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Interview with
WILFRED BAIN
December 12, 1978

Place of Interview: Palm Beach, Florida

Interviewer: Marceau Myers

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Approved: *Wilfred Bain*
(Signature)

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Oral History Collection

Wilfred Bain

Interviewer: Dr. Marceau Myers

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Dr. Myers: This is Marceau Myers interviewing Wilfred Bain. He was Dean of the North Texas State University School of Music from 1938 to 1947, when he left to become Dean of the School of Music at Indiana University. This interview is taking place on December 12, 1978, at his winter residence in Palm Beach, Florida.

Dean Bain, will you begin this interview by giving a biographical sketch of yourself? Where were you born; what was your background, education, and musical experience? Other pertinent facts?

Dean Bain: Yes, of course. Well, as we introduced ourselves just now, I was Dean of the School of Music from 1938 to 1947. I have to correct that by saying that when I came to North Texas State, it was North Texas State Teachers College. There were no divisions except, say, for instance, there was a division of education and maybe a division of general studies or the like of that. The reorganization that brought about a School of Music came about as a result of World War II and some of the implications of that which,

I think, are interesting, and I'll tell you about much later on. It will be interesting, I think, to know also that Mary Bain, my wife, is here with us, and she may at times be asked to supply information (chuckle) that I won't be able to remember.

Well, let me begin with your first question. Strangely enough, I was born--not really strangely, but perhaps a little unexpectedly--I was born in Canada. For the first ten years of my life, I lived in Canada. I was born sixty miles north of Ottawa on the Quebec side of the river. My father was a Methodist minister, and, of course, as they say, he had no continuing city, but he "sought one to come." So we moved about every three or four or five years. When I was four years old, we moved from Chaville, Quebec, to eastern Ontario, which is a rather nice part of eastern Canada.

When I was ten, Father had a so-called "call" to a church in Cattaraugus County, Cattaraugus, New York. It's an Indian name. So I came there and was entered in the fifth grade, and that was in 1918. Let's see, I graduated from Cattaraugus High School in 1925.

In that fall, I entered Houghton College. Now, that's a small liberal arts college controlled by the Wesleyan Methodist Church and is in Allegheny County. Allegheny County is the county right next to Cattaraugus County. These are all about

fifty miles or so from Buffalo, New York, so that kind of gives you a geographic location. Also, it's about seventy miles from Rochester, New York, and the Eastman School of Music, which also had some influence, you see, on what we are going to talk about later on. I graduated from this liberal arts college with a major in music. However, they followed the pattern that is even now in vogue at Harvard University in the College of Arts and Sciences, where they would not accredit any applied music toward a degree. However, the head of the Music Department had been a graduate of the New England Conservatory and had the conservatory idea in her mind, and, as a consequence, offered a plan whereby a person could get a diploma in applied music. So in addition to a bachelor of arts degree with a major in music, I got a diploma in piano which required me to play a recital.

Myers: Your applied area was piano?

Bain: When I started out, that is the formal applied area, because, being a preacher's son, I was always a church singer of some kind or another and enjoyed doing that.

Myers: Did you play the organ, also?

Bain: No, because in the particular churches my father was in, the organ did not exist. Ordinarily, we just didn't have it, and the electronic organs had not come out yet.

Myers: So they used the piano for the services.

Bain: Yes, we used the piano for the services, I think that that's the way the churches were in those days,

Upon graduation from Houghton College--that was in 1929-- I had . . . Father always had ambitions that I would be a minister. He had four children, and one he wanted to follow in his footsteps. So I had ambitions to become a minister, and I applied at Princeton University, even though my father was a Methodist in theological concept and doctrine and Princeton was Presbyterian, which there was quite a difference in point of view. Nevertheless, I applied at Princeton and was accepted. In the meantime, I fell deeply in love with my present and only wife of forty-nine years, Mary Bain,

Myers: Very good. Forty-nine years?

Bain: Forty-nine years. We're going to celebrate the fiftieth anniversary on July 1st, this year.

So I remember that the president of Houghton College called me to his office one day and said, "Would you and Mary like to go down to one of our small church junior college schools in South Carolina?" I just thought, "Here's a great chance to get married." So I told him that I would certainly be interested in doing that. Finally, we were appointed--both of us--to the faculty at the noble salary (facetious remark) of \$700 a year apiece, plus our board and room. So we went merrily on our way (chuckle).

Myers: Was that a good salary?

Bain: That, I would say, between the two of us would mean probably \$1,400 a year. I suppose that that would match what people were getting in the public schools at the time, I know that during the time I was at Houghton, I had a summer job working full-time for the Goodrich Rubber Company as a salesman, and I got \$135 a month. So you can see it was somewhat comparable when you added in the board and room.

Myers: What did you teach there?

Bain: I was the Music Department.

Myers: The Music Department.

Bain: I taught piano and voice and theory and conducted choral groups and sang in the college quartet that went out and did representational work in the churches and the like of that.

Myers: That's probably the best training in the world for an administrator, isn't it?

Bain: I suppose so, in many ways. It was lots of fun, and we enjoyed ourselves very much. You know, the strange part of it was-- and I think that maybe the southerners will kind of laugh at this a little bit--that some of our dearest friends down there that were in connection with the college--I think was one on the board of trustees--they just made us feel so happy and so much at home as the people in Denton, Texas, did when we first came and continued to do all along.

I'll relate something to show the school and its sense and the like of that was highly localized and parochial. For instance, this lady said to me, "You know, I would just as soon see my daughter--the only daughter I have--lying in her coffin in my front room as married to a Yankee!" (chuckle) There was that very, very bitter feeling about the whole thing. The reason was, of course, because when Sherman marched to the sea and laid waste on the whole countryside, it really destroyed everything; and there were families whose children never got an education, because during the Reconstruction days there just wasn't opportunities to go to school. No wonder they were resentful in thinking about the "Damn Yankees." She said to me, you know, "When we are introduced, don't tell people that you come from New York State. Tell them you came from Canada." (chuckle) That seemed to kind of take away a little bit of the onus, so the Canadian background came in handy.

The Depression came on tremendously in October, 1929. Mary Bain and I never got one red penny after the first check until the following April. However, we were treated marvelously; there was lots of food available. Everybody was very generous and kind. We moved about the country, you know, with the college quartet.

Myers: They found ways to help out.

Bain: These were very straitened times--very, very straitened times.

I never thought much about it someday or another; we just took it in stride, as one would. I had had correspondence with my former alma mater and the president there who told me that, if I would go and spend a year at some graduate school or in a conservatory or a school of music somewhere, he would bring me to the faculty at the end of that year.

Myers: At Houghton College?

Bain: At Houghton College.

Myers: What was the name of the junior college?

Bain: The name of the junior college was Central College. It was in central South Carolina and not far from Greenville, South Carolina.

Myers: Is it still in existence?

Bain: Oh, yes, and they're doing very, very well, too. The fact of the matter is, every once in awhile I see someone who . . . met someone while I was on the Indiana University campus who goes to the Central College dormitories on Sunday to eat their Sunday lunch or Sunday dinner because the food is so good there.

Myers: Have you ever visited back there?

Bain: I haven't been back since, and I'm sorry to say that. But it seems like that on every occasion it's been difficult to do.

Now, I had an opportunity, through the good advice of the Supervisor of Music of New York State, Dr. Russell Carter, in

trying to find a place where I could go to a graduate school. I had vague ideas, say, for instance, of going and studying with the Director of the English Singers of London. That was a madrigal group of six singers--three men and three women--whose recordings were just brilliant. I think they are completely out-of-print. I first heard them over the radio, and I thought, "Well, now, this is what I want to do. I want to get the training that is represented by this group."

Myers: You were attracted to their musical style?

Bain: I was certainly attracted to their musical style. So in any event, I heard about Westminster Choir College that was at Ithaca, New York, then. It had moved from the Dayton Westminster Presbyterian Church in Dayton, Ohio, and was joined with Ithaca College, which was then a series or group of independent schools sort of joined together. There was a School of Physical Education; there was a very famous band school with a concert band which was one of the real good concert bands in the United States. They traveled and toured each year.

Myers: Was that previous to Walter Beeler being the band director there?

Bain: Yes. Yes, this is previous to that. I'm trying to think of the man's name who had it. I remember hearing them playing and my remarking on what unusual, excellent work they were doing. Then there was a Department of Music Education; there was a School of Drama and Speech. These were all independent.

The combination called themselves Ithaca College. This being in the same city as Cornell University, I think a little bit of the influence of Cornell University brushed off on this up-and-struggling private institution known as Ithaca College. Westminster Choir College was one of the colleges of Ithaca College, and John Finley Williamson was the dean of the whole educational venture.

I spent one year there and sang in Westminster Choir, which was one of the great experiences of my life. I learned something there that I've had with me all during my whole existence, and that was a bit of professionalism. What it meant, say, for instance, was to stand and sing before a critical Carnegie Hall, New York, audience, which we did on two different occasions. We traveled for six weeks. I think we just left classes and traveled, singing one concert every day and sometimes a matinee. The choir was then representative very much like the size of the choir that you have with Frank McKinley at the present time.

Myers: When the choir sung at Carnegie Hall, was it just a choir concert?

Bain: It was a choir concert. We got marvelous reviews. I remember that I was in the bass section, and I was particularly proud. They said that Williamson had been able to develop these unusual, very deep basses. We often had to sing down to a low A. That

is one octave below the first space of the bass staff. It can be done, and this is a tradition that has been lost in America. The history of choral singing in America is a great deal different, but I can tell you that there are places in this country where amateurs are using the Russian full-throated, deep resonance sounds made by the very, very famous Russian Choir with the low, low voices. The voice can be trained down low just as well as it can be trained high.

Myers: Did you have to be in good physical condition to do that?

Bain: Yes. Yes, of course, Williamson's regimen was to have us at the gymnasium every day at noon. This is a tradition that I have sort of kept up my whole life long. He believed very much in push-ups from the floor. We ran around the track-- I remember in Ithaca--around the gymnasium. We threw the medicine ball, which was a big, heavy, old thing. Then we swam. This was a regimen which he imposed on us. We were all very jealous of our positions in Westminster Choir, and so nobody did anything except do what was asked of us.

Myers: How many of the basses could sing that low A?

Bain: All of them,

Myers: All of them!

Bain: All of them. Now, some could do it with a little bit more effectiveness than others. You must remember that that choir

was composed of people who, say, for instance, weren't twenty-one. This ought to be understood, because I think it had an awful lot to do with what we might talk about later on in terms of what's happening, say, for instance, at Indiana University and at North Texas State University at the present time. What I'm implying is that there were a lot of mature people, and he used faculty in there. I think there were four or five faculty who would be key singers, say, for instance, in the choir. I know that probably his most famous woman voice teacher stood right in front of me in the choir. Right behind me, there was another faculty member by the name of Ralph Ewing, who had a voice like . . . I was going to say, like a bull. It was a real physical voice, but an enormous sound.

Myers: How large was the choir?

Bain: The choir was almost precisely the same size as your present choir at North Texas--six first sopranos, six second, probably five low altos, and five first altos. I think, as I looked at Frank's choir this morning, there were nine tenors--maybe five second tenors and four first tenors--and then we had six baritones and six basses. So, you see, the distribution is a little toward the bass side heavy and the bass and baritone side heavy and the soprano side a little heavier. That is a little different than, say, for instance, in the balance you'll find in an orchestra, in which maybe you'll have eighteen or twenty first violins and just a slightly smaller number of

second violins, and then maybe about a dozen cellos,

Myers: How do you account for that?

Bain: I don't know, really,

Myers: Is this the sound Williamson was looking for?

Bain: This was the sound that Williamson was looking for. It is true that amateur singers sing . . . as they sing toward the top of their voice, they have a tendency to use effort to sing up there, and, as a consequence, they probably sing a little louder at the top if they are not first-class singers. I don't know why . . . maybe he used that . . . but he needed to with basses because I think you can't get . . . unless you get older men, you can't get people who have big resonant voices down toward the bottom of the voice unless you train them down there.

Myers: Was it very competitive?

Bain: Highly, highly competitive. We had a school of a little bit more than, shall we say . . . I think there were probably 100 to 125 in the school at that time, and the choir was forty-two. Now, that had something to do, also, with the means of transportation. You know, you can get forty-two people in a bus or something else like that. So rather than take a large number or maybe take two buses . . . I am sitting here trying to think . . . they were under commercial management at that time,

All right, then to proceed, I graduated in 1931 and came

with Mary Bain . . . we had married in 1929, and I must say she did a lot to help me through school. She taught in Auburn, New York, the second semester of my stay in Westminster College Choir, and then we both went back to Houghton, where she became registrar of Houghton College and had a lot of influence on a lot of management committees--which didn't hurt my part of the business, anyway. If some of my students got into social troubles of one kind or another, why, she was there to kind of look after the interests of the Music Department. I stayed in Houghton . . .

Myers: What did you teach there?

Bain: I taught voice and choir, and I taught hymnology. See, I narrowed it down.

Myers: You narrowed it down from what you had at Central College?

Bain: Yes. I did two oratorios a year. My first performance as a Verdi Requiem was there.

Myers: Did you try to emulate the Westminster Choir?

Bain: Oh, very definitely so, I mean, even the repertoire. As I look back, it was a little bit of a pretentious thing to do. But nevertheless I think the Westminsterites have a tendency to try to do that. We went on tour the first year I was there. We toured New York City. I sang at the John Wanamaker store auditorium. I got a critique from the head man from the Oxford University Press.

Myers: Was it favorable?

Bain: Well, it was favorable to a point, but he gave me some good pointers just the same--which I needed at that time--because I think young people have a tendency to be a little bit self-righteous, egotistical, and they think they are doing pretty well. It's not a bad idea to have someone who wants to be honest with you and tell you. Well, it was all very favorable and positive from that standpoint.

At Houghton--I'm just going to summarize very quickly-- I probably did fifty or sixty concerts each year. The faculty of the college ruled that we could be away from the campus only two Sundays a month. So we would leave early in the morning on Sunday morning and sing at some church service as a choir.

Myers: Was that because they wanted the choir back in Houghton?

Bain: No, because they really, I think, did not want people or students expending their energies on something other than studies. The dormitories closed up at seven o'clock at night, and so I couldn't court "my girl" (chuckle). It was a desirable place to go to school, because they really did work us and work us hard. I used to get up at five o'clock in the morning, so I could get to practice on the best piano; that was the one that was in the chapel. I did that during the year I was preparing my recital.

Myers: Do you remember what the enrollment would have been at Houghton at that time?

Bain: I think the enrollment at that time probably was at about 450 or something like that. It varied,

Myers: It's probably about the same size today, isn't it?

Bain: No, no. It's around . . . how many?

Mrs. Bain: 1,400.

Bain: About 1,400. Houghton thrived immensely during the Depression, because, you see, well, even non-sectarian people came there because of the inexpensiveness of the school. People didn't have money, and they came and it was a good melding from parochialism to something from the outside. Of course, the choir traveled extensively. We would travel as far as west of Chicago, as far north as Ottawa, Canada, as far east as Boston. We sang in Boston practically every year; we sang in New York every year; we sang down as far south as Wilmington, Delaware. But our influence was all in the eastern sector.

Myers: That choir wouldn't have been under professional management then?

Bain: No, but the big thing for us was . . . there was one year that the choir was ten times on national network--on NBC broadcasts--and that was quite a record in those days. Almost the year I left, we were invited to probably the most influential academic exercise in New York State, and that was the meeting of the

University of the State of New York, which is sort of a mythical thing without buildings, without whatever it may be. They presented honorary degrees, and they had this convocation once a year, and we were invited to perform at each session of the convocation. One of the things about it was that Albert Einstein was one of the recipients of an honorary degree. Of course, all the choir got to meet him.

Myers: That must have been a great experience.

Bain: He got to say nice things to us.

Myers: He was a musician, himself, too.

Bain: Yes. There was a man by the name of Walsh, who wrote a book which really has had a great deal of influence in many ways, and it's called The Thirteenth: The Greatest of Centuries. He was also one of the recipients for a degree. The other recipient was a man by the name of David Kinney who was just past president of the University of Illinois. I quote this because in all of this I began to get into big company, that is, at a level where the expectations were really high.

Myers: You stayed at Houghton, then, about seven years?

Bain: Seven years, I stayed at Houghton. During this time, I will say this, that from the time I entered school as a five-year-old, there was only one calendar year when I was not in school taking courses from the time I was five until I got my doctor's degree when I was thirty.

Myers: Where did you get your doctorate?

Bain: I got the doctorate at New York University. That represented actually eight years at the college level, because I got a bachelor of arts degree, a bachelor of music degree, and a master of arts degree, and a doctorate of education in music education.

Myers: So in 1938, you went to Denton. What were the circumstances?

Bain: Let me just back up just a tiny bit. Gladys Kelso, who was a piano teacher at North Texas State . . . and I might say she was one of four-and-a-half faculty members in 1938. I remember meeting Gladys in the elevator at New York University down at Washington Square. She said, "Now, Wilfred, I want to tell you that North Texas is looking for a new head of the Music Department. I want Dr. McConnell to know about you. Would you be interested?" I said, "I certainly would be." I was very happy at Houghton, and everything was just going along in great style. When we'd come to Rochester, why, a bunch of Eastman School of Music faculty would come to listen to us. See, we were taken seriously.

Myers: The severity of the Depression was kind of ending.

Bain: Yes, it gradually ended, you know. We did not have a bad time during the Depression.

Dr. McConnell wrote to me and asked me if I would be interested in being on the summer session faculty in 1938.

I said, "I certainly would be." He set the salary, and for the summer session it was almost (chuckle) as much salary as I was getting during the entire year at Houghton.

Bain: Even at that, I can also say--and I wish to say this--the salary I came for at North Texas State was exactly half the salary of that of William Doty, who came to the University of Texas the same year, at the same time. One of the reasons I left North Texas was because at that time there did not seem to be the prospect of getting out. . .

Myers: The big state universities could pay more.

Bain: Absolutely! Absolutely! They could out-distance you. And what has been a remarkable thing is that the University of Texas has never been able to get even in the same league musically . . . and I would say that to them, and I think they would admit it. They've never been able to get into the same league as North Texas State musically.

Myers: There are things that money can't buy.

Bain: That's right. Well, in any event, I came to New York to meet Dr. McConnell.

Myers: Do you think Dr. McConnell was trying to entice you by getting you that position at North Texas?

Bain: No, I think . . . there is one thing that I must say about Texans and the people in the South--because we lived in two places. While they are terribly proud of their heritage and

who they are and are great Chamber of Commerce people, yet, some way or other, they have a highly unusual respect for what they call the North and Eastern schools. You may still find the vestiges of this kind of thing.

So I met Dr. McConnell at the old Hotel Pennsylvania in New York, and this was the first time I had met him at all. I found him very nice. He didn't let me do any talking at all (chuckle). He started to sell North Texas to me, you know. I remember yet my thinking, "Why don't you give me a chance to tell you about myself?" He did not. I practically said nothing. At least that's what I thought. Of course, I'm a garrulous person, and it may be that I thought I hadn't said much.

Myers: Did you travel from Houghton down to New York City?

Bain: I would travel from Houghton to New York City; he'd come up to the Hotel Pennsylvania. Dr. McConnell was a very gentle, nice man--a person with a religious background, a Campbellite as they are wont to say. Now, there is a reason for my saying that to you. Of course, I had come from a very restrictive religious background, both from family circumstances and from educational circumstances, and it was good and I don't resent it in any way.

All right, when I came, I had to leave commencement early in the North, because the school year in the North is longer

than the school year in the South. It has to do with the climate and the planting seasons and so forth like that. Secondary schools don't let out until the last week in June. They start in, usually, the first Monday after Labor Day, whenever that is.

Myers: That's still true in New York State.

Bain: Yes. So there is a longer number--no question about it--longer number of days. Well, I had to leave commencement early, and my choir as usual sang for commencement at Houghton. I left unobtrusively, not thinking at all maybe that I wouldn't be right back in the fall.

Myers: Did you have any assistants?

Bain: No, I had no assistants. Before that time, having sung at the New York State convocation, I had to turn down two very, very interesting jobs: one, as head of choral activities at the Crane Institute at Potsdam, New York, where the salary was three times that of what I was getting at Houghton; the other, as head of the Music Department at Oswego--New York State Teachers College at Oswego. Mary and I struggled over that so much, and finally, two weeks before school started, I just wrote to the president and said, "I cannot come." I was young and maybe a little bit more selfish than I should have been, but some way or other, I just simply couldn't leave a music majoring institution and go to one where there was no music major. That

was true of Oswego, but not of Crane.

Myers: Was Helen Hosmer there?

Bain: Helen Hosmer was there. However, she wasn't the person who was doing all the hiring. It was the president who was doing it.

Well, let me tell you about my trip down to Texas--all by myself (chuckle). I came on the good, old "Katy"; that was the "Katy" railroad--the MKT, the Missouri, Kansas, and Texas. I arrived in Denton about, oh, I'd say about six o'clock or something in the morning. I came up to the college area by taxi. I remembered that I needed a haircut; I didn't have any breakfast. These things will give you a little bit of information. Well, right there at the corner of the college . . . now, what corner would that be?

Myers: It would probably be Avenue A and Hickory.

Bain: All right, yes. I was on Hickory, anyway. The very first thing that I did was stop and have breakfast, although I had no idea how much breakfast was going to cost. I had two eggs, strips of bacon, toast, grits, coffee, and it seems to me I had something else, maybe jelly or something else like that. When my bill came, it was twenty-five cents. I walked down the street two or three doors and got myself a haircut, and the cost was twenty-five cents.

Myers: It sold you on Denton right away (chuckle).

Bain: Yes, (chuckle) immediately. Well, of course, I was afraid it was going to be so hot down there, as most Northerners do, that I wouldn't be able to stand it. Even in the early part of June . . . of course, the mornings were cool.

Myers: Most people are surprised by this Denton-Dallas area, if they've never been in Texas. They always think of it as West Texas.

Bain: Well, I'll tell you, I got going very much . . . and I can't tell you how welcome everybody made me feel. I fell in love with the place immediately, because these people were outgoing and they were considerate. Nobody could have been more enthusiastic about my coming than these people were, as represented, I think, by Katie Henley, who was the president's secretary and who had been President Marquis' secretary. So she became sort of, you know, the guiding force behind the throne and someone who knew everybody and who had a great sense of wanting to manipulate, really. She was just one of those persons--the woman behind the throne, the manager, and so forth like that. She was marvelous. She found me a place to live. I remember it was on Oak Street. I had a very comfortable room. The last time I was in Texas, we passed the house, and I looked up there with a certain amount of nostalgia.

Myers: There are some beautiful houses there on Oak Street. A lot of those have been rebuilt now.

Bain: Yes. So they had given me an assignment, and I was to teach

advanced ear training, and the chorus, and I'm not sure but what I had a conducting class.

Myers: Now, this was for the summer session?

Bain: That was for the summer session. The chorus numbered about a hundred and was of a mixed quality. There wasn't any tryouts for it or anything else like that; we just took the people that came.

Mrs. Bain: How many majors were there?

Bain: How many majors? Well, I looked at the number of majors. I think there were less than twenty-five when I came,

Myers: Did they have a regular choral director?

Bain: Yes, Miss Parrill, who was head of the Music Department and who was a very nice, princessly lady, and Mary Anderson, a teacher of piano. Both had had . . . the fact of the matter is, Lillian Parrill had graduated from the Indiana State Teachers College in Terre Haute. She was a Northerner, but well-integrated into the South. Mary Anderson was a graduate of Baylor University and taught piano exclusively and had good, high standards.

The other person was Gladys Kelso. I have forgotten where she had done her sort of basic training, but she had, of course, gone to New York University to work on an advanced or a master's degree, and so that's how I first got in touch.

Then there was Floyd Graham, who was on the faculty.

Floyd was a very, very popular figurehead and really a marvelous PR man--public relations--and I think he did a great deal for the institution.

Then there was Robert Marquis, who was the former president's son, and he ran the marching band and the concert band.

Myers: He's now the president of the Floyd Graham Society.

Bain: He was only on a half-time basis, and that's why I said there were four-and-a-half teachers when I came to North Texas State.

Myers: Before we talk about the School of Music, would you kind of describe the City of Denton and the North Texas State area, as you recall it in 1938?

Bain: Well, when you come in 1938, of course, war had not been declared. We had just finished the Depression. It was a very homey kind of place. The buildings, practically all of them, were heated by open gas stoves with red rubber hoses going from the gas jets. Of course, having lived in a much colder climate, as you have, you know, there wasn't much insulation in the houses we lived in, except the ones that had been very nicely built.

Myers: The square, I guess, hasn't changed in a hundred years?

Bain: The square hasn't changed a great deal, except, of course, new theaters were put in and maybe some new stores. But Russell's store was the place to buy.

Myers: It still is.

- Bain: Yes, to buy things. I remember when I came there, because of the Depression, the State of Texas was not in a good situation financially, so we did not get checks; we got a piece of paper which could be redeemed at a $\frac{1}{2}$ per cent discount. I think there were sort of promissory notes to pay within a certain length of time, but could be negotiated immediately, and the banks did honor those.
- Myers: The bank would honor them.
- Bain: So I would immediately cash mine.
- Myers: What kind of transportation did they have in Denton?
- Bain: I think they had the one they called the "Galloping Goose," which went back and forth toward town.
- Myers: This was a bus?
- Bain: Yes, a bus.
- Mrs. Bain: It was called "Gallop" because it was such a hard . . . had those hard rubber tires. Do you still have it?
- Myers: I don't think so (chuckle).
- Bain: No, no. Things have changed a great deal.
- Myers: Were there street cars in Dallas?
- Bain: No. There were no street cars in Dallas. Really, there was enough car transportation, so I don't think public transportation was used very much, except maybe the buses. There was a lot of bus service to Dallas--two or three bus lines, if I recall.
- Well, in any event, I started out immediately to organize

an A Cappella Choir. I was there, you know, for the twelve weeks during the summer, because they had two six-week sessions, you see. I determined, by George, that in the second six weeks I would have an A Cappella Choir that was similar to the one that I had had at Houghton. I worked my head off, and we took our first tour out of town. We sang two out-of-town concerts the first summer I was there. I was young and ambitious and didn't mind perspiring (chuckle), and I worked at it like mad..

Myers: Do you remember where you went?

Bain: Yes, I do. I went up to Gainesville. I remember we had a terrible time trying to get somebody to sponsor us, so we went with a church up there in Gainesville. But whoever heard of, say, for instance, having a traveling choir from a place like that? But do you know that the college at that time got us costumes to wear? They were made of what would be the same as . . . I think they were made of poplin. We used purple cassocks and white surplices, because we were very much religious-oriented.

Then we went to the First Methodist Church in Fort Worth and sang an evening concert there. One of the interesting parts of that is that Mrs. B.B. Harris . . . and he was the Dean of the College. Mrs. B.B. Harris had ambitions to be a singer and tried out, and I accepted her into the choir. She

has never forgotten that experience--not one bit. Oh, I worked them so hard--I really did--and wasn't sometimes very nice to them because I was trying to raise the standards, you know (chuckle). We sang a standard program.

Mrs. Bain: Memorized!

Bain: No question, memorized. Absolutely! The choir sang out in the football stadium for commencement, which they had at the end of the summer sessions. I recall that . . . let me see, I think we sang . . . they put up a platform, and we had a set of risers and so forth like that. I had emulated the Westminster Choir in many, many ways, you see, so everything had to be spit-and-polish. You know, this had a great impact on us.

Myers: It must have pleased Dr. McConnell very much.

Bain: Oh, it certainly did. It gave a dignity . . . you know, they were always thinking that TSCW (Texas State College for Women), which they used to call CIA, which was the (chuckle) College of Industrial Arts . . .

Myers: Now, TWU (Texas Woman's University).

Bain: Yes, now TWU. But culturally North Texas always had to take a second place in the minds of the community and the like of that. Well, this began to look up a little bit, so he called me into his office and offered me an opportunity to come back in the fall as the head of the Music Department. He had the

consent of Miss Parrill, who was then in Europe,

Myers: She was ostensibly the head of the Music Department?

Bain: She certainly was, no question about it. There was an enormous division, however, between Miss Parrill and Miss Anderson on the one hand and Floyd Graham on the other. I remember that summer when it was known that I was going to be there as head of the department, I got my ears filled full of the inadequacies here and the adequacies there and so forth like that.

Myers: Those things never change (chuckle).

Bain: When I came here in that summer, Floyd used to have a broadcast every Saturday morning with the Aces of Collegeland, and I was much impressed, generally speaking, with what he was doing.

Myers: Approximately how many students were enrolled in the School of Music?

Bain: I think about twenty or twenty-five.

Mrs. Bain: He had this separate band situation in which he had several people who were not actually working toward degrees in music.

Bain: Oh, yes, a lot of the people that played in the Aces of Collegeland were not music majors at all. Even townspeople played in it, because it was sort of a commercial venture, and they would play for dances for fraternities and sororities and out-of-town engagements. A lot of the kids came there, or young people came there, who could play that kind of music, which was really

not too complicated,

Myers: There were about twenty-five music majors?

Bain: At the most, that is, that fall.

Myers: Right. What were the physical facilities like?

Bain: I'll tell you, we had the former president's home, which was called Kendall Hall, and that Miss Parrill had made into one large room. Maybe the room was about the size of this room altogether. She had a small platform that maybe had an eight-inch to twelve-inch rise at one end on which there was a grand piano. Presumably, that's where the sort of recitals took place and the like of that. There was one office, and then upstairs there was a classroom.

Myers: We're talking about a room approximately sixteen-by-forty feet.

Bain: Something like that. Yes, something like that.

Myers: That was the entire Music Department?

Bain: They had another small building where Miss Kelso had a studio, and I think . . .

Mrs. Bain: Dr. McConnell's former cottage.

Bain: Yes, a cottage down across the way, and I can't remember what it was.

Myers: So they were not what you would call excellent music facilities?

Bain: They were nothing. ,

Myers: How did you go about improving this situation?

Bain: Well, of course, that was a logical question, because I had

come from a school that had a very nice music building; this is one thing that they had done. They had twenty really good practice rooms; they had a number of good studios, that is, with lack of sound transmission and all of this; they had classrooms and a small auditorium connected with it. It had been locally designed and built.

Well, I told Dr. McConnell, "You just have got to get some practice pianos." So he commandeered another small little cottage next to Gladys Kelso's place and put up temporary partitions and bought, I think, eleven practice pianos over at Pearson's Music Company in Fort Worth or Dallas, I'm not sure.

Myers: I'm not sure, either.

Bain: Well, in any event I remember Mr. Boyd, who was the business manager, making a great fuss--a great fuss--about the actual expenditure of money for practice pianos. Whoever heard of such a thing, because they had no practice pianos--they had none.

Myers: That's a pretty good indication of the support from Dr. McConnell.

Bain: Well, Dr. McConnell, when he saw the choir and what it could do, he thought, "Well, we've got something, so we'd better do a little something about it." So he did support it financially.

Myers: Those pianos were Wurlitzers, is that right?

Bain: No, they were all secondhand pianos--big ones--and . . .

Myers: There are still some around that you purchased while you were

there.

Bain: Is that right (chuckle)?

Myers: You purchased well, I think (chuckle).

Bain: Well, I think those were reasonably junky pianos, but I just felt that we had to have some . . . you had to have pianos that people could practice on. You can't expect people to talk about music; you have to make it. So the whole philosophy I've had all the way down through the years is . . . well, I'm performance-oriented, group or individual performances. I don't think anybody could play a recital to my knowledge or was getting ready to play a recital that I knew of when I came there.

Myers: So at that time, there was no building that was specialized for music?

Bain: Yes, the only building, as I said, was the former president's home, called Kendall Hall. I guess it's long since been torn down.

Mrs. Bain: It was where the old post office was. The old post office took it over, I think.

Bain: I don't know, but whatever it was anyway, there used to be a house . . . the college hospital used to be there. The college hospital used to be right next door, and the Demonstration School was behind there. The physical plant was within a stone's throw of Kendall Hall. Kendall Hall was, I think, on Avenue A.

Is that the one that goes into Hickory? I think so,

So the word spread around that, by George, they were doing things at North Texas. The first year I came there, we had ninety majors. That was a big jump from twenty-five.

Myers: That's quite an improvement.

Bain: Yes. The second year we had 170. I'll tell you how this happened, and this is something that nobody knows. Miss Anderson was very much interested in the bachelor of music degree, because Baylor University had given the bachelor of music degree; and she had a bachelor of music degree, and she wanted to have a bachelor of music degree offered. It had been approved; I didn't have anything to do with it at all. They offered two degrees--the bachelor of science in music education and the bachelor of music in . . . I think it was only in piano, if I'm not mistaken. There was no organ teacher, even though there was an organ in the Main Auditorium.

Myers: That's interesting that you had a bachelor of music in piano and no practice pianos.

Bain: That's right. That's right, and that is interesting. Well, I think maybe Miss Anderson taught a little organ, but not much, anyway.

So I was left largely to my own devices, and being an aggressive kind of guy, I just thought I would just run this thing myself. I got a lot of support, at least moral support,

from Katie Henley and through Dean Harris' secretary who was Margaret Hayes, and there was a lot of collusion behind the scenes, you know.

Myers: Is that what you were going to say earlier, when you said nobody knows about it?

Bain: Yes. Nobody knew this particular thing. Now, I'll tell you how this happened. You know, nobody had a dime in those days at all, so the students came and they lived on bread and water, and everybody really had to pinch pennies because everybody was about the same. It was the end of the Depression and the like. North Texas, I think, had been known as a school for local people.

Myers: State teachers colleges didn't attract higher socio-economic students.

Bain: That's right. That's right, exactly, although I think all the educational processes were worked out well, and they were dignified and worthwhile. So I don't want to put it down in any sense of the word at all, because I do respect it, really.

Well, I saw something which nobody else saw. I read in the catalogue that the applied music fee was not charged to those people who were on the bachelor of music degree. Now, this is interesting. But applied music fees were charged to those who were majoring in music education. I think there may have been one major in piano or something like that. So what

I did was just switch everybody over (chuckle) from the bachelor of science degree to the bachelor of music degree-- just like that. I did that by fiat, by personal decision, and said, "Well, you can major in music education with a bachelor of music degree, and you won't have to pay any extra fees." Well, now, you see, the word got around immediately, and, you know, we had a big swell in the enrollment, because they found . . .

Myers: These fees had kept people out of it.

Bain: Well, it helped keep them out. But this is one reason why we had this big jump in enrollment immediately. That was really the reason, and nobody knows about this (chuckle). So this is one way in which a little ingenuity counted for something, anyway.

I'd like to tell you about a man who is still on your faculty, and I don't know whether you want to excise this, but Dr. McConnell decided . . . I told him we had to have another theory teacher. It was impossible because I simply couldn't do it. Everybody else seemed to be busy. I didn't think Miss Parrill, frankly, knew or was with it enough. She could teach sight-singing and all of that. I think that if you're going to talk about music theory, you have got to have somebody that had really been through the mill. I was certain that we had to do that. So I told Dr. McConnell we were going to

have to have another theory teacher. So he properly advertised, and I didn't make any great attempt.

Myers: How did you go about securing faculty members in those days?

Bain: Largely through the Lutton Teacher Agency.

Myers: Through Lutton.

Bain: Because, you see, I had not been to a lot of the national meetings at that time, because Houghton College wasn't in the stream of going to the national meetings except the MENC, where I took my choir to Buffalo and the like of that. We had no connection with the National Association of Schools of Music, which is another story, and I immediately got busy with that.

Well, in those days I think the Texans were sort of suspicious of anybody who came from the North or who were of a different nationality or another culture or sometimes of a different religion. It was best to belong to the Methodist Church or the Baptist Church or the Christian Church or the Campbellites, which is a branch of the Christian Church.

So Dr. McConnell decided that he would employ another one, and he got . . . I don't think I'd better tell you who the name of the person is, because he's still on the faculty . . . and I was called over to the front office.

Myers: Were you involved in the interview process or the selection process?

Bain: Not the selection process, but the interview process.

Myers: The president usually did the hiring himself?

Bain: Yes, in those days. But this is the last one he hired (chuckle)--the only one (chuckle)--because when the man showed up, he had a beard down to here (gesture). Now, he was a young man, but otherwise presentable.

Myers: Dr. McConnell had already hired him?

Bain: He had already hired him. When he showed up with that beard, I'll tell you, it shocked Dr. McConnell more than I can tell you (chuckle). Of course, nobody was about to say to this young man, "Now, you had better shave your beard off."

Myers: It was a hard thing to inflict in a rockbed of conservatism.

Bain: Absolutely.

Myers: It still is (chuckle).

Bain: I'll tell you, I never had any trouble after that as to know who was going to do the hiring (chuckle). But it's a double-edged sword, because Dr. McConnell on one occasion called me in and said, "You're going to get rid of that man! He's done something that is unacceptable!" It had to do with a fundamentalist group of religious people who were throwing stones--if you will--at the Baptists and at some of the prominent people on the faculty. He said, "You're going to have to get rid of him! You hired him; you're going to get rid of him now!" I was told that. The man . . . I told him . . . I called

him and said, "Sorry, we're going to have to let you go," This was very late in the season. Remember, this AAUP had never even been heard of on that campus, and there was no one to represent the faculty or the people who were hired.

That was a great injustice, and that man has never forgiven me. He's never known why, because I wouldn't tell him. I was too loyal to the school to tell him that I had been forced to do this. So I took the full blame of the thing. It has cost me in a certain quarter; it has made a lot of difference. I thought maybe on some occasion I would tell him, but I guess I won't. Life has gone by too much, and so there it is.

The first assignment I had there was teaching advanced ear-training and sight-singing and running the choir, and I have forgotten what else that I had taught. The reason I remember the advanced ear-training and sight-singing is because there were three people in that class, and we were using Wedge's book, Advanced Ear-Training and Sight-Singing. That was because the Julliard School, of course, was using it.

Myers: They were the pacesetters.

Bain: Absolutely! That was the institution we respected.

Myers: And tried to emulate.

Bain: Absolutely! So the persons that were in that class were Ralph Daniel, who was for many years Director of Graduate

Studies at Indiana University and who, after getting the master's degree at North Texas State, did a stint in the service, then came back for a year, and then went to Harvard University, where he had to start all over again. He got an AB degree and a master's degree and the Ph.D.

Myers: Small classes are a luxury none of us can afford anymore--two or three students.

Bain: That's right. Also in that class was a girl by the name of Ethelston Provence, who became Mrs. Lamar Chapman and who was head of the Fine Arts Division at Odessa. Whether it was a junior college or senior college, I don't know. She now resides permanently at Fontainebleu in France. She came over to Fontainebleu to study with Boulanger. I was so impressed with the instruction she got from Boulanger that she went each summer.

Myers: You had some very serious students even in that early period.

Bain: Oh, yes. Well, Ethelston, after she got her master's degree at North Texas, went to the Eastman School of Music. I think for some reason or another--I'm not sure what the reason was--because we wanted her back on the faculty at North Texas. She was a very lively person, very well-trained. Her father had been a local printer in town. Her brother had been, or was at that time, the editor of the principal paper in Waco. She came from a family, oh, you know, that was smart.

- Myers: What was her performance area? Do you recall?
- Bain: Piano. She had studied with Mary Anderson. She sang, sang a good alto, and she was one of the great "sparkers" of my choir. I'll tell you, she had pitch recognition like nobody's business. She always quietly hummed the pitches, so people would think they pulled the pitch out of mid-air. That was the starting pitch, you see. What she did during the applause was to hum the pitch for the next piece.
- Myers: Could we talk about the choral music program? Your background was in choral music, and I'm sure you were very interested in helping that program.
- Bain: Well, immediately I started an A Cappella Choir, with an eye toward doing a tour immediately. I think we were very successful right at the very beginning. I had some very mature voices.
- Mrs. Bain: We had a three-week tour the next spring.
- Bain: Mary Bain knows about that because she went on it. She always went on tour with us, wherever we went.
- Mrs. Bain: Extensively all over Texas.
- Myers: So you would always travel with the choir?
- Bain: Always! She always traveled with us.
- Mrs. Bain: Always. I was "Mama," really, and I did a lot of the advertising.
- Bain: We went up into Oklahoma, I remember, because we sang in Oklahoma City. I remember in March on the way back down . . .
- Mrs. Bain: We got stuck in a snowstorm,

Bain: No, it wasn't that year. But on the way back, I remember thinking that it was a very hot day, and we all went foot-bathing in a little waterfall that was beside the road close to Durant, Oklahoma, on the general road that runs from Oklahoma City down to Dallas.

Myers: What repertoire did you perform?

Bain: I think I brought along the usual repertoire that I had learned and used at Houghton and at Westminster Choir College. We did such things as Grieg's "Jesus, Friend of Sinners"; we did a Bach motet called "Come, Jesu, Come"; we did . . . I think we opened with "Hosanna to the Son of David" by Orlando Gibbons. We did some Russian church music, and that was quite a long time ago, so it's a little bit dim. We always closed with the Peter Lutkin's "The Lord Bless You and Keep You," which sort of came as a trademark. Being church-oriented, we sang a great deal at the beginning in churches--almost entirely sacred music at the beginning. The reason for that was, I think, because the churches offered natural auditoria where we could present, you see.

Myers: So the choir's reputation began to grow in the area?

Bain: Well, one of the things that really gave us a tremendous lift came from Mrs. Harold Abrams during the very fall I came. Now, Harold Abrams was, I think, if I'm not mistaken, the president of the Symphony Society, and he was also identified

with Sanger's store.

Myers: In Dallas?

Bain: In Dallas, yes. She was out trying to sell tickets for the performances of the Dallas Symphony Orchestra. I remember she came up to visit me in old Kendall Hall. So the first year I was there, she invited Mary Bain and me to come over and meet the conductor. The conductor was Jacques Singher. Lo and behold, Jacques had brought his sister who was a graduate of the Curtis Institute in piano down there to be his sort of hostess, because he was unmarried. So I remember we had a very, very pleasant evening at the Abrams' house, having a very nice dinner. Mrs. Abrams was thinking, of course, that I was going to do a lot toward selling tickets and getting people to come from Denton over there.

Well, as it developed, from that meeting, Jacques Singher wanted to do the Beethoven Ninth, and he asked me if I would get the chorus ready and that we would do the work. Immediately, we got busy.

Myers: So you had to expand the A Cappella Choir then?

Bain: Oh, yes. I always had an oratorio chorus as well. You see, one of the things I did was insist that every person who was majoring in music in the school or getting any credit at all for ensemble--and I set that up immediately . . .

Myers: Had to be in the choir?

Bain: Had to be in the choir. There wasn't any question about it. You either had to be in the choir, you had to be in the orchestra, you had to be in the band, or you had to be in something.

Myers: It was a very important change.

Bain: Yes, so immediately we started in and went gung-ho on it.

Myers: This was in 1938?

Bain: That was during the spring of 1939.

Myers: You had about ninety majors at that point?

Bain: Yes, but I had a big chorus because Mary Bain sang in it, and Louise Hutchison. Louise Hutchison was a doctor's wife and was the soloist in town.

Myers: So it was kind of a choral union concept?

Bain: Absolutely. I don't suppose that there were more than a dozen people, like, maybe Mrs. B.B. Harris . . . maybe a dozen people from the community sang in it.

Mrs. Bain: No men.

Bain: But we drafted and cajoled and got everybody in it as fast and as quick as we could.

Myers: Would that have been the first time the North Texas choir sang for the Dallas Symphony?

Bain: Absolutely! It was a stunning performance. It was a stunning performance because . . . not because of what I had done. But I had put their feet to the fire and worked them hard. The

thirteen majors of high A's that the sopranos had to sing, I'll tell you, it taxed them, There's no question about it.

Myers: You provided the soloist, also?

Bain: No, we didn't. He hired the soloist. We didn't find a soloist at all. We did well enough to do the work.

Immediately, we jumped from , say, for instance, doing little four-part folk songs, you see, in chorus,

Myers: It's very interesting that forty years later Frank McKinley is doing Beethoven's Ninth with our symphony orchestra this spring.

Bain: Well, in any event, that put us in the big time. John Rosenfield was then very much, I think, very much in favor. He was then the "kingmaker," the music critic, of the Dallas Morning News, and everybody will recognize his name. He really was the most respected music critic in the Southwest, even barring Hubert Rosell out of the Houston Post and various other ones in the various parts of Texas. Fort Worth didn't count for really very much at that time. It's always been sort of a second city to Dallas. Well, in any event, that really, I think, set us up in business and gave us unusual respect.

Myers: So the choir then became kind of the focal point of the school?

Bain: There's no question about it.

Mrs. Bain: But remember Cynthia Parker in February of 1939,

Bain: Not in 1939. I think it was the next year, Was that the first year I was here?

Mrs. Bain: Absolutely! The first year!

Bain: Well, you know, this is also . . . Julia Smith came to me . . . and she had been a student at the Julliard School.

Myers: This is Julia Smith, the composer?

Bain: That's Julia Smith, whose name appears on the present book you have--on the outside cover. So Julia came to me after she had met me and said, "I have an opera that hasn't been done, and I'm finishing it up, and would you be interested in doing it?" And so I said directly, "Yes." So I didn't know what I was getting into. I didn't know anything more about opera than anything, because my training had always been--always, always--in choral music. John Finley Williamson said he had sung opera. He always declared that the opera singers were non-musicians, that they couldn't sing in tune, and all of this kind of thing. It was a lot of nonsense. Nevertheless she said, "I have a good friend by the name of Lenora Corona, who will sing the lead in this opera called Cynthia Parker."

Mrs. Bain: Who was paying the bills?

Bain: Julia paid the bills for getting the parts extracted and getting the scores in shape and hiring Lenora Corona. We began to bleed off people from other schools. Roger Harris, for example, who is now in the Republic National Bank as a

vice-president, was one.

Mrs. Bain: He was a good tenor.

Bain: Oh, a very good one. He came up for the second semester,
Then we found a couple of other people, you know.

Mrs. Bain: Margaret Penny came from Temple. Is there a school at Temple?

Bain: Yes.

Mrs. Bain: She taught voice there, anyway,

Myers: Mary Harden Baylor College, woman's college of Baylor, is there.

Bain: Well, in any event, we collected some mature voices, anyway,
for the leads.

Myers: Where did you produce this opera?

Bain: It was produced right in the Main Auditorium that you have at
the present time and that you still use.

Myers: Did you use that auditorium for performances?

Bain: Always, always.

Myers: For the choir?

Bain: Absolutely, always. The only thing that was really . . . there
were two things bad about it. Of course, it had no fly.
It had no light board. It had very few lines to fly scenery,
you see, because you couldn't fly them much up past the top
of the proscenium because there was no space up there. But
nevertheless, we did this and we did this with tremendous
success. Some way or other, it caught the imagination of
the public--the idea that Denton was doing a contemporary

opera that nobody else was doing--and this was the first performance in Texas. It created an enormous stir.

Mrs. Bain: This was a Texas story,

Bain: Yes. This is an authentic story of Cynthia Parker, who had been captured as a girl by the Indians. Was it the Anadarko Indians? A tribe in Southern Oklahoma, anyway, had raided and had kidnapped her. She had married one of the Indian chiefs and had children. One of her children was responsible for her death in trying to rescue her. Finally, of course, she came back.

Mrs. Bain: She was captured by her brother.

Bain: Captured by her brother and brought back to so-called "civilization,"

Myers: Did you conduct the opera?

Bain: Yes, I did.

Myers: The orchestra?

Bain: Yes, I did. We recruited orchestra. I think we maybe had brought very, very few people in.

Myers: Would this be the beginning of your interest in opera?

Bain: Yes.

Mrs. Bain: You can blame it on her.

Myers: You can blame it on Julia (laughter)?

Bain: Yes. You know, it was fraught with many perils of one kind or another. The design sets were from the Art Department;

the stage direction was done by the head of the Drama Department or the head of the Theater Department, It was sort of a singspiel kind of thing, so there was spoken words in it.

Myers: It created a great interest around the campus,

Bain: Oh, yes. Well, I'll tell you, we got a great deal of publicity, because Julia was publicity wise, you know, You can't believe it, but we got a six or eight-inch column in Time magazine in comment of the opera, I got pictures from the clipping service from the Toronto Daily Star, Imagine having pictures of this rehearsal, and my mother, being Canadian and seeing this thing . . .

Myers: Couldn't believe it?

Bain: . . . couldn't believe it and cut it out and sent it to me. I'll tell you another small vignette . . . I know that we're taking a long time talking about it, But I recently--I'd say within the last eight years--appointed a young Italian tenor by the name of Rampasso to the Indiana University faculty. He was married to an admiral's daughter who had their permanent home south in Ireland,

Mrs. Bain: They had a big mansion in Dublin . . . outside of Dublin,

Bain: South of Dublin. On one of her visits to her mother, she was telling about who I was and her husband's new job. She said, "Well, I remember that man." She went to her library

bookshelves and pulled out two articles, one from the Dallas Morning News and one from the Fort Worth Star-Telegram (chuckle), and said, "Give these to him."

Myers: How would she have come into possession with this?

Bain: Her sister had sent those to her,

Myers: And she had retained those all those years?

Bain: All those years. Isn't that interesting?

Mrs. Bain: There's one thing, darling, that you haven't told and that has got to be said. Dr. McConnell came up with this. He knew a lot of people who were still living in 1939 and who had been captured by Indians. Oh, you can't believe how many! So he put something in the papers, asking for anyone who had been captured by the Indians to let him know, and he'd provide transportation to the opera,

Bain: Or relatives of Quanah Parker, you see,

Mrs. Bain: One of them was living up in the Anadarko Mountains. He brought his four wives . . .

Bain: . . . with native costumes, I'll have you know, buckskins and everything. They were brought up before the start of the opera and introduced . . .

Mrs. Bain: Introduced to the audience!

Bain: (Chuckle) So you can imagine, really. Russell's even had a special showing of long dresses and tuxedos for the people in town.

Mrs. Bain: Oh, they made a big "to-do" out of it. There was a man by the name of William Williams . . .

Bain: . . . Bill Williams.

Mrs. Bain: . . . who went to Neiman-Marcus, and he selected gowns, and we bought them!

Myers: To go to this opera?

Bain: Absolutely! It wasn't really intended to be an uptown thing. Well, the evening was very successful, We did two performances.

Myers: Two performances?

Bain: Two performances. I wouldn't say that the bulk of them were sold out, but they were excellent audiences. We received excellent, excellent reviews all the way around. I will quote, as I remember now, the Time magazine article. It said, "Hard-bitten cowboys dressed in blue jeans and cowboy boots wept copiously as Quannah Parker killed his mother, Cynthia Parker."

Myers: Was there a Time correspondent there?

Bain: Yes.

Mrs. Bain: They had a full page on it. I have it at home.

Bain: I think it was about eight inches.

Mrs. Bain: On, no, it was a lot more than that. Besides that, there were even pictures of Julia and her brothers. Her brothers turned out in satin capes trimmed in red, and hats.

Bain: High hats.

Myers: That was a real uptown production,

Bain: Oh, yes, because, I'll tell you, you see, they were "in the money" at that time, because they were running the Oklahoma Textbook Depository. Do you recall the Texas Book Depository from which the President was supposed to have been shot? Well, he ran this thing up in Oklahoma City, and so it represented a lot of money.

Well, in any event, that also, you see, along with all of these other things, really gave us a tremendous shot in the arm and pushed us forward immediately. So we became known and respected immediately.

Mrs. Bain: We then started plans for a building right away.

Myers: That helped the program.

Bain: I think Dr. McConnell had a good idea and so did 'Fessor Graham. When I came there, there was Orchestra Hall--we hadn't mentioned that yet--which was a dormitory with one rehearsal room.

Myers: They tore that down two years ago.

Bain: Yes. So he thought, well, we could build another building on the same thing and let it pay for itself by putting students on the top floor--dormitory rooms on the top floor--and they would have access right straight through the building, you see, right to the top floor. I think they were going to use that as a woman's dormitory, and I think they did. There was a good deal of conversation at that time as to the advisability

of having access, you see, from the main staircase of the building right up to the top floor. In any event, there were plans formed immediately for the building of . . . I don't know what they called it, I've forgotten,

Myers: The Music Hall.

Bain: The Music Hall, I guess.

Myers: What was the orchestra hall?

Bain: East Hall, wasn't it?

Myers: It could be.

Bain: Yes, I think it was.

Myers: What was the orchestra hall used for?

Bain: The boys in the band largely played there, you see.

Myers: And they stayed there and rehearsed.

Bain: They stayed there and rehearsed, and it was pretty much free, shall I say, and the reason I say that frankly is because this had a lot to do with the philosophy of the study of music when I came there. I'm not sure that this is the best time to talk about . . .

Myers: No, we'll pick that up. Just to get back to the chorus, was it becoming the focal point of the program?

Bain: It certainly was the show window, just the same as the dance band was--the Aces of Collegeland. But, you see, the Aces of Collegeland in a very unique way couldn't represent the scholastic interest, because for some reason or another people

thought that that was show business and it wasn't school business, you see,

Myers: When does Frank McKinley come on the scene?

Bain: Well, Frank McKinley came almost immediately . . . of course, I was a member automatically of the Main Auditorium concert series. I don't know what they called it then,

Myers: Fine Arts Series,

Bain: Fine Arts Series, TSCW (Texas State College for Women) had one, and, you see, we tried to match that. So I suggested to bring the Westminster Choir, being proud of having been there and so forth. The Westminster Choir came, and Frank was in the tenor section of that, and I talked to Williamson about having somebody, that I needed somebody as an assistant. Frank and I corresponded . . .

Myers: . . . he holds the earliest appointment on the faculty right now, and I think that was sometime in 1940.

Bain: Not quite, not quite.

Myers: Not quite?

Bain: The man that Dr. McConnell hired was the earliest,

Myers: Maybe he retired?

Bain: No, he isn't retired (chuckle).

Myers: What were Frank's responsibilities?

Bain: Frank's responsibilities were to help with the choral music. Frank played the piano; he had pitch recognition. He was

very useful in many of the things. He taught conducting.
I, of course, taught conducting.

Immediately, I got into a graduate program, too, because I was ambitious. Almost immediately, I think, so many things happened that it is difficult to get them in sequence. If we had the catalogues here, we would be able to know just exactly when these things appeared.

Myers: Frank would have run sectional rehearsals and . . .

Bain: . . . we had a Chapel Choir, too, immediately . . .

Myers: . . . which still exists.

Bain: . . . because we had so many singers we couldn't handle them all.

Myers: So he was the conductor for the Chapel Choir?

Bain: Absolutely. He did a remarkable job at that (chuckle).

Myers: So you had two Westminster-oriented choirs?

Bain: Oh, yes, immediately. We had a unified kind of thing.

Myers: Which is probably what has given strength to that choral program.

Bain: Yes. And then we tried to, of course, get--I tried to get--one or two graduate assistants. I immediately started a master's degree program. By starting the master's degree program, I was able to bring down from Houghton a baritone and a bass that did a great deal for the choir.

Myers: As graduate assistants?

Bain: Yes.

Myers: Who were they?

Bain: One was Richard Chamberlain, who is now the choir director at Otterbein College,

Myers: I know him.

Bain: You know Richard very well, and you know how well he sings. He sang just as well then as he sings now, The other one was Wayne Bedford, who, after he left with a master's degree, he was head of the Music Department at Austin College, which is just north of you.

Myers: Yes.

Bain: And then he finally went down to Houston, to the largest church in Houston, as the choir director there. He died of a heart attack, leaving a family and so forth like that.

Myers: They were enrolled there as a master's degree student.

Bain: Absolutely. Then I was after some people from the Westminster Choir College to come down and do the master's degree, and that helped a little bit.

Myers: Silvio Scionti, a pianist, apparently was an important member of the faculty.

Bain: Oh, heavens! I should say he was! I remember . . . I suppose I had a little bit of prejudice toward them. We hadn't been to Europe. I hadn't seen too many Italians at work, and I was just a little bit . . . shall I say I had maybe a little

bit of local prejudice and so forth like that? He drove up in a big car outside of East Hall, I remember, and came in and asked to see me and brought his wife Isabel, Isabel came from Alice, Texas. I don't know if you knew that or not?

Myers: Yes, I knew that.

Bain: Silvio came in, and he's a very flamboyant man, and I hadn't been quite used to this kind of thing. He had on a coat with large checks in it, and I thought, "My gosh!" Then he had partially dyed hair, and his mustache had been colored with pencil. (Chuckle) So he presented quite a picture, you see.

Myers: This was before he was a member of the faculty?

Bain: Oh, yes! He was just coming to visit me. He walked in to see if some way or other we wouldn't hire him to--he and Isabel--to play a piano recital.

Having never heard of him, I didn't pay any attention. He told of his experiences in Chicago and the Chicago Musical College, which I disrespected a lot as an institution, because it was sort of an unattached commercial place and so forth, even with Rudolph Ganz as the head of it; who really was an absolutely first-rate person and a great contributor to excellence of music in America, I would like to go on record as saying that. He conducted the Saint Louis Symphony before

he came up to Chicago.

Well, I finally found out that Silvio was or had been an assistant to him. I don't know how much of an assistant, but he had also taught at the Chicago Musical College. So with conversation and the like of that, the first thing you know we were . . . I had recommended his appointment as a teacher of piano. It was a fortunate appointment--I can say that--because it represented also another step above Mary Anderson and above Gladys Kelso.

Myers: He was certainly responsible for establishing a reputation for the School of Music as an outstanding pianist.

Bain: No question about it, because he did produce some outstanding pupils like Ivan Davis, who was on the Metropolitan Opera broadcast this last Saturday.

Myers: Who were some of the other piano students that you remember from that period?

Mrs. Bain: Who was that little girl?

Bain: Well, I'll tell you, we had Monte Hill Davis and Jeannine Dowis, who is on the faculty now at the Julliard School. I remember when Jeannine's mother had brought her over as a ten-year-old, and you can pay me with all the deference you can imagine to try to get me to allow her daughter to come and study with Silvio. There are a lot of other . . . there was a pianist who was really a brilliant pianist and who I've lost track

of completely; he was one of those kind who could break strings in the piano by hitting them so hard (chuckle), hitting the keys so hard. He was a wild man, too, on top of that. He was a very mature individual and so forth. You know, there were always young hopefuls who come from everywhere and try to study.

Myers: When did you appoint him to the position?

Bain: I'm not sure exactly when that was, but it was not too long after I came there.

Mrs. Bain: I'll tell you, darling. We had moved over on 1111 Hickory, so it had to be after that. I used to get housing for people. I found housing for them that summer.

Bain: We lived over in Gene Hall's house only about . . .

Mrs. Bain: . . . one year.

Bain: . . . one year only, and then we moved over to 1111 West Hickory. That was Dolph Evers' house. Well, Dolph Evers' house burned this year.

Myers: Oh, I know that house!

Bain: That great, big old mansion there . . .

Myers: On Oak Street.

Bain: On Oak Street. You see, he owned both of those.

Myers: They're rebuilding that now.

Bain: Yes,

Mrs. Bain: Are they?

Bain: Yes, because that is an historic house,

Myers: There was an article in the Denton paper the other day about it.

Bain: We lived in the house right behind there, you see,

Mrs. Bain: I used to climb that tree and cut blossoms off it--magnolias,

Bain: It was a very pleasant time,

Mrs. Bain: It was certainly before the war,

Bain: Yes, before the war, anyway.

Mrs. Bain: We hadn't moved over there, so it had to have been in 1940.

He played a concert first before you hired him; and Dr.

McConnell was very concerned, but, oh, it was excellent,

Bain: But, you know, he was . . . Silvio Scionti was a real musician.

He had a flamboyant personality, and he had the respect of

people all over everywhere. By everywhere, I mean piano

teachers hither, thither, and yon, So he had a reputation

and was a colorful person.

Myers: Apparently, he was.

Bain: Very colorful person.

Myers: Was Isabel a member of the faculty?

Bain: No, never. You see, I had some way or other grown up in

an era where two people could not be on the same faculty.

Myers: I guess they had regulations against this.

Bain: I think it was an economic thing. I know that in many institutions, families got into the thing, and they'd get . . . where

I came from, Houghton College, there were three people from the same family on the faculty. One also was in the maintenance business and so forth like this. I know other institutions where families sort of get in and sort of take over and run the institution,

Mrs. Bain: That had also been true at North Texas for a while.

Myers: Silvio had a piano ensemble, didn't he?

Bain: Well, he was always trying to do these flamboyant things, you know, and I remember once that he did . . . because we were doing . . . we wanted to do the best composer and the best music, and so we often started with Bach. I did the first Bach festival there, too, and I'll tell you about that. But he wanted to do the Bach One, Two, Three, and Four Piano Concerti, and so we did them. We got the four pianos on stage.

Then he had a great idea, too, you know, that he would get all his students in. He used to go over to Dallas and teach, and he used to go over to Fort Worth and teach. He taught a couple of really good pianists over in Dallas who were husband and wife. They studied with the Sciontis. Scionti had mature people around him a lot. Talking about mature musicians, that helped a lot, too. So we often did things like that.

Myers: He had as many as ten or twelve pianos on stage.

Mrs. Bain: Thirteen,

Bain: I thought he had more than that, Uprights, say, for instance, I think he had thirty-two pianos on the stage at one time with thirty-two players, He orchestrated these things, you see, so everybody had a little chance to do a little something.

Myers: They used to be a sell-out, I guess,

Bain: Oh, yes! It attracted a lot of attention, even though I think it's a sort of phony kind of business, And, of course, he loved to conduct them. He would stand up and conduct them,

Myers: He had his orchestra?

Bain: Yes. We got the orchestra started because we were short on strings, and I talked to Floyd about how we were going to get these strings and so forth. Floyd had a good idea. He had a connection in the Chicago Musical College. He had studied violin up there with, I think, a fellow by the name of Wesley Lovelette or something like that.

Mrs. Bain: He did his master's up there.

Bain: Yes, he did. I never respected it very much, because I thought it was sort of a commercial kind of thing. I've said this twice now. But in any event, he began to know something about the Chicago scene. He learned about the Lane High School up there, which in effect had a music major.

At one swoop, we got four cellists, a violist, and a violinist--all from Lane Tech--at one time. We got a double

bass from Beaumont. That gave us a nucleus, you see. Even Ralph Daniel--if you can believe it--played cello for the first Bach festival that I did, which was the Saint Matthew Passion, but I'll tell you about that perhaps a little bit later. Everybody was pressed into learning to do things with the violin.

Myers: You always believed that the orchestra program was the heart and soul of the School of Music.

Bain: Absolutely! Absolutely! This has been a tenet with me. I've always believed that you can't have a good music school without a first class theory department which teaches the grammar, the vocabulary, and the syntax of music and gets it into people's heads some way or other. Without a good orchestra . . . lots of places can have a chorus; lots of places can have a good piano department because there are so many people studying piano, you see.

Myers: You started with the chorus, knowing full well that you wanted to develop the orchestra?

Bain: Well, I must say, for instance, this, that Floyd Graham . . . his principal interest was in show business; it was not in the orchestra. He always said his philosophy was to have fun with music. Music is not something, say, for instance, like Latin or Greek or like chemistry in which you have to slave over. No, have fun with it.

Well, that is all right to a certain point, you see, There comes a time when you have really got to . . . if you've got a great deal of talent, perhaps those things just come naturally; but otherwise, I don't think it does. The hard disciplines of hours and hours of practice day after day simply . . . you just have to go through that, that's all.

There was not that tradition when I came. I think I'm the only person on the faculty with Mary Anderson who really put the thumb down on people. Miss Parrill got after people, too, but these were . . . this was a different kind of thing, say, for instance. The jazz program as such that Floyd worked with, an awful lot of these people could play before they got there. So it wasn't a question of teaching people to play saxophone or teaching people to play clarinet. Manuel Meyer was there when I came, and he'd been out and made a living as a player before he came back. There was a number of those boys who had done this or had made their livings as they went along. Where they learned their technique, I don't know. Some of them came up like Topsy. So there was this kind of an idea. Well, you don't study music; you just get in and play.

Myers: Osmosis, really.

Bain: That's right.

Myers: So the orchestra really didn't exist as a symphony orchestra until you came?

Bain: We mustn't really say that because on the Saturday night stage shows, Floyd always had a pit orchestra. Now that had a few strings and winds, of course, and the organ, which Ralph Daniel played to fill in, you see. Anna Mary Bevel, who was an enormously talented music major, was also in on this kind of business. So the orchestra would play some kind of an overture. Ralph Daniel would fit in and play a little organ solo. While the orchestra was leaving where they were to get up on the stage, all of a sudden, before the curtain opened, you would hear the Aces of Collegeland strike off with some fast tune.

Myers: Transform into a stage band,

Bain: Yes. Then we had sort of what you may call a stage show.

Myers: A major symphonic repertoire was not being performed at the school?

Bain: Nothing at all. I think the first piece they ever attempted was one that they probably shouldn't have attempted, which was a Mozart G Minor Symphony. I think it's Number 40, if I'm not mistaken. Of course, that takes clarity; it takes precision; it takes detailed working out of scale passages which these people were incapable of doing.

Myers: Did you utilize the orchestra in oratorio performances?

Bain: Oh, yes, immediately. I immediately started, and I think, if the truth be known, Floyd resented other people using the

orchestra. He used to resent Silvio's wanting to use the orchestra for those concerto accompaniments and so forth.

Myers: Did Silvio use the orchestra?

Bain: Oh, yes.

Myers: He did.

Bain: Yes. There was one occasion when Silvio . . . we did all of the Beethoven sonatas in ten days and the five concerti on two Sundays. We started in on Friday, and we did all of the Beethoven sonatas. On the first Sunday we did the three concerti, and then the next Sunday two concerti. Look what that did itself toward waking the consciousness of people.

Myers: So there was at least that orchestral emphasis?

Bain: Oh, yes, yes. Scionti conducted the orchestra and did a marvelous job with it--musically very sensitive; beautiful phrase lines; a sensibility, say, for instance, that Floyd knew nothing about at all.

Myers: Silvio knew the repertoire?

Bain: Oh, he knew it backwards--certainly. He had had an excellent education at the Naples Conservatory and then being in Chicago in the big time and all.

Myers: Was Silvio Scionti a good conductor?

Bain: Yes. Silvio, being a sensitive musician, I think he was an excellent conductor, and I think the students respected his conducting. He wasn't mean to the students at all, although

he was exacting. I think they enjoyed the warmth of his Italian musical personality,

Myers: So he brought a high level of musicianship to the faculty?

Bain: A high level of musicianship to the faculty and with a knowledge of the repertoire that lots of these people didn't know at all. He knew a little--certain things--about opera. He used to sit down and play these things off and sing in a cracked voice, you know, some of the pieces.

Myers: Did you ever see him after you left North Texas?

Bain: Oh, yes. I visited him the year before he died. I happened to be in Rome, and at ninety he sat down at the piano and played a Scarlatti sonata. I couldn't see, really, that there was really very much the matter with him. Although during the time he wasn't in Denton, he had cancer of the bladder. His bladder was removed, and he seemed to get over it. He was a very strong person, because he'd go to Mexico all of the time, and he'd eat all kinds of food, unwashed and everything else like that. I would go down there (chuckle)--even being very, very careful--and I would get the "tourista," you know.

Myers: He had a strong constitution.

Bain: Well, no, you see, he'd eaten his peck of dirt in Sicily, you see, and in southern Italy, because he came from Sicily.

Myers: He was quite a gourmet cook, I understand.

Bain: Well, he was a good Italian cook. I would stay that.

Myers: His spaghetti recipes are still floating around,

Bain: Oh, yes. Yes, yes.

Myers: How was Mary McCormic recruited to come to North Texas?

Bain: You see, I have to tell you this, too, and I'll tell you about a number of other recruitments that you don't know about. Dr. McConnell for some reason or another would not pay one nickel of transportation for me or for possible candidates to visit the campus. This is a very important thing. Your visit for, say, for instance, from Denton over to Palm Beach in my day would have been absolutely impossible. They wouldn't have paid one nickel for it. I never got a nickel for going to interview people or anything like that.

Myers: Yet, he went to New York to interview you.

Bain: Oh, yes. Well, he was the president. What I did, of course, since my parents were living in Canada at that time--Father had gone back to Canada--we had a great longing to go back every year. So we made this hard, hard journey at the end of August when we had sometimes only two weeks or ten days sometimes between then and the beginning of school. So we would make a mad dash to get up there. And then we always went to New York.

Someone had given me the name of Mary McCormic, I don't know whether she had written to me, because, you know, Mary McCormic is a Texan, She was born up near Amarillo, In

any event, somebody had told me, and I looked her up in New York and arranged for an audition.

Myers: Do you recall what year?

Bain: I can't recall without going through the records.

Myers: This was after the Julia Smith production?

Bain: Oh, yes, quite a little while after that.

Myers: Had you done other operas after the Julia Smith opera?

Bain: Yes, yes, and we'll get to that. But I must tell you how intrigued I was with Mary McCormic. She was another personality like Silvio Scionti. She was as stagey as anything could be and had herself made up in the grand manner of an opera singer. She wore the cutest little hat that I've seen in a long time. I think it was in a room not much bigger than this--somebody's living room--that I heard her sing.

I heard her sing three notes or four notes of "Vissi d'arte" from Tosca, and I said, "That woman can sing!" I said to myself, "She's for us." I got busy right away and made arrangements for her to come. I hadn't looked into any of her career very much. I knew that she had been with the Chicago Opera. By her own admission, she had said she was the first woman to sing in the Paris Opera--Opera Comique, I think--the first American woman in sixty years. She had the usual publicity and the like, but a lot of this was vague and so forth like this.

But Mary was a good find. Mary McCormic was a first-class voice teacher. She was a very, very poor musician. I can cite circumstances where . . . well, I tried to do the Beethoven Ninth with her in preparing it for performance in Denton. I was going to conduct one performance of it for the General Federation of Women's Clubs in Fort Worth at their national meeting. I think Ernst Hoffman was coming with the Houston Orchestra to do a concert in the Main Auditorium in Denton, and we were going to try to find a faculty quartet to sing the solos. I gave Mary the recordings, and she could never learn them. She could never find the pitches. She was just a very bad musician.

Myers: But she could sing that opera repertoire.

Bain: Yes. She had been properly coached. She went through the era when people . . . where the music was poured into their ears. They didn't care much about how good a musician they were. The important thing was, could they sing; and she could sing. There's no doubt about that. She had a very good scale, a very good method of singing, a voice that was of a beautiful color and appealing in its quality.

Myers: Would you talk about her era as the opera director at North Texas?

Bain: Well, I just thought, "We'll get in and do opera." You know,

the head of the Drama Department wasn't really that much interested in this. So after I did Cynthia Parker, then, of course, Julia came up with another opera, and that was the Stranger of Manzano. That must have been about three years after that. However, the first opera that we did on our own was the Bohemian Girl of Balfe, you know, which is presumably the first opera that is with an English text. It was the first serious opera with an English text, and Balfe was an Irishman. So this was a sort of singspiel kind of thing, too, because there was spoken parts in it and the like. We did that, and we did the Chocolate Soldier and light opera.

Myers: So the opera tradition began to build then.

Bain: Yes.

Myers: With you as conductor?

Bain: Yes, I conducted all of these. The last opera I did there was Faust, John Rosenfield said, "Why don't you do a Faust sometime?" Well, of course, to find a tenor who could sing a high "G," you know, was something. I thought, "Well, if he wants us to do it, he'll come and hear it and give us a review." He didn't think much of coming up to Denton.

Myers: Was there an opera company in Dallas at that time?

Bain: No.

Myers: There wasn't?

Bain: No.

Myers: So that was important for North Texas to have opera,

Bain: Yes, because he knew we'd done Cynthia Parker, and I did the Stranger of Manzano, and we did the premiere of it in the McFarlin Hall at SMU.

Myers: Was that as successful as Cynthia Parker?

Bain: Not quite, not quite. Musically, I think it was a better piece, but it didn't have . . .

Myers: It was hard to top that first one?

Bain: You couldn't do that. The Bohemian Girl, I think, was modestly successful. Of course, it was very, very dated. Chocolate Soldier was fine.

Myers: Did you do any of those in Dallas or Fort Worth?

Bain: No. You see, in Dallas they had just started the Starlight Operas under the man by the name of Freeman, if I'm not mistaken, who just passed away this year. I read it somewhere, anyway.

But about the Faust performance, you see, we had to do set scenery, that is, scenery that you make and set down on the stage. You can't fly anything, you see. Oh, you might put up a backdrop, you know, and roll it up and let it fall down, but you can't in the Main Auditorium. It's just impossible. We rented a backdrop for Bohemian Girl, but one of the art professors did the scenery for Faust. It was sort of a combination

of modernism and realism, as I recall. We rented the costumes, and we took it on tour for ten performances. We went as far west as Lubbock and up into Oklahoma. We did one-night stands and came back over into East Texas and then back home. We were . . .

Myers: . . . well-received?

Bain: . . . well-received. I had took some of the faculty along in the orchestra. Some of them didn't want to do it, but they did it. I imposed on them the same discipline we imposed on students, which they didn't like. But nevertheless we got the job done.

Myers: That must have help recruit students, also?

Bain: Yes. You see, it became a singing tradition. There's no question about that. We were very, very strong on that.

I might talk to you a little bit about . . . I had in mind that we ought to do a festival--a yearly festival. So we started off being brave. I can't tell you the year of that, but it was a year or two after we did Cynthia Parker. We did a so-called Bach festival. I couldn't get Floyd Graham to agree, because there wasn't a good, big, luscious peach for the orchestra itself. He felt the orchestra simply couldn't do all this accompanying.

Well, let me tell you, on Friday night of the Bach Festival, we did the Saint Matthew Passion. It was not an uncut

version, but it was all there, including, of course, the last chorus, "Here Yet Awhile." It was sung in English. Of course, I'm a great believer in that. I believe that if you're going to educate people, they've got to understand what's going on. It's all right to sing in the unknown tongue when (chuckle) the performance is so good that people listen to the music and don't pay any attention to the text. But I don't believe in that at all. I'm very much in favor of music for Americans,

Myers: We talked about that yesterday concerning the choir.

Bain: I don't think there's any question about that. Well, then on Saturday afternoon, the A Cappella Choir sang one of the Bach motets. The organists played numerous pieces for the organ. There was some keyboard piano music also on the program. I'm not sure what else was on the program. It was an afternoon concert. On Saturday night, we did Don Gillis' first symphony. We were talking about Don Gillis. He was the first master's degree in composition from our school down there. We premiered his symphony. Of course, Floyd wanted to do something that would show the orchestra off, so he did the Franck D Minor Symphony. I can remember it as well as if it were just yesterday.

Myers: Even though it was a Bach festival, you did use the orchestra?

Bain: We had to do something to satisfy the orchestra conductor and maybe the orchestra members. I'm not sure. But then on

Sunday afternoon, from cover to cover we did the Bach B Minor Mass. Look at the major works that we did in that length of time! Probably nowhere else . . .

Myers: . . . has it ever been done.

Bain: . . . has it ever been done. I conducted the Saint Matthew Passion on Friday night, Saturday afternoon, and Sunday afternoon.

Myers: That really tells you something about the caliber of the students of the school.

Bain: Oh, yes! These people were devoted. By devoted, I mean, we had such discipline that there wasn't any question when I said, "You be there at such-and-such a time; you pay attention!" There wasn't any deviation from that--not a bit.

Myers: What's the approximate date of the year of that, do you recall?

Bain: Gosh, I just simply can't tell you, but it was probably about . . . see, I was there nine years. I would say it was probably about the fifth year . . . the fourth or fifth year.

Myers: Between '43 and '44?

Bain: Yes, somewhere along in there. Then during the war, you know, we couldn't travel any. I thought, "What in the world will we do with all of the energy we have generated and the like?" I decided we would do a series of Bach cantatas over the radio. So every Sunday morning at ten o'clock, we did a Bach cantata for eighteen weeks. We learned the cantata during the week

and presented it on Sunday morning over . . . what is that big station?

Myers: WFAA?

Bain: WFAA, we did that.

Myers: That was the start of the radio broadcasts?

Bain: Yes.

Myers: A lot of the brochures and literature of the School of Music talk about musical training for radio performances. Did this come out of that broadcast?

Bain: Oh, I don't know that it would, because the dance band used to be on the radio every week, anyway. It was very, very often. I think that maybe it came from that more than maybe from this, although this was really quite something.

Myers: You had a regular remote broadcast right from the School of Music?

Bain: Yes, right from East Hall. That's where we did it.

Myers: You had your studio set up there?

Bain: The studio was all set up, and the lines were cleared, and everything was done.

Myers: Well, that got you out to the Dallas and Fort Worth public.

Bain: Oh, yes, and with really the right kind of music. We did also oratorios, of course, with the Dallas Orchestra when Dorati came there, you know. I had a long conversation with him, and we became the official chorus for the Dallas Orchestra.

We did the Verdi Requiem, the first performance I did with Dorati. It's interesting because George London was the bass soloist.

Myers: The Metropolitan Opera singer?

Bain: Yes. But he was just starting--just starting, Gabor Corelli was the tenor. The soprano was the girl who was, or is, at the Metropolitan now, who was then sort of a middle voice,

Myers: So that's the lineage of the history of the North Texas State connection with the Dallas Symphony and Dorati,

Bain: Oh, yes.

Myers: And that continues to this day,

Bain: Well, we did the excerpts from Boris Godunov with Alexander Kipnis as the soloist, and he almost jumped out of his skin when the chorus sang in Russian, because he was singing in Russian (chuckle).

Myers: This startled him a little bit?

Bain: Yes, yes, it certainly did.

Myers: Dorati has always invited our choir, even after he became the director of the National Symphony Orchestra. They sang the Penderecki Dies Irae.

Bain: I know he's always liked that, and we have continued to have association with him,

Myers: I hope we will continue to have it with the Royal Philharmonic Orchestra now that he's there.

- Bain: I hope so, too. You know, we serviced the Houston Orchestra, too.
- Myers: Is that where you got to know Ernst Hoffman?
- Bain: Yes. We'd take 200 or more singers, you know, and bus them and take them down by private car to Houston. I don't know how long we did that, but we did that quite . . . we did the B Minor Mass with them. We did the Rachmaninov The Bells. We did the Beethoven Ninth down there. I think we did the Brahms Requiem down there with them, too. We got very, very good reviews.
- Myers: Everybody wanted to have a choir with an orchestra.
- Bain: Well, Righter, who was conducting the San Antonio Orchestra-- the year before I left--had made an understanding with me that we would act as the chorus for the opera season in San Antonio. Well, we just thought, "Nothing ventured, nothing gained." But remember, all of the things that you did with orchestras, we duplicated on the campus. When they would get ready, why, I don't know how many times I did the Brahms Requiem myself with our own orchestra there.
- Myers: Were you still requiring all the music students to be in the choir by then?
- Bain: Oh, you bet you we did . . . not to be in the choir, but to be in an ensemble of some kind.
- Myers: Not necessarily the choir?

Bain: No, no. They had to be either in the band, or they had to be in the orchestra. We did not, however, . . . there was always this controversy about the boys that were in the jazz band, whether they would satisfy experience as ensemble credit by being in the jazz band, I started the credit procedure for jazz studies down there. We gave credits for courses in arranging and the like of that, although we didn't have any instructions or instructors who are primarily, say, for instance . . . a lot of them were jazz-oriented and occasionally would, Manuel Meyer, naturally, he taught clarinet and saxophone and the like of that and taught that to persons who were interested in it.

Myers: Students in the choir were obviously gaining really valuable musical experience, also, weren't they?

Bain: Very valuable. For instance, we used the right kind of repertoire. I did the Faure Requiem, the only piece that I ever--orchestral piece--conducted from memory. But I thought I would just test it out.

Myers: How did it work?

Bain: It worked fine.

Myers: Very good.

Bain: I did that in the Main Auditorium on a Sunday afternoon.

Myers: Musicology was an area which was noted for the achievements of Lloyd Hibberd and Helen Hewitt.

Bain: Oh, I should say so! I wanted to some way or another build a faculty that would have the respect of academicians anywhere. I first brought to the campus Hugh Miller. Hugh Miller, he's the man who wrote the Barnes and Noble College Outline of Music History. The reason he wrote that was because he flunked his final examinations from Harvard. He flunked them twice, and I had to intercede because they were going to fire him out.

Myers: They were going to drop him from the program?

Bain: Absolutely! They were going to drop him from the program. I met with Donald Grout, who, you know, is the writer of A Short History of the Opera,

Myers: The most famous music history textbook, too.

Bain: Yes, that's right. Tillman Merrit, who taught counterpoint at Harvard . . . I saw them at one of the MTNA meetings--I think it was in Minneapolis--and had breakfast with them. I said, "You guys are just simply getting the cart before the horse, because, look, you have taken Hugh Miller, and you have given him all the courses, and he has passed them all with 'A's' and 'B's.' You have assigned him a dissertation; he's completed it; he's got an 'A' on it. Then you come up with a content examination which, if you look up in any reputable school, will serve as the admission to candidacy and not as the final examination." Grout said to me, "Well, can you imagine anybody not

knowing how many tympany are used in the Berlioz Fantastic Symphony?" (chuckle) It was on such sticky things such as this. Well, in any event, Hugh got his degree.

Then I heard of Lloyd Hibbard, and I think maybe somebody else at Harvard, maybe the chairman, said, "Well, Lloyd is not doing really what" He was teaching at the Graham Eckes, which was a fashionable school for secondary students and elementary students in Palm Beach. I have been there, so I know the situation very well. He was terribly glad to get out. He was another one of these personalities--only in the academic field--that knew everything. He had written several articles, including an article on jazz for the Harvard Dictionary of Music for Willi Apel. If you want to look up the original edition, you can see that Lloyd Hibberd's name is on the jazz article.

Then I got Helen Hewitt, because I needed an organ teacher. This may not be the succession they came in. Helen Hewitt was one of those curious persons who had . . . she had gone to . . . I'm not quite sure . . . I think it was Smith College, if I'm not mistaken . . .

Myers: . . . yes, that's correct.

Bain: . . . for her undergraduate work. Then she transferred and got into the Curtis Institute and studied organ with Lynnwood Farnam and graduated from there. From there she went back,

always on scholarships and the like of that, to Radcliffe College, which was the girls' part of Harvard University. She got a master's degree and finally the doctor's degree there, but she was without a job.

I knew Russell Carter. I referred to him earlier as the Supervisor of Music in New York State. He knew her mother very well. Her mother taught as a public school music teacher in some little old town in northern New York. So I somehow or another wasn't quite . . . well, I felt a little bit more at home with Helen.

I have to tell you this, because it's another comment that Dr. McConnell made. Helen came to North Texas and came in on, I think, the same train I came in on, you know, that early morning train from the North, on the MKT. She had almost white hair when she first came. This was really her first teaching job, too, and she was a little bit of an old maid. Dr. McConnell, when he saw her and laid eyes on her, he said, "What in the world are you going to do with that old woman?" (chuckle) I'll tell you, that was something.

Myers: That will teach him not to judge people by their appearance.

Bain: Exactly! Helen was really a great boon. She was an excellent organ teacher--excellent organ teacher--and a good musicologist. She gave some stature to the musicology field.

So, you see, we had great strength in musicology and

music literature immediately.

Myers: What were the courses in music history at that time?

Bain: I don't remember. I'm not sure whether we had individual . . .

Myers: . . . some required in the curriculum?

Bain: Oh, yes, survey courses of one kind or another,

Myers: Were they rigorous?

Bain: Very rigorous! Very rigorous! And we were glad to make them so, because we wanted the prestige that came from this kind of thing. Hugh Miller was a very tough teacher. See, when I came, there wasn't any record library at all and very, very few books in the library. The total budget for the library--the musical part of it--was \$250 a year. That was meant for everything--even for multiple copies, for renting music, and everything else. So that had to change, and it did change. I got the Carnegie Foundation Collection, and that was the beginning of our record collection,

Myers: I imagine these three people wouldn't sit still for the library?

Bain: No, they certainly didn't. I was very interested in the library myself at that time, because the National Association of Schools of Music finally . . . I was on the committee during the war to get the reprints going. I remember we got Bach, Beethoven, and Brahms all done by the Edwards Company in Ann Arbor, Michigan. We got bogged down on Mozart some way or another. The war ended and it was a little easier to get

these definitive editions.

Although I did get . . . now you will find that somewhere there, there are microfilms of many of these editions. Well, I'll tell you what I did. I took the Glen Haydon book on the Introduction to Musicology and just went through the list of definitive editions, the monumental works, and everything that I couldn't buy in book form; and I bought on them reels of microfilm. So whether you have those now or not, I don't know.

Myers: Oh, I'm sure they're still there. All of this work laid the foundation, as you know, for the first doctoral program at the university.

Bain: Did you know that the first doctoral program , . . maybe you don't know , . . .

Myers: . . . was in musicology.

Bain: Well, I know, but it was approved before I left. I got the first doctoral program,

Myers: So you were involved in getting that going?

Bain: Absolutely!

Myers: Tell us a little about that.

Bain: Well, I was finally made a member of the Graduate Council, and we used to require, of course, as you well know, a written thesis for the master's degree. I don't know whether you require that now or not.

- Myers: There are some options, but there's one required.
- Bain: Well, we required it in spite of the fact that people played recitals, you see. I always got a copy. I made them make enough copies so that I would have a copy personally. I still possess those up at Indiana, including Don Gillis' first symphony.
- Myers: So you began to formulate the idea of awarding the doctorate?
- Bain: No question about that. I think this was a very, very big jump. Previous to this--now, I'll have to go back and tell you this--I was eligible from the standpoint of age to be drafted and to be sent off as a soldier. I was offered by telegram an opportunity to become a captain for the VIII Corps Area, a music advisor. When they discovered my age, they began to hold up a little bit on it. I almost was drafted. This is when I lost Frank McKinley; I lost Roger Cushman. I lost the head of the Music Education Department, Earle Connette. I think Roy Will left. Some of the people went into industry . . . one thing or another.
- Mrs. Bain: You lost seven, but I don't know who you lost.
- Bain: All right, but in any event, then I was offered a first lieutenantcy, which I turned down. I went to a meeting, down in Austin, of the National Association of Music Executives in State Universities, and I was wondering--because Bill Doty was about my age--I was wondering how it was he didn't have

to go. He showed me a document that said that deans of all professional schools were exempt from the draft,

Let me say this. I came home and told Katie Henley, I said, "I want you to read this directive." Well, she says to me, "Well, the Music Department isn't a professional school." I said, "Look! You look at the number of majors that we have, and you look at the whole Fine Arts Division of the University of Texas, and you'll find that we have more majors here than they have altogether!" Well, I'll tell you, that woke them up a little bit. I said, "Look, all you have to do is to organize this into the university system, and I think it's high time that we got out of the teachers college business and got into a state college!" Dr. McConnell got busy. He designated the Music Department as a School of Music and allowed me to use a title as Dean of the School of Music.

Myers: So that's how that . . .

Bain: . . . that's how that came about.

Myers: This was after the NASM membership?

Bain: Oh, I got the NASM membership . . .

Myers: . . . in 1939, wasn't it?

Bain: Yes. You see, I got immediately into these professional meetings. I thought, "By George, we're going to get ourselves in there."

Myers: You must have gone right to work on that,

Bain: I got myself appointed as one of the vice-presidents of the National Association of Schools of Music. The way it happened, I became visible as the assistant secretary of Music Teachers National Association, and then as secretary. They all met together at the same time, and they overlapped, you see.

I remember that there wasn't any national meeting of any NASM during the war. During one of the years of the war, I was in a meeting with the Graduate Commission as a vice-president, and that was after we had been examined for the undergraduate degree. We pressed for the master's degree, and I just laid it right on the line in front of Hansen, and he didn't dare turn us down. So we got approval by what was on paper for the master's degree, because they were then not going into very much individual examinations for the graduate studies, see, right at the very beginning. That's how we got in.

I would like to tell you a little bit about some of the other faculty that really made a great contribution. One was Myron Taylor. Myron Taylor just passed away here this last June. They lived in Boynton Beach. One of the people who had a lot of influence on the musical life down at North Texas was Myron Taylor, I had heard of Myron, because I had seen a brochure of his at Houghton College during the process

of selecting people for the concert series. He was under national management, but not Columbia Artists or some of those others.

Well, in any event, when his name was brought to my attention through Casey Lutten of the Lutten Teacher Agency, I immediately recognized him. I corresponded with him, and Myron came to Denton. It fell into just the circumstance that everybody loved him; everybody loved Ruthie. They were not the kind of people like Silvio; they were not flamboyant.

Myron had only one degree, and he had not really much respect for so-called formal learning. He had left the Kansas City Conservatory to go to the Eastman School of Music, and that's when Eastman had the American Opera Company, and they weren't doing anything with the American Opera Company in residence at the Eastman School. That was in 1927, So he said to Hansen, "I think I had better leave." Hansen said, "I think the opera is not going to go very well here, and I think that you probably ought to go."

Myers: Was it a problem hiring people without advanced degrees at North Texas State?

Bain: No, but I tell you, Dr. McConnell was then looking at everybody, because the teachers colleges at that time were getting . . .

Myers: . . . trying to upgrade themselves?

Bain: Absolutely, trying to upgrade them. They thought this was one

way of getting the job done. Well, Myron had gone to Italy and had been toured two or three years in Italy, and he came back to the United States, having studied at Salzburg at the very famous Leopold's Kron.

He came back and sang on Broadway the role of the astrologer in Max Reinhardt's The Eternal Road. Max Reinhardt had opened a school there. So when Myron came back, he had this experience on Broadway. He came back right during the Depression, which made it very, very difficult to make a living at all. I have never known why he didn't press his career more, because he had a natural voice. He had a good top on the voice; he was an excellent musician. He learned fast. He made his debut at the Metropolitan in the spring season in Walter Damrosch's ill-fated opera called The Man Without a Country. Helen Traubel made her debut in the same opera. Isn't that interesting?

Myers: That's how he got his stature.

Bain: Well, Myron was very happy in Denton.

Myers: What did he teach?

Bain: He taught nothing but voice.

Myers: Studio voice?

Bain: Studio voice. As a person, he never was very vigorous about going after things at all. He left the faculty and went on the faculty of the University of Colorado at Boulder. He

couldn't stand it, and I brought him back one year before I left to go to Indiana.

Myers: You took him to Indiana with you then.

Bain: I took him to Indiana with me.

Myers: Were there other faculty members?

Bain: The other faculty member who I took with me was Walter Robert. Walter Robert had graduated from the Vienna Academy, and he had won a prize there. He's a Jew and had to flee to America. He got to America without any money, but he was an excellent accompanist, and he became an accompanist for Carroll Glenn, who was on your faculty, and numerous other young artists, you know, that needed the benign help of somebody who was older and who could sort of guide them musically.

Myers: How long had Walter been at North Texas?

Bain: Oh, he must have been there at least five years.

Myers: You brought him there?

Bain: I brought him there, yes. The reason how it happened--this shows you how these things happen--I came up to congratulate him after he was playing the piano accompanist for Carroll Glenn when we had her on the series, I believe.

Myers: In the Fine Art Series.

Bain: Yes, in the Fine Art Series in the Main Auditorium. I came up to congratulate him, and he said, "By the way, if you ever need anybody on your faculty with my abilities, I certainly

would be interested in coming." It wasn't more than about three or four months' time before I heard . . .

Myers: Heard from him?

Bain: No, I had him on the faculty.

Myers: (Chuckle) So you went right after him?

Bain: (Chuckle) I went right after him. Walter was an excellent teacher, and he's just retiring at Indiana University. He just retired this year.

Myers: He certainly has made a great reputation.

Bain: Yes.

Myers: What about Ralph Daniel? Didn't he go with you to Indiana?

Bain: No, because Ralph left the same year I left in 1947. But he went to Harvard University at that time to complete the work for the doctorate,

Myers: So he indirectly went with you, too.

Bain: Yes, yes. But actually, Ralph Daniel held on to two positions--one at North Texas and all the rest have been with me.

Myers: So he left North Texas to go back and do some further studies?

Bain: Yes, yes.

Myers: But he had been teaching at North Texas?

Bain: Right. I had brought, also, as a pianist, Roger Cushman. Roger Cushman was a graduate of Yale and had been a Ditson Fellow, you know, Oliver Ditson Publishing Company.

Myers: Yes, the publishing company,

Bain: He had gone to study in London for a year or more on a Ditson Fellowship, He studied with the Russian pianist-composer, Metdner. There are some piano pieces that are played yet by persons--the Metdner piano pieces. Cushman was drafted in World War II, as was Frank McKinley,

Myers: Did Cushman ever return to the faculty?

Bain: Cushman never returned to the faculty. We were supposed to be under obligation to bring these people back, However, he ended up at the Arthur Jordan Conservatory, which was fifty miles from Indiana University,

Myers: In Indianapolis,

Bain: He is now the head of the Piano Department at Stetson University in Deland, Florida, right now.

Myers: How long was he at North Texas? Do you recall?

Bain: I would say that Cushman was there about three years maybe.

Mrs. Bain: Oh, yes. He was one of the seven on the music faculty who went to the war, and the reason he moved back at North Texas was because he had a terrible case of meningitis, and there was about four years when he wasn't able to "wiggle-waggle," really. He was sort of half-paralyzed for a long time in his legs, so he went back home with his father and mother. I think he left before we did, didn't he?

Bain: I don't know.

Myers: That would have given you a rather heavy line-up of piano

teachers, with Cushman and Scionti and Robert?

Bain: Yes. Ralph Daniel was sort of an assistant to Scionti, although he never very much was a Scionti believer at all.

Myers: So it was no wonder they were turning out some good piano students,

Bain: Yes.

Myers: You hired Maurice McAdow, but I think you left before he came.

Bain: No, I think McAdow, if I'm not mistaken . . . my memory may be faulty on this. Morey I brought and hired, and I never saw him. He came the year I left.

Myers: McAdow came about 1945?

Bain: Yes, I think so. Now, I understand he's just retired.

Myers: He's been retired.

Bain: He came right directly out of high school. He had not done a lot of advanced work at all.

You have a man that you haven't mentioned yet--Joseph Kirshbaum. I don't know whether you knew him at all or not?

Myers: No, I didn't.

Bain: He was the principal violin teacher I had for quite some time. He had been up at Bethany College. He was a graduate of Yale University. He had a good education. He's now head of the Music Department at a school in Tyler, Texas.

Myers: Sure!

Bain: What's the name of the institution?

Myers: Texas Eastern.

Bain: That's it. When I was there, it was called Tyler Junior College, but is now called . . .

Myers: . . . Texas Eastern.

Bain: Yes. So Kirshbaum also was a graduate of Yale. I mean, he was a very talented man. He also has a very talented young son who was a cellist. He had a brother who was a cellist, too. But this boy has done very, very well.

Myers: So he began to build up the strong program.

Bain: Also, I brought Lee Bigson to the faculty, who is still with you.

Myers: Oh, he certainly is. He's a very productive individual,

Bain: A very productive person. His wife was a violinist, but I doubt if you ever used her at all.

Myers: She plays with the Fort Worth Symphony.

Mrs. Bain: Oh, really!

Bain: I also brought to the faculty somebody at the music education practice teaching level, and that was Sam Trickey.

Myers: Yes, Sam is retired now.

Bain: He came from the Detroit Public Schools,

Myers: There was a man named Harry Parshall, who preceded McAdow.

Bain: I brought Harry Parshall. He was a horn player; his wife was a violist. He ran the band. The band, you see, under Bob Marquis was strictly what I would call local stuff. It

needed the discipline of somebody, say, for instance, who'd played in a symphony orchestra and who knew what the finish really amounted to.

Myers: So there was no symphonic band tradition.

Bain: No, not really. The band, I think, never became the great, big instrument that the marching bands had been and the like of that. The marching band never was a very important figure during my time, because football was not important. I brought, also, Leon Brown as a trombonist. So with Harry Parshall, who was a horn player, you see, I had somebody to teach horn; and with Leon Brown, I had somebody to teach trombone. We had one of Floyd's jazz boys, a great, heavy-set fellow, who taught trumpet for us.

Myers: Prior to John Haynie coming?

Bain: Yes. Hanie came because of McAdow. He had studied at the University of Illinois.

Mrs. Bain: Parshall was a beautiful player.

Bain: A beautiful player. He was a beautiful player.

Mrs. Bain: He had a group . . . do you remember at the Bach festivals?

Bain: They played tower music.

Myers: The jazz degree program, which was originally titled bachelor of music in dance band . . . the degree program actually began the year after you left.

Bain: Yes,

Myers: So obviously it must have been developing during your tenure. Would you comment a little bit about that?

Bain: Yes, I'd be glad to. I had always felt that this area of musical learning should really be an accredited program in any major music school. I've known so many important musicians who could play, say, for instance, all the woodwind instruments and play them in dance bands and jazz bands and in symphonic bands. To effect matters, I tried to engage somebody at North Texas who was an excellent oboe player and who could do all of the rest of them equally as well and who played in jazz. Speaking of that, I brought a young oboist, too, by the name of Richard Smittle. I don't know whether you ever knew him or not.

Myers: No.

Bain: So we now had an oboe teacher, somebody who was a specialist in that particular field. I don't remember that we had somebody who taught bassoon. I think Smittle taught bassoon, too. But I've always believed that you had to have an individual teacher for each instrument of the orchestra . . . well, even for the band if you can.

Myers: Right.

Bain: I don't remember that we had a tuba teacher. I think I probably hired Parshall . . . or maybe Leon Brown taught tuba.

Myers: There was a pre-history of dance band music--Aces of Collegeland.

Bain: Oh, yes. When I came there, one of the first musical organizations I heard was the Aces of Collegeland. Some of it was pretty crude, because I remember talking to some of the boys, and some of them, instead of using reed reeds, they were using plastic reeds which made a terrible honky sound--really pretty bad. There's one thing about the dance band musician. They had little trouble with ear training, because they knew all the chords. They had to know them in order to play their "licks," if you will (chuckle). They read pretty well,

Myers: So there was a milieu there that would lead to . . . so you had to figure out how you might utilize this in the program?

Bain: I think we came in first by jazz contribution and by jazz arranging. These were the two courses, I think, that we first accredited. I remember that James Juiffre, whose name you may know . . .

Myers: Yes, I sure do.

Bain: I remember that we would have recitals--student recitals, mixed recitals--and I remember Juiffre sat down at the piano and played a jazz composition, which, I think, he improvised mostly right there on the spot. I remember it as being dull, and I thought he was never going to quit. I timed it by the watch, and it was some twenty minutes long. Most of it had to do with "noodling," you know, what we call "noodling" at the piano and so forth like that. But Juiffre went on to

make really a first-class name for himself.

Myers: Were there some other students?

Bain: Another that did well was Leslie Wright, who was a fabulously good pianist and one of the most talented students I've ever known; she used to play with the Aces of Collegeland. She is Jacques Singher's wife. She has been a ballet accompanist. Jacques Singher, the last professional job he held, he conducted the Portland Orchestra about four or five years ago. He is now at one of the state schools in northern Illinois and is conducting the orchestra there and doing very, very well, indeed.

Myers: Larry Austin would be there. He was primarily into jazz.

Bain: I don't remember that.

Myers: I guess Ralph Daniel came there because of his interest in pop music.

Bain: Yes, he started his whole--I think--his whole musical career through the Aces of Collegeland, although he was organist at the First Methodist Church for all the time he was in school.

Myers: There's a great deal of catholicity in his musical background.

Bain: Oh, yes, which he has nothing to do with at the present time.

Myers: What about Bill Thompson?

Bain: Bill Thompson is a Fort Worth boy and a trumpet player, and Bill came primarily, I think, because of the jazz program. He had an analytical mind, and I assume got into the musical

studies. He has made, really, a very good name for himself. He's now head of the Music Department of the University of Buffalo.

Myers: He taught at Indiana.

Bain: He taught at Indiana in the theory department and got his doctorate there, too.

Myers: While perusing the library shelves one day, I was interested to note there were even some master's degree theses signed by you which were about various aspects of jazz. This must have been a rather ahead-of-the-time idea, wasn't it?

Bain: I suppose it was. I remember that one had to do with the analyzation of what he called the "beat." A lot of it, of course, was descriptive surmise, not actual scientific measurements of really what the beats consisted of and so forth. But it was at least an interesting exercise in this kind of thing.

Myers: Were you interested in jazz yourself?

Bain: No, because . . . well, not particularly. I was interested in it merely as a musical form. I think that classical jazz, of course, as distinguished from so-called country and western and rock and roll . . . classical jazz is really an art form which is unique, and it is complicated. It does show, I think, the musicianship, the creativity, particularly in the passages where the soloist must improvise.

Myers: Here is a quote by Leon Breedon from the book Conversations with Jazz Musicians: "Charles Meeks, who had been working as a graduate assistant, started a dance band in 1946 before Dr. Wilford C. Bain left to go to Indiana. Bain obviously had seen some merit to that jazz thing. In other words, 'That dance band intrigues me. Hey, Charlie Meeks, why don't you come up here to Indiana with me?' which he did," Do you care to comment on that?

Bain: Yes, I remember Charles very well. He came up to work on the master's degree. I don't remember exactly how long he was at Indiana, but I do know that his primary concern--I think his primary interest--was in, I would say, creative jazz.

Myers: Why didn't the jazz program develop at Indiana until more recently?

Bain: There always has been some of that. Personally, one of the reasons, I think . . . all the time I had been at Indiana, jazz has been a prominent facet of the musical instruction. However, it has had a low profile because of the fact the jazz personnel did not have what we might call a very stable reputation. In other words, they were not good students in other matters; they had blinders on their eyes in terms of the broad spectrum of music itself; they did not wish to submit themselves to the rigor, say, for instance, of what we might call liberal arts or liberal studies in music. I had Buddy

Baker, who is now in Greeley, Colorado, who did a marvelous job for us. Rodger Pemberton, who is now in New York, doing a fine job. Following him was Jerry Coker, who has written this fine book on improvisation, and who, incidentally, is losing his hearing very badly. It's a real problem. Then finally there was David Baker, who is primarily, I would say, a jazz composer.

Myers: There was an early, rather successful, jazz band out of Indiana, the Fred Dale Band, I believe, wasn't it?

Bain: I never knew Fred Dale.

Myers: That was before your time.

Bain: Yes, that was before my time. But, of course, they've had a long history of that with Hoagy Carmichael, you see, because this was just a jazz band. I think he used a small combo . . . but there's been a long history of that.

Myers: It's interesting to note how many of the North Texas students who started out as jazz students have gone on to other facets of music--people like Bill Thompson and Larry Austin and Ralph Daniel who had jazz initially in their background.

Bain: I think jazz musicians--I've said this again and again, that is, I'm repeating myself when I say this--immediately in order to play jazz and play it well, you have to learn the vocabulary, the grammar, the syntax of ordinary music. In other words, those guys know all the chords, you see. They know all the

inversions of them. They know what to do. What they do not know is classical chord progression, because they are mavericks and they're exploring new fields. So the voice leading might be anything, you see. Eventually, of course, great care in the production of a jazz composition is just the same as it is in any other field. We respect it in the same way.

One of the things we have not done, and I think is of importance, is to find and have on faculty of any institution teaching jazz a first-class jazz pianist--someone who knows musical styles from the standpoint of keyboard and who can improvise and develop and the like of that.

Myers: We have such a person at North Texas State.

Bain: That's great. I remember that Buddy Rodgers was something of this kind of a person when I first came here.

Myers: We have a young man named Dan Haerle, who has written several textbooks on the subject.

Let's move into another realm. Do you have any recollections of this sound reproduction equipment at the school prior to World War II or shortly thereafter? What I'm leading up to is, if and when did you notice any developments which may have led to the establishment of our electronic music studio.

Bain: I think there were rumblings all around about the use of this

kind of material. Money was hard to get, and I think if we had any money at all, it was not devoted very much to electronic reproduction equipment.

Myers: So you didn't notice any change?

Bain: I think the biggest thing we did was to try to get equipment that would or could be used for radio broadcasting rather than anything else.

Myers: Nobody was fooling around with oscillators and so forth?

Bain: No, there wasn't much of that, although I did have a harmonic analyzer, which I don't know whether you've ever seen or not. For instance, it would show you the strengths of the partials, you see. I had hoped that maybe this could be developed into something where you could use it as far as the developing of all kinds of correct sounds so that upper partials would be as strong in the fundamentals--the third and the fifth and the seventh. Beyond that, no.

Myers: What about the whole area of musical composition? How did this develop historically?

Bain: I think that this was an area which I just don't believe was ever strong at North Texas.

Myers: While you were there?

Bain: While I was there, yes. I can't remember one composer at the moment that I . . .

Myers: Did you teach composition?

Bain: Yes, I think composition was being taught. It was taught by a theoretician rather than by an honest-to-God composer. Now, there is a question of how much composition you can teach. This is a question. How do you teach composition?

Myers: So you didn't develop a coterie of composers?

Bain: Definitely not.

Myers: You did at Indiana, though.

Bain: Yes, well, there . . . the former dean of the School of Music was a composer, Robert Sanders. So he leaned a little in that direction when he hired the theory people. Bernhard Heiden was a composer on the faculty there. Juan Orrego-Salas is there at the present time, and he is a well-known composer. These other men have publishing records. Thomas Beversdorf, who is a Texan, who came from Yoakum, Texas, came to spend one summer, at the end of his high school career, at North Texas. He didn't like North Texas very well and went down to the University of Texas and got his undergraduate degree. Now, he teaches trombone for us, and he teaches composition.

Myers: At North Texas, Walter Hodgson had a degree in composition, didn't he?

Bain: To my recollection, I'm not sure it was or whether it was just in music education. It may be that he did do some composing. I never heard a composition of his.

Myers: What role did Walter play at North Texas State?

Bain: All right, now, I'll tell you, Walter Hodgson . . . the reason I happened to know him is because while at . . . the last year I was at Houghton College, I was offered a position at Oswego State Teachers College in Oswego, New York, at three times the salary to head the Music Department there, as I mentioned before. I simply couldn't bring myself to go to a non-majoring institution. Walter Hodgson was out in the shipyards in . . . I beg your pardon. Maybe he wasn't then, but I think he was in the shipyards in the war effort, and he picked up the job at Oswego and was there. It may be that he went out during the war effort, which was later, to the shipyards. So when I found out that he was available, I remembered that he was available, and I needed somebody to head music education because we had lost Earle Connette. He had been a captain and had been called into service. I got Walter Hodgson to come and be the head.

Myers: Did he serve as an administrator under you?

Bain: We didn't have very much responsibility given to people who are principals of one thing or another.

Myers: You didn't have assistant deans or something like that.

Bain: No, no. He was never an administrative officer under my jurisdiction, other than being the principal figure in music education.

Myers: But he became the dean right after you left.

Bain: Yes, he did.

Myers: Dean Bain, there are legendary stories about you that I hear continually, so obviously you have placed a Wilfred Bain stamp upon the School of Music at North Texas State University. What would you single out as your major contribution?

Bain: I think the principal contribution was taking a sleepy, very, very low-key Music Department and immediately getting it into high gear and into the recognition of persons who are knowledgeable as a major institution. Another contribution, I think, was to bring, as you've been able to see, to the institution a very strong faculty academically and in some branches of applied music. Unfortunately, we were never able to bring--which I felt is the key to all the great music schools--a great orchestra, because of the fact that there were limited courses in terms of conducting and because there was the resistance on the part of some of the personnel in terms of that.

Myers: One thing that I would like to mention is that I think one of your truly great contributions to the world of music is the fact that you really pioneered the development of comprehensive musical studies in university settings. This is a unique American phenomenon and one that has been carefully

studied in many countries around the world. Before the development of programs such as those at North Texas and at Indiana, most of our quality music programs were in free-standing schools, such as Julliard, Peabody, the New England Conservatory, and the Eastman School of Music. This has now changed, I believe, because you demonstrated that musical training could, and should, be acquired through the pursuit of the university degree. Do you have any comments about this?

Bain: Yes, I think this is truly one of the unique things that has happened in the United States and that has not happened in Europe. Now, you mentioned the Eastman School of Music, but you should remember, too, that the Eastman School of Music is just merely a title, because it is the School of Music of the University of Rochester,

Myers: That's in more recent times, though, isn't it?

Bain: Well, it was always as far as I know,

Myers: Peabody has now gone to Johns Hopkins.

Bain: The reasons for all of these marriages that have taken place has been because these private institutions have found it impossible to exist financially. They have had to go off under the umbrella of a much larger educational unit.

So, you see, I think in the United States, the college of arts and sciences or liberal studies has really dominated the musical scene in a very unusual way. Let's take Harvard

University, for example. Harvard's Music Department is in the College of Arts and Sciences or in the College of Liberal Studies. They accredit no applied music whatever. The same is true at Princeton; the same is true at Columbia. These are big and influential institutions, and this is where musical composition and the study of musicology have flourished, more than probably at any other institution.

However, Yale University is a different kind of a proposition altogether. Yale had a separate School of Music, which was autonomous and which granted its own degrees. By autonomous, I mean it set its own curriculum; it had its own budget; it was able to hire its own faculty. This, in a way, you see, attached to Yale University and becoming the School of Music at Yale University, was a different pattern altogether. Now, this same pattern also pertained to the University of Rochester.

But there are so many institutions where this has not been the case. For example, at Ohio State University, which you know very well, the Music Department was in music education and was within the School of Education. It was not separated. They may have had a small unit in the College of Arts and Sciences. The University of Minnesota is another one, where there are two music departments.

Myers: Penn State?

Bain: Yes, That's a Department of Music within Liberal Studies. Now, the very fact that some way or another this thing has emerged . . . now, the transition in that, . . . Oberlin is a good example because Oberlin College is a liberal arts college without question, but they have a Conservatory of Music, which is separate. It has a separate faculty and a separate budget. They have a limit of 500 music majors and approximately 2,000 liberal arts students.

Myers: You are a great believer, though, in music study within the framework of a university.

Bain: Oh, I think this is really the only place it belongs--the only place it belongs--and I predict that within a relatively short period of time, given the financing of education as it is at the present time, I believe that there will be very few Curtis Institutes, Julliard School of Music, and the likes of that.

Myers: We've done the job that needs to be done.

Bain: We are doing the job. You know the study that was made and reported in Change magazine recently in which the institutions were rated. I think of the nine institutions that were reported there, the number one recognized school was not a private one like the Julliard School nor was the Curtis Institute, but both of them are mentioned within the first nine. The rest of them are colleges and universities, and

I think the ninth one is Oberlin. But the rest of those are straight universities with schools of music either within colleges of fine arts or separately as one of the units equivalent to the school of law or the school of medicine or school of dentistry and the like.

Myers: We should probably meet sometime and discuss this whole aspect of musical training.

Bain: Unless one gets on the same level academically and is recognized so that you have a separate budget and a separate faculty, self-determining, the same, say, for instance, as the school of education or the school of business or any of the other schools , , , this is a very fortunate thing that happened at Indiana University. My predecessor or the man who started this in , , , he came to the campus in 1921 as a department head, and in 1923 they had a School of Music. That in itself, I think, is a great , , ,

Myers: It laid a good framework for you.

Bain: Oh, I think it would have been impossible. I can point to other institutions that are still playing "tiddlywinks" with the whole situation simply because the organization is not right. A school of music, as I pointed out to you earlier, must have that. How North Texas became a school of music with an administrative officer who is a dean, I told you the story earlier. I'm not sure that it's on this recording.

Myers: Would you please discuss the Wilfred Bain career after you left North Texas State University in 1947?

Bain: Well, I came to Indiana University as the Dean of the School of Music there. There were 225 undergraduate students and twenty-five graduate students. First of all, let me say it was a real wrench to leave North Texas State. I was very happy and very pleased to be there and riding, shall I say, the crest of a wave of popularity and endeavor, and everything seemed to be at a level that would be completely attractive. I was very happily situated with this exception: with the exception of the fact that by comparison, I looked with jealous eyes at the University of Texas and found that we were a secondary institution at North Texas. When they needed something, they would get it without any problem whatever. When we needed something, it was an uphill battle all the way, because we were lock-stepped with a whole bunch of other secondary institutions. So there was claims from Commerce and from Nacogdoches and from numerous other institutions, and probably rightfully so. Now, that has changed completely, and you're in a position where you are able to compete salary-wise and the like of that with the usual universities.

So when I came to Indiana, they referred to my coming with Myron Taylor and Walter Robert and with a few graduate

students that I brought as graduate assistants . . . they referred to it as the "Texas invasion," and not liking it very well. I immediately accredited all ensemble experiences and forced everybody into a daily ensemble. I brought a professional conductor the second semester who was Ernst Hoffman. He did a great deal for us, for Indiana University.

Myers: From the Houston Symphony?

Bain: He was the conductor of the Houston Symphony for twelve years. I credit and ascribe to him a lot of the success we had because we grew rapidly and I had to keep my own nose to the grindstone. Whereas I had been able to make music a lot through the use of the choir, I was never able to develop at Indiana the choral program that I was able to develop at North Texas State, even though we appeared on various occasions--maybe half a dozen times--with the Indianapolis Orchestra, doing the same kinds of things we did with the Dallas and Houston orchestras. It's a different kind of breed of cat. These people had not been used to working as hard-- I'm talking about the students. As in some of the universities, they stood on their university podium rather than getting down into the ditch and really applying the shovel and working hard. But they soon learned that that was the only way it was going to be. When I first came there, I met with some resistance. It began to disappear. So since that time, I

have been able to bring to Indiana University a great,
great faculty.

Myers: You did develop an opera program that is superceded by none
in the world.

Bain: That's right.

Myers: Did that take the place of the choirs for you?

Bain: Yes, in a way, except I continued to conduct, say, for
instance, the great chorus--the Grand Chorus--in such works
as the Brahm's Requiem or the Verdi Requiem or Salmo IX
of Petrassi--a variety of things of this nature. But it
was never with the same elan and the same enthusiasm that
we had at North Texas.

Myers: Would you talk a little bit about that opera program?

Bain: Yes, I'll be glad to talk about that. We started when I
brought Ernst Hoffman there at the end of the first year.
He came the second semester of the first year. He had been
fired from the Houston Orchestra--I have to say this openly--
and when North Texas State went down to Houston to do the
B-Minor Mass with the Houston Orchestra in the spring of
1947, Ernst had already been fired. We also did Gluck's
Orpheus, and it was danced by the Houston Ballet in Miss
Ima Hogg's, I would say, backyard--in the gardens behind that
wonderful mansion which still exists and exists now as a
museum down there.

Well, Ernst Hoffman was very much interested in the possibilities of developing opera. He suggested that we do an opera the very first year we were there. We chose to do The Tales of Hoffman, and it was done in the main auditorium, which seats 3,850 people. It was done with great success. Immediately, we began doing such things as the first performance of Kurt Weill's Down In The Valley. It was a small opera that was written primarily for television, and it was coupled with a Hindemith piece called Hin und Zurück or There and Back. This was done with good success.

Myers: You did that at North Texas--that opera--didn't you?

Bain: Yes, we did do that. That's where I learned it first, I think. Then we began doing an opera, oh, say, about three a year while Ernst was there. He was the sole conductor of the opera. He developed an orchestra immediately, because we had put in rehearsals five days a week, one hour a day. By George, he began speaking to the students in this way: "We are going to have an optional rehearsal so that it will be the second hour that will be optional. If you want to stay, fine; if you don't want to stay, fine." Soon this that was optional became permanent, you see. So for a long time we had ten hours a week of orchestra rehearsals soon after I got there. So things were stepped up in a really

great manner,

You know, the Metropolitan Opera Company came there every year, so we had the impetus of that. We always performed for the Metropolitan all the time it came. We used to do one opera and then finish it and then go on to the next one. That's the stagione system, it's called in Italian, not the repertoire system.

So we got up to the place where we were doing finally eight operas during the academic year and two or three during the summer. For several summers, we did musical shows and did six performances each of the musical shows on the theory that this was where people learn to act. They don't learn to sing in the musicals, because it doesn't require the operatic voice to do the Broadway show--only very few of them, like Most Happy Fellow or something like that. In the summer, we did the light stuff, and then in the winter we did the regular repertoire.

About the third year--the second year that Ernst was there--he said to me one day, "What would you think about doing the opera, Parsifal? Before I answered him, he said, "I can name the cast to you right now." I said, "If you think you can do it, we'll do it." That started a tradition of twenty-one years of the opera, Parsifal. I broke the tradition, I'm sorry to say, because the audience fell below

2,000. So we did another Wagner opera, The Valkyrie, and did it with faculty and sold out the house of 3,850.

Myers: Are you talking about the Musical Arts Center?

Bain: All right, now, that house that seated the 3,850, that's the main auditorium. We did finally, however, build a Musical Arts Center, because we had a fire that burned our sixty practice rooms, some scene shops, some storage for costumes. They made an auditorium seating 1,100 and a stage that was suitable for doing opera. This had been a military building on one of the Army camps--maybe Camp Atterbury--right outside of Indianapolis. It was burned while I was out of town. I had been in Europe for two weeks, and so I couldn't very well have been charged with the responsibility of that, although there was a lot of conversation, you know, (chuckle) that I had burned it (chuckle). Well, I didn't.

So we are now at the process where we do six operas a year on Saturday nights--successive Saturday nights--until we have done four performances or five performances, sometimes three. Now, we just finished The Darkened City by Bernhard Heiden, one of our own composers. This is the second time it has been done. It was done fifteen years ago the first time.

Myers: It's a very beautiful facility.

Bain: Yes, it's a very, very good one. It's a \$12,500,000 facility,

including the landscaping of the site and the like of that. It seats 1,360, and it has full workshops for the construction of the scenery and properties and the painting of all scenery, the construction and storage of costumes. It has three ballet studios, because ballet, I think, is an integral part of . . . if you try to do opera, you simply have got to have ballet and dancing of some kind or another. Modern dance probably won't do it. I know that North Texas has had modern dance for many years, and it's going "great guns" there . . . but no ballet. One of the reasons why we have a ballet department was simply because one of the trustees came to a performance and said that the dancing is so awful in the opera that we're going to have to have a dance teacher who can do this, you see. So that's one of the reasons why we have it.

We haven't neglected the doctoral program because since we began counting, we have graduated more every year--more doctorate degrees--than any other institution in the United States. And that's no degree mill, I'll have you know. You know that very well.

Myers: The criticism sometimes we hear is that that is just an opera school. That's not really true.

Bain: No, because we actually do more symphony concerts than we do opera performances. Now, that's hard to believe, but with

five orchestras . . . and let me, if I can . . . I'm going to try to find (searches through papers) . . . oh, here it is. I'm going to show you two programs, and you may look at them for yourself. One occurred on November 29th and the other on December 6th, and you can see that those are not the same orchestras at all. All of the orchestras are . . .

Myers: Different personnel.

Bain: . . . different personnel and approximately the same size.

Myers: Would you say that the completion of the Musical Arts Center was one of the capstones of your career?

Bain: Yes, I think so, although the enrollment of 1,703, which is the largest enrollment we've ever had, was in 1972, the fall of 1972, which is the last year of my tenure of Dean.

Myers: I understand that you had a great interest in art and painting and that you do some painting of your own?

Bain: Yes, I do.

Myers: Would you care to discuss this aspect of your background?

Bain: Oh, sure, I'm glad to do that. Mary Bain and I had made a house that had a chimney, a long chimney in the center of this open-beam ceiling of a very, very large room. On both sides of the chimney . . . the chimney was probably about, I'd say, twenty feet long, and it was a wall really with a fireplace in the chimney. There was abundant space for placing pictures,

and I hated to see just a bare wall, you see. So I just thought to myself, "Well, I'll paint pictures." I painted big ones and . . .

Myers: Do you still paint?

Bain: Yes. I painted this strange piece here,

Myers: It's very attractive. I've been admiring it.

Bain: It's not as well-painted because I used acrylic paints, and they work very fast, and if you don't work very fast . . . this is a copy of a painting called "The Flamenco," and so you can see all the swirls in this, and it has very, very bright colors and so forth.

Myers: Has your interest in art helped your music in any way?

Bain: I suppose so, although I like the theater just as much, I think, as I do painting. I read a lot of plays. I subscribe to a series where I get--like the Book-of-the-Month Club--plays. I'm very much interested in dancing. I very much enjoy the opportunity of going to the ballet. Ballet has developed very well at Indiana. We do the Nutcracker every year, which brings in a sizeable sum of money because it's one of the things that sells everything out. For instance, the New York City Ballet does the Nutcracker during the month of December, and that pays for the whole season of ballet.

Myers: Your audiences at Indiana, do they come from all over the state?

Bain: Yes, I think it's safe to say that they do. Indiana is a big state in a way, because Chicago is 220 miles away. I don't think we get a number of people from . . . but if we do something of major importance, the critics come from New York, as they did when we did Busoni's Doktor Faust and when we did Rimsky-Korsakov's The Night Before Christmas last year. The New Yorker with Andrew Porter reported on both of those pieces. The New York Times said, "Why is it that some educational institution in the Midwest has to be the first to do a piece like Doktor Faust by Busoni?" They suggested that they ought to rent the scenery from us and do it at the New York City Opera. The man came out to find out whether we would be willing to rent the scenery . . . when he saw the dimensions of the scenery, he said, "We can't get it on the New York City stage."

Myers: My gosh!

Bain: Because our stage is unique. It's a very wide stage. It's primarily the dimensions of the Metropolitan Opera Company.

Myers: The Musical Arts Center is perhaps one of the finest facilities of its kind in the world.

Bain: Yes, certainly in any college or university anywhere, and it is truly an educational thing because we teach everything we do. We teach the designing of scenery, the fabrication of the . . . the carpentry of it, the painting of it. We teach

costume design and the execution of all of this. We teach the lighting of all of the things. It's a non-union house. It's controlled almost entirely by students.

Myers: So it's a total educational environment?

Bain: A total educational environment without the idea of it being a professional thing. Now, we do charge money because we have to. Our top seat for the opera on a Saturday is six dollars, but that doesn't generate enough to really to do any more than pay for the expendables. Opera will never pay for itself, anyway. The symphony orchestra does not pay for itself. I'm just talking about the Dallas Orchestra and so forth. Those don't pay for themselves. Frankly, the hope of our country in these fields is that they must be sponsored by, say, for instance, an educational institution such as yours, where the whole thing can exist in this kind of a circumstance.

Myers: It's either that or federal subsidies.

Bain: In a way this is a subsidy, because it comes from state tax funds. It's our way of doing it. For instance, right here in Palm Beach they have a terrible time trying to raise enough money to see that the opera of the Palm Beaches, the civic opera of the Palm Beaches, is able to exist. They've already done Puccini's Turandot and did a reputable performance of it. They did three performances, and I think they sold out on all

of them. But they go through agony trying to raise the budget, you see, and trying to get the job done. Fortunately, you shouldn't ever have to do that.

Myers: I hope not.

Bain: I want to say this. You ought to feel yourself a very fortunate person in being able to be a leader of such an important school as you have there. I know that you appreciate and love the opportunity of doing it. I know you're doing a great job because things have a way of . . . the word is getting around that North Texas is ready to take off (chuckle) like a rocket, and so that must be of great satisfaction.

Myers: Yes,

Bain: Well, I congratulate you. And I'm only pleased that when I came, there were very, very few people there interested in music as a major, and when I left there were 450. I don't think we kept as careful a count of them in those days. We at Indiana, for instance, know that the figures we have and the people who are majoring are accurate. When I came to Indiana, there were one-and-a-half secretaries. The half one was a student. There are at least forty-five there now.

Myers: Well, you left a great legacy at North Texas for me to build upon. I always think back to one thing I would like to mention here. This British Broadcasting Company documentary film that they did about the Indiana University School of Music,

called the "World's Greatest School" . . . North Texas is very fortunate to have had the man behind the "World's Greatest Music School" as one of my predecessors.

Bain: It's been a pleasant exercise for me to reminisce and to talk, shall I say, without notes and off the cuff and without any really great preparation on my part. I'm afraid I may have left out a number of important things, but if I have, so be it. I have done what I could do.

Myers: Well, I think you have remembered very much and very accurately, and I want to thank you so much for taking time to do this interview.

Bain: Oh, it's been great.