hall's assessments regarding the long term financial needs of the camp (Gerig, 1996DD):

We must develop a consistent and effective strategy for soliciting funds for the purpose of establishing an endowment that will ensure the future of the INTERNATIONAL MUSIC CAMP. A strong endowment would give us a buffer to carry us through hard times. It would afford us greater flexibility in dealing with financial crises should they occur. There has been a certain reticence by some of the Board members and the director to pursue this avenue, due in part to the commission the professional fund raisers would charge for their services. Long range financial security must remain among our highest priorities for the continued success of the camp.

Earl Clemens strongly supports the need for long range financial planning to guarantee the future of the camp (Clemens, 1996AAA):

Financially, we have to look in the direction of endowments. There is only so much you can tap in the way of political, state, national and private resources. Now we have to move in a different direction. It looks as though we will need some help in finding the other resources. We do not know where and how to find them. The ones we have been tapping are only 5% of the available resources. We must go in that direction and hire someone to help us.

Based on experience and research associated with this study, the author also concurs with the previous citations concerning the future of the camp:

It is important that the camp establish a long-term permanent financial strategy that will protect its future success. We have discussed much regarding this problem, but little has been done. In the event that the economy takes a turn for the worse, a dramatic drop in enrollment occurs, or the Peace Gardens demand an unexpected increase in fees for the use of facilities, we must have a financial plan in place that will ensure the camp's ability to continue to operate at a productive level. The way things stand at this point we would be out of business in a very short time.

As Joe's tenure winds down, we must look for a director with a vision into the twenty-first century who will establish that permanent, long term

financial security. The Alumni Foundation is not going to give us the necessary backing we need for this long term goal. As Joe admits, alumni give to schools and churches, not to music camps.

Respondents also cited the importance of a well-trained faculty and competent staff who are all strong advocates of the camp's mission as essential elements for the continued success of the camp (Eidem, 1996L)(Cavillo, 1999H). Program Director Randy Hall believes a strong faculty and staff is crucial to the future success of the camp (Hall, 1996PP).

We need to maintain the exceptionally high quality faculty and staff upon which our reputation has been built. We have an excellent environment for learning and having a great faculty and staff is a very important part of that environment.

Executive administrative assistant to both Utgaard and Alme, Glenda Fauske is also an advocate of a highly qualified faculty and staff (Fauske, 1997A).

Continuing to maintain high standards in student supervisory personnel and policy as well as attracting the best teachers available is extremely important in the future success of the camp.

Dr. Gail Hall believes that a formal criterion of faculty qualifications and expectations should be drawn up to ensure a consistent level of excellence between current and future faculty members at the INTERNATIONAL MUSIC CAMP. He also supports the eventual implementation of a policy requiring personal background checks of faculty and staff to protect both the students and the camp (Hall, 1999J):

It would behoove the Executive Board and Director to consider formally drawing up a list of criteria or a job description establishing minimal qualifications for those aspiring to serve as faculty members at the camp. The camp can ill afford a credibility issue to arise when the

director introduces the faculty to the student body as the “most highly qualified and experienced performers and teachers North America has to offer.” We need the assurance of always being who we say we are and never compromising our quality and integrity in the name of financial expediency.

Child safety and parental trust are of paramount importance. As uncomfortable as the issue may be, personal background checks must become a part of the hiring practice of the camp. This is an issue that we cannot ignore. One incident of improper conduct by a faculty or staff member with a student that could have possibly been prevented with a background check that public schools routinely employ throughout the country would be catastrophic for the camp.

Vern Gerig also cited student safety as an important issue related to the future success of the camp (Gerig, 1996DD).

We are going to place a cap on student enrollment each week. We can safely manage up to 425 students a week with our current staff and facilities, but to go beyond that is contrary to the philosophy of the camp. We want the kids to feel as they are getting the personal attention they deserve and their safety will be assured. Additionally, going much beyond 425 - 450 students places a real hardship on our food service people and can play havoc with the schedule.

Rodney Hudson suggests a dramatic departure from the current philosophy of an inclusive admission policy, low salaries and long teaching days for the faculty (Hudson, 1996ZZ).

The future success of the camp depends on the vision of the next director. Exactly where do they want to take the camp? Does success depend exclusively on enrollment figures? Or can we be more successful artistically and seek to raise the level of the students attending the camp? Should we bring in famous faculty and keep them happy with reasonable loads and higher pay so we can attract more advanced students and raise the entire musical standards of the camp? I feel as if we have stagnated. We have reached a plateau musically. We are maintaining the numbers, we are financially more secure, but what are we doing musically? Are we attracting a higher level of student? Numbers are not everything. If you could bring in well-known faculty and not underpay and overwork them, they would draw a higher level of student from all over the world, and the standards of the camp would go up. I also believe that

we should bring back the chamber music program and perhaps expand it to include college students.

Numerous respondents stressed the importance of maintaining a positive relationship with the International Peace Gardens as crucial to the future success of the camp. Dr. Gail Hall believes the future of the IMC lies in establishing a strong and positive relationship with the International Peace Garden Board (Hall 1996DDD).

I believe the camp could be in a precarious position with the International Peace Garden Board at any time. The attitude of the IPG has dramatically changed toward the music camp. Before we had this period of tremendous growth in our own facilities, such as the new dormitories, concert Hall, staff housing only to name a few, there was not much interest from the Peace Garden. Until that time there was not a great deal of income potential there because the music camp was basically a summer activity with low maintenance and primitive facilities. Now the facilities can be used year-round and as official owners, the IPG has the right to pursue that venue. At the same time year-round facilities require year-round maintenance. There is a huge difference between repairing a worn-out roof on a 10 'x 12' hut and repairing a \$25,000 climate control unit in the Burdick Center. Maintenance expense and rent have become volatile issues.

The IMC Board has to be extremely cautious in their relationship with the Peace Garden Board. On the one hand, we do not want to antagonize them, and on the other we have to be firm and not allow the IPG to raise the rent to the point of putting us out of business. It is imperative that we forge a more secure arrangement with the IPG. As we have grown the IPG seems to view the camp as "the goose that laid the golden egg." We need to develop a solid professional partnership with the IPG. It will be a real balancing act because we depend on one another for our survival. We eventually need to agree upon a long term contract of at least ten years or more. It should provide protection for both sides. Without a long term agreement between the two organizations, the camp is not going to be very secure in a number of areas. The situation is very fluid at this time with the bulk of power in the hands of the IPG. The next director needs to have these issues resolved so that he or she does not have to worry about financial demands that could force the camp out of business.

Meeting the changing expectations of a new generation of faculty and students was a frequent concern expressed by interviewees regarding the future success of the camp. Rodney Hudson is a strong proponent for reduced teaching loads and improved salaries (Hudson, 1996ZZ).

You can't ask people to work twelve hours a day for these wages. It is a sacrificial attitude and some people will do it out of their good will. But what kind of job do you really do when you are teaching twelve hours in one day, every day, five days a week? Can you really be at your best when you are a substandard person from the mental and physical exhaustion? I suggest in the future we should make the same wages for less work. We need more staff, but we always seem to be on a shoe-string, skeleton budget. Monies have been raised for the bricks and mortar, now it's time to show some appreciation for the people who work here.

Gail Hall, who served under both Utgaard and Alme, suggests work load and compensation for faculty and staff are issues the board must address (Hall, 1996DDD):

We are living in a changing world and a major factor contributing to the success of the music camp for the past forty years has been its ability to adapt to the changing needs of its constituency. The new generation of students and faculty may have expectations that differ dramatically from their predecessors. This is especially true regarding work load and salary. The core of our highly experienced faculty is close to the same age and will likely be retiring about the same time. Those of us who have been here for twenty years or more and were willing to teach twelve hours a day, perform recitals with only two hours of prep time built into the schedule, participate in four full band rehearsals a week, and present a seventy-five minute band concert for very low wages will soon be a thing of the past. It may come down to the camp lowering its standards for faculty or raising the ante in order to attract new faculty with the similar skills we now enjoy. It is like the song says, "Times Are A' Changin'" and you either have to move forward or get out of the way.

Students in general and our future campers in specific have different expectations from the past generations. The manner in which we dealt with the students for the first forty years may not be appropriate for the next forty years. "All work and no play makes Jack and Jill dull campers."

Students expect more free time. These are the students who do not return. They are not receiving the fun summer release activities that they would in a camp with a different focus. I am not sure that a dramatic change is in order, but some fine tuning of the schedule for the purpose of giving the students and teachers a bit more recreational time could not hurt. The evening recreational activities involving group interaction and social exchanges are excellent because they really cut down on the homesickness. However, when we work the kids from 8:00 A.M. to 8:00 P.M., that can be a real grind for kids and adults. I would like to see an extra hour of "down time" in the afternoon schedule for both the students and faculty. This would more than likely involve hiring additional staff for easing the work load and supervising the students.

A number of respondents cited an aggressive and flexible promotional strategy as vital to the camp's future success. William Winkle is a strong advocate of both domestic and international promotional activities (Winkle, 1996BB):

A strong public relations strategy must continue in order for the camp to be competitive with other summer activities throughout the United States, Canada and Europe. The international component of the camp should be exploited further.

Dr. Gail Hall continues his interview comments, suggesting that the future success of the camp hinges upon a continuation of maintaining proven successful promotional strategies, coupled with a flexible attitude toward changing demographics of the student body (Hall, 1999J)

A benchmark of the success of the camp has been a consistent and aggressive promotional strategy. It is important that something that isn't broken not be fixed. The basic idea regarding promoting the camp is the same today as it was more than forty years ago. The remarkable success the camp has had is a result of being able to retrofit and upgrade a very solid and well-designed foundation that has been in place with a proven record of success with more modern technology.

Camp Director Joe Alme addresses future concerns with his statements (Alme, 1996A):

The financial future is extremely important. Two areas of concern as I see it are: we must implement an endowment program that will ensure a financial security and because of dropping public school band enrollments in this area and declining population, the promotions must include a wider geographical area. The way we promote the camp must change. We have seen the highest enrollment in the history of the camp. We have seen the highest enrollment from North Dakota and Manitoba. Now, we need to increase the enrollment from other states. We are approaching both coastlines and this year, we have students attending from Hawaii.

Executive Board President Don Timmerman's convictions parallel Utgaard and Alme when he states, "We must always offer a product that meets the needs of the customer at a fair price."

During the course of this study, the author has developed a personal sense of vision for the INTERNATIONAL MUSIC CAMP which is the result of intimate experience and knowledge combined with a sense of detachment associated with the study:

I would like to see the camp fees raised \$20.00 to include two private lessons for every student who attends the camp, with an option to pay extra for a third lesson, if so desired. I believe that one of the most important advantages of attending a summer band camp is the privilege of studying with a professional artist/teacher, and if a student does not take advantage of that opportunity for any reason, they have missed "the point." The extra fees could supplement the salaries of the extra faculty, the average number of students attending each year is easily calculable, and the extra faculty would provide times of respite for each other during the day. I believe that when the average farmer is paying more than \$100,000 for farm implements, an extra \$20.00 for a week at camp is not going to make the difference for their child to attend any camp.

My next suggestion for the future of the INTERNATIONAL MUSIC CAMP involves someone in the next forty years taking advantage of this study and opening another campus elsewhere in the United States. The current campus now accommodates approximately 450 students per session, and comes very close to that number in enrollments each week. Alme is concerned about the local North Dakota/Canadian constituency declining and is looking to other states to help maintain the enrollment. However,

there is a need for similar camp opportunities in many similar demographical environments. As I was discussing this notion with the Dean of Fine Arts at the University of Oklahoma, Dr. Marvin Lamb, he suggested that Taos, New Mexico, might be an ideal location for a band camp of this type. We noted that a camp similar in philosophy to Interlochen is already in place in Taos, attracting a professionally trained student who auditions to participate in the program. He suggested that the majority of these students were not from the local area. Dean Lamb alluded to his previous position at Baylor University, where students from the Taos area were recruited for the music program at Baylor, and often were not able to remain in the program due to their inadequate prior training. He believed that the entire area would benefit from an affordable camp with an inclusive admittance policy and a professional staff of artist/teachers who can teach at any level. However, the location is not a crucial issue at this point. The logistics of funding another campus would depend on having established the endowment fund discussed earlier. Investigation of the "IMC" camps established in Norway would seem a logical step in learning how others have managed this feat.

The initial and continued success of the INTERNATIONAL MUSIC CAMP is an attestation to the creative synergy of directors Merton Utgaard and Joseph Alme. As in the past, many challenges lie ahead. The future success of the IMC is contingent upon uninterrupted passionate, visionary leadership and the continued concatenation of events that stand at the fore of the camp's success from 1956 -2000.

## **CHAPTER X: CONCLUSION**

### **Summary**

The purpose of this study was to investigate factors contributing to the growth and success of the INTERNATIONAL MUSIC CAMP (IMC) by developing a chronological record of the development of the camp and interviewing credible participants concerning IMC procedures, thereby providing a model for future band camps. The author implemented the focused interview technique to gather descriptive data and selected participants were chosen according to the number of years of their camp affiliation as students, faculty, staff or advocates.

Data were collected from the following: (1) interviews and correspondence with persons involved with the camp, (2) executive board minutes, (3) camp brochures, (4) INTERNATIONAL MUSIC CAMP annual newsletters, and (5) the annual collection of comprehensive materials bound into notebooks by administrators detailing all camp activities from 1956 until 1999, which included student enrollment records, curriculum offerings, schedules, personnel lists, guest conductors and programs of all performances. These materials also contained the following information: (1) student attendance at each weekly session, (2) number of students enrolled in each course offering, (3) gender data, (4) retention figures, (5) geographical constituency records, (6) scholarship and award records and (7) private lesson rosters.

The following research issues were considered throughout the investigation as they applied to the INTERNATIONAL MUSIC CAMP: (1) why was the IMC originally successful, (2) what has contributed to its success over the past forty-four years, (3) what is the definition of success as it relates to the IMC, and (4) what must be done to ensure its future success?

“Success” as it related to the INTERNATIONAL MUSIC CAMP, according to the interviewees, was defined within these parameters: (1) consistent or increasing enrollment figures, (2) staff and student retention, (3) North Dakota and Manitoba student constituencies, (4) attraction to international students, (5) attraction to highly experienced and well-trained students, (6) participation of protean, highly qualified artist/teachers and staff, (7) the inclusive admittance policy, (8) high artistic and behavioral expectations, and (9) growing, positive international reputation. Other contributors were (1) affordability, (2) unique location, (3) aggressive off-season promotions, and (4) passionate leadership.

### **Discussion**

One significant factor contributing to the continued success and growth of the INTERNATIONAL MUSIC CAMP is its ability to meet the needs of the students. The relationship between the offerings of the camp and how these offerings meet student needs has been scrutinized. The International Music Camp attracts students to the camp for a variety of reasons: location, low cost, opportunities for private instruction from a specialist, and the diversity of course offerings. Gail Hall proffers his definition of success as it relates to the INTERNATIONAL MUSIC CAMP (Hall, 1999J):

Some people would equate the definition of success to the wonderful facilities we now enjoy. Others would say that flourishing for forty-four years would be an indication of success. Others might define success as influencing more than 90,000 students that have attended the camp to this date. My own definition includes all of these, however, in addition, I believe it has been successful because it obviously has met the needs of the demographic area that it serves. There was a need for the camp from the beginning. The area was isolated, with a band program in virtually every school, and one music teacher who was responsible for the entire music program. My wife taught in such a program. The need for additional enrichment and training was there. I believe the camp met those needs and still meets those needs. As it continued, Dr. Utgaard saw the potential for other areas of enrichment, including visual arts, dance, choral programs, pre-college programs, guitar, jazz and others that would increase the volume of students, consequently generating more income, as well as providing an important service. The camp offered a product that people wanted to buy, and continues to do so today. Like any business, if you are selling a product that the public needs, and it is a quality product at a fair price, they will buy and you will be successful.

Glenda Fauske summarizes many success factors in her statement

(Fauske, 1997A):

The INTERNATIONAL MUSIC CAMP has been a great success and is growing bigger and better every year. The camp is successful because of its low fees, excellent teaching staff, good, safe student care, clean facilities, coordinated and efficient schedules, and good food.

Aggressive promotional activities detailing these features as part of an intensive study camp is an integral part of maintaining student interest and enrollment. Respondents express that "quality learning experiences, personal development and social experiences" are key elements in student retention. Both Merton Utgaard and Joe Alme have successfully focused on providing an experience that is intensely and uniquely personal. This individualized approach appeals to a diverse student community that includes a wide range

of performance experiences from beginners to those pursuing professional careers in music.

Many respondents suggest that the ability to bring both local and international students to the camp is an indication of success. Three longtime associates of the INTERNATIONAL MUSIC CAMP, Brynhild Haugland, Earl Clemens, and Don Timmerman concur that the attraction of international students to the IMC is one of the explicating elements of the camp's success. Don Timmerman, summarizes their concordant beliefs of the definition of success as it relates to the IMC (Timmerman, 1997H):

Students come to the camp, have a meaningful experience and they go back and tell their friends about it. They want to return and influence others to come with them. Many students want to attend when the international students are there, to expand their social contacts and learn more about other cultures.

The twelve European tours allowed Utgaard to forge a strong international coalition of advocates who have continued to support the activities of the IMC by sending dozens of students to the camp each season. IMC promotional materials and information may be found in virtually all American Embassies throughout Western and Eastern Europe, the Far and Near East, Africa, the Caribbean, and South America. The continued interest among international students is further supported through enrollment statistics serving as additional evidence for the IMC's reputation of high musical standards exhibited throughout its history.

Another component defining success is attributable to the quality of students attracted to the camp. Often called "the poor man's Interlochen," by

**Merton Utgaard, the IMC succeeds in attracting gifted students while practicing an inclusive admissions policy. Attracting students with exceptional skills who are seeking professional training in music is a further affirmation of successful recruitment activities coupled with a laudable reputation for excellence worldwide. By the same token, students with limited training and background come to the camp with the knowledge that they will be studying with highly skilled artist/teachers uniquely qualified to work with individuals of all ability and experience levels. When students attend the camp with a positive attitude and an eagerness to learn, the quality of their experience is enhanced. Instructors are expected to be skilled performing artists with protean abilities to serve as role models for the exceptional students as well as possess a variety of remedial teaching techniques for the students with limited past training. Instructors are selected because of their ability to immediately pinpoint problems and provide encapsulated instruction in only two or three lessons, while still making it a positive experience for the student. Joe Alme identifies the quality of the students as a primary ingredient when defining the success of the music camp. (Alme, 1996A):**

**Parents and serious musicians continue to value a challenging and productive experience in the arts and the serious young artist who attends the INTERNATIONAL MUSIC CAMP is finding his or her experience rewarding and worthwhile. You can have the greatest facilities in the world and not have a camp. You need students. You must have willing students who want to learn. Thirty percent of the students return for a second season or more. That also says something about the quality of instruction that has been a tradition for so many years.**

Bert Skakoon asserted that the music camp is a much larger operation than anyone can imagine until they see it (Skakoon, 1996KK):

I think the music camp is an important part of music in North Dakota. We are a long way away from any major city. People come to the camp, and they do not realize until they arrive how big an operation it is. People have to see it to believe it. There are 400 to 450 students on the campus every week! (1996KK):

Student responses offer a miscellany of explanations for their attraction to the camp and the manner in which it met their needs. These include: (1) opportunity to interact with exceptional musicians, (2) a rigorous schedule, (3) discipline, and (4) high caliber instructors. Kylie Helm (1996TT), Honors Program student at the IMC from 1990 through 1996, addresses other needs when she states, "I chose this music camp because of its location, availability, reputation, good prices, and I learned more in a week at camp than in a year at home."

A recurring concern expressed by many student interviewees was the lack of specialized instruction in their smaller rural communities. Students frequently mentioned the instruction received from camp specialists as being of profound importance. The music camp could offer inexpensive private lessons from an expert in all instrumental areas. For many students, this was their only opportunity for this quality of learning experience. Other students stated that the dedication and perseverance learned from practicing and mastering difficult music could also be applied to other areas of life.

The faculty and staff reiterate these sentiments in their definitions of success of the INTERNATIONAL MUSIC CAMP. "Inspiring students to fulfill their

potential" is cited by numerous faculty and staff in reference to a "successful" contribution to the camp. Many express the belief that "high standards and a demand for excellence meet the needs of students and inspire them to return and bring others." Standards include a rigorous theory program which encompasses both written and aural skills. The students are expected to pass examinations through individual effort during their private practice times. Students are inspired by their peers to improve, as well as by the faculty and staff. The guest conductors select literature which will challenge most students without discouraging those with less skill and experience. Vern Gerig (1996DD) struggles for a description of the IMC experience, "What takes place there for the person who is willing to see it defies description."

The assertion that the camp "provides quality artistic experiences that satisfy the students' needs" is a belief shared by a large percentage of those associated with the IMC. Students who normally participate in a twenty-piece performing group have the opportunity to play or sing with a group comprising more than one hundred students and often find themselves overwhelmed with the emotional experience which constitutes a combination of factors, the sum of which are greater than their parts. This aesthetic experience is a way for them to satisfy a basic human need, to translate emotion into physical expression through the arts.

The success of the INTERNATIONAL MUSIC CAMP is frequently adjudicated by the information and improved performing skills the students exhibit upon returning to their to their school music programs. Their heightened awareness of music-making, and the enjoyment it can provide is an important

incentive to their peers. The improvement which often results when confronting competitive situations brings another important element of satisfaction to the student. Music educators in the community have a vested interest in the student's improvement. This model of excellence raises the expectations of the entire group. Clifford Grubb elucidates the positive effects the music camp had upon his school band program (1996GG):

Before I retired from teaching, they were important to me because it helped my local program. The students would go to the IMC and in a week's time on a scale of one to ten, they would improve from a five to an eight. This would have a ripple effect on the other students in my program. There is such a comprehensive program at the camp. In school, students are playing their instruments an hour a day in band class, and when they go to camp, they have three of those classes a day, plus many extra clinics, sectionals and theory. They make half a year's progress in one week! I have sat in on sessions as a band director taking the course, and you can see what is happening before your own eyes.

Some defined success as "where the previous students are now and what they are doing." Several became professional musicians and some returned to the camp to teach. Louis Sacchini shares a proud moment (Sacchini, 1996JJ):

One of the best moments for me was when Bruce Thornton, a former student at the camp joined the teaching staff as a successful teacher and player. As teachers in smaller colleges, we rarely experience such an opportunity.

A longtime trumpet instructor at the camp, Einar Einarson attributes the IMC camp experience to his professional success (Einarson, 1999A):

I was a student the first year of the camp. Fred Merrett was my trumpet teacher and we met outside for the lesson, under a tree. I also met Bill Boehle at that time. Everything took place in the lodge. I was literally trained by Merton and took Merton's job in Souris in 1964 as my first adult teaching position. I had a less military style of teaching. Although he had

a great band, there was no mixed chorus. There was a girl's choir, so I set about bringing boys into the choir. I must confess that those two years were the best music years of my life. I went to the University of North Dakota as a graduate assistant in high brass, and the next year the position opened up and I stayed.

Many other previous campers share Einarson's success story in the professional music world. Others became successful in the business world and are now important patrons of the arts, while still others went on to other occupations carrying with them a special sense of enrichment through the arts.

### **Recommendations for Further Study**

This study investigated in depth only one of the many programs available at the INTERNATIONAL MUSIC CAMP. The development and history of other course offerings and their importance to the success of the IMC warrant further investigation, including the (1) instrumental and choral jazz programs, (2) a comprehensive dance program, (3) visual arts, (4) choral, (5) orchestral and (6) piping and drumming. These suggestions are not intended to limit the programs suitable for study, but are intended only as examples.

Many important camp advocates are mentioned in this study. Extensive biographies of proponents such as Merton Utgaard and Noella Utgaard, Brynhild Haugland, Myrtle Lorimer, Ingolf Medlang, the Almes and Harold Brasch are deemed worthy of further consideration.

Another area of study might be a comparison and contrast of the INTERNATIONAL MUSIC CAMP with other currently successful music camps, most notably the Interlochen Summer Arts Camp in Interlochen, Michigan or camps which have not survived, such as the Gunnison Music Camp in Gunnison, Colorado.

In Norway, three models of the INTERNATIONAL MUSIC CAMP exist which have received little publicity even at the IMC. Research into these institutions would present the music world with information regarding the extent to which the IMC is truly unique and how successful its replication has been. The cost of establishing a new camp, the courses initially offered and the procedures involved could provide valuable insights, not only for the general public, but also for the administration of the original camp.

This study focused on personal interviews to interpret the factual data, events and trends. A quantitative study might be developed using similar questions about the definition of success incorporated into an opinion survey. A study involving an observational analysis of successful IMC teachers based upon the dissertation research of Steven C. Curtis in 1986 and later Darla Eshelman in 1995, would add to the body of literature that currently defines the characteristics of successful elementary and middle school music teachers.

Another interview study might answer the questions: (1) where are IMC alumni now, (2) what are they doing, and (3) what kind of influence, if any, has their camp experience exerted upon their lives?

### **Conclusion**

As Bryan Burton states in his 1995 lecture presented to the National Symposium on Multicultural Music in Knoxville, Tennessee, "The goal of instruction should always be to enlighten, to lead students to discover that all humans are far more alike than they are different, to lead students to the understanding that it is the very diversity of humanity which makes it so

beautiful." The intense musical environment at the International Music Camp provides not only for the development of the individual *per se*, but also provides for the development of the individual as part of a group (Smelser, 1951). A spirit of unity fostered by the faculty and staff is emulated by the students in both their artistic and personal endeavors during their camp experience.

Students are attracted to the INTERNATIONAL MUSIC CAMP because it meets their needs in variety of ways that are as diverse as the student population themselves. The camp uniquely meets the needs of a diverse group of individuals, ranging from rural North Dakota and Canadian students, with virtually no exposure to music, to sophisticated international students and those ready to pursue professional careers in music. However, many fine music camps that met the needs of their constituency have not survived. The passionate dedication and willing sacrifices of the two camp directors, their families and the many faculty and staff members are probably the most significant factors contributing to the longevity of the IMC. Focus, desire and commitment are traits common to all successful ventures. The forty-four-year success of the INTERNATIONAL MUSIC CAMP is the outgrowth of a concatenation of events including visionary and passionate leadership, sound fiscal management, outstanding and dedicated faculty and staff, effective promotional activities, committed advocates, exemplary student body, and unique location. Future success of the INTERNATIONAL MUSIC CAMP is dependent upon preserving the qualities of success previously defined, and maintaining a flexibility that meets the changing needs of its constituency.

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## **Newspaper Articles**

265 take part in music camp. (1961, July 9). *Grand Forks Herald*, p. 1B.

1964 tour band members named. (1964, December 11). *Grand Forks Herald*, p. 5.

1,200 pre-register for International Music Camp. (1962, May 25). *The Fargo Forum*, p. B3.

Aman, T. J. (1994, August 9). Russian trio Classic Retro brings stage to life. *Courant*, p. 4A.

Buildings asked for music camp. (1961, January 12). *Grand Forks Herald*, p. 2.

Cleverly, F. (1960, September 12). Hope to make Peace Garden a "free zone". *Winnipeg Free Press*, pp. 1, 2.

Concerts slated at Peace Garden. (1988, July 14). *Grand Forks Herald*, p. 2.

Cook, M. (1983, June 19). Music camp director quits on a high note. *Grand Forks Herald*, pp. 1B, 3B.

Dates scheduled at music camp. (1961, September 24). *Grand Forks Herald*, p. 2.

Downing, M. (1960, August 6). It's all work and all play at this camp. *Winnipeg Free Press*, p. 15.

Dr. Utgaard made director of music camp. (1960, August 16). *Bismarck Tribune*, p. 8.

Europe tour band slates 1st concert. (1962, July 15). *Grand Forks Herald*, p. 1B.

European tour band at Bottineau - July 18th. (1962, July 10). *The Bismarck Tribune*, p. 12.

Expand International Music Camp to four sessions. (1961, April 7). *The Bottineau Courant*, p. 1.

Final band camp session scheduled for this week. (1958, July 6). *The Bottineau Courant*, p. 4.

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Five hundred musicians here next Friday, Saturday. (1962, February 17). *The Brandon Sun*, p. 11.

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GN head to speak at Peace Garden; final concert is set. (1960, July 14). *Turtle Mountain Star*, pp. 1, 6.

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IMC attracts students from over 20 countries. (1994, August 9). *Courant*, p. 2A.

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International Music Camp band selected for 1962 Europe tour. (1962, May 20). *Bottineau Courant*, p. 2.

International Music Camp completes another very successful program. (1961, August 16). *The Bottineau Courant*, p. 2.

International Music Camp head reports on progress of venture. (1961, May 7). *The Sunday Fargo Forum*, p. B1.

International Music Camp opens June 24th. (1962, June 10). *Bottineau Courant*, p. 1.

International Music Camp opens June 25 this year. (1961, April 9). *The Brandon Sun*, p. 2.

International Music Camp presented award. (1972, November 28). *Grand Forks Herald*, p. 1A.

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International Music Camp under way. (1962, July 9). *Grand Forks Herald*, P. 1B.

International Music Camp will open today. (1960, June 26). *Grand Forks Herald*, p. 1B.

International Music Camp to attract many nations. (1972, May 8). *Grand Forks Herald*, p. 1B.

Jack Donovan on staff at summer music-art camp. (1961, May 9). *Valley City (N.D.) Times-Record*, p. 3.

Kessler, D. (1998, July 28). International Music Camp drew 2,750 campers from 21 nations this year. *Minot Daily News*, pp. 1D, 2D.

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Knapp, C. (1976, July 4). Merton Utgaard: Mr. Music Camp. *Fargo Forum*, p. 1E.

Legion auxiliary kicks off band trip contributions. (1962, April 17). *Williston Herald*, p. 6.

Legislative calendar. (1961, February 10). *Minot (N.D.) Daily News*, p. 11.

Music blossoms in Peace Garden. ( 1962, March 15). *The Christian Science Monitor*, p. 3.

Music camp. (1956, July 8). *The Fargo Forum*, p. C6.

Music camp at International Peace Garden. (1956, July 29). *Minneapolis Sunday Tribune*, p. 10.

Music camp band to give concert. (1962, July 8). *Grand Forks Herald*, p. 2.

Music camp directors announced. (1962, July 15). *Grand Forks Herald*, p. 2.

Music camp opening today to draw many. (1961, June 25). *Grand Forks Herald*, p. 2.

Music camp plans opening concert. (1961, July 2). *Grand Forks Herald*, p. 1.

Music camp session to be largest. (1962, June 17). *Grand Forks Herald*, p. 2.

Music camp time extended 1 week board decides. (1962, November 13). *Grand Forks Herald*, p. 2.

Music camp tour band, choir win world honor. (1966, August 20). *Grand Forks Herald*, p. 1A.

Music in a Peace Garden: camp band charts tour. (1962, April 4). *The Christian Science Monitor*, p. 9.

Musicians wind up camp with Peace Garden concert. (1957, July 8). *Minot (N.D.) Daily News*, p. 7.

Nearly 200 attend music camp session. (1960, June 30). *Turtle Mountain Star*, pp. 1, 7.

Noted music leader makes home in Bottineau. (1960, August 2). *Bottineau Courant*, p. 2.

Peace Garden \$2.5 million center funded. (1995, February 25). *Fargo Forum*, p. 15.

Peace Garden becoming international music center. (1959, June 23). *Minot (N.D.) Daily News*, p. 10.

Peace Garden music camp: a treat for Dakota youths. (1959, May 2) *The Dakota Farmer*, p. 44.

Peace Garden music camp to end Sunday. (1958, July 12). *Turtle Mountain Star*, p. 5.

Peace Garden music hall ready June 20. (1962, May 7). *The Brandon Sun*, p. 10.

Plan itinerary for international band tour. (1961, December 13). *The Bottineau Courant*, p. 4.

Prep music camp enrollment 480. (1960, June 30). *Grand Forks Herald*, p. 1B.

Rafferty, T. (2000, April 21). Longtime musician Bert Skakoon dies. *Minot Daily News*, p. 1B.

Record attendance seen for 5th prep music camp. (1960, June 23). *Grand Forks Herald*, p. 1.

Reekie, I. M. (1962, June 16) Music lessons all day long at this camp. *Winnipeg Free Press*, pp. 22, 23.

Schedule for International Music Camp is announced. (1961, April 5). *Turtle Mountain Star*, p. 3.

Schedule mapped for music camp. (1961, February 13). *Grand Forks Herald*, p. 1B.

Second music camp session is in progress. (1960, July 3). *Turtle Mountain Star*, p. 1.

Seminar on world affairs urged for Peace Garden. (1961, September). *Grand Forks Herald*, p. 1.

Seventh music camp will open today. (1962, June 24). *Grand Forks Herald*, p. 2.

Sixth International Music Camp adds arts school. (1961, April 30). *Grand Forks Herald*, p. 1B.

Special music written for IMC tour band. (1962, June 27). *Bottineau Courant*, p. 3.

Staff set for music workshop. (1960, June 12). *Grand Forks Herald*, p. 1.

Stouffer, G. (1961, August 8) Another first for music camp. *The Brandon Sun*, p. 12.

Three local teenagers to join camp band. (1962, April 28). *Winnipeg Tribune*, p. 14.

Tour band slates Bottineau concert. (1962, June 19). *Grand Forks Herald*, p. 2.

Twirlers to perform. (1987, June 23). *Grand Forks Herald*, p. 1B.

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Youngblood, R. (1960, July 20). International Music Camp expansion planned. *Grand Forks (ND) Herald*, pp. 1, 18.

Zaiser, C. (1989, July 23). More than just a band camp. *The Forum*, pp. E1, E7.

**INTERVIEWS BY J. P. HALL:  
RECORDED PERSONAL AND TELEPHONE CONVERSATIONS  
AND WRITTEN CORRESPONDENCE**

- (1996A) Personal interview with Joseph Alme. May 13, 1996.
- (1996B) Personal interview with Joyce Alme. May 14, 1996.
- (1996C) Telephone interview with Harry Krueger. May 17, 1996.
- (1996D) Written response from Tom Breske. May 18, 1996.
- (1996E) Written response from Alan Ehnes. May 19, 1996.
- (1996F) Written response from Barbara Ehnes. May 19, 1996.
- (1996G) Written response from Trevor Ford. May 20, 1996.
- (1996H) Telephone interview with Martin Boundy. May 21, 1996.
- (1996I) Written response from Henk Van Lijnschooten. May 22, 1996.
- (1996J) Written response from Marvin Rabin. May 23, 1996.
- (1996K) Written response from Ruth Royer. May 24, 1996.
- (1996L) Written response from Orville Eidem. May 25, 1996.
- (1996M) Written response from Fred Fennell. May 25, 1996.
- (1996N) Written response from Gwen Hall. May 25, 1996.
- (1996O) Written response from Vicki Jenks. May 26, 1996.
- (1996P) Written response from James Jurrens. May 26, 1996.
- (1996Q) Written response from Bob Nelson. May 27, 1996.
- (1996R) Written response from Dorothy Penner. May 27, 1996.
- (1996S) Written response from Bill Schmidt. May 28, 1996.
- (1996T) Written response from Connie Shaw Turner. May 29, 1996.
- (1996U) Written response from Lonn Sweet. May 29, 1996.
- (1996V) Written response from Paul Veselack. May 29, 1996.
- (1996W) Telephone interview with William Boehle. May 30, 1996.
- (1996X) Telephone interview with Steve Gorder. May 30, 1996.
- (1996Y) Telephone interview with Albert Horch. May 30, 1996.
- (1996Z) Telephone interview with Roy Johnson. May 30, 1996.
- (1996AA) Written response from Mary Wilson. May 30, 1996.
- (1996BB) Written response from William Winkle. May 30, 1996.
- (1996CC) Written response from Carola Winkle. May 30, 1996.
- (1996DD) Telephone interview with Vernon Gerig. May 31, 1996.
- (1996EE) Telephone interview with Myrtle Lorimer. May 31, 1996.
- (1996FF) Telephone interview with James D. Ployhar. May 31, 1996.

(1996FF) Telephone interview with James D. Ployhar. May 31, 1996.  
 (1996GG) Telephone interview with Clifford Grubb. June 2, 1996.  
 (1996HH) Telephone interview with Fred Merrett. June 2, 1996.  
 (1996II) Telephone interview with Al H. Noice. June 2, 1996.  
 (1996JJ) Written response from Louis Sacchini. June 2, 1996.  
 (1996KK) Telephone interview with Bert Skakoon. June 2, 1996.  
 (1996LL) Telephone interview with Richard Veselack. June 3, 1996.  
 (1996MM) Telephone interview with Rodney Rothlisberger. June 3, 1996.  
 (1996NN) Telephone interview with Victor Feldbrill. June 4, 1996.  
 (1996OO) Telephone interview with Frances Watson. June 7, 1996.  
 (1996PP) Telephone interview with Randy Hall. June 8, 1996.  
 (1996QQ) Telephone interview with Glen W. Pierce. June 10, 1996.  
 (1996RR) Personal interview with Merton Utgaard. June 11, 1996.  
 (1996SS) Personal interview with Noella Utgaard. June 11, 1996.  
 (1996TT) Written response from Kylie Helm. June 15, 1996.  
 (1996UU) Written response from Renee Mantei. June 16, 1996.  
 (1996VV) Personal interview with Paul Scheuerle. June 21, 1996.  
 (1996WW) Personal interview with Merton and Noella Utgaard. June 24, 1996.  
 (1996XX) Personal interview with Maxine Grove Beasler. June 27, 1996.  
 (1996YY) Personal interview with Merton and Noella Utgaard. June 27, 1996.  
 (1996ZZ) Personal interview with Rodney Hudson. June 28, 1996.  
 (1996AAA) Personal interview with Earl Clemens. June 30, 1996.  
 (1996BBB) Personal interview with Merton and Noella Utgaard. July 3, 1996.  
 (1996CCC) Personal interview with Ingolf Medlang. July 6, 1996.  
 (1996DDD) Personal interview with Gail Hall. July 7, 1996.  
 (1996EEE) Personal interview with Brynhild Haugland. July 7, 1996.  
 (1996FFF) Telephone interview with Joanne Schlueter. August 14, 1996.  
 (1996GGG) Written response from Joan Watson. September 7, 1996.  
 (1996HHH) Written response from Gerald Whiteman. September 10, 1996.  
 (1996III) Written response from Al G. Wright. September 10, 1996.  
 (1996JJJ) Written response from Glen Pierce. September 12, 1996.  
 (1996KKK) Written response from Michael Utgaard. September 15, 1996.  
 (1997A) Written response from Glenda Fauske. February 5, 1997.  
 (1997B) Written response from Karen Utgaard Rolston. February 10, 1997.  
 (1997C) Written response from Tom Sletto. February 10, 1997.  
 (1997D) Written response from Michael Utgaard. February 10, 1997.  
 (1997E) Written response from Jane Veselack Zilmer. February 11, 1997.  
 (1997F) Written response from Dana Boucher. March 5, 1997.  
 (1997G) Written response from Julie Schatzke. March 7, 1997.  
 (1997H) Personal interview with Don Timmerman. June 22, 1997.  
 (1997I) Personal interview with Dale Hallack. July 5, 1997.  
 (1997J) Personal interview with James D. Thornton. July 5, 1997.  
 (1999A) Telephone interview with Einar Einarson. June 8, 1999.

- (1999B) Written response from Sue Ellen Davis Johnson. June 19, 1999.**
- (1999C) Written response from Katie J. Nelson. June 19, 1999.**
- (1999D) Written response from Jason Rygg. June 19, 1999.**
- (1999E) Written response from Bobby Sue Edwards. July 1, 1999.**
- (1999F) Written response from Jill Haag. July 1, 1999.**
- (1999G) Written response from Gwen Hoberg. July 1, 1999.**
- (1999H) Personal interview with Louis Cavillo. July 1, 1999.**
- (1999I) Telephone interview with Noella Utgaard. July 5, 1999.**
- (1999J) Personal interview with Gail R. Hall. December 24, 1999.**
- (2000A) Telephone interview with Noella Utgaard. February 8, 2000.**
- (2000B) Telephone interview with Marsha Jolliffe. March 18, 2000.**

**APPENDIX A**  
**LETTER TO PROSPECTIVE PARTICIPANTS**  
**REQUESTING RESEARCH DATA**

2430 Weatherford Dr.  
Norman, Oklahoma 7307  
E-Mail: jphall@uoknor.edu  
405-360-7789  
March 15, 1996

Recipient  
Street Address  
City, State Zip

**INFORMED CONSENT FORM**

for research being conducted under the auspices of the University of Oklahoma-  
Norman Campus.

Dear Recipient,

I am a doctoral student at the University of Oklahoma in Norman and am nearing completion of my course work. I have chosen "The International Music Camp: Model Band Camp for the Twenty-First Century from an Historical Perspective" as my dissertation topic. This area of study is of special interest to me, as I have been an artist/teacher there for eighteen years of the camp's forty-year history.

Much of the IMC's history is available in documented form, but many of the details are missing. You have been selected as an interview candidate because of your historical contributions to the International Music Camp. I would like to invite you to be a participant in the dissertation study by allowing me to tape record an interview with you, either in person, or by telephone.

If you choose to participate, the procedure will be as follows: (1) I will send you a list of interview questions to be considered, and (2) I will arrange for a meeting in person or by telephone so that we may converse freely about these questions. General questions will be directed toward your individual contributions and you agree that your identity may be revealed. This information will then be used to supplement documented information already available.

Please note this is a historical, non-evaluative study. Transcripts will be made of our conversations and a copy will be sent to you for clarifications or corrections. Information used from the interview that is included in the dissertation will also be sent to you in its final form for your approval or corrections. Your participation is important to the success of this document. However, there are no repercussions should you decline.

I would appreciate your participation in this study. Please fill out the enclosed form and return it to me as soon as possible. If you choose to participate, I will contact you soon in order to provide you with further and more specific details.

Thank you for your consideration.  
Sincerely,  
Jennifer L. Pray Hall

**APPENDIX B**  
**RESPONSE FORM**

I agree to participate in Jennifer Pray Hall's dissertation study for the University of Oklahoma. I understand that I have been chosen for my special contributions to the history of the International Music Camp, and that this is a historical, non-evaluative study. I authorize the researcher to interview me either in person or by telephone as we mutually agree. I understand that Jennifer has permission from Joe Alme to perform this investigation. The purpose of this research is to obtain an accurate, living history of the International Music Camp and to identify the contributions the camp has made to the educational world. I understand that the information from the study will be used to supplement documentation already available to the researcher.

Home Phone # \_\_\_\_\_ Date \_\_\_\_\_

Signature \_\_\_\_\_

I choose not to participate in this study.

Date \_\_\_\_\_

Signature \_\_\_\_\_

**APPENDIX C**  
**RESPONSE FORMS FROM**  
**MERTON UTGAARD**  
**NOELLA UTGAARD**  
**JOSEPH ALME**  
**JOYCE ALME**

I agree to participate in Jennifer Pray Hall's dissertation study for the University of Oklahoma. I understand that I have been chosen for my special contributions to the history of the International Music Camp, and that this is a historical, non-evaluative study. I authorize the researcher to interview me either in person or by telephone as we mutually agree. I understand that Jennifer has permission from Joe Alme to perform this investigation.

The purpose of this research is to obtain an accurate, living history of the International Music Camp and to identify the contributions the camp has made to the educational world. I understand that the information from the study will be used to supplement documentation already available to the researcher.

Home Phone # (701)838-4579 Date May 13, 1996

Signature Joe T. Alme

I choose not to participate in this study.

Date \_\_\_\_\_

Signature \_\_\_\_\_

*Interview complete  
May 13, 1996*

I agree to participate in Jennifer Pray Hall's dissertation study for the University of Oklahoma. I understand that I have been chosen for my special contributions to the history of the International Music Camp, and that this is a historical, non-evaluative study. I authorize the researcher to interview me either in person or by telephone as we mutually agree. I understand that Jennifer has permission from Joe Alme to perform this investigation.

The purpose of this research is to obtain an accurate, living history of the International Music Camp and to identify the contributions the camp has made to the educational world. I understand that the information from the study will be used to supplement documentation already available to the researcher.

Home Phone # 701-838-4579 Date 5-13-96

Signature Joyce Alme

I choose not to participate in this study.

Date \_\_\_\_\_

Signature \_\_\_\_\_

*Interview complete  
May 14, 1996*

**PLEASE RETURN BY MAY 21, 1996**

I agree to participate in Jennifer Pray Hall's dissertation study for the University of Oklahoma. I understand that I have been chosen for my special contributions to the history of the International Music Camp, and that this is a historical, non-evaluative study. I authorize the researcher to interview me either in person or by telephone as we mutually agree. I understand that Jennifer has permission from Joe Alme to perform this investigation.

The purpose of this research is to obtain an accurate, living history of the International Music Camp and to identify the contributions the camp has made to the educational world. I understand that the information from the study will be used to supplement documentation already available to the researcher.

Home Phone # 701-228-2811 Date May 24, 1996

Signature Munt-Lygaros

I choose not to participate in this study.

Date \_\_\_\_\_

Signature \_\_\_\_\_

June 11, 12

June 26, 1996

I agree to participate in Jennifer Pray Hall's dissertation study for the University of Oklahoma. I understand that I have been chosen for my special contributions to the history of the International Music Camp, and that this is a historical, non-evaluative study. I authorize the researcher to interview me either in person or by telephone as we mutually agree. I understand that Jennifer has permission from Joe Alme to perform this investigation.

The purpose of this research is to obtain an accurate, living history of the International Music Camp and to identify the contributions the camp has made to the educational world. I understand that the information from the study will be used to supplement documentation already available to the researcher.

Home Phone # 701-228-2811 Date 5-25-96

Signature Naella Titgoard

I choose not to participate in this study.

Date \_\_\_\_\_

Signature \_\_\_\_\_

June 11, 1996  
June 26, 1996

**APPENDIX D**  
**LETTER OF PERMISSION FROM**  
**JOSEPH T. ALME**

"dedicated to the Youth of North America"

# International Music Camp



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AT THE INTERNATIONAL PEACE GARDEN — On the Border between North Dakota and Manitoba

January 5, 1996

Jennifer Hall  
2430 Weatherford  
Norman OK 73071

Dear Jennifer,

Enclosed, find the "heart and soul" of the INTERNATIONAL MUSIC CAMP!

Unfortunately, two of the books (1981 and 1982) are missing. We think that when Merton left, he accidentally destroyed these because they were "unbound" at the time. He disposed of all financial records including contracts, staff salaries and copies of past correspondence. We have no record of procedures used to acquire funds for Development (new buildings, equipment, etc.) or any historical data about who contributed what for which buildings.

The books in this box were stored in special cabinets in the PAC building. I did not discover until I got back to Minot that 1988 and 1989 were not with the set. They must be on a shelf in the Administration building. It would have been next to impossible to get to the administration building that day as the snow fence around the building used to keep deer away has completely blocked access due to the high level of snow. Also, the temperature that day was sub-zero! I will try again when it warms up and on a day when I can dig the snow away from the door as I did to get to the PAC building. My problem now, of course, will be finding the time to do this as it does take a full day to make the trip. As you can imagine, at this time of the year I am extremely busy with road travel promoting the camp.

Also, the books from 1993, 1994, and 1995 are still in the Minot office. Those documents are strategic for us at this time of the year as we constantly use them as references in preparation for the 1996 season. Please let me know when you are pressed for this more contemporary information and we will make arrangements to either send them to you or maybe time will permit your opportunity for research this summer.

If you have not already done so, I would suggest a personal interview with Myrtle Lorimer. She knows a lot about the early years at the camp and especially how and when the Canadian corporation was developed. She was the founder of the Canadian corporation along with Dr. Vern Watson and Glen Pierce. She would be happy to give you

August - May — Phone (701) 838-8472 • Fax (701) 838-8472 • 1725 11th St. SW • Minot, ND 58701  
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*Dedicated to the Youth of North America"*

# *International Music Camp*



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Joseph T. Alme

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Ray Johnson  
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and Fargo, North Dakota

Mr. Erich F. Wille  
Winnipeg, Manitoba

*AT THE INTERNATIONAL PEACE GARDEN — On the Border between North Dakota and Manitoba*

all of the details you need. Her phone number is 941-743-6243. Her address is 2100 Kings Highway #1065, Port Charlotte, FL 33980. Her Winnipeg number is 204-269-7437. Her Winnipeg address is 100 Agassiz Drive, Winnipeg, MB R3T 2L1. She will be in Florida until the end of March.

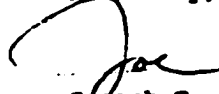
A personal interview with Dr. Bill Boehle would also be very important and helpful. His address is 1527 Pickwood Ave., Fern Park, FL 32730-2448. His phone number is 407-830-7417.

Other people who could provide you with valuable input would be Vern Gerig, Dick Veselack, Richard Jolliffe, and Frances Watson. They may also lead you to other individuals who were influential during the early years who could fill in all of the spaces where Merton might be unable to be of much help.

If you should need any other phone numbers or addresses, please feel free to call or write.

I will look forward to being in touch with you again soon.

*Sincerely,*

  
Joseph T. Alme  
Camp Director

*August - May — Phone (701) 838-8472 • Fax (701) 838-8472 • 1725 11th St. SW • Minot, ND 58701  
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**APPENDIX E**  
**UTGAARDS' INTERVIEW QUESTIONS**

## **INTERVIEW GUIDE**

### **MERTON UTGAARD, FOUNDER AND DIRECTOR 1956-1983**

#### **ADMINISTRATION**

1. What contributed to the initial growth of the International Music Camp?
2. What contributed to the continued growth of the camp?
3. How do you define "success" as it relates to the IMC, and to what do you attribute the success of the camp?
4. When you decided that you wanted to start your own band camp in 1955, why did you choose the North Dakota Peace Garden as the site?
5. Why did you think that a music camp would/could be successful in such a remote area as North Dakota/Manitoba?
6. What were some difficulties associated with working with the governments of two countries? How did you overcome these difficulties?
7. How did you arrange with the Peace Garden officials for your project?
8. How were the nine men who served as the original incorporators and directors of the corporation of the International High School Music Camp selected? What criteria did you use? How important were these nine men to the growth and success of the camp?
9. Were any of the nine original incorporators Canadian? If so, who were they?
10. How did including the Canadians on the board of directors in 1971 influence the growth and success of the IMC?
11. Occasionally the enrollment figures temporarily decline. To what do you attribute this?
12. How did raising a family influence your job? How did the children adapt to the camp life? Did they, in turn, assume any of the camp's responsibilities? Please explain.

13. How have you contributed to the growth and success of the International Music Camp?
14. What must be done to insure the future success of the International Music Camp? Why?

### **PHILOSOPHY**

15. How has the philosophy as stated in the bylaws contributed to the growth and success of the IMC?
16. Why do you think music camp experiences are important?

### **PERSONNEL**

17. How important is the personnel to the growth and success of the International Music Camp?
18. What was the original admittance policy for students? Did these requirements change as the camp grew, and if so, how?
19. Considering the great differences in skill levels of the students, what requirements influenced your choice of the faculty?
20. How do you think the faculty has influenced the growth and success of the IMC?
21. How do you think the guest conductors have influenced the growth and success of the IMC?
22. How do you think the supervisory personnel have influenced the growth and success of the IMC?
23. What kind of training did you give the supervisory staff preceding each camp season? What kind of information did you cover? Did the growth of the camp require changes in the training? If so, what were they?
24. Initially, how did you structure the hiring procedures for the camp staff? Where did the deans, cooks, faculty and other staff come from? What were their qualifications and how did you select them? How did these change as the camp grew?
25. How did you originally include your wife Noella? What was her title and what were her duties?

- 26. How did her role change as the camp grew?
- 27. How important was her role to the growth and success of the IMC?

### **FINANCES**

- 28. How did you set up the financial operation of the camp?
- 29. How important was your choice of the treasurer? How did the treasurer influence the success of the International Music Camp? What kind of help did he offer?
- 30. How did you solicit donations? How important were donations to the success of the IMC?
- 31. Where did most of the camp's revenue originate?
- 32. How important were scholarships to the growth and success of the IMC? What kinds of scholarships are available to the students?

### **FACILITIES**

- 33. How did you convince the Peace Garden board to let you use their facilities? What were the details concerning use of buildings, utilities, meals, lodging for the students, insurance, etc.?
- 34. What relationship do you see between the development of facilities and the growth of the camp?
- 34a. What details do you remember concerning the use of buildings, utilities, meals, lodging, insurance, etc. in the past?

### **CURRICULUM AND PROCEDURES**

- 35. What relationship do you see between the curricular offerings and the growth of the camp?
- 36. In this part of the country what needs did you identify that determined the offerings of your camp?
- 37. Before you established the IMC, what did you know about previous attempts to promote and operate band camps in the state of North Dakota?

38. What previous experience(s) or knowledge did you have with band camps?
39. National Music Camp at Interlochen, Michigan, was the first model of a successful summer music camp. Was your camp intended to be an imitation of the IMC? How did your vision of the International High School Music Camp differ from that of the creators of the National Music Camp?
40. What were the camp's instructional objectives and how did you plan to meet these objectives? How did this influence the success of the camp?
41. Who was responsible for these objectives? Did the objectives change as the camp grew? If so, how?
42. Did you originally envision this as a "full-time" job or activity? Please explain.
43. Describe the actual events that led up to the first camp session.
44. How were students auditioned for their respective ensembles or groups?
45. How were students placed in their theory classes?
46. How important is the supervision of the campers? Would you describe some procedures used? How did this affect the growth and success of the IMC?
47. How important were the recreational activities at the IMC? What recreational activities were offered and how much did this contribute to the growth and success of the IMC?
48. How important were the public relations and promotions during the "off-season" to the growth and success of the IMC? How did this affect the growth and success of the IMC?
49. How did you promote the camp?

## **PERFORMANCES**

50. How important were the public performances by the IMC at the very beginning?

51. How did the performance format change or evolve as the camp grew?
52. Would you detail some procedures involved in the operations of the International Good-Will Tours?
53. What were some of the most memorable performances that you recall?
54. How have the public performances affected the growth and success of the IMC?

### **EXPERIENCES**

55. Please relate your most memorable experiences at the IMC.

## **NOELLA UTGAARD, ADMINISTRATIVE ASSISTANT 1956-1983**

### **ADMINISTRATION**

1. What contributed to the initial growth of the International Music Camp?
2. What contributed to the continued growth of the camp?
3. How do you define "success" as it relates to the IMC, and to what do you attribute the success of the camp?
4. How important was your role in the International Music Camp? How have you contributed to its growth and success?
5. Why did you think that a music camp would/could be successful in such a remote area as North Dakota/Manitoba?
6. What were some difficulties associated with working with the governments of two countries? Were you involved in this aspect of the camp? How did you overcome these difficulties?
7. What was your role in the start of the new camp? What were your duties and responsibilities?
8. How did these change as the camp grew?
9. How much influence did you have in the decision-making? Please explain.
10. What were your qualifications?
11. How did raising a family influence your job? How did the children adapt to the camp life? Did they, in turn, assume any of the camp's responsibilities? Please explain.
12. How did you influence the hiring and training of staff or others on the campus? What were the criteria?
13. Occasionally, the enrollment figures temporarily decline. To what do you attribute this?
14. What must be done to insure the future success of the International Music Camp? Why?

## **PHILOSOPHY**

15. How has the philosophy as stated in the bylaws contributed to the growth and success of the IMC?
16. Why do you think music camp experiences are important?

## **PERSONNEL**

17. How important is the personnel to the growth and success of the IMC?
18. Considering the great differences in skill levels of the students, what requirements influenced your choice of the faculty?
19. How do you think the faculty has influenced the growth and success of the IMC?
20. How do you think the guest conductors influenced the growth and success of the IMC?
21. How do you think the supervisory personnel influenced the growth and success of the IMC?
22. How did you train your staff? How did the growth of the camp require changes in the training?
23. What were the camp's hiring procedures? Where did the deans, cooks, faculty and other staff come from? What were their qualifications, and how did you select them? How did these change as the camp grew?

## **FINANCES**

24. How did the treasurer influence the success of the International Music Camp?
25. How did you solicit donations? Where did donations come from? How important were donations to the success of the IMC?
26. Where did most of the camp's revenue originate?
27. How important were scholarships to the growth and success of the IMC? What kinds of scholarships are available to the students?

## **FACILITIES**

28. What details do you remember concerning the use of buildings, utilities, meals, lodging for the students, insurance, etc. during the first camp session?
29. What relationship do you see between the development of facilities and the growth of the camp?

## **CURRICULUM AND PROCEDURES**

30. What relationship do you see between the curricular offerings and the growth and success of the IMC?
31. What needs did you identify in this part of the country that determined the offerings of your camp?
32. What experiences or knowledge did you have with band camps?
33. What were the camp's instructional objectives and how did you plan to meet these objectives? How did the instructional objectives influence the success of the camp?
34. How did the camp responsibilities eventually become a full-time job or activity?
35. Describe the events that led up to the first camp session.
36. How important is the supervision of the campers? Would you describe some of the procedures used? How did this influence the growth and success of the IMC?
37. How important were the recreational activities at the IMC? What recreational activities were offered and how much did this contribute to the growth and success of the IMC?
38. How important were the public relations and promotions during the "off-season" to the growth and success of the IMC? How did this contribute to the growth and success of the IMC? How were you involved?

## **PERFORMANCES**

- 39. How have the public performances affected the growth and success of the IMC?
- 40. How did the performance format change or evolve as the camp grew?
- 41. What were some of the most memorable performances that you recall?
- 42. Please relate your most memorable experiences at the IMC.

**APPENDIX F**  
**ALMES' INTERVIEW QUESTIONS**

## **JOSEPH ALME, CAMP DIRECTOR 1983-PRESENT ADMINISTRATION**

1. What has contributed to the continued growth of the IMC for more than forty years?
2. How do you define "success" as it relates to the IMC, and to what do you attribute the success of the camp?
3. How much influence does the location relate to the success of this camp? Why do you think that a music camp has been successful in such a remote area as North Dakota/Manitoba?
4. What are some difficulties associated with working with the governments of two countries? How have you overcome these difficulties?
5. How do you arrange with the Peace Garden officials for IMC projects?
6. With the changes in Peace Garden Directors, how has that affected the operations of the IMC?
7. In the Board meetings, the Executive Board consists of nine individuals on both an American Board and a Canadian Board. The Canadian Board was added in 1971. How has including the Canadians on the Board of Directors affected the growth and success of the IMC?
8. Are there other considerations concerning the administrative board and its future that you would care to relate? If so, please explain.
9. How did raising a family influence your job? How did the children adapt to the camp life? Did they, in turn, assume any of the camp's responsibilities? Please explain.
10. How have you contributed to the growth and success of the International Music Camp?
11. What must be done to insure the future success of the International Music Camp? Why?

## **PHILOSOPHY**

- 12. How has the philosophy as stated in the bylaws contributed to the growth and success of the IMC?
- 13. Why do you think music camp experiences are important?

## **PERSONNEL**

- 14. How important is the personnel to the growth and success of the International Music Camp?
- 15. What are the requirements for the students to attend the IMC?
- 16. How do you think the inclusive admittance policy that does not require auditions affect the growth and success of the IMC?
- 17. What are the criteria that influence your choice of a faculty?
- 18. How do you think the faculty has influenced the growth and success of the IMC?
- 19. How do you think the guest conductors have influenced the growth and success of the IMC?
- 20. How do you think the supervisory personnel have influenced the growth and success of the IMC?
- 21. What are your hiring procedures? Have they changed under your leadership? Please explain. Where do the deans, cooks, faculty and other staff come from? What are their qualifications and how do you select them?
- 22. How do you train your staff? Have you needed to change any of the procedures you inherited and if so, why and how? How has this affected the success of the IMC?
- 23. Why is the directorship of this camp considered a husband/wife leadership responsibility?

## **FINANCES**

- 24. How have you changed the financial operations of the International Music Camp?

25. What are your predictions for the financial future?
26. How important is your choice of the treasurer to the success of the IMC?
27. How do you solicit donations? How important are donations to the success of the IMC?
28. Where does most of the camp's revenue originate?
29. How important are scholarships to the growth and success of the IMC? What kinds of scholarships are available to the students?

### **FACILITIES**

30. How do you work out your negotiations for facilities with the Peace Garden today?
31. What relationship do you see between the development of facilities and the growth of the camp?
32. How important do you consider the housing and teaching facilities to the growth of the camp?

### **CURRICULUM AND PROCEDURES**

33. What relationship do you see between the curricular offerings and the growth of the camp?
34. What needs do you identify in this part of the country that determine the offerings of your camp?
35. Before you took the position here at the IMC, what experience(s) or knowledge did you have with band camps?
36. What are the camp's instructional objectives and how do you meet these objectives? How does this influence the success of the camp?
37. Who is responsible for these objectives? Do the objectives change as the camp grows? If so, how?
38. How are students auditioned for their respective ensembles or groups?

- 39. How are students placed in their theory classes?
- 40. How important do you consider the supervision of the campers? Would you describe some procedures used? How does this relate to the growth and success of the IMC?
- 41. How important are the recreational activities at the IMC? What recreational activities are offered and how much does this contribute to the growth and success of the IMC?
- 42. How important are the public relations and promotions during the "off-season" to the growth and success of the IMC?
- 43. How much recruiting did you do? Please explain.

### **PERFORMANCES**

- 44. How important are the public performances by the IMC?
- 45. How has the performance format changed or evolved?
- 46. How are you still involved in the operations of the International Good-Will Tours?
- 47. What are some of the most memorable performances that you recall?
- 48. How do the public performances contribute to the growth and success of the IMC?

### **EXPERIENCES**

- 49. Please relate your most memorable experiences at the IMC.
- 50. Were you a previous camper? If so, please answer the following questions:

## **JOYCE ALME, ADMINISTRATIVE ASSISTANT 1984 - PRESENT**

### **ADMINISTRATION**

1. What contributed to the initial growth of the International Music Camp?
2. What contributed to the continued growth of the camp?
3. How do you define "success" as it relates to the IMC, and what do you believe has contributed to the success of the camp?
4. What is your role in the IMC? What are your duties and responsibilities? Have these changed and if so, how?
5. How important is your role in the International Music Camp? How do you contribute to its growth and success?
6. Why do you think that a music camp is successful in such a remote area as North Dakota/Manitoba?
7. What are some difficulties associated with working with the governments of two countries? How do you overcome these difficulties?
8. How much influence do you have in the decision-making? Please explain.
9. What are your qualifications to be assistant to the director?
10. How has raising a family influenced your job? How did the children adapt to the camp life? Did they, in turn, assume any of the camp's responsibilities? Please explain.
11. How do you influence the hiring and training of staff or others on the campus? What are the criteria?
12. Occasionally, the enrollment figures temporarily decline. To what do attribute this?
13. What must be done to insure the future success of the International Music Camp? Why?

## **PHILOSOPHY**

14. How has the philosophy as stated in the bylaws contributed to the growth and success of the IMC?
15. Why do you think music camp experiences are important?

## **PERSONNEL**

16. How important is the personnel to the growth and success of the IMC?
17. Considering the great differences in skill levels of the students, what requirements influence your choice of the faculty?
18. How do you think the faculty has influenced the growth and success of the IMC?
19. How do you think the guest conductors influence the growth and success of the IMC?
21. How do you think the supervisory personnel influence the growth and success of the IMC?
22. How do you train your staff? How does the growth of the camp require changes in the training?
23. What are the camp's hiring procedures? Where do the deans, cooks, faculty and other staff come from? What are their qualifications, and how do you select them? How have these changed?

## **FINANCES**

24. How does the treasurer influence the success of the International Music Camp?
25. How do you solicit donations? Where do the donations come from? How important are donations to the success of the IMC?
26. Where did most of the camp's revenue originate?
27. How important are scholarships to the growth and success of the IMC? What kinds of scholarships are available to the students?

## **FACILITIES**

- 28. What relationship do you see between the development of facilities and the growth of the camp?
- 29. What details do you remember concerning the use of buildings, utilities, meals, lodging, insurance, etc. in the past?

## **CURRICULUM AND PROCEDURES**

- 30. What is the relationship between the curricular offerings and the growth and success of the IMC?
- 31. What needs do you identify in this part of the country that determined the offerings of your camp?
- 32. What experiences or knowledge did you have with band camps?
- 33. What are the camp's instructional objectives and how do you meet these objectives? How do the instructional objectives influence the success of the camp?
- 34. How important do you consider the supervision of the campers? Would you describe some procedures used? How does this influence the growth and success of the IMC?
- 35. How important are the recreational activities at the IMC? What recreational activities are offered and how much does this contribute to the growth and success of the IMC?
- 36. How important are the public relations and promotions during the "off-season" to the growth and success of the IMC? What do you do?

## **PERFORMANCES**

- 37. How do the public performances affect the growth and success of the IMC?
- 38. How did the performance format change or evolve as the camp grew?
- 39. What were some of the most memorable performances that you recall?

## **EXPERIENCES**

- 40. Please relate your most memorable experiences at the IMC.
- 41. Were you a previous camper? If so, please answer the following questions:

**APPENDIX G**  
**INTERVIEW QUESTIONS**  
**PERSONAL OR TELEPHONE**  
**TWENTY-FIVE YEARS OF EXPERIENCE OR MORE**

## **INTERVIEWS, MORE THAN 25 YEARS FACULTY, BOARD, STAFF**

1. What is/was your role at the International Music Camp?
2. How many years have you been/were you employed by the IMC?
3. How have you contributed to the growth and success of the IMC?
4. How do you define "success" as it relates to the IMC and what do you think contributed to the success of the camp?
5. What do you think contributed to the initial growth of the International Music Camp? How do you think the location affected the initial growth?
6. What do you think contributed to the continued growth of the camp?
7. Why do you think music camp experiences are important? How does the no-audition policy affect the growth and success?
8. How important is the personnel to the growth and success of the IMC? Why?
9. How important are the guest conductors to the growth and success of the IMC? Why?
10. How has the supervisory personnel affected the growth and success of the IMC?
11. How has the administrative staff affected the growth and development of the IMC? How did adding the Canadian Corporation in 1971 influence the IMC board of directors?
12. How important do you consider the teaching and housing facilities? Why?
13. What relationship do you see between the development of facilities and the growth of the camp? What changes have you observed?
14. What relationship do you see between the curricular offerings and the growth and success of the IMC? What changes have you observed?
15. How have the instructional objectives affected the success of the camp? How have they changed?
16. What do you think students are looking for when they attend the camp?

17. What do you think parents are considering when they send their child?  
Are these concerns addressed?
18. How do you believe the intense, demanding schedule influences  
prospective/first-time employees and students? What relationship does  
this have to the growth and success of the camp?
19. How important is the supervision of the students to the growth and  
success of the IMC?
20. How important do you consider the recreational activities?
21. How important are the public relations and promotions during the "off-  
season" to the growth and success of the IMC?
22. How have the public performances affected the growth and success of  
the IMC?
23. What effect, if any, do scholarships have on the success of the camp?
24. Why do/did you continue to return?
25. What must be done to ensure the future success of the International  
Music Camp? Please explain.
26. Did you ever attend the camp as a camper? If so, please answer the  
following questions:

**APPENDIX H**  
**FACULTY, BOARD AND STAFF**  
**INTERVIEW QUESTIONS FOR**  
**WRITTEN RESPONSES**  
**TWENTY-FOUR YEARS OF EXPERIENCE OR LESS**

NAME \_\_\_\_\_

**FACULTY, BOARD AND STAFF, written responses**

1. What is/was your role at the International Music Camp?
2. How many years have you been/were you employed by the IMC?
3. How do you define success as it relates to the IMC and what do you think contributed to the growth and success of the International Music Camp?
4. How have you contributed to its success?
5. Why do/did you continue to return?
6. How important is the personnel to the growth and success of the IMC?
7. What relationship do you see between the development of facilities and the growth of the camp?
8. What relationship do you see between the curricular offerings and the growth and success of the IMC?
9. How important is the supervision of students to the growth and success of the IMC?
10. What must be done to ensure the future success of the International Music Camp? Why?
11. How important are the public relations and promotions during the "off-season" to the growth and success of the IMC?
12. How have the public performances affected the growth and success of the IMC?
13. Please relate your most memorable experiences at the IMC.
14. Did you attend the camp as a camper? If so, please answer the following questions.

**APPENDIX I**  
**INTERVIEW QUESTIONS**  
**PREVIOUS CAMPERS**  
**WRITTEN RESPONSE**

### **PREVIOUS CAMPERS, written responses**

1. When did you attend the International Music Camp? In which program/s did you engage?
2. Why did you choose this music camp instead of another music camp?
3. Did your experience at the IMC meet your needs and/or expectations? Why or why not?
4. What was the biggest influence on you while you were attending the camp?
5. Was your musical experience meaningful, and if so, how? If not, why not?
6. Has your experience at the International Music Camp had any influence on your life now, and if so, how?
7. How did you feel about the facilities?

8. How did you feel about the schedule?

9. How did you feel about the personnel?

10. What influenced your decision to return?

11. Did you have a scholarship, and if so, which one?

12. Please relate your most memorable experiences at the IMC.

(OPTIONAL)

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY, STATE(PROVINCE) POSTAL CODE \_\_\_\_\_

**APPENDIX J**  
**ARTICLE WRITTEN BY MARY DOWNING**  
**HIGH SCHOOL CANADIAN CAMPER IN 1960**

# It's All Work And All Play At This Camp

August 6, 1960

This summer, for the first time, I attended the International High School Music Camp. It was a thrill I shall never forget.

The camp, held annually at the Peace Garden on the Manitoba-North Dakota border, recently concluded the fifth of its summer sessions. During three periods of one week each, the Garden was host to a total of 480 students from both countries, ranging in age from 13 to 19 years.

The camp was designed to serve several purposes, among the most important being the instruction in good music, and the establishment of friendship between young people of the two nations. In both these endeavors it has been a great success.

We soon discovered camp was not all cherry pie . . . practices occupied us morning, noon, and night, six to seven hours a day. But to us it was fun! The pleasure we got from our music dispelled any resentment we might have felt towards our hectic schedule.

★ ★ ★  
DURING THE FIRST two weeks, band and twirling groups met; orchestra and chorus students met during the last week. The majority of students were drawn from North Dakota and southern Manitoba, but others came from as far away as Flin Flon, Regina, Duluth, Chicago, Montana, an even Iowa. As part of Winnipeg's contribution, there were nine orchestra students from Churchill High School alone.

Arriving on a Sunday,

we were required to audition as we could be placed in a fairly accurate position in band, chorus, or in junior or senior orchestra. Instrumentalists met during the week in sectionals where our individual difficulties were pointed out; then in private practices we corrected our mistakes. There were ensembles for the instrumentalists, and several times daily we met in full orchestra.

As with the orchestras and bands, the chorus met both in sectionals and all together.

In the afternoon most of the students attended night reading classes, or clinics in which the various instruments were discussed, and many took private lessons from the instructors. The practices were held in tents, cabins, or out-of-doors.

★ ★ ★  
WE WERE GRATEFUL to have a faculty of master musicians and professors from conservatories and universities in the United States and Canada, and especially pleased to have as our orchestra conductor Richard Church from the University of Wisconsin, and as choir leader Edward Anderson from the Colorado State University.

Among other things, we learned the art of early rising. With reveille at 6:45 a.m., there was certainly no opportunity for those of us accustomed to sleeping in late to indulge in that pleasure. We hit the three-quarters of a mile to breakfast, and you can imagine the state of our appetites

when we finally arrived at the main lodge. Breakfast over, we were gathering for our first choral and instrumental sessions shortly before eight o'clock. Two hours' practice followed dinner at noon . . . then we enjoyed an hour and a half free time before supper. After supper the orchestras or bands met in full for the last time each day.

~~~~~  
by  
Mary Downing  
~~~~~

WHEN THE EVENING came we could look forward to some kind of entertainment . . . a square dance, round hog, movies, family concert, and Stunt Nits afforded us a great deal of pleasure and many laughs. These evenings also gave some of the students a chance to gain further experience performing before an audience, and in doing so, to receive instruction on concert manners.

Taps at ten o'clock ended our day, and no lenience was shown the few under-tunates who failed to reach their bunks in time. The first night, our introduction to our dean appeared in the form of a thunderous voice expostulating on the follies of villainous conduct and rending the air with dire threats that shook every bunker from head to toe. The morning revealed, however, that this phillistinean voice issued from a slender mite of a woman, barely five feet tall, who slipped silently down the corridor,

opening windows and stirring into sleepers.

★ ★ ★  
CAMP LIFE also taught us how to work together, co-operating with the other students. Early morning clean-up committees, though not the best-loved activity on our schedules (as they roused us from bed before reveille and often delayed our arrival at breakfast), were an important part of developing that sense of co-operation, and giving us the feeling that we were doing our small share in helping the camp to run smoothly.

Everyone looked forward to Sunday, as on this day each session that was leaving gave an out-of-doors concert, attended by our friends and relatives and the general public. The previous night taps was half-an-hour later than usual, and reveille in the morning did not sound until 7:30 . . . one kind concession granted us by our hosts. After breakfast a church service held at the lodge was attended by Protestant students, while earlier, Catholic students were taken to mass at Dunsmuir. Shortly after noon, bands and twirlers, or orchestras and chorus, collected on stage to warm up for the finale.

★ ★ ★  
THE LAST CONCERT in particular will be remembered, for it coincided with the second dedication of the caln situated on the border, about halfway between Boisvein, Manitoba, and Dunsmuir, North Dakota. The caln was first dedicated in 1932, when the Peace Garden was officially ap-

peared. Twenty-eight years later, at this second dedication, a granite globe on top of the caln was unveiled, to commemorate James Jerome Hill, the founder of the Great Northern railway extending through much of the United States and Canada.

Preceding the dedication, an audience comprised of people from both countries listened with interest to the hour-long concert. The highlights of the orchestra work, Monti's Chardas, and The Great Gate of Kiev by Moussorgsky, along with a Negro spiritual and several Brahms folk songs performed by the chorus, were especially well-received. As part of the ceremony, the chorus sang "America's Greatest Symbol," a song written in reference to the Peace Gardens by Gene Brunko, U.S. customs officer at the border.

★ ★ ★  
WHAT WAS the greatest impression we students took home after our week at Music Camp? Of course we all felt a greater enthusiasm for our music and a determination to improve in our work. But the friendships we had made with the many students we met at the Peace Gardens had another great effect on us . . . the realization of the full value of the Dedication Pledge on the caln which reads, "To God in His Glory, we two nations dedicate this Garden, and pledge ourselves that as long as man shall live, we will not take up arms against one another."

**APPENDIX K**  
**ORIGINAL BY-LAWS OF**  
**INTERNATIONAL HIGH SCHOOL MUSIC CAMP, INC.**  
**ADOPTED JULY 10, 1957**

BY-LAWS

INTERNATIONAL HIGH SCHOOL MUSIC CAMP, INC.

These are the by-laws and directors of the International High School Music Camp, Inc., a corporation organized under the laws of the United States of America, adopted July 10, 1957.

These by-laws are intended to provide for the development of students and to provide for the promotion of the interests of the corporation and its members.

ARTICLE I. Membership. The membership of the corporation shall be divided into three classes: Voting Membership, Associate Membership, and Honorary Membership.

Section 2. Voting Membership. The Voting Membership of this corporation shall consist of the duly qualified and elected Voting members and shall consist of the following:

- a. The following named persons who were the original incorporators and directors of the corporation, and who shall serve for life, to-wit:
  - Merton Utgaard
  - George W. Starcher.
  - Marvin W. Fjeld
  - William A. Eren.
  - M. L. Cushman.
  - Donald G. McKennis,
  - John E. Howard.
  - C. P. Dahl.
  - John A. Stornes.

b. Such other persons, as shall be nominated for voting membership by the Membership Committee, and elected to Voting Membership by a two-thirds vote of the Board of Directors of the corporation at any regular or special meeting of the Board by the President and the Secretary, and may be held within or without the State of North Dakota, and at any place as Section 3. Associate Membership. The Associate Membership of this corporation shall consist of such directors of music in Universities, Colleges, and High Schools, and such other persons generally interested in promoting education in music among the peoples of the United States of America and the Dominion of Canada, who shall be nominated for such Associate Membership by the Membership Committee, and who are elected to Associate Membership by a two-thirds vote of the Board of Directors at any regular or special meeting; and also such persons, who may liberally contribute sums of money for the use of the corporation in promoting its purposes, and who are nominated by the Membership Committee, and elected to such membership by the Board of Directors. Such persons shall be nominated by an officer not less than the President or any other officer of the corporation, and shall be elected to such membership by the Board of Directors by a two-thirds vote on the basis of such membership shall be distinguished by service rendered in the field of music or particular service rendered in promoting the interests of the corporation and the purposes for which it was established, and of the nature of the service. Such members in writing shall be filed with the Secretary.

Section 5. Voting privileges. Only voting members shall be entitled to vote at the annual, regular and special meetings of the corporation, and each such member shall be entitled to one vote. All voting members may be represented at such meetings by proxies.

Section 6. Termination of Membership. Except as otherwise provided in these by-laws, membership shall be terminated by (a) death, (b) resignation, and (c) by majority vote of the Voting Members at the annual meeting of the corporation.

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ARTICLE II. PURPOSE.

Section 1. Purpose. The purpose of the corporation are those set forth in the Articles of Incorporation, and are as follows:

"The Purpose of the corporation shall be to develop the understanding of music among the high schools and directors of music in the border states of the United States of America and the border Provinces of Canada; to provide an experience and study for the development of graduate work among Music Directors; to annually provide an International High School Music Camp at the International Peace Garden for high school students and directors of music in high schools; to further the purposes of the International Peace Garden in the development of better international understanding among the peoples of Canada and the United States of America; to provide for a mechanism whereby the work of the interested members of International High School Music Camp may receive contributions for the furtherance of its work, and provide for continuity in the achievement of its purposes; and generally to coordinate musical activities, and to achieve leadership in the furthering of music in the upper midwest of the North American continent."

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ARTICLE III. MEETINGS.

Section 1. Annual Meeting. The annual meeting of the voting members of the corporation for the election of directors and the transaction of such business as may properly come before it, shall be held on such day in the months of July, August or September of each year as may be determined from year to year by the Board of Directors, or on failure of the Board to act, then as may be determined by the President and the Secretary, and may be held within or without the State of North Dakota, and if no place has been designated by the Board, then shall be held at the University of North Dakota, in the County of Grand Forks, State of North Dakota.

Section 2. Special Meetings. Special meetings of the voting members may be held upon the call of the President, or in his absence or inability to act by the Vice President, or by five members of the Board of Directors, or by the Secretary upon the written request of seven voting members, not less than ten nor more than thirty days after the receipt of such written request.

Section 3. Notices of Meetings. All annual or special meetings of the members shall be held pursuant to written notice signed by an officer which shall state the purpose or purposes for which the meeting is called, the time when and the place where it is to be held, and shall be personally served upon or mailed by regular mail to each voting member at his address according to the records of the Secretary, the same to be served or mailed not less than ten nor more than thirty days before such meeting.

Section 4. WAIVER. Members may in writing waive notice of any such meeting, and the lapse of time of notice. Such waivers in writing shall be filed with the Secretary.

Section 5. Quorum. The number of members to constitute a quorum at all regular or special meetings of the voting membership shall be not less than one third of its members entitled to vote, or if one third be five or more, then not less than five voting members.

ARTICLE IV. DIRECTORS.

Section 1. Directors. The Board of Directors shall consist of ~~three~~ nine (9) members, annually elected at the annual meeting of the Voting Members. All directors shall continue to hold their offices until their successors have been elected. The business, purposes and property of the corporation shall be managed, directed and controlled by the Board of Directors.

Section 2. Officers. The officers of the corporation shall consist of a President, a Vice President, a Secretary, a treasurer, and such other officers as may be determined necessary and elected from time to time by the Board of Directors. All officers shall hold office until the next succeeding annual meeting of the Voting Members. The President and Vice President shall be members of the Board of Directors. The Secretary and Treasurer and any other officers provided by resolution of the Board of Directors need not be directors or voting members. The board of directors are also authorized to elect or appoint such committees as may be necessary to carry out its functions. The Board of Directors are further authorized to elect from their membership an executive committee of three, which executive committee shall perform and transact such business in the name of the corporation, as may be entrusted or delegated to them by resolution of the Board of Directors.

Section 3. Duties of Officers. The President, in his absence, the Vice President, shall preside at all meetings of the corporation, and shall perform the duties as usually devolve upon a presiding officer. He shall also be the executive officer of the corporation. The Vice President shall assume the duties of President during the absence or inability of the President to act, or when a vacancy exists in the office of President. The Secretary shall make and keep a true record of all meetings of the members, keep records of the meetings of the Board of Directors, have custody of the ballots and of the corporate seal, if a seal is provided, conduct the correspondence and execute all such writings and instruments as he may be officially instructed and authorized to do. The treasurer shall be charged with the collection and custody of the funds of the corporation, and their disbursement under the direction of the Board of Directors, and shall annual and when requested by the Board make and submit a written report covering the financial transactions of the corporation. The treasurer shall qualify for the duties of that office as may be directed by the board of directors.

Section 4. Duties of Directors. It shall be the duty of the Directors, and they shall be and are hereby vested with the power to control and manage all of the affairs, purposes, funds and finances of the corporation, and to do all lawful things which they may deem expedient or necessary to promote the objects and interests of the corporation. Unless otherwise specified in these by-laws, all power is hereby granted to the Board of Directors. Section 5. Meetings. The Board of Directors shall meet as soon as convenient after the annual meeting at such time and place as may be designated by the President, or by the Vice President, if acting during the absence or inability of the President to act, or if a vacancy exists in that office. Regular or special meetings of the Board shall be held at such time and place as may be designated from time to time by the Board of Directors by resolution, or upon a call therefor made by the President and Secretary, acting jointly. At least five days written notice by regular mail shall be given of each such meeting, excepting only when the annual or a meeting is held on the same day and immediately following the annual meeting of the Voting Members, or a special meeting of the voting members duly called and convened. Directors may waive notice of the time and place, and the lapse of time, for all directors meetings. Five members of the Board shall constitute a quorum.

ARTICLE V. COMMITTEES.

Section 1. Membership Committee. The membership committee shall be elected annually at the annual meeting of the voting members, and shall consist of three voting members. It shall be the duty of the membership committee to consider all applications, suggestions, or nominations for Voting Membership in the corporation, and on their own initiative consider persons for nomination as Voting Members, Associate Members and Honorary Members, and to from time to time make nominations of persons for Voting Membership, Associate Membership and Honorary Membership to the Board of Directors. The committee must act upon all nominations for any class of membership, and make their recommendations to the Board of Directors. Only the Board of Directors shall have power to elect persons to any class of Membership.

Section 2. Other Committees. The Board of Directors shall have power to provide for the appointment of persons to committees, and to provide for any committees to serve the corporation, provide for the names, membership of, and duties of all such committees. Membership on committees are not restricted to voting members. Any qualifications shall be provided for by resolution of the Board of Directors.

Section 3. Advisory Committee. The Board of Directors, in their discretion may provide for the appointment of an Advisory Committee, which shall serve as advisory to the Board of Directors, and shall have such powers and duties, and such obligations, as may be provided from time to time by resolution of the Board of Directors.

ARTICLE VI. VACANCIES.

Section 1. Any vacancy occurring in the office of President, Vice President, Secretary, Treasurer, Director, or other officer, or in any committee, except the membership committee, shall be filled for the unexpired term by the remaining members of the Board of Directors at a regular or special meeting of the Board of Directors. Vacancies in ordinary committees may be filled by the President. Vacancies in the Membership Committee can only be filled by election at a meeting of the voting members.

ARTICLE VII. AMENDMENTS.

Section 1. Amendment of By-laws. These by-laws may be added to or amended by the Board of Directors at any regular or special meeting thereof, but may be amended or added to only upon the affirmative vote of two thirds of the directors. Notice of all proposed amendments shall be given to all directors in writing at least ten days prior to such regular or special meeting at which such amendments shall be considered. A copy of all proposed amendments shall be made a part of the notice to be given. Waiver of such notice may be executed and filed, if signed by all directors.

ARTICLE VIII. CORPORATE SEAL.

Section 1. Corporate Seal. The Board of Directors, in its discretion, may provide for a corporate seal, which shall be circular in form and shall bear the name of the corporation, with the words "Corporate Seal" and the numerals "1957", and otherwise shall be as directed by the Board of Directors by resolution.

ADOPTION OF BY-LAWS.

STATE OF NORTH DAKOTA. )  
COUNTY OF GRAND FORKS. ) SS.

Us, the undersigned, the incorporators of  
the corporation to whom a Certificate of Incorporation was on the 28th day  
of June, A.D. 1957, issued by the Secretary of State of the State of North  
Dakota, to be known as "International High School Music Camp, Inc.", do  
hereby on this day adopt the hereto attached and foregoing By-Laws, as and  
for the by-laws of International High School Music Camp, Inc., a corporation,  
as and for the government of the said corporation.  
Dated at Grand Forks, North Dakota, this 10th day of July, A.D. 1957.

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**APPENDIX L**  
**BY-LAWS OF INTERNATIONAL MUSIC CAMP**  
**REVISED AND AFFIRMED**  
**JUNE 21, 1997**

Revised and Affirmed June 21, 1997

INTERNATIONAL MUSIC CAMP  
(U.S.) INC.  
BY-LAWS OF CONSTITUTION  
JUNE 23, 1984

ARTICLE I PURPOSE

Section 1. The purposes and objects are set out in the Letters Patent of this Corporation and are as follows: (a) to develop the understanding and furtherance of the fine arts, (b) to make provisions, annually, for the operation of the International Music Camp, (c) to further the purposes of the International Peace Garden in the development of better international understanding among the people of Canada, the United States and of other countries, (d) to receive contributions for the furtherance of the works of the International Music Camp, (e) and generally to co-ordinate artistic activity and achieve leadership in the furtherance of the arts.

ARTICLE II

Section 1. Corporation Membership: There shall be four classes of membership to be known as Voting Members, Associate Members, Honorary Members and Trustees. Residents of U.S. may be nominated by the membership committee and elected by a two-thirds vote of the Board of Directors at any regular or special meeting.

A new corporation member shall serve a minimum of one year as an Associate member prior to being elected to Voting-Membership status. Corporation members must have held Voting-Membership status for one year in order to be eligible for nomination to the Board of Directors.

INTERNATIONAL MUSIC CAMP  
(MANITOBA) INC.  
BY-LAWS OF CONSTITUTION  
FEBRUARY 5, 1971

ARTICLE I PURPOSE

Section 1. The purposes and objects are set out in the Letters Patent of this Corporation and are as follows: (a) to develop the understanding and furtherance of the fine arts, (b) to make provisions, annually, for the operation of the International Music Camp, (c) to further the purposes of the International Peace Garden in the development of better international understanding among the people of Canada, the United States and of other countries, (d) to receive contributions for the furtherance of the works of the International Music Camp, (e) and generally to co-ordinate artistic activity and achieve leadership in the furtherance of the arts.

ARTICLE II

Section 1. Corporation Membership: There shall be four classes of membership to be known as Voting Members, Associate Members, Honorary Members and Trustees. Residents of Canada may be nominated by the membership committee and elected by a two-thirds vote of the Board of Directors at any regular or special meeting.

A new corporation member shall serve a minimum of one year as an Associate member prior to being elected to Voting-Membership status. Corporation members must have held Voting-Membership status for one year in order to be eligible for nomination to the Board of Directors.

U.S.

**Section 2. Voting Membership:** The Voting Membership of the corporation shall consist of the duly qualified and elected Voting members and shall consist of the following:

a. The following named persons were the original incorporators to wit:

Merton Utgaard  
Marvin Fjeld  
M.L. Cushman  
John Howard  
John Stormon  
George Starcher  
William Euren  
Donald McKensie  
C.P. Dahl

b. Such other persons only as shall be nominated for Voting Membership by the Membership Committee and elected to Voting Membership by a two-thirds vote of the Board of Directors of the Corporation at any regular or special meeting of the Board.

**Section 3. Associate Membership:** The Associate Membership of this Corporation shall consist of such individuals as are interested in promoting the fine arts.

**Section 4. Honorary Membership:** The basis for such membership shall be distinguished service rendered in the field of fine arts or particular service rendered in promoting the interests of the Corporation and the purpose for which it was established.

**Section 5. Trustees:** This refers to any person or persons by reason of his or her distinguished position.

MANITOBA

**Section 2. Voting Membership:** The Voting Membership of the corporation shall consist of the duly qualified and elected Voting members and shall consist of the following:

a. The following named persons were the original incorporators to wit:

Vernon Watson  
Myrtle Lorimer  
Glen Pierce

b. Such other persons only as shall be nominated for Voting Membership by the Membership Committee and elected to Voting Membership by a two-thirds vote of the Board of Directors of the Corporation at any regular or special meeting of the Board.

**Section 3. Associate Membership:** The Associate Membership of this Corporation shall consist of such individuals as are interested in promoting the fine arts.

**Section 4. Honorary Membership:** The basis for such membership shall be distinguished service rendered in the field of fine arts or particular service rendered in promoting the interests of the Corporation and the purpose for which it was established.

**Section 5. Trustees:** This refers to any person or persons by reason of his or her distinguished position.

## U.S.

Section 6. Voting Privileges: Only Voting Members shall be entitled to vote at the annual, regular, and special meetings of the Corporation and each such member shall be entitled to one vote.

Section 7. Termination of Membership: Except as otherwise provided in these by-laws, membership shall be terminated by (a) death, (b) resignation or (c) by majority vote of the Board of Directors at any regular or special meeting of the Board.

## ARTICLE III MEETINGS

Section 1. Annual Meeting: The annual meeting of the Voting Members of the Corporation for the election of Directors and the transaction of such business as may properly come before it, shall be held on such a day in the months of June, July, August or September of each year as may be determined from year to year by the Board of Directors or on failure of the Board to act, then as may be determined by the President and the Secretary, and may be held at the International Peace Garden. Associate Members and the public shall be invited to attend the Annual Meetings of the Corporation.

Section 2. Special Meetings: Special meetings of the Voting Members may be held upon the call of the President, or in his absence or inability to act, by the Vice-President, or by five members of the Board of Directors, or by the Secretary upon the written request of seven Voting Members, not less than ten nor more than thirty days after the receipt of such written request.

## MANITOBA

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## ARTICLE III MEETINGS

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Section 2. Special Meetings: Special meetings of the Voting Members may be held upon the call of the President, or in his absence or inability to act, by the Vice-President, or by five members of the Board of Directors, or by the Secretary upon the written request of seven Voting Members, not less than ten nor more than thirty days after the receipt of such written request.

## U.S.

**Section 3. Notices of Meetings:** All annual or special meetings of the members shall be held pursuant to written notification signed by an officer which shall state the purpose or purposes for which the meeting is called, the time, when, and the place where it is to be held. This written notice shall go to each Voting Member at his/her address according to the records of the Secretary, the same to be notified not less than ten days nor more than thirty days before such meeting.

**Section 4. Waiver:** Members may in writing waive notice of any such meeting, and the lapse of time of notice. Such waivers in writing shall be filed with the Secretary.

**Section 5. Quorum:** The number of members to constitute a quorum at all regular or special meetings at all regular or special meetings of the Voting Membership shall be not less than one-third of its members entitled to vote, or if one-third be five or more, then not less than five voting members.

## ARTICLE IV DIRECTORS

**Section 1. Directors:** The Board of Directors shall consist of nine (9) members, annually elected at the Annual Meeting of the Voting Members, 4 only, of which may be members of the International Music Camp staff. All Directors shall continue to hold their offices until their successors have been elected. The business, purposes and property of the Corporation shall be managed, directed and controlled by the Board of Directors. The Camp Director will be an Ex-Officio, but non-voting member of the Board of Directors and of all committees.

## MANITOBA

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## U.S.

Section 2. Officers: The Officers of the Corporation shall consist of a President, a Vice-President, a Secretary, a Treasurer, and such other officers as may be determined necessary and elected from time to time by the Board of Directors. All officers shall hold office until the next succeeding annual meeting of the Voting Members. The President and Vice-President shall be members of the Board of Directors. The Secretary and Treasurer and any other officers provided by resolution of the Board of Directors need not be Directors or Voting members. The Board of Directors are also authorized to appoint such committees as may be necessary to carry out its functions. The President is further authorized to appoint two representatives from their membership to serve on the Joint Executive Committee (See Article XIII).

Section 3. Duties of Officers: ~~The President~~, or in his absence the Vice-President, shall preside at all meetings of the Corporation, and shall perform such duties as usually devolve upon a presiding officer. ~~The Vice-President~~ shall assume the duties of the President during the absence or inability of the President to act, or when a vacancy exists in the office of the President. ~~The Secretary~~ shall make and keep a true record of all meetings of the corporate seal, if a seal is provided, conduct the correspondence and execute all such writings and instruments as he/she may be officially instructed and authorized to do. ~~The Treasurer~~ shall be charged with the collection and custody of the funds of the Corporation and their dispersal under the direction of the Board of Directors, and shall annually and/or when requested by the Board, make and submit a written report covering the financial transactions of the Corporation.

## MANITOBA

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Section 4. Duties of Directors: It shall be the duty of the Board of Directors, and they shall be and are hereby vested with the power, to control and manage all of the affairs, purposes, funds and finances of the Corporation. They shall operate in accordance with state and/or federal laws, and do all things which they may deem expedient or necessary to promote the by-laws, and encourage and promote financial assistance wherever possible. All power is hereby granted to the Board of Directors.

Section 5. Meetings: (a) Annual Meeting of the Board of Directors - The Board of Directors shall meet annually as soon as convenient after the annual meeting at such time and place as may be designated by the President, or the Vice-President, if acting during the absence or inability of the President to act; or if a vacancy exists in that office. (b) Regular or special meetings of the Board shall be held at such time and place as may be designated from time to time by the Board of Directors by resolution, or upon a call thereof made by the President and Secretary, acting jointly. At least ten days written notification shall be given of each such meetings, except when the annual Board meeting is held on the same day and immediately following the annual meeting of the Voting Members, or a special meeting of the Voting Members is duly called and convened. Directors may waive notice of the time and place, and the lapse of time, for all Directors meetings. Five members of the Board shall constitute a quorum.

## ARTICLE V COMMITTEES

Section 1. Membership Committee: The Membership Committee shall consist of three

## MANITOBA

Section 4. Duties of Directors: It shall be the duty of the Board of Directors, and they shall be and are hereby vested with the power, to control and manage all of the affairs, purposes, funds and finances of the Corporation. They shall operate in accordance with provincial and/or federal laws, and do all things which they may deem expedient or necessary to promote the by-laws, and to encourage and promote financial assistance wherever possible. All power is hereby granted to the Board of Directors.

Section 5. Meetings: (a) Annual Meeting of the Board of Directors - The Board of Directors shall meet annually as soon as convenient after the annual meeting at such time and place as may be designated by the President, or the Vice-President, if acting during the absence or inability of the President to act; or if a vacancy exists in that office. (b) Regular or special meetings of the Board shall be held at such time and place as may be designated from time to time by the Board of Directors by resolution, or upon a call thereof made by the President and Secretary, acting jointly. At least ten days written notification shall be given of each such meetings, except when the annual Board meeting is held on the same day and immediately following the annual meeting of the Voting Members, or a special meeting of the Voting Members is duly called and convened. Directors may waive notice of the time and place, and the lapse of time, for all Directors meetings. Five members of the Board shall constitute a quorum.

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Section 1. Membership Committee: The Membership Committee shall consist of three

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members of the Board of Directors. It shall be the duty of the Membership Committee to consider all applications, suggestions, or nominations for membership in the Corporation, and on their own initiative consider persons for nomination as Voting Members, Associate Members, Honorary Members, and Patrons, and at each annual meeting make nominations of persons for Voting Membership, Associate Membership, Honorary Membership and Patrons to the Board of Directors. The Committee must act upon all nominations for any class of membership and make their recommendations to the Board of Directors. Only the Board of Directors shall have power to elect persons to any class of membership.

**Section 2. Other Committees:** The Board of Directors shall have power to provide for the appointment of persons to committees to serve the Corporation, provide for the names, membership of, and duties of all such committees. Memberships on committees are not restricted to Voting Members. Any qualifications shall be provided for by resolution of the Board of Directors.

**Section 3. Advisory Committee:** The Board of Directors, in their discretion may provide for the appointment of an Advisory Committee, which shall serve as advisory to the Board of Directors, and shall have such powers and duties, and such obligations, as may be provided from time to time by resolution of the Board of Directors.

## ARTICLE VI VACANCIES

**Section 1.** Any vacancy occurring in the office of President, Vice-President, Secretary, Treasurer,

## MANITOBA

members of the Board of Directors. It shall be the duty of the Membership Committee to consider all applications, suggestions, or nominations for membership in the Corporation, and on their own initiative consider persons for nomination as Voting Members, Associate Members, Honorary Members, and Patrons, and at each annual meeting make nominations of persons for Voting Membership, Associate Membership, Honorary Membership and Patrons to the Board of Directors. The Committee must act upon all nominations for any class of membership and make their recommendations to the Board of Directors. Only the Board of Directors shall have power to elect persons to any class of membership.

**Section 2. Other Committees:** The Board of Directors shall have power to provide for the appointment of persons to committees to serve the Corporation, provide for the names, membership of, and duties of all such committees. Memberships on committees are not restricted to Voting Members. Any qualifications shall be provided for by resolution of the Board of Directors.

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**Section 1.** Any vacancy occurring in the office of President, Vice-President, Secretary, Treasurer,

## U.S.

Director, or other officer, or in any committee shall be filled for unexpired term by the remaining members of the Board of Directors at a regular or special meeting of the Board of Directors. Vacancies in ordinary committees may be filled by the President.

## ARTICLE VII AMENDMENTS

Section 1. Amendment by By-Laws: These by-laws may be added to or amended by the Board of Directors at any regular or special meeting thereof, but may be amended or added to only upon the affirmative vote of two-thirds of the Directors. Notice of all proposed amendments shall be given to all Directors in writing at least ten days prior to such regular or special meetings at which such amendments shall be considered. A copy of all proposed amendments shall be made a part of the notice to be given. Waiver of such notice may be given and filed, if signed by all the Directors.

## ARTICLE VIII CORPORATE SEAL

Section 1. Corporate Seal: The Board of Directors, in its discretion may provide for a corporate seal, which shall be circular in form and shall bear the name of the Corporation, with the words "Corporate Seal" and the numerals "1957" and otherwise shall be as directed by the Board of Directors by resolution.

## ARTICLE IX CROSSED FLAGS

Section 1. There is hereby created the ORDER OF THE CROSSED FLAGS. Membership in the order may be bestowed upon those individuals who have given outstanding

## MANITOBA

Director, or other officer, or in any committee shall be filled for unexpired term by the remaining members of the Board of Directors at a regular or special meeting of the Board of Directors. Vacancies in ordinary committees may be filled by the President.

## ARTICLE VII AMENDMENTS

Section 1. Amendment by By-Laws: These by-laws may be added to or amended by the Board of Directors at any regular or special meeting thereof, but may be amended or added to only upon the affirmative vote of two-thirds of the Directors. Notice of all proposed amendments shall be given to all Directors in writing at least ten days prior to such regular or special meetings at which such amendments shall be considered. A copy of all proposed amendments shall be made a part of the notice to be given. Waiver of such notice may be given and filed, if signed by all the Directors.

## ARTICLE VIII CORPORATE SEAL

Section 1. Corporate Seal: The Board of Directors, in its discretion may provide for a corporate seal, which shall be circular in form and shall bear the name of the Corporation, with the words "Corporate Seal" and the numerals "1971" and otherwise shall be as directed by the Board of Directors by resolution.

## ARTICLE IX CROSSED FLAGS

Section 1. There is hereby created the ORDER OF THE CROSSED FLAGS. Membership in the order may be bestowed upon those individuals who have given outstanding

## U.S.

leadership in the carrying out of the purposes and objectives of the INTERNATIONAL MUSIC CAMP, as well as distinguished persons outside the territorial limits of Canada and the United States as a means of developing close relations with the people of other countries.

Section 2. Nominations for the ORDER OF THE CROSSED FLAGS will be made by the membership and must be approved by a two-thirds vote of the Joint Board of Directors. Special authority for bestowing the ORDER OF THE CROSSED FLAGS may be given to the Camp Director in consultation with the Executive Committee of the Joint Board of Directors.

Section 3. The award will consist of the insignia of the two crossed flags of the United States and Canada bearing an appropriate citation of this decree. The certificate is to be signed by the President of each Corporation and the Camp Director. The names of recipients of this award will be recorded on a plaque, to be located in a suitable place as designated by the Board of Directors.

## ARTICLE X BOARD OF TRUSTEES

Section 1. There shall be appointed by the President with the approval of the Board of Directors, a Board of Trustees to consist of not less than five nor more than fifteen members. The duties of the Trustees shall be to promote the development and program of this corporation; to secure substantial grants from individuals, corporation, and municipal bodies, and to endeavor to obtain from National Foundations financial support for all areas of the

## MANITOBA

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## U.S.

program, and to gain national prestige for the International Music Camp. The President with the advice and consent of the Board of Directors nominate persons to be appointed Trustees. They shall serve during the pleasure of the Chairman of the Board.

# ARTICLE XI EXECUTION OF INSTRUMENTS

Section 1. Contracts, documents or any instruments in writing requiring the signature of the Corporation may be signed by the President or Vice-President and the Secretary or Treasurer and all contracts, documents and instruments in writing so signed shall be binding upon the corporation without any further authorization or formality. The Board of Directors shall have the power from time to time by resolution to appoint any officer or officers, person or persons on behalf of the Corporation, whether to sign contracts, documents and instruments in writing generally or to sign specific contracts, documents or instruments in writing. The Seal of the Corporation may when required be affixed to contracts, documents and instruments in writing signed as aforesaid or by any officer or officers, person or persons, appointed by resolution by the Board of Directors.

# ARTICLE XII MISCELLANEOUS

Section 1. The fiscal year of the Corporation shall be determined by the Directors.

Section 2. A resolution or by-laws signed by all of the directors shall be as valid and effective as if passed at a meeting of directors duly called, constituted and held.

## MANITOBA

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— U.S.

**ARTICLE XIII**  
**JOINT BOARD OF DIRECTORS**

**Section 1. Directors:** The Joint Board of Directors shall consist of nine members from the International Music Camp (U.S.) Inc. Board of Directors (U.S. Corporation) and nine members from the International Music Camp (Manitoba), Inc. Board of Directors (Manitoba Corporation). The Joint Board of Directors will direct the operation of the annual Summer School of Fine Arts as outlined in Article II. The President of the U.S. Corporation will serve as Chairman of the Joint Board of Directors on the even numbered years and the President of the Manitoba Corporation will serve as Chairman of the Joint Board of Directors on the odd numbered years.

**Section 2. Meetings:** The Joint Board of Directors shall meet annually as soon as convenient after the annual meetings of the U.S. and Manitoba Corporations. The place and time of the meetings will be designated by the Chairman of the Joint Board of Directors. Regular or special meetings of the Joint Board of Directors shall be held at such time and place as may be designated from time to time by the Joint Board of Directors by resolution or upon a call therefore made by the Chairman of the Joint Board of Directors. At least ten days written notice shall be given of each such meetings excepting only when a meeting is held on the same day and immediately following the annual meetings of the U.S. and Manitoba Corporations. Directors may waive notice of the time and place and lapse of time for all Joint Board of Directors meetings. Three members of the U.S. Corporation and three members of the Manitoba Corporation shall constitute a quorum.

**MANITOBA**

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## U.S.

Section 3. Joint Executive Committee: The Joint Executive Committee shall consist of two appointed representatives from the International Music Camp (U.S.) Inc. Board of Directors (U.S. Corporation) and two appointed representatives from the International Music Camp, (Manitoba) Inc. Board of Directors (Manitoba Corporation) and the Camp Director. Each corporation may have a maximum of one executive board member who may also be a member of the International Music Camp staff. The Presidents of the U.S. Corporation and the Manitoba Corporation will serve as voting members of the Joint Executive Committee. The Chairman of the Joint Board of Directors will serve as chairperson of the Joint Executive Committee as outlined in Article XIII, Section 1 above. The Joint Executive Committee shall perform and transact such business in the name of the U.S. and Manitoba Corporations as may be entrusted or delegated to them by resolution of the Joint Board of Directors.

## MANITOBA

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THE END

**APPENDIX M**  
**NAME CHANGE FROM INTERNATIONAL HIGH SCHOOL MUSIC CAMP**  
**TO**  
**INTERNATIONAL MUSIC CAMP**  
**APRIL 13, 1973**

Certificate No. 3774



CERTIFICATE OF AMENDMENT

OF

INTERNATIONAL HIGH SCHOOL MUSIC CAMP INC.

The undersigned, as Secretary of State of the State of North Dakota, hereby certifies that duplicate originals of Articles of Amendment to the Articles of Incorporation of \_\_\_\_\_

INTERNATIONAL HIGH SCHOOL MUSIC CAMP INC.

duly signed and verified pursuant to the provisions of the North Dakota NONPROFIT Corporation Act, have been received in this office and are found to conform to law.

ACCORDINGLY the undersigned, as such Secretary of State, and by virtue of the authority vested in him by law, hereby issues this Certificate of Amendment to the Articles of Incorporation of INTERNATIONAL HIGH SCHOOL MUSIC CAMP INC.

changing corporate name to read: INTERNATIONAL MUSIC CAMP, INC., and  
General amendments, and reg. act. & Office: Dr. Merton Htgaard, Highview Estate,  
Bottineau, North Dakota,  
and attaches hereto a duplicate original of the Articles of Amendment.

IN TESTIMONY WHEREOF, I have hereunto set my hand and affixed the Great Seal of the State at the Capitol in the City of Bismarck, this 13th day of April A.D., 1973.

Ben. Vain

Secretary of State.

File No. 2229 NP

ORIGINAL

By Steven D. Liss Deputy.

"Buy North Dakota Products"

(OVER)

**APPENDIX N**  
**IMC ANNOUNCEMENT OF UTGAARD'S APPOINTMENT**  
**AS FULL TIME DIRECTOR IN 1960**

# *The International Music Camp*

BY JOE AND JOYCE ALME

## Proudly Announces

the appointment of Dr. Merton Utgaard as full time director of the International High School Music Camp, Inc., held each summer at the International Peace Garden.

Dr. Utgaard has had a broad background in the teaching of both vocal and instrumental music on the elementary, secondary and college level. He has had ten years of public school music experience and has directed bands and taught various courses in music education at the University of South Dakota, Ball State Teachers College and Northern Illinois University.



Dr. Merton Utgaard, Director  
International Music Camp

During the past ten years Dr. Utgaard has appeared as adjudicator, guest conductor, and clinician throughout Wyoming, Colorado, South Dakota, Nebraska, North Dakota, Minnesota, Iowa, Wisconsin, Illinois, Indiana, and Ohio as well as the province of Manitoba. In addition to these numerous appearances, he has been a frequent contributor to the various state and national music journals. He is also the author of the High School Band Test recently published by the International Music Camp Press.

Dr. Merton Utgaard will be available during the 1960-61 school year to serve as guest conductor, adjudicator, clinician or consultant for college and high school engagements. His vast experience and background in music education should provide a valuable resource for music educators and students in the mid-western states and central provinces of Canada.

★ GUEST CONDUCTOR

★ ADJUDICATOR

★ CLINICIAN

★ CONSULTANT

For information in regard to dates and fees contact:

Dr. Merton Utgaard, Director  
International Music Camp  
Bottineau, North Dakota

**APPENDIX O**  
**REPORT TO DR. UTGAARD REGARDING THE NEWLY FORMED**  
**INTERNATIONAL MUSIC CAMP, MANITOBA, INC.**  
**MARCH 3, 1971**

# Newman, MacLean & Associates

BARRISTERS AND SOLICITORS

WALTER C. NEWMAN, Q.C.  
MELVILLE NEWMAN, Q.C.  
\* A. RECKOPF, B.A., LL.B.  
VAUGHAN L. BAIRD, Q.C.  
DAVID G. NEWMAN, LL.B.  
V. G. LOEWEN, B.A., LL.B.

G. CAMPBELL MACLEAN, Q.C.  
CHARLES M. RUSIN, B.A., LL.B.  
GERALD ARSON, LL.B.  
L. J. LUCAS, B.A., LL.B.  
ISABEL R. HUNT Q.C. - ASSOCIATE

NEWMAC BUILDING  
436 MAIN STREET  
WINNIPEG 2, MANITOBA  
AREA CODE 204  
TELEPHONE 947-0131

IN REPLY PLEASE REFER TO FILE NO.

C622/MN

March 3rd, 1971.

International Music Camp,  
BOTTINEAU, North Dakota,  
U.S.A. 58318

ATTENTION: Mr. Merton Utgaard

Dear Sirs:

Re: International Music Camp  
(Man) Inc.

We are now pleased to give our report respecting  
the incorporation of International Music Camp (Man) Inc.

The Company was incorporated by Letters Patent  
issued pursuant to the provisions of Part III of The Companies  
Act of Manitoba on the 5th day of February, A.D. 1971.

The objects of the Corporation are as follows:

- arts;
- (a) To develop the understanding of the fine
  - (b) To provide for the development of graduate  
work among teachers of the arts;
  - (c) To annually provide an international music  
camp at the International Peace Gardens;
  - (d) To further the purposes of the International  
Peace Gardens in the development of better international  
understanding among the peoples of Canada and the United  
States of America;
  - (e) To receive contributions for the furtherance  
of the works of this corporation;

..2

(f) Generally to co-ordinate artistic activity and achieve leadership in the furtherance of the arts;

The Corporation does not have share capital.

The general by-laws as drafted regulate the affairs of the corporation and the general borrowing by-law authorizes borrowing.

We enclose minutes and by-laws for passing. If you wish to attend in our office to look after this please advise. The minutes are as follows:

No. 1 - The three original directors namely Vernon Watson, Myrtle I. Lorimer and Glen Pierce should meet and hold the first meeting and sign the minutes as indicated.

No. 2 - They then meet as members confirming the by-laws and electing the permanent directors. The by-laws were prepared on the basis of nine directors, and if the permanent board is to consist of more than nine, then Article IV of By-Law No. 1 should be changed. The minutes of the meeting of the members have only allowed for nine to be elected, but if you wish a larger board, then you should put their names in and the offices.

No. 3 - At this meeting of directors, list all the directors as indicated, admit all the persons who are members. If the number is large use a schedule. You will notice there is a provision respecting the Bank. You should check with your Bank and get the correct documents. At this meeting you authorize an application for approval of its charity under The Income Tax Act and Estate Tax Act, and this aspect of the matter will be reported to you in a separate letter later when finalized.

If there is any question would you kindly come and see us. We tried to prepare the documents as simply as possible and we would prefer that you come in now rather than complete them incorrectly.

We reiterate that the documents have really been prepared as an outline and not necessarily in final form.

To avoid custom problems, we have removed the minutes from the minute book and after completion please return or have the minute book picked up.

..3

We enclose forms to fill in respecting the increase in the Board of Directors and appointment of directors.

We are obtaining the forms from the Department of National Revenue and will be forwarding them to you shortly for completion.

We enclose herewith our statement of account for services rendered to date, which we trust you will find satisfactory.

Yours truly,

NEWMAN, MACLEAN & ASSOCIATES.

Per:



Melville Neuman

MN/db  
Encl.

**APPENDIX P**  
**STATE OF NORTH DAKOTA PROCLAMATION**  
**"DR. MERTON UTGAARD DAY"**



ALLEN I. OLSON  
GOVERNOR

# State of North Dakota

EXECUTIVE OFFICE

BISMARCK

PROCLAMATION

WHEREAS, Dr. Merton Utgaard has been instrumental in bringing talented persons together from around the world; and

WHEREAS, Dr. Utgaard is Founder of the International Music Camp at the International Peace Garden, director of the International Music Camp for 28 years (1956-1983), established and is now the Director of the Ambassadors of Music; and

WHEREAS, Dr. Utgaard has served his community as Chairman of the Bottineau County Concert Association; North Dakota Bicentennial Committee; Board of Directors, World Association of Symphonic Bands and Ensembles; and

WHEREAS, Dr. Utgaard has served as member of the Board of Directors, National Band Association; received Governor's Award for the Enrichment of the Arts; Honorary Member, Norwegian Band Directors Association; Distinguished Service Award, International Peace Garden; and

WHEREAS, Dr. Utgaard has received the Distinguished Alumnus Award, Valley City State College; Distinguished Service Award, International Peace Garden; International Who's Who in Music; and

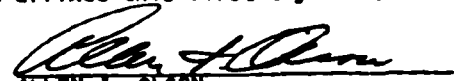
WHEREAS, Dr. Utgaard has received the Citation of Honor, Bismarck Art Association; has attained the rank of U.S. Air Force Major and is recipient of the 1984 A. Austin Harding Award in recognition of his dedicated service to the School Bands of America,

NOW, THEREFORE, I, ALLEN I. OLSON, Governor of the State of North Dakota, do hereby proclaim October 4, 1984, as

"DR. MERTON UTGAARD DAY"

and urge all persons of the State of North Dakota to recognize his works and accomplishments for the State of North Dakota in the field of music.

IN WITNESS WHEREOF, I have hereunto set my hand and caused the Great Seal of the State of North Dakota to be affixed this first day of October, 1984.

  
ALLEN I. OLSON  
Governor

ATTEST:

  
Secretary of State

By   
Deputy

**APPENDIX Q**  
**HISTORY OF MYRTLE LORIMER'S INVOLVEMENT WITH THE IMC**

#### HISTORY OF MYRTLE LORIMER'S INVOLVEMENT WITH THE IMC

1957 - attended IMC taking a course in band directing (her two sons, Jim and Poulv, were also present taking courses)

1958-70 - became associate and then voting member of IMC Corporation

1971 - one of the founding members of the IMC (Man) Inc. and became its first chairman

1972 - first woman chairman of the IMC Board of Directors alternating this position with an American from 1972 - 1985

1972-1988 - member of Board of Directors of IMC Corporation

Along with the executive of the IMC (Man) and the Camp Director she:

(i) persuaded the Government of Manitoba to provide an operating grant to the IMC which has continued to be provided

(ii) persuaded the Rotary Club of Winnipeg to erect a practice hut

(iii) persuaded ORIF (Order of Rotary International Fellowship) to provide annually two scholarships to the IMC for one Canadian and one American student

(iv) provided leadership in obtaining financial assistance over the years of her presidency from the Manitoba Arts Council, the Winnipeg School Division and from the Manitoba Government to celebrate the International Year of Youth

(v) obtained a \$50,000 grant from the Mrs. James Richardson Foundation for the building of the fine arts complex at the camp

(vi) obtained a \$10,000 grant from the Winnipeg Foundation to build a security building at the camp

She has been recognized for her involvement having received a life membership to the International Peace Garden Corporation presented by the IMC Corporation as well as being a recipient of the highest honour of the IMC, The Order of the Crossed Flags.

Mrs. Lorimer is still an active member of the IMC Man., acting as treasurer.

April 1989

*June 1992 - Allison Meitland (with check)*  
1

**APPENDIX R**  
**TRIBUTES IN MEMORY OF DR. MERTON UTGAARD**  
**JUNE 26, 1999**  
**FIRST ANNUAL FOUNDER'S DAY MEETING**  
**MYRTLE LORIMER**  
**GERALD SVEEN**  
**MARK UTGAARD**

**Transcription of Myrtle Lorimer's Tribute to Merton Utgaard, June 26, 1999**

**To be invited to speak today about Dr. Utgaard, I consider a great privilege and an honor. My first association with Dr. Utgaard was in 1957 when I attended the music camp with my two sons all prompted and encouraged by the well-known musician Frances Watson.**

**Dr. Utgaard's presence was felt everywhere - his leadership in attaining excellence in music as well as providing a camp administered with the highest values in living standards were always evident.**

**As a Canadian member of the Board of Directors of the camp, I spent many hours of debate and discussion concerning the camp. Dr. Utgaard always had ideas and plans to improve and extend the camp's reputation and influence.**

**As you may expect , finances were always a concern. In order to alleviate this situation, I persuaded Dr. Vernon Watson and Mr. Glen Pierce that we should organize a music camp board in Manitoba to assist Dr. Utgaard. On Feb. 7, 1971, this organization became a reality. By joining forces with the Americans and with Dr. Utgaard leading us, we became a truly international music camp with a joint board of directors composed of nine Americans and nine Canadians. The chairperson of this board alternates each year between an American and a Canadian. The camp still manages in this manner.**

**Under this new agreement, and as chair of the Manitoba Corporation for 12 years, I became more closely involved with the camp and its activities. Dr. Utgaard always had further and better plans. His dream never faded. His hopes and aspirations continued as he led us successfully for twenty-seven years.**

**I feel that this camp is truly a great tribute and legacy to an honorable gentleman and his wife Noella. It is a living image of their beliefs - and what they hoped for future generations of young people.**

**I am confident that this will continue and Dr. Utgaard's presence will always be felt - his aims and objectives will remain as the camp continues to influence society at large in providing a unique cultural experience in this beautiful park setting.**

**Transcription of North Dakota Representative Gerald O. Sveen's Tribute to  
Merton Utgaard, June 26, 1999**

**Noella, Mark, and Friends,**

**Dr. Utgaard had a certain presence...a stately bearing...a sense of urbanity...cultivated and courteous...a true gentleman...he was respected...when Dr. Utgaard entered a room, no matter by which door, everyone was aware of his presence...not because he was flamboyant, but because he was a man of worth...of integrity...a visionary...an activist...a man of accomplishment. He fulfilled his dream, which few of us do. And the fulfillment of that dream enriched all of our lives, made it more joyful...more cultured.**

**Dr. Utgaard was not afraid to take a big step. We salute our past friend and benefactor.**

**We must not forget that behind every big step taken is a proud wife who had to stretch even farther ...Noella.**

Mark Utgaard's Tribute to Merton Utgaard  
June 26, 1999

Being here is a generational thing for me. I suppose when a parent dies we see all to well where our own lives are leading. We learn a new trick, to survive with that resting on our shoulder.

So we realize what we are doing is building bridges from one generation and the next. And that is what I see here today. I see a community of like-minded people whose passion is the joy of music, art, dance, writing and theater. And I see a community whose equal passion is teaching this joy to the following generations.

So today we pay a bit of homage to one person, my father, who had a vision of a better future and a way to accomplish it. That way was to attract the best and the brightest from around us and among us. Then: teach, teach, teach.

I have a special inheritance that comes from this place.

As you all must know, I was born and raised at the International Music Camp. It's not as if I didn't have a normal life. Ten months of the year I was just a regular kid. But during those weeks of summer I, along with thousands of others, had my life transformed. For the better. To know that this is still happening, today, as I speak, is a great comfort to me. And that comfort is my inheritance. Thank you for that.

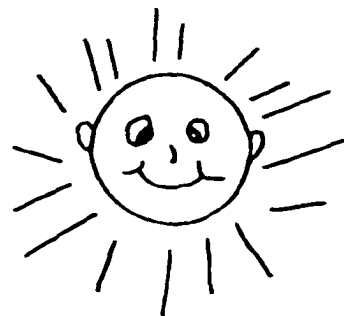
**APPENDIX S**  
**INTERNATIONAL MUSIC CAMP STUDENT EVALUATION**

INTERNATIONAL MUSIC CAMP  
STUDENT EVALUATION

Session \_\_\_\_\_ Dorm \_\_\_\_\_ Program \_\_\_\_\_  
(Band, choir, orchestra, piano, drama, etc.)

We hope your week at camp has been enjoyable and rewarding. We also hope you made some new friends and picked up information that will be helpful to you. Please help us evaluate the quality of our program by answering a few short questions. Feel free to make any additional comments that may be of value to us. Thank you!

1. Your over-all experience at the camp was: Adequate \_\_\_ Good \_\_\_ Excellent \_\_\_
2. The supervisor in your dorm was helpful and friendly. Yes \_\_\_ No \_\_\_
3. Our registration staff was friendly and helpful. Yes \_\_\_ No \_\_\_
4. If you took private lessons, your instructor was encouraging and gave you a lot of ideas to help in your playing/singing. Yes \_\_\_ No \_\_\_  
Instructors name \_\_\_\_\_
5. Your rehearsals or major classes were both fun and challenging. Yes \_\_\_ No \_\_\_
6. How would you rate your guest conductor or major instructor if not in a band, choir or orchestra? Adequate \_\_\_ Good \_\_\_ Excellent \_\_\_
7. Did you have plenty to do during recreation time? Yes \_\_\_ No \_\_\_
8. What would you suggest adding to our recreation program?  
\_\_\_\_\_
9. The concession staff was helpful and friendly. Yes \_\_\_ No \_\_\_
10. You would rate the food at camp as: Adequate \_\_\_ Good \_\_\_ Excellent \_\_\_
11. Check the items that influenced your decision to come to camp.  
Older brother or sister attended \_\_\_ One of your parents attended \_\_\_  
Your teacher told you about the program \_\_\_ Someone visited your school \_\_\_  
You saw the IMC Video? Yes \_\_\_ No \_\_\_ Saw Television ads? Yes \_\_\_ No \_\_\_
12. We would be glad to send information about the camp to your friends. List their names and mailing addresses below or on the back of this form.  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
13. Circle the one that best describes the week?



14. Please make any additional comments on back.

**APPENDIX T**  
**LETTERS FROM THE INSTRUCTORS POSTDATED**  
**FOR THE FOLLOWING JANUARY**  
**AFTER THE CAMP SESSION**

"Dedicated to the Youth of North America"

# International Music Camp



AT THE INTERNATIONAL PEACE GARDEN — On the Border between North Dakota and Manitoba

## CAMP DIRECTOR

Joseph T. Allen

## JOINT

## BOARD OF DIRECTORS

### CHAIRMAN

BAC, ND

Verlan Gung

Minnetonka, Minnesota

### BAC, MI

Don Thompson

Waukegan, Minnesota

### MEMBERS

Earl Chasens

Dakota, Illinois

Maria Conita Craig

Shawnee, Minnesota

Verlan Gung

Minnetonka, Minnesota

Clifford Grubb

Tampa, North Dakota

Stanley Hall

Wadena, North Dakota

Rory Johnson

Minnetonka, Minnesota

Dr. Frank Laidlaw

Brainerd, Minnesota

Myrtle Lattner

Waukegan, Minnesota

Ray McClelland

Waukegan, Minnesota

Edwin Peterson

Waukegan, Minnesota

Dr. Paul Schenck

Marshall, South Dakota

Tom Schenk

Oakdale, Minnesota

Don Thompson

Waukegan, Minnesota

Conita Turner

Waukegan, Minnesota

Donna Vanghi

Emery, North Dakota

Rev. Ben Van

Stoughton, Minnesota

Freddie Watson

Dunsmuir, Minnesota

Cynthia Wright

Chadron, North Dakota

## BOARD OF TRUSTEES

Mrs. J. B. Gargan

Pargo, North Dakota

Myron Flann

Rolling Hills, California

Dr. Wesley Lemp

Waukegan, Minnesota

Mrs. George Stangor

Grand Forks, North Dakota

Mrs. Everett P. Wells

Waukegan, Minnesota

January, 2000

Dear

Greetings from the INTERNATIONAL MUSIC CAMP!

Although summer may seem like a long way off, spring is just around the corner. You will soon be making summer plans and I hope they include a return to the INTERNATIONAL MUSIC CAMP. At this time in your life when the development of music skills is so important, the statement that "IMC is the place to be" has special meaning. Even more important however, will be the opportunity for you to carry your skills and love for music to a new level of proficiency.

IMC has a great staff of people who really care. We will do everything we can to make the time you spend with us productive, inspiring and rewarding.

If you have not already done so, I encourage you to return the enclosed registration as soon as possible. This will insure a reservation in the week of your choice. There is no doubt that the 45th season will be one of the biggest summers ever at the INTERNATIONAL MUSIC CAMP.

Best wishes as you pursue your interest in the arts. Hope to see you this summer!

Sincerely,

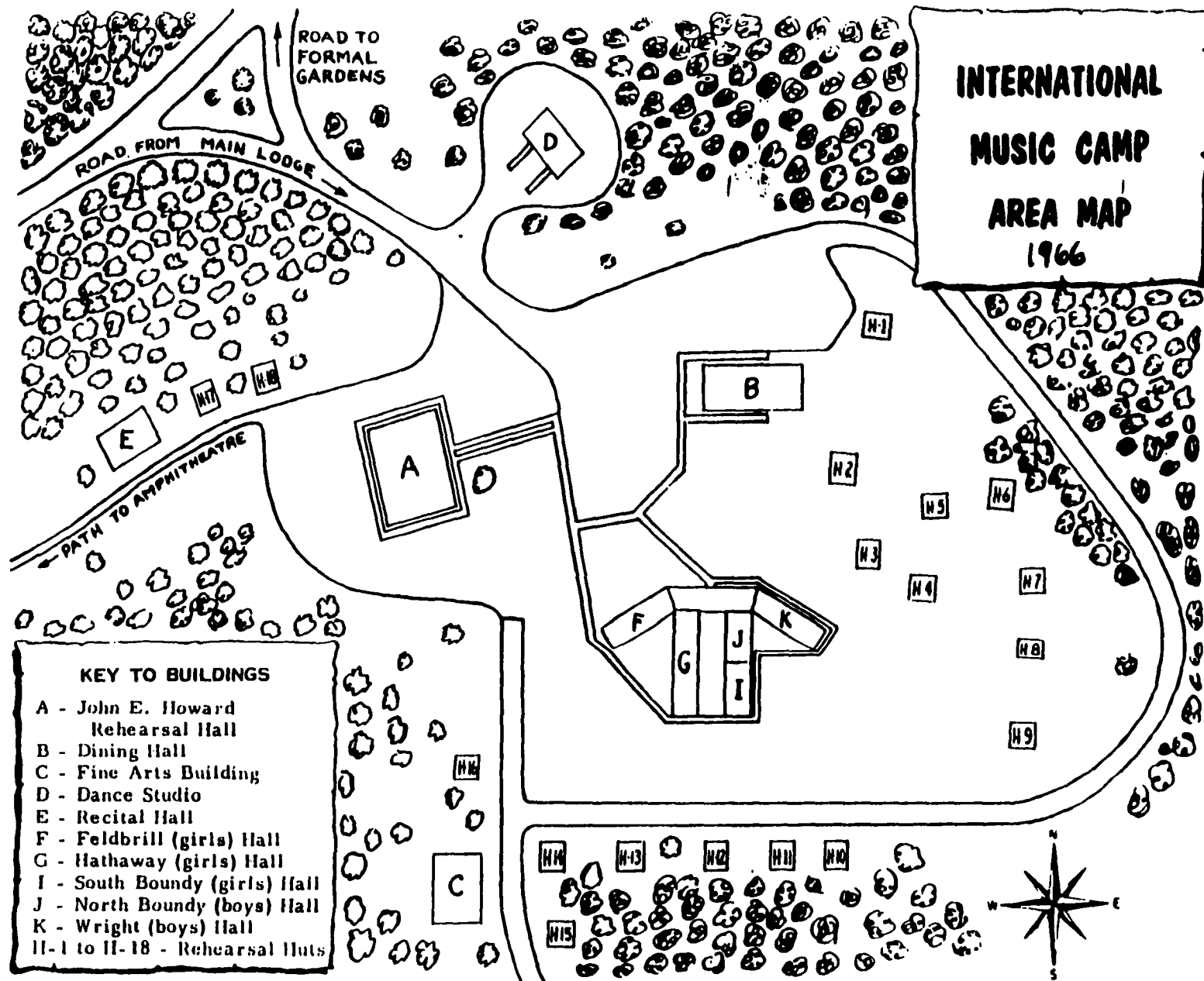
Jennifer Hall  
Flute Instructor

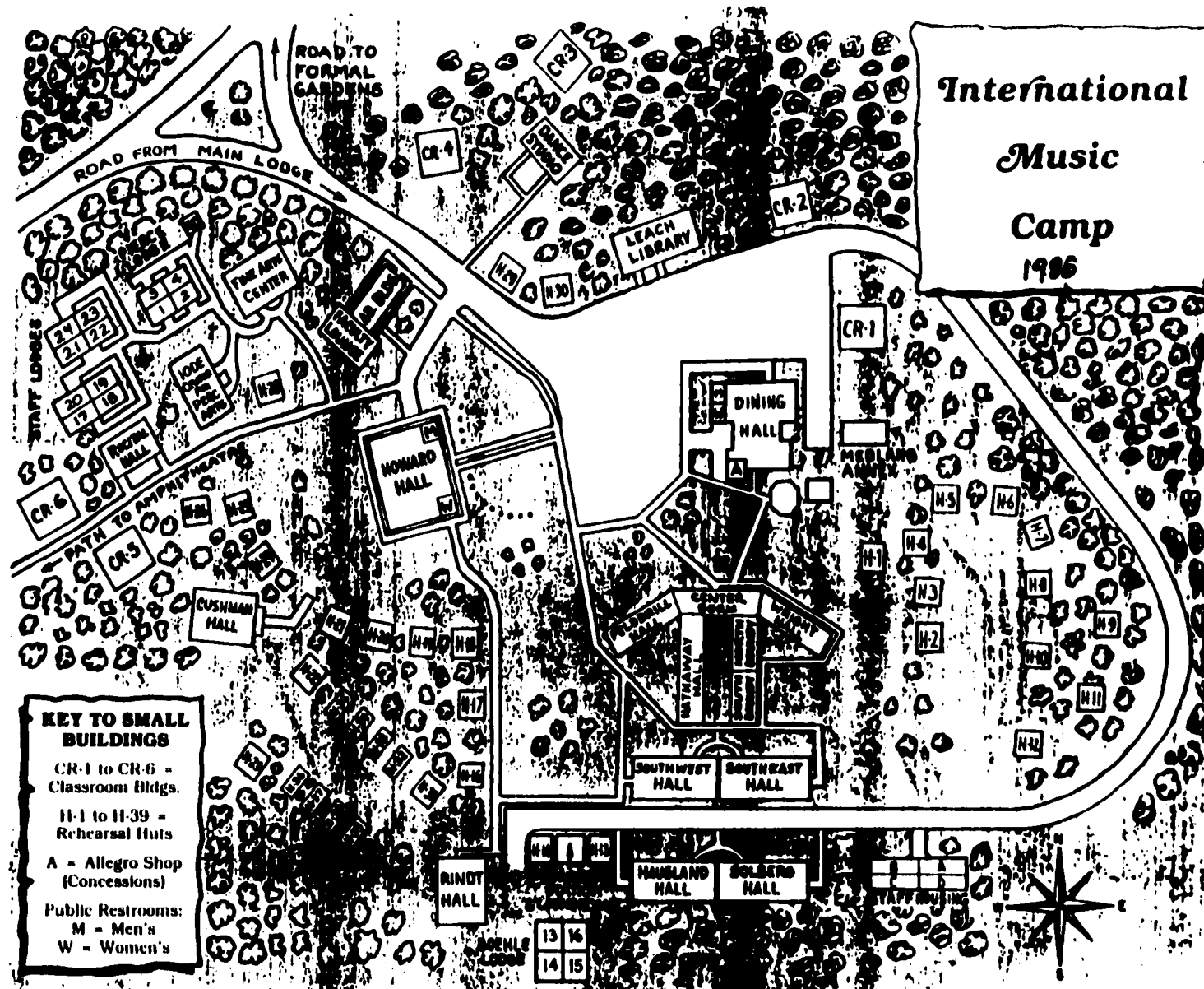
August - May — Phone (701) 838-8472 • Fax (701) 838-8472 • 1725 11th St. SW • Minot, ND 58701  
June - July — Phone (701) 263-4211 • Fax (701) 263-4212 • RR 1 Box 116A • Dunseith, ND 58329

**APPENDIX U**  
**INTERNATIONAL MUSIC CAMP/PEACE GARDEN AREA MAPS**  
**1966, 1986, 1996**

10-6-66 May

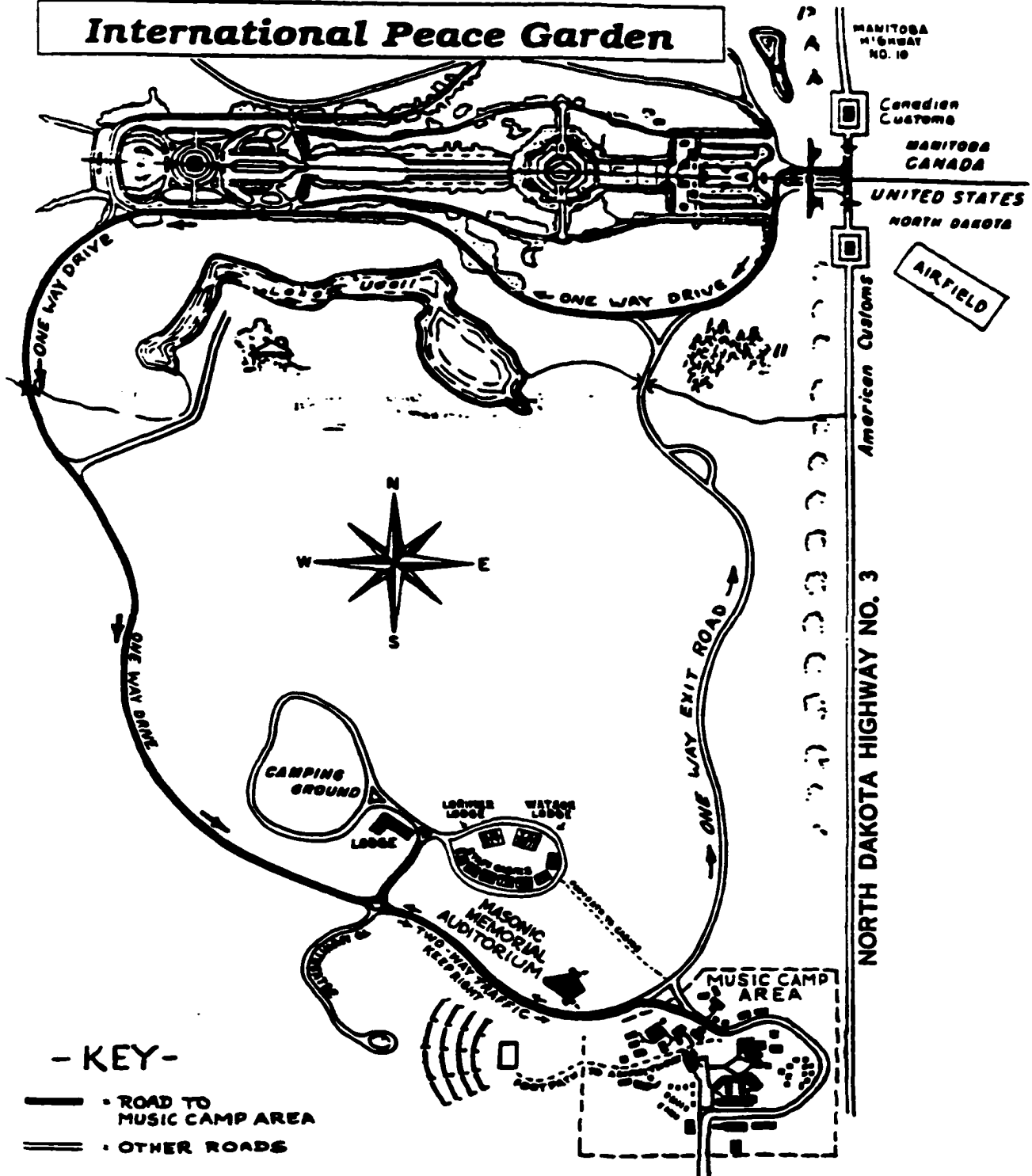
376





1986

# International Peace Garden





1 3

2



**APPENDIX V**  
**"A TRIBUTE TO YOUTH"**  
**BY TREVOR FORD, 1974**  
**DEDICATED TO DR. MERTON UTGAARD**  
**AND THE INTERNATIONAL MUSIC CAMP**  
**FIRST PAGE OF SCORE**

=====

Jennifer L. Pray Hall,  
2430 Weatherford Drive,  
NORMAN, Oklahoma 73071,  
U.S.A.

Trevor J. Ford  
Postboks i30  
1458 Fjellstrand, Norway  
Telephone 6691 83 62  
Telefax 66 91 55 05

Date:  
20th May 1996

Dear Jennifer.

How very nice to hear from you and what a good subject you have chosen for your doctoral dissertation topic.

I have only just this minute received your letter and if you are to have my reply before 30th May then I must send it straight away. I have filled out a few comments to the questions on your form and I do hope that they will be of help.

Otherwise I would like to give you one little bit of information which may interest you - and which Merton forgot in his excellent book "A Dream Come True" . He mentions Henk van Lijschootens composition United Youth - written for IMC and first performed there in 1977 - and also Egil Gundersens composition from 1979. However he has apparantly forgotten that I was the first compcser to write a work dedicated to "Dr. Merton Utgaard and the International Music Camp etc. etc. and I conducted the premier of this piece at IMC in 1974.

The winter previous to my first engagement as guest conductor at IMC I injured my back and had to lay flat for three weeks. I thought this a good opportunity to write a piece for the camp and completed it in the three bed-ridden weeks. It was later published by Belwin-Mills. Having written it laying on my back the handwriting was almost unreadable for them and they asked me for a new score but there was not time to prepare it so I wrote a short score and it was published with that. The piece did very well actually - and even was chosen as test piece for the state contest in Ohio. I enclose a copy of the first page in case you are interested.

I certainly wish you good luck with your doctorate and I do hope I will meet you again one day. Perhaps at the next Mid-West Band Clinic in Chicago this December which I will be attending partly because it is the 50 years jubilee for this event and partly because there will be a Norwegian Military band performing there.

Warmest regards



Trevor J. Ford.

To Dr. Merton Utgaard and the International Music Camp, Bottineau, North Dakota

**File, Date,  
Cl. 1 (cont)**

**TREVOR J. FORD**

[illegible]

BD 588

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**APPENDIX W**  
**OVERTURE INTERNATIONALE**  
**BY JAMES D. PLOYHAR, 1962**  
**DEDICATED TO DR. MERTON UTGAARD**  
**AND THE STAFF OF THE INTERNATIONAL MUSIC CAMP**  
**FIRST PAGE OF SCORE**

A HAL LEONARD PUBLICATION

Playing time: Approx. 7 min.

# OVERTURE INTERNATIONALE

Dedicated: To Dr. Merton Utgaard  
and the Staff of the International Music Camp

Full Band \$7.50  
Symphonic Band \$9.00  
Conductor 1.50  
Parts .45

Conductor I

By JAMES D. PLOYHAR

Maestoso  $\text{♩} = 90$

The musical score is written for a full band. The top staff is for Flute and Clarinet (Fla., Cls.). The second staff is for Cor Anglais (Cor.). The third staff is for Low Brass (Low B., Low W.). The fourth staff is for Timpani (Timp.). The fifth staff is for Cymbals (Cym.). The score begins with a key signature of one flat and a 2/4 time signature. The tempo is marked 'Maestoso' with a quarter note equal to 90 beats per minute. The first system shows the Flute and Clarinet playing a melodic line, while the other instruments provide harmonic support. The second system continues the melodic development. The third system shows a change in the brass parts. The fourth system includes a 'rit.' (ritardando) marking. The fifth system shows the Flute and Clarinet playing a more active role. The sixth system includes a 'p' (piano) marking. The seventh system shows the Flute and Clarinet playing a melodic line. The eighth system includes a 'p' (piano) marking. The ninth system shows the Flute and Clarinet playing a melodic line. The tenth system includes a 'p' (piano) marking. The eleventh system shows the Flute and Clarinet playing a melodic line. The twelfth system includes a 'p' (piano) marking. The thirteenth system shows the Flute and Clarinet playing a melodic line. The fourteenth system includes a 'p' (piano) marking. The fifteenth system shows the Flute and Clarinet playing a melodic line. The sixteenth system includes a 'p' (piano) marking. The seventeenth system shows the Flute and Clarinet playing a melodic line. The eighteenth system includes a 'p' (piano) marking. The nineteenth system shows the Flute and Clarinet playing a melodic line. The twentieth system includes a 'p' (piano) marking. The twenty-first system shows the Flute and Clarinet playing a melodic line. The twenty-second system includes a 'p' (piano) marking. The twenty-third system shows the Flute and Clarinet playing a melodic line. The twenty-fourth system includes a 'p' (piano) marking. The twenty-fifth system shows the Flute and Clarinet playing a melodic line. The twenty-sixth system includes a 'p' (piano) marking. The twenty-seventh system shows the Flute and Clarinet playing a melodic line. The twenty-eighth system includes a 'p' (piano) marking. The twenty-ninth system shows the Flute and Clarinet playing a melodic line. The thirtieth system includes a 'p' (piano) marking. The thirty-first system shows the Flute and Clarinet playing a melodic line. The thirty-second system includes a 'p' (piano) marking. The thirty-third system shows the Flute and Clarinet playing a melodic line. The thirty-fourth system includes a 'p' (piano) marking. The thirty-fifth system shows the Flute and Clarinet playing a melodic line. The thirty-sixth system includes a 'p' (piano) marking. The thirty-seventh system shows the Flute and Clarinet playing a melodic line. The thirty-eighth system includes a 'p' (piano) marking. The thirty-ninth system shows the Flute and Clarinet playing a melodic line. The fortieth system includes a 'p' (piano) marking. The forty-first system shows the Flute and Clarinet playing a melodic line. The forty-second system includes a 'p' (piano) marking. The forty-third system shows the Flute and Clarinet playing a melodic line. The forty-fourth system includes a 'p' (piano) marking. The forty-fifth system shows the Flute and Clarinet playing a melodic line. The forty-sixth system includes a 'p' (piano) marking. The forty-seventh system shows the Flute and Clarinet playing a melodic line. The forty-eighth system includes a 'p' (piano) marking. The forty-ninth system shows the Flute and Clarinet playing a melodic line. The fiftieth system includes a 'p' (piano) marking. The fifty-first system shows the Flute and Clarinet playing a melodic line. The fifty-second system includes a 'p' (piano) marking. The fifty-third system shows the Flute and Clarinet playing a melodic line. The fifty-fourth system includes a 'p' (piano) marking. The fifty-fifth system shows the Flute and Clarinet playing a melodic line. The fifty-sixth system includes a 'p' (piano) marking. The fifty-seventh system shows the Flute and Clarinet playing a melodic line. The fifty-eighth system includes a 'p' (piano) marking. The fifty-ninth system shows the Flute and Clarinet playing a melodic line. The sixtieth system includes a 'p' (piano) marking. The sixty-first system shows the Flute and Clarinet playing a melodic line. The sixty-second system includes a 'p' (piano) marking. The sixty-third system shows the Flute and Clarinet playing a melodic line. The sixty-fourth system includes a 'p' (piano) marking. The sixty-fifth system shows the Flute and Clarinet playing a melodic line. The sixty-sixth system includes a 'p' (piano) marking. The sixty-seventh system shows the Flute and Clarinet playing a melodic line. The sixty-eighth system includes a 'p' (piano) marking. The sixty-ninth system shows the Flute and Clarinet playing a melodic line. The seventieth system includes a 'p' (piano) marking. The seventy-first system shows the Flute and Clarinet playing a melodic line. The seventy-second system includes a 'p' (piano) marking. The seventy-third system shows the Flute and Clarinet playing a melodic line. The seventy-fourth system includes a 'p' (piano) marking. The seventy-fifth system shows the Flute and Clarinet playing a melodic line. The seventy-sixth system includes a 'p' (piano) marking. The seventy-seventh system shows the Flute and Clarinet playing a melodic line. The seventy-eighth system includes a 'p' (piano) marking. The seventy-ninth system shows the Flute and Clarinet playing a melodic line. The eightieth system includes a 'p' (piano) marking. The eighty-first system shows the Flute and Clarinet playing a melodic line. The eighty-second system includes a 'p' (piano) marking. The eighty-third system shows the Flute and Clarinet playing a melodic line. The eighty-fourth system includes a 'p' (piano) marking. The eighty-fifth system shows the Flute and Clarinet playing a melodic line. The eighty-sixth system includes a 'p' (piano) marking. The eighty-seventh system shows the Flute and Clarinet playing a melodic line. The eighty-eighth system includes a 'p' (piano) marking. The eighty-ninth system shows the Flute and Clarinet playing a melodic line. The ninetieth system includes a 'p' (piano) marking. The ninety-first system shows the Flute and Clarinet playing a melodic line. The ninety-second system includes a 'p' (piano) marking. The ninety-third system shows the Flute and Clarinet playing a melodic line. The ninety-fourth system includes a 'p' (piano) marking. The ninety-fifth system shows the Flute and Clarinet playing a melodic line. The ninety-sixth system includes a 'p' (piano) marking. The ninety-seventh system shows the Flute and Clarinet playing a melodic line. The ninety-eighth system includes a 'p' (piano) marking. The ninety-ninth system shows the Flute and Clarinet playing a melodic line. The hundredth system includes a 'p' (piano) marking.

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**APPENDIX X**  
**"VARIATIONS ON A SIOUX MELODY"**  
**BY JAMES D. PLOYHAR, 1978**  
**WRITTEN FOR THE INTERNATIONAL MUSIC CAMP TOUR BAND**  
**PROGRAM NOTES AND FIRST PAGE OF SCORE**

## **VARIATIONS ON A SIOUX MELODY**

### **PROGRAM NOTES**

The Dakota Indians once roamed freely over the Great Plains of North America. They were a nation made up of nomadic tribes sharing a common language.

To the Indians, "Dakota" meant "allies."

They have been known to white men generally as the "Sioux." The word was derived from "Nadouessioux," the French translation of a name given the Dakotas by some other tribe.

The Sioux lived primarily by hunting. They needed only the buffalo to live well, that one animal providing the larger part of their food, clothing and shelter. They lived in hide-covered tepees which were easily moved from camp to camp.

From the time of the white man's migration westward the story of the Sioux became one of valiant struggle against increasingly hopeless odds. Under the strong, resourceful leadership of the great chiefs Sitting Bull, Red Cloud, Gall and Crazy Horse they fought until no choice remained but surrender or death. Their historic victory over Custer in 1876 was not enough to turn back the white march of conquest, and in 1890 their tragic struggle was finally ended in the massacre at Wounded Knee.

**VARIATIONS ON A SIOUX MELODY** was written especially for the International Music Camp Tour Band and performed as a part of the Bicentennial Parade of American Music at the John F. Kennedy Center for the Performing Arts in Washington, D. C., under the direction of Dr. Merton Utgaard.

# VARIATIONS ON A SIOUX MELODY

3

Conductor

James D. Ployhar  
A.S.C.A.P.

**Moderato** ( $\text{♩} = 112$ )

**Large Tom-Tom** *mf*

**String Bass** *mf*

9

BD647

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**APPENDIX Y**  
**INTERNATIONAL MUSIC CAMP**  
**THE FIRST FORTY-FIVE YEARS**  
**THE ABRIDGED VERSION**  
**IMC TIME LINE - LEGACY 2000**  
**BY JOE AND JOYCE ALME**

The INTERNATIONAL MUSIC CAMP  
The First 45 Years: 1956 - 1999  
Abridged Edition

IMC Timeline - Legacy 2000

SEASON	PROJECT
1932	The IMC seed was planted when Eagle Scout, Merton Utgaard attended the dedication of the International Peace Garden.
1954	Dr. & Mrs. Utgaard began looking for a location for a summer music camp in North Dakota.
1956	International High School Music Camp held its first camp July 1-8. One hundred three band students & 10 twirlers attended.
1957	The International High School Band Camp was established as a non-profit corporation.
1958	The Camp was expanded to three weeks. Orchestra and Choir programs were added.
1959	University credit was offered for Director's Workshops.
1960	IMC Board appoints full-time Camp Director.
1961	IMC expands to 4 sessions. Piano, Organ, Musical Drama, Art and Advanced Stage Band were added.  The words "High School" were dropped from the camp name. The new name became "International Music Camp." The North Dakota Legislature appropriated \$50,000 to build a rehearsal hall. The first 5 rehearsal huts were built.
1962	A 4th wing was added to the old Civilian Conservation Corps dorms. Five additional rehearsal huts were built. The School of Dance was added to the curriculum. The first European Goodwill Tour took place.
1963	IMC expands to 5 sessions. A chamber music program for advanced high school

- and college students was added.
- 1964 IMC expands to 6 sessions. The North Dakota Legislature appropriated \$35,000 for a new dining hall.  
The North Dakota Junior Chamber of Commerce funded construction of a dance studio.
- 1965 Drum Majoring was added to the curriculum.
- 1966 IMC expands to 7 sessions. A Fine Arts Building, recital hall, 6 rehearsal huts and a canteen were completed with an appropriation of \$25,000 from the ND Legislature.
- 1967 Camp facilities were expanded with the construction of a new 112 bed dormitory, 4 rehearsal huts, and completion of the amphitheater stage. The funding for the dormitory and administration building, totaling \$65,000 was appropriated by the ND Legislature.
- 1968 The Music Honors program was added.  
The new administration building was completed.
- 1969 IMC expanded to 8 sessions. The Festival of the Arts program was added.
- 1970 Creative Writing and Cheerleading were added to the curriculum.
- 1971 The International Music Camp (Manitoba), Inc. was formed.
- 1972 The first foreign guest conductor, Hank van Lijnschoten, from the Netherlands, conducted the bands. The first foreign students attended the camp.
- 1973 Guitar workshop was added to the curriculum. A 2nd classroom was built.
- 1974 A large rehearsal hall (Cushman Hall) was built with a \$50,000 appropriation from the North Dakota Legislature. Two practice huts and a classroom were built.
- 1975 The Frances Leach Music Library was constructed and dedicated.  
Eight practice studios complete with pianos provided by the North Dakota

—  
American Legion were completed.

Another classroom was constructed and donated by the Fosnum Foundation

Piping & Drumming and Film Making were added to the curriculum

1976 The celebration of the US Bicentennial brought several activities to IMC. The camp hosted the first International Youth Band Festival, the first International Old-Time Fiddlers Contest, was held and the IMC Tour Band and Choir were invited to perform at the Kennedy Center for the Performing Arts in Washington, DC.

1977 The IMC Tour Band was invited to tour the Republic of China.

1978 A grant from the Richardson Foundation of Winnipeg provided the \$50,000 funds needed to construct a Fine Arts Center to be used for dance, art exhibits, and large group rehearsals.

1979 Speech and Debate were added to the curriculum.

1980 IMC celebrated it's 25th Anniversary! Handbell instruction was added.

A 6th classroom was constructed

1981 The American Legion Posts of North Dakota erected 16 permanent flag poles in support of foreign students attending the International Music Camp.

IMC adds Junior Band.

The 2,200 seat Masonic Memorial Auditorium was dedicated.

1982 A 50 piece Alumni Band and 45 voice Alumni Choir presented a concert in celebration of the International Peace Garden's 50th Anniversary.

Mr. & Mrs. Walter Erdman contributed \$2,000 to the Frances Leach Library for the development of chamber music resources.

1983 IMC adds Children's Theatre. The camp season was culminated with the 12th Good-Will European Tour Choir.

1984 New programs added were Beginning Band, 2-week show choir program, 2-week multi-cultural program for High School band offering English as a Second Language, and Portraiture.

—

Old-fashioned Cookout initiated for Friday nights. (new experience for foreign students!)

First Student from a Communist country (Poland) attends camp

1985 IMC 30th Anniversary. the IMC Administrative Building was renamed the "Dr. Merton Utgaard Administration Building"

55,000th Student registers

New Programs: Marimba Camp, Computer Camp, Vocal Jazz, Sculpture, and 2-day Adult Band Camp

Student Summer Highlights recordings are changed from phonograph records to cassette tapes.

1986 New Program: 2-day Adult Choral Camp

Nurse's Station/Laundromat building constructed, funded by the Winnipeg Foundation and matching IMC funds.

1987 First 3 new staff housing buildings constructed (Pierce, Mountie, and Ranger) funded with \$40,000 matching grant from the Manitoba Community Places Program. New Portable Recording Studio dedicated to Stella Pollock, long-time supporter of IMC and Representative for the National Federation of Music Clubs scholarship program. Project was funded by the North Dakota American Legion.

1988 New Program added: Flags, Rifles and Dance Team Marching Band Workshop

New Dining Hall addition and renovation completed. The project was funded by the ND Legislature.

The Fine Arts Building was renamed Rindt Hall in memory of long-time business manager, Thomas Rindt.

1989 65,000th Student registers

Myron Floren performs benefit concert at IMC generating funds for the "Myron Floren Scholarship."

I.O.D.E. Center for the Percussive Arts Building constructed.

A grant from the Thomas Sill Foundation and the Manitoba Community Places

Program funded the project.

International Order of Rainbow Girls, ND, contributed \$1,200.00 for purchase of percussion instruments for new Percussive Arts Center.

New Programs added: Electronic Music Workshop, String Orchestra and Barbershop chorus for Adults

4th Staff housing building constructed - Boehle Lodge - Manitoba Community Places Project/matching IMC Funds.

Winter office of IMC moved to Minot, ND

IMC releases 1st promotional video

1990 New Programs: Children's Choir, Cadet orchestra

IMC achieves new enrollment record - 2,921 students!

I.O.D.E. contributes \$7,000 to purchase percussion equipment for Percussive Arts Center

Manitoba and North Dakota Staff Lodges constructed with matching funding from the Manitoba Community Places Program

1991 Basement with walkout patio is added to Frances Leach Library. This was partially funded by a grant from the "Thomas and Frances Leach Foundation" and James Ployhar, North Dakota compower.

70,000th student registers

New enrollment record set at 3,127 students

James D. Ployhar contributes one each of his band compositions to the IMC library. The lower level will now be known as "The James D. Ployhar Room."

Ernest Borr, Brian Havlicek, James Jurrens, Dave & Ginny Stern, John & Vicki Jenks Collections donated to IMC library.

1992 Manitoba Music Building constructed - includes 2 classrooms and 25 studios/practice rooms funded by the IOOE of Manitoba and the Manitoba Community Places Program.

Band festival held in celebration of the 500th anniversary of America's discovery. Bands from Belgium, Germany, Austria and the Republic of China

participated.

Ground breaking takes place for new dormitory complex & performing arts center.

1993 IMC offers "Total Percussion" Camp sponsored by Yamaha Musical Instruments  
North Dakota and Manitoba Music Educators Associations declare the IMC James  
Ployhar Room the location for the Music Educators Hall of Fame.

75,000th Student registers

Ruth Royer collection acquired.

1994 The old CCC barracks were taken out and six new dormitories with rooms or  
cubicles, heated and air conditioned were used for the first time. This  
project was funded with equal contributions of \$3,437,500 CDN and \$2,700,500  
US by both federal governments. Canadian funding was provided by the  
Department of Western Economic Diversification. The US National Parks  
Service was also active in planning a new design for the camp area.  
Remodeling of 49 buildings with new siding and shingles was funded by the  
Manitoba Lottery System.

A new restroom facility was constructed south of Rindt Hall.

A new staff housing building was constructed that will house up to 16  
individuals funded with a matching grant from the Manitoba  
Community Services Council. The facility was named "Lorimer Lodge" in  
honor of Past Manitoba Board President, Myrtle Lorimer.

1995 40th Anniversary of IMC

An Alumni Band was formed with Guest Conductors: Merton Utgaard, Martin  
Boundy, and Al G. Wright.

The new dormitories were dedicated with Dr. & Mrs. Al Wright, Mr. & Mrs.  
Martin Boundy, and Dr. & Mrs. Merton Utgaard present.

The Quentin N. Burdick Center for the Performing Arts which seats  
500 and also contains a storm shelter in its lower level, was  
dedicated Mrs. Quentin Burdick, Governor & Mrs. Ed Schafer, Richard Lord.

Pres., IPG and Don Hayes, Chm., IPG were present.

ND American Legion and American Legion Auxiliary dedicate flag display at entrance to IMC.

NORTH DAKOTA FEDERATION OF MUSIC CLUBS purchased a 7' Baldwin Grand Piano for Burdick Center using funds from the estate of Gay King, a long-time music teacher and supporter of the IMC.

"Dr. Harry Krueger Collection" of Brass Ensembles and Jazz literature is donated to the IMC Music Library.

"Top 10" Schools project based on enrollment is started.

80,000th Student registers.

First 2-day Fiddle School is held.

1997 First Brass Band Camp takes place

New Staff Housing Building - "Watson Lodge" was dedicated in honor of Vern & Frances Watson

Dr. Al & Gladys Wright contribute extensive materials for Band Library.

1998 IMC becomes the official International Summer Camp for the North American Brass Band Association, Inc.

90,000th student registers

IMC establishes a website on the internet.

Dr. Merton Utgaard passes away, December 1998

1999 IMC holds 1st Annual "Founder's Day" in memory of Dr. Utgaard

IMC receives grant from Manitoba Community Services Council for major maintenance work.

Dr. Al & Gladys Wright contribute an additional 250 Band compositions to IMC Library.

Howard Hall renovated - showers added to 6 Roomettes; old IMC office area on East side of Howard Hall is now a boutique, the "Allegro Shop".

Record year for North Dakota enrollment: 1,445 students

New video produced for 45th season.

**APPENDIX Z**  
**GUIDE TO TEACHING FUNDAMENTALS**  
**JOSEPH ALME**

# INTERNATIONAL MUSIC CAMP

Guide to Teaching Fundamentals  
Revised 1994

## MONDAY

1. Have each student fill in their name, etc., on their fundamentals guide.
2. Explain to them that passing all areas of the fundamentals and obtaining proper signatures will permit them to receive the special seal indicating passage of that level. All certificates will be issued at the concert Saturday afternoon.
3. **POSITION**
  - A. Review correct posture and instrument playing position.
  - B. Review and check proper hand position.
4. **SCALES**
  - A. Write the major scales and key signatures on the board and have the students write them in their notebooks. Stress neatness! Insist that all work be precise and clear. Demonstrate correct placement of stems, flags, accidentals, etc. Students will pass only those scales not marked as review on the study guide.
  - B. When playing the scales as a group, use a tempo where the student is confident and consistent.
  - C. Demonstrate and stress correct attack and release. Wind instruments focus on correct breathing (use a "total" breath and compression up on exhale, etc.)
  - D. If time permits, begin work on music terms.
  - E. Remind the students that they must play the major scales from memory and have you initial each scale as proof on their Study Guide checklist. All must be initialed by the test on Saturday.
  - F. **WORK ON THE RHYTHM READING WITH THEM. DO THIS DAILY.**

## TUESDAY

1. Briefly review major scales.
  - A. If it is a small class and time permits, some students may want to play their scales in class. This would encourage others to work harder to complete this part of the Study Guide.
  - B. During this time breath support, tuning and tone quality can be observed.
  - C. Breath support requirements can also be checked (holding a tone the required length of time, etc.).
2. Proceed with minor scale construction if applicable.
  - A. Again, use the black board and have the students write out the scales. They must be able to write in the key signatures, so be sure to emphasize knowledge of the key signature.
  - B. Explain all three forms of the minor scale. However, we will ask students to be able to play only the harmonic minor for their test.
  - C. Emphasize that these minor scales must be played before Saturday in order to pass the level they are working on.

3. Review the use of the tuning devices on their instruments and stress the need for good intonation.
4. Review the performance area of the test with emphasis on style, legato, staccato, marcato, etc.
5. Work on and stress visually identifying and hearing rhythm patterns. Give the students a good, slow beat before playing rhythm patterns.

### WEDNESDAY

1. Briefly review major and minor scales. It will be helpful to play through them in class.
2. Review care of the instrument.
3. Work on rhythm knowledge, time value of notes and rests.
  - A. Explain the use of the dot after a note and how to compute the time value of that note. Do the same with rests. Repeat this in the various meters used for this level.
4. Begin working on basic theory as outlined in the Study Guide.
5. If time permits, listen to individual performances of scales, breath support, etc.
6. Again work on Rhythm Reading and Listening.

### THURSDAY

1. Briefly review major and minor scales. Stress all fundamentals discussed so far; correct instrument and hand position, correct embouchure, correct breathing, etc.
2. **TEST** - Have the students take a piece of staff paper and write in the key signatures for each of the major and minor keys they have studied; also, note and rest values, and music terms and symbols. Correct them immediately and let them know these are on the test.
3. Review music symbols and terms.
4. Listen to individual work if time permits. Let them play for each other if possible. Check that Study Guides are being initialed.
5. Play rhythm patterns to see if students recognize them from examples.



























## FRIDAY

1. Briefly review major and minor scales. Again, it is very helpful to play these as a group. Observe, discuss, and remediate playing habits.
2. Discuss any area of the Study Guide that was not discussed thoroughly. Work on area where you may sense a special weakness. Especially work on the rhythm recognition and listening.
3. Use whatever time is left for individual performances.

## SATURDAY

1. Have students turn in their study guides so that you might check their completion of performance items on their test papers. After these are checked, the study guides may be returned to the student for reference during the year.
2. A sticker on their certificate which is passed out at the concert on Saturday means that the student has passed that level and will enroll in the next higher level next year.
3. Administer the test. Separate the group as much as possible.
4. The first part of the test is the rhythm listening part that you will personally need to administer. The teacher will play "4" of the "5" examples given. Check the "KEY" to determine the order to play the patterns in and the example that you will not play. Do not give the student the time signature that you will be playing from. Give them a slow beat which should be consistent throughout this part of the test. Play the example; then give the students a chance to look at the test; then play the example again. Do this for each of the examples on the test. The teacher may tap the rhythm patterns or play them on an instrument. If you use an instrument, play the entire pattern on one pitch.
5. Check the test in class and let the students see their test so that they know what they did not do correctly. Return the corrected test to the office immediately after the test so that we can have all the certificates ready by concert time.
6. **ENCOURAGE STUDENTS TO DO THEIR BEST ON THE TEST. GIVE THEM AS MUCH AS YOU CAN. LET THEM GO HOME KNOWING THEY HAVE LEARNED MORE DURING THIS WEEK THAN ANY OTHER TIME IN THEIR LIFE!!!**

## SYMBOLS

	SHARP, raises the pitch 1/2 step		ACCENT
	NATURAL, cancels flat or sharp		HOLD or FERMATA
	FLAT, lowers pitch 1/2 step		REPEAT SIGNS
	ABBREVIATED NOTES		GO TO THE SIGN
	GO TO THE BEGINNING		THE SIGN
	REPEAT THE PREVIOUS MEASURE		CUT TIME
	DOUBLE SHARP, raises # 1/2 step		BASS CLEF
	PLAY ONE OCTAVE HIGHER		LEGATO
	CODA SIGN		STACCATO
	TREMOLO, alternating notes		TRIPLET
	GRUPETTO OR TURN		FORTE-PIANO
	GLISSANDO		MORDENT
	METRONOME MARKING		PORTATO

## MUSIC TERMS

DIMINUENDO- growing softer  
 ALLEGRO- cheerful  
 CRESCENDO- gradually louder  
 MOLTO- much, very, more  
 LEGATO- smoothly, no pause between  
 STACCATO- detached, disconnected  
 LENTO- slow, between adagio & largo  
 SPORZANDO- accented, emphasized  
 MODERATO- at a moderate pace  
 RITENUTO- played immediately slower  
 VIVACE- lively, faster than allegro  
 ADAGIO- slow pace, faster than lento  
 POCO A POCO- little by little  
 MENO MOSSO- slower, less motion  
 AL FINE- to the end  
 ALLEGRETTO- moderately fast  
 CANTABILE- in a singing style  
 PIU MOSSO- more motion  
 STRINGENDO- quickening, hurrying  
 TENUTO- held; notes held full value

ACCELERANDO- getting faster  
 ANDANTE- walking tempo  
 LARGO- extremely slow tempo  
 RALLENTANDO- gradually slower  
 SLURS- played smoothly  
 A TEMPO- original tempo  
 PRESTO- very quickly  
 MARCATO- marked  
 CON MOTO- with motion  
 MAESTOSO- majestically  
 L'ISTESSO TEMPO- same tempo  
 ANDANTINO- faster than andante  
 DOLCE- sweetly  
 AD LIBITUM- at player's liberty  
 ALLARGANDO- slowing down  
 ANIMATO- animated, lively  
 CON SORDINO- with mute  
 RUBATO- flexible tempo  
 SUBITO- suddenly  
 RITARDANDO- gradually slower

**APPENDIX AA**  
**IMC STAFF INFORMATION BOOKLET**

INTERNATIONAL MUSIC CAMP  
STAFF INFORMATION BOOKLET

AUDITION INFORMATION

Please turn in your audition results as soon as possible to the front office. You should have a master sheet for each band in your packet. Please have the seating order correct including 1st, 2nd, etc., whether they are T.C. or B.C. Baritone, trumpet or cornet parts, etc. The librarians NEED this information in order to fill folders. All lists are first turned into the front office. We will type a full band roster and in turn distribute it to the proper people. PLEASE PRINT LEGIBLY (with proper spellings)!

Lists will be handed out at breakfast Monday. At this time you will also be given your sectional rehearsal folder. If, later in the week, you have made changes in seating assignments, please turn them into the office.

MEALS

BREAKFAST 7:30 a.m. (8:00 first week)

BREAK 10:40 - 11:00 a.m. (coffee in dining hall)

LUNCH 12:00 p.m. - 1:00 p.m.

SUPPER 5:30 P.M. (5:00 first week)

Please go through the line. The students will expect teaching staff to be able to "cut in" rather than wait because of schedules. Salad bars are located on either side of the dining hall. There is a staff dining room located to the rear of the north dining room. After you have finished, please bus your dishes to the dish washing area.

SMOKING POLICY

Smoking is allowed only in the non-carpeted area of the Staff Lounge. There is no smoking allowed in any of the huts, rehearsal halls, dining hall, or staff housing. Please help us with these stipulations.

BEVERAGES

There are pop machines located in the staff lounge as well as outside of the dining hall. Please do not leave containers lying around. Coffee is available in the lounge as well as in the dining hall. Please do not take good cups out of the dining hall. Ask for a styrofoam cup. We do not allow students to bring pop or juice to class with them so we ask that you follow the same procedure.  
NO ALCOHOLIC BEVERAGES ARE ALLOWED ON THE CAMP GROUNDS.

LESSONS

Report any student who misses a lesson to the office immediately. We will try to locate the student so he can attend most of his lesson. Be encouraging, positive and give all the help and information you can to each student. Do not dwell on your "philosophy" but give good, well-grounded information. We want our students to feel that they have learned more this week than at any other time in their lives.

Be sure to get all lessons in. Make up any lessons you missed for any reason. If there is a problem, please let the office know about it.

We have a Private Lesson Report Card to be filled out on each student taking private lessons. Please be positive and constructive with your comments. We want to encourage as well as educate the students. TURN IN REPORT CARDS TO OFFICE BY SATURDAY NIGHT (first week by Friday night.)

#### GENERAL TEACHING SUGGESTIONS

##### MUSIC COPIES

Please fill out the form in your packet for a student to have a piece of music copied. Have them take it to the Library for photocopying.

We will photocopy for the staff if given enough time to work on it.

(This is to be used mainly for multiple copies.)

ROLL - take roll at all classes and report any missing students to the office (ask the others if the student is at a lesson).

KEEP the students in class for the full time.

##### FRONT OFFICE

PLEASE DO NOT ASK TO USE OUR PHONES. There is a phone in the staff lounge for personal calls. Also, because of the amount of equipment, we ask that you do not go into the computer room or behind the front desk.

If you need something, please ask. We will be more than happy to help you.

##### ATTIRE

Attire for teaching is nice sports wear. Pictures will be taken on Tuesday morning. At this time we would like all staff to wear white shirts and dark pants or skirts. Men, please wear a dark tie. Dress for Faculty night should be dressy: ladies - dresses; men - sport coat, shirt and tie. Dress nice for all clinics.

PLEASE WEAR YOUR BUTTON AT ALL TIMES!

##### CLEANING

Your living quarters will be cleaned on Tuesday and Thursday. If it needs special attention other than that, please contact the office. We ask that you help by having items picked up off the floor and items picked up in the bathrooms. We do not expect our housekeeping staff to do this for you.

HUTS will be swept twice weekly unless otherwise requested.

##### FACULTY LOUNGE

The faculty lounge is for your use and enjoyment.

Please help us keep the faculty lounge clean by cleaning up after yourselves. Also, push chairs back under tables and do not use the coffee table as a foot stool. Please do not use the lounge for a sleeping area.

#### LAUNDROMAT

We have four coin-operated washers and dryers for your use. The price is 50 cents for a wash and 50 cents for approximately 30 minutes of drying time. We do not furnish soap. However, the small individual packets of detergent are for sale at the concession stand. Please do not use the machines after 10:30 p.m.

#### FIRST AID

We have a nurse on duty 24 hours a day. Check at the Nurse's Station or at the office. If you need to see a doctor, check in at the office and we will call for an appointment.

Please turn in your completed health sheets on Sunday evening.

In case of an emergency these contain valuable information!

#### IMC PRESS

The Press is printed daily and distributed in the dining hall at breakfast. It will have the daily schedule including any changes. If you have an item you would like printed, turn your article in to the office by 8:00 p.m.

If you know of a student deserving special recognition for any reason, we will see to it that they receive the "Happy Camper Award".

#### MISCELLANEOUS

Please use the sidewalks.

In other words, PLEASE KEEP OFF THE GRASS.

Do not park on the grass.

Please do not park in front of the Administration building.

Be sure to follow the traffic pattern to the Lodge and never go the wrong way on the one ways.

Be sure to stop at Customs each time you leave the Peace Gardens.

Please report any necessary repairs to the Office.

Please turn lights off in all buildings when you leave.

If a guest comes to visit you at the camp and wants to stay for a meal, he must buy a meal ticket at the office.

#### CHECKOUT PROCEDURE

Turn in all music, folders, etc. to librarians.

When you are ready to leave, turn in all keys to the office. Pick up your pay check. (No checks will be issued until you have returned ALL of your keys including housing keys.)

THANK YOU FOR A WONDERFUL WEEK!

**APPENDIX BB**  
**IMC ADDRESSES AND TELEPHONE NUMBERS**

## **International Music Camp Addresses and Telephone Numbers**

### **USA: AUGUST - MAY**

**Joseph T. Alme, Director**

**1725 11th St. SW**

**Minot, ND 58701**

**Phone (701) 838-8472**

**Fax (701) 838-8472**

### **JUNE - JULY**

**International Music Camp**

**RR 1 Box 116A**

**Dunseith, ND 58329**

**Phone (701) 263-4211**

**Fax (701) 263-4212**

**e-mail: [IMC@minot.com](mailto:IMC@minot.com)**

**website: <http://musiccamp.minot.com>**

### **CANADIAN CONNECTIONS**

**Connie Turner, Canadian Rep.**

**#9-270 Roslyn Road**

**Winnipeg, MB R3L 0H3**

**Phone (204) 453-2667**