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A HISTORICAL RESEARCH
STUDY OF ODVIN HAGEN (1898-1967)

A Thesis Presented to the
Department of Music
and the
Faculty of the Graduate College
University of Nebraska
In Partial Fulfillment
of the Requirements for the Degree
Master of Music
University of Nebraska at Omaha

by

Elmer Myron Ellefson

1998

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THESIS ACCEPTANCE

Acceptance for the faculty of the Graduate College,
University of Nebraska, in partial fulfillment of the
requirements for the degree Master of Music,
University of Nebraska at Omaha.


Committee



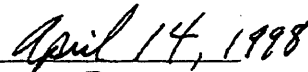
Dr. Kenton Bales



Dr. Eric Manley



Dr. Stefan Stuber
Chairperson



Date

To Amy Jo and Annika Allegra

O Boundless Love He Came To Die That
I Might Live

God's Son Has Set Me Free!!!!

Grieg, *God's Son Has Made Me Free*

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ABSTRACT

Odvin Hagen (1898-1967) influenced, established and maintained the Nation's second oldest established "A capella" choir. For Hagen, the elements of effectively organizing and administering a choral program that faced great obstacles is a great product of his lifelong work. Our aptitude to study his achievements and methods of obtaining desired outcomes can help present and future choral directors understand challenges facing their particular program.

The first purpose of this study is to examine the classroom/rehearsal techniques of Odvin Hagen. The second purpose of this study was to discover what methods Odvin Hagen used outside of the classroom. Historical information gathered included: 1) personal letters, 2) speeches, 3) reports, 4) journals, 5) newspapers, and 6) reviews.

Qualitative data using interviews with open ended questions was generated. Interviews also produced extensive background information as presented in the related literature Chapter. This thesis contributed insight for present day choral directors to solve problems that arise today, including; teacher interaction with students, choral rehearsal techniques, and teaching styles.

CHAPTER I

INTRODUCTION

Great choral conducting and directing is not just one quality, but rather a blend of many qualities. While no one individual can master each and every aspect of choral conducting, one can study the qualities of great educators that have preceded us. The study of great educators, can develop and strengthen the expertise and abilities of present and future choral directors. “History at its simplest is the story of past facts” as indicated by Barzun and Graff (1985, p. 260). This states a clear definition of the intent of historical research in education. McMillan and Schumacher conclude that “research is a systematic process of collecting and logically analyzing information for some purpose.” (1989, p.8).

The subject of this historical research in education is Odvin Hagen, a choral director and music educator who served on the music faculty at Waldorf College for 39 years. His principle responsibility there was directing and touring the Waldorf Choir. By combining the statements of the past facts of Odvin Hagen’s career with a systematic process of collecting and logically analyzing information, this study attempts to address current issues facing choral directors and music educators.

The Waldorf Choir has had much success throughout its existence as a performing ensemble. This has been evidenced through numerous recordings, and concertizing across the nation. The liner notes of a compact disc released in 1994 and a subsequent recording

in 1995 describes the Waldorf Choir in the following manner (1994,1995): “The Waldorf Choir was founded in 1916 and is the nation’s second oldest collegiate choir performing the sacred a cappella repertoire. The Choir has appeared at regional and national conventions of the Music Educator’s National Conference. In 1990, the choir was one of seven college choirs selected to sing for 3,000 choral directors at the Biennial Convention of the American Choral Director’s Association. In honor of the choir’s 75th anniversary, Libby Larson was commissioned to compose a work that the Waldorf Choir performed with the Saint Paul Chamber Orchestra. The choir has performed throughout the United States, Canada, and Europe.” (p. 2, 10).

Need for the Study

Historical research in music education is necessary to preserve the past, study the present, and to predict possible outcomes in the future. Historical information is valuable in our current day efforts to maintain and enhance music education and performance in our schools. Odvin Hagen is a prime subject to study for the following reasons: 1) the expansive time of his service, 2) his ability to work with inadequate funding and provisions, 3) the great musical prominence of his performing ensembles, 4) the quality of musicianship evidenced by the Waldorf Choir, and 5) Odvin Hagen's interaction with other choral directors and musicians around the globe. In addition to these justifications, a greater need ascends from the lack of research on Odvin Hagen and his choral and educational contributions.

An initial concern of choral directors is the purpose of singing and its function in schools and society. Elanor Smith (1901) states, "The great value of all music study in the schools results from singing with proper interest and expression. Without this there is little to be gained from the study of music." (p. 4). It is of continual importance for music educators to consider their function and role in the school curriculum. An additional concern of choral directors is to create external and internal motivation to sing with high musical intent. Music educators are able to contemplate such issues using historical research. This is suggested by Leedy (1989) who writes that the purpose of historical research in education is to "provide a means through which a researcher may deal with

problems that arise from events that happened in times past to interpret what might otherwise be considered merely as the happenstance of blind fortune.” (p. 125) .

In summary, historical research is used to record the past, solve present day dilemmas, and to predict the future. The need to study Odvin Hagen is evident for the following reasons: 1) his work in leading an outstanding junior college choir, 2) the lack of published material and data on the subject, 3) preservation of history, and to 4) solve current day dilemmas (as suggested in the research questions).

Purpose of the Study

The purpose of this study was to research, examine, document, and record the classroom and rehearsal techniques used by Odvin Hagen. This study considered the historical implications of Odvin Hagen's work, what he was able to accomplish, and how he did so. This study demonstrated significance with consideration and discussion of issues relevant to choral directors and music educators that may adopt and benefit from Hagen's methods and practices.

Research Questions

1. What type of relationship did Odvin Hagen have with his students?
2. How did Odvin Hagen stimulate learning?
3. What choral and rehearsal techniques did Odvin Hagen use inside the classroom to promote the performance proficiency of the Waldorf Choir?
4. What did Odvin Hagen do outside the classroom to promote the Waldorf Choir?
5. How did Odvin Hagen interact with the other faculty and choral directors?
6. How did Odvin Hagen motivate his students?
7. How might present day and future choral directors benefit from studying the choral and educational practices of Odvin Hagen?

Limitations of the Study

This study was limited to Odvin Hagen's choral contributions during the years he served at Waldorf College (1928-1967). The researcher was granted unlimited access to collect and review data at the Odvin Hagen special collections archive at the Waldorf College. The researcher then conducted phone interviews with past Waldorf Choir members, faculty that served with Odvin Hagen at Waldorf College, and a family member of Odvin Hagen.

The following published and unpublished data were examined, documented and recorded: 1) personal letters from students, 2) letters from the public, 3) speeches, 4) manuscript, 5) unpublished music scores, 6) reports, 7) magazines, 8) newspapers, 9) reviews, and 10) press releases. Following the collection of data and interviews, the research questions were discussed using the following techniques: 1) chronological, 2) comparative, and 3) oral history, as suggested by Shafer (1980)..

Chapter II

RELATED LITERATURE

Biography

Origins and Influences

In Odvin Hagen's own words, (1963) he describes himself, the Waldorf College, and the Waldorf Choir as follows:

“The Waldorf College a Cappella Choir, Forest City, Iowa, has been directed by Professor Odvin Hagen since 1928. In that time he has built a tradition of excellence, warmth, and deep Christian witness through choral singing. His choirs have traveled throughout the United States, performing in large metropolitan cities and small rural churches. Last year Mr. Hagen took the Waldorf Choir to California for the third time. The highlight of this trip was a feature appearance at the Hollywood Bowl before an audience of 20,000 people for the annual Easter Sunrise Service.

Mr. Hagen is a 1925 graduate of St. Olaf College, Northfield, Minnesota, where he sang in the St. Olaf Choir for three years under the baton of Dr. F. Melius Christiansen. He received his master's degree from the Chicago Musical College. He taught at the Lutheran Bible School, Grand Forks, North Dakota, and Pleasant View College, Ottawa, Illinois, before coming to Waldorf.

Mr. Hagen traveled abroad in 1938, spending much time in Germany studying German music and composers. Much of that time was spent in Berlin, Leipzig, and Bonn. In the school term, 1956-57, Mr. Hagen, together with his wife and son, spent four months living and working on the mission field in South Africa. He studied African music, directed a choir and traveled extensively. This eight-month trip abroad also found them spending much time in Italy, Switzerland, Germany, Denmark, Norway, and England.

Though he loses 60 per cent of his choir each year through graduation and transfer, and never has a member for more than two years, he still is able to produce choirs year after year with a sensitive and powerful command of a cappella choral singing. Daily rehearsals, together with many hours of individual and sectional practices, bring the choir to an unusually high degree of perfection by the time of their annual Easter tour.

Above and beyond musical perfection, however, Mr. Hagen's greatest concern has been that his choirs sing the message of the Gospel. He is truly a choral conductor with deep spiritual conviction and musical sensitivity." ("1962-63 WALDORF CHOIR ITINERARY". 1963. p. 3)

In a speech given at Waldorf College by Robert Evenson (1967), it was indicated that Odvin Hagen was one of the rare individuals who creates a profound impact upon an institution. Evenson goes on to explain that Odvin Hagen was born in Adams, North Dakota, on September 28, 1898, at the farm home of his Norwegian parents, Ole and

Randi Anderson Hagen. After attending the rural school in Adams, and the Lutheran Bible Schools of Whapeton and Grand Forks, North Dakota, Odvin Hagen entered St. Olaf College at Northfield, Minnesota in 1921. He graduated with a Bachelor of Music Degree in 1925. While an undergraduate, Odvin Hagen sang in the St. Olaf Choir under the direction of F. Melius Christiansen, the leading exponent of a cappella singing in America. Dr. Christiansen's influence had a life long effect on Mr. Hagen. ("Odvin Hagen". *Waldorf College Bulletin*, vol. 64, no. 1. April, 1967, p. 3-6)

The profound influence of F. Melius Christiansen is evident in two aspects of Odvin Hagen's life and career. The first is Odvin Hagen's life long dedication, cultivation, and promotion of collegiate sacred a cappella music. The second aspect was in the nature of his personal commitment to arranging, producing, and performance of new and old sacred scores specifically written for collegiate sacred a cappella choirs. As reported by the Forest City Summit: "At St. Olaf, he (Odvin Hagen) sang in the college choir under the direction of F. Melius Christiansen, the leading exponent of a cappella singing in America. Dr. Christiansen's influence had a life-long effect on Odvin Hagen, who would later refer to him as his spiritual father as well as music instructor. Since both were Norwegians familiar with the folk melodies and hymns of the old country, they developed the music that appealed to a majority of the people of the Lutheran church." ("Hagen Threw His Personality, Life Into Music" 1976, p.4). The founder and leader of the first collegiate a cappella choir in the nation (F. Melius Christiansen), was to train and inspire the most influential director of the second a cappella choir in the nation (Odvin Hagen).

The relationship and correspondence between Odvin Hagen and F. Melius Christiansen lasted throughout Hagen's career. In one instance, after Odvin Hagen and Margaret Lyng were married, F. M. Christiansen forwarded a telegram from Northfield Minnesota with the brief message: "Mr. & Mrs. Odvin Hagen, Forest City, Iowa. Congratulations and best wishes. Mr. & Mrs. F M Christiansen." ("Western Union" 1935, p. 1). F. Melius Christiansen's acknowledgment of this marriage demonstrates a supportive relationship between master and student. Odvin and Margaret (Muggie) devoted their entire careers to Waldorf College, a combined tenure of service lasting 100 years.

Although Waldorf College was grateful for the service of Odvin Hagen, he was not met with commensurate pay. A report from the secretary of the board of trustees L. Rendahl (1933) writes:

"The Board of Trustees of Waldorf College wishes to express its appreciation for your services during the past year. It is the loyal support and prayerful devotion of the faculty members for the cause for which Waldorf was founded that builds the college. It is the wish of the Board of Trustees that your services may be continued during the year of 1933-34. The Board of Trustees expects to give you board and room, or its equivalent, and a studio, in return for directing the choir and vocal groups, and \$27 per semester hour for the college courses in theory which may be assigned to you; and fees from vocal lessons which you give. Although the college cannot offer any further remuneration it is hoped

that income from music lessons and from directing musical organizations outside the college may be increased. May God bless your work during the coming year.”

Throughout these harsh financial times, Odvin Hagen always had the continual support of his mentor F. Melius Christiansen. A dozen years after the report from the Waldorf College Board of Trustees, Odvin Hagen received a Christmas letter from F. Melius Christiansen. The letter, dated 1945, contained a nativity picture with the written message “Merry Christmas to Mr. & Mrs. Odvin Hagen & Paul.” (“Merry Christmas” 1945, p.1). The letter included four unpublished a cappella works, one titled “A Babe is Born” composed by F. M. Christiansen and another titled “Christmas Hymn” composed by F. Melius Christiansen’s brother Olaf C. Christiansen.

F. Melius Christiansen writes in this letter: “Dear Friends: Kurt and Elsa came home speaking enthusiastically and commendably about your program. Congratulations and thanks for using your fine talents for wonderful purposes. Thanks also for the picture which we love. You have a beautiful little family. You have been faithful at Forest City for many years and we want to let you know that there are those of your friends who appreciate your good work though we seldom say so out loud. Sincerely your friend F. Melius Christiansen and family.” (“Merry Christmas” 1945, p.4). This Christmas card reveals that F. Melius Christiansen had a deep concern for his pupil and a particular admiration for Odvin Hagen.

The training and support of F. Melius Christiansen combined with the experience that Odvin Hagen gained performing in the St. Olaf Choir was valuable in his ability to be

successful at Waldorf College. The Waldorf Choir evolved and improved until it became an equal with the St. Olaf Choir. In a letter to the president of Waldorf College, the Rev. O.B. Anderson (1960) makes the comparison not only of performance ability of the college choirs, but also the service to students of each institution:

“Well, your choir has appeared here in Janesville and you may certainly feel very proud of the group of young people that are now on the road representing the Waldorf College. It was a thrilling concert and people are still talking about the program - the many years that I have been building up St. Olaf were wasted as this group of young people sold not only my own daughters, but all the young people on your fine college. Really I feel this choir of yours with the enthusiasm of Odvin and Muggie will do more to bring students (to Waldorf College) than anything that you can do. We certainly were pleased to have them come and were happy to see the church filled for the concert. P.S. You stay by the Junior College - with the sky-rocketing of prices at our Senior Lutheran colleges (Luther College, St. Olaf College, Wartburg College, and Augustana) and the crazy program of picking only the upper brackets as far as grades, you will find that our people will be more concerned about sending their children to the places where there is a little more of individual attention.”

In conclusion, Odvin Hagen: 1) was born in North Dakota, 2) attended a Lutheran preparatory school, 3) received his education from St. Olaf, and 4) was influenced greatly by F. M. Christiansen. Odvin Hagen’s education in private Lutheran schools and singing

in the St. Olaf Choir under F. M. Christiansen prepared him for his career at Waldorf. At the beginning of his career at Waldorf College Odvin Hagen met another large influence in his life, Margaret (Lyng) Hagen.

Family

Odvin Hagen's wife Margaret Lyng Hagen (July 28, 1903-March 29, 1996) was also a staff member at Waldorf College, in charge of alumni affairs. In 1935, nine years after she graduated from Waldorf, she began a tenure of duty that totaled 61 years of service to Waldorf College. Odvin and Margaret together devoted a total of 100 years of service to Waldorf College.

Margaret Lyng was born July 28, 1903, the daughter of Mr. and Mrs. C. H. Lyng of Bricelyn. Margaret graduated from Lake Mills high school in 1920 and then taught schools in the Forest City and Scarville areas before attending Waldorf College, from which she graduated in 1926. In August of 1942 the Hagens adopted a son Paul Andrew, who in later years would attend Waldorf and sing in the choir under Hagen's direction.

Margaret assisted the college in the area of student recruitment for many years and in 1958 she was named acting alumni chairman. In 1964, she organized the parents program at the college and held both positions simultaneously. In 1990 Margaret Hagen was promoted to Waldorf College Ambassador. Margaret played a vital role in the organization of the choir's many activities.

Promoting and Touring

Each year Odvin Hagen and the Waldorf Choir produced an annual Easter Tour.

Much preparation went into these large tours including: 1) scheduling, 2) logistics, 3) accommodations, 4) performances, and 5) promotion. Odvin Hagen would prepare the Waldorf Choir for its annual Easter tour by doing a series of rigorous weekend mini-tours leading up to the main tour. Such preparation is indicated by an itinerary by Odvin Hagen (1962) located in the Waldorf College library Special Collections:

“Waldorf Choir Itinerary 1961-1962

- | | | | | | |
|---|-------|----|-------|------|----------------------------|
| 1. | Feb. | 25 | 9:00 | a.m. | Leland, IA |
| 2. | Feb. | 25 | 11:00 | a.m. | Rake, IA |
| 3. | Feb. | 25 | 2:30 | p.m. | Vinje, IA |
| 4. | Feb. | 25 | 7:30 | p.m. | Frost (rural), IA |
| <i>(over 150 miles, 3 and 1/2 hours travel time, and 4 performances in one day)</i> | | | | | |
| 5. | March | 4 | 8:30 | a.m. | Ellsworth, IA |
| 6. | March | 4 | 10:30 | a.m. | Ellsworth, IA |
| 7. | March | 4 | 2:30 | p.m. | Story City, IA |
| 8. | March | 4 | 7:30 | p.m. | Huxley, IA |
| <i>(over 215 miles, 4 and 1/2 hours travels time, and four performances in one day)</i> | | | | | |
| 9. | March | 18 | | | Mason City (Tentative), IA |
| 10. | March | 18 | 2:30 | p.m. | Rudd, IA |
| 11. | March | 18 | 7:30 | p.m. | Clear Lake (Tentative), IA |
| <i>(Over 100 miles, 2 and 1/2 hours travel time, and three performances in one day)</i> | | | | | |
| 12. | March | 25 | 8:30 | a.m. | Albert Lea, MN |
| 13. | March | 25 | 10:30 | a.m. | Albert Lea, MN |
| 14. | March | 25 | 7:30 | p.m. | Kensett, IA |
| <i>(over 100 miles, 2 hours of travel time, and three performances in one day)</i> | | | | | |

April 12-29 tour

- | | | | | | |
|----|-------|----|--------------|------|--------------------|
| 1. | April | 12 | 7:30 | p.m. | Blair, NE |
| 2. | | 13 | 8:00 | p.m. | Denver, CO |
| 3. | | 14 | | | Travel |
| 4. | | 15 | 9:00 & 11:00 | a.m. | Salt Lake City, UT |
| 5. | | 15 | 7:30 | p.m. | Ogden, UT |

6.	16	Open	(Hope to get into Reno, NV)
7.	17	8:00 p.m.	Sacramento, CA
8.	18	8:00 p.m.	Oakland, CA
9.	19	8:00 p.m.	Paloma, CA
10.	20	8:00 p.m.	Glendale, CA
	21	Open	
11.	22	5:00 a.m.	Hollywood Bowl, CA
12.	22	Services in a church being chosen by Pastors Mork and Johnson	
13.	22	8:00 p.m.	San Clemente, CA
14.	23	8:00 p.m.	Chula Vista, CA
15.	24	8:00 p.m.	Phoenix, AZ
16.	25	8:00 p.m.	Albuquerque, NM (Tentative, but almost certain)
17.	26	8:00 p.m.	Gruver, TX
18.	27	8:00 p.m.	Norway, KS
19.	28	8:00 p.m.	Ames, IA
20, 21.	29	9:30 & 11:00 a.m. Des Moines, IA	
22.	29	8:00 p.m.	Forest City, IA”

(over 5000 miles, 100 hours of travel time, and 21 performances in 18 days)

(“Waldorf Choir Itinerary” 1961-1962. p. 1) Notes in italics inserted by author.

From this itinerary we are able to review the extensive performance schedule of the Waldorf Choir and Odvin Hagen’s teaching style (detailed description is revealed in chapter V). It also highlights the careful organization and planning of the Waldorf Choir tours. This demonstrates Hagen’s ability to create schedules with maximum performances over the least amount of time and over a broad territory.

The planning and discipline of Odvin Hagen is demonstrated also in a roster for a 70 mile round trip tour to a local TV station, KGLO-TV, for a recording of a Christmas concert. Specific directions, mandates, and times are described in a roster by Odvin Hagen (1962), which asserts: “Choir Drivers and Passengers to Mason City, December 18, 1962. Meet in Main Lobby at 7:50, load cars, and be ready to leave town at 8:00. Al

Disrud will lead in car No. 1. Maintain 1/4 mile intervals. Highway speed - 55.” (“Choir Drivers and Passengers to Mason City”. December 18, 1962. p.1). This trip to Mason City was the preliminary trip taken by the Waldorf Choir in preparation for the 1963 annual Easter Tour.

Odvin Hagen’s ingenuity to perpetually produce a refined choir was matched with his capability to schedule numerous performances. For the members of the Waldorf Choir such experiences were significant in the development of their lifelong perception of a cappella music (discussed in chapter V). One such performance was reported in an article in the Mason City Globe Gazette:

“New highlight was added this week to the 1966 tour by the Waldorf College Choir. The Waldorf Choir has been invited to take part in a concert with the Chicago Chamber Orchestra Palm Sunday, April 3, at the auditorium of the Chicago Museum of Science and Industry.

The Chicago Chamber Orchestra appeared in Forest City a year ago under the sponsorship of the college’s musical organizations. The Waldorf Choir sang with the orchestra at this Forest City appearance. When the orchestra learned of the choir’s planned trip to Washington, D. C., and New York City in the spring the invitation was extended for the choir’s appearance with the orchestra at this traditional Palm Sunday concert.” (“Waldorf Choir Invited To Sing In Concert With Chicago Orchestra”, 1966)

The performing engagements of the Waldorf Choir were promoted by either the Waldorf office of publicity or the office of information services. Contact would be made with local newspapers before performances. These media broadcasts would include the names, and often the names of the parents, of Waldorf Choir members from that particular area. Letters would also be sent to each choir member's home town after the tours were complete. The Waldorf College publicity (1960) is an example of such promotion (see appendix A). Information Service (see appendix B) office of Waldorf college a News Release (1957, 60) report letters of advocacy (see appendix C).

Tours created life-long memories and experiences for the Waldorf Choir members. One such member became a major benefactor and significant life long financial contributor to Waldorf College, and his initial experiences and connections began with the Waldorf Choir. The Forest City Summit suggests that John K. Hanson, a Waldorf Student and Waldorf Choir member drove the bus for tours that the Waldorf Choir endeavored. John K. Hanson later became the founder and owner of the largest and most successful motorhome industry in the world, Winnebago. John K. Hanson's support and financial contributions over the span of his life-time helped Waldorf College to provide cutting edge technology, financial assistance, and campus development, including a field house for athletic events. ("This Old Bus" 1976 p.15)

Much of the motivation of Waldorf Choir members was in relation to their experiences of touring. Odvin Hagen was able to accomplish a myriad of purposes through this aspect of his pedagogy. The tours served as a tool for recruiting students, a

manner to receive funding, marketing Waldorf College, and communicating the word of God.

Death

According to the bulletin of Odvin Hagen's funeral service, Immanuel Lutheran Church (1967)

“On April 5 the 67-member Waldorf College a cappella choir was on its 39th annual tour under the direction of Odvin Hagen. The congregation of St. John's Lutheran Church at Bird City, Kansas, had invited the choir to remain overnight and to be their guests at a picnic luncheon before leaving for their next appearance. While waiting in the bus with some of his choir members to go to the picnic, Professor Hagen was stricken with a heart attack. He was given emergency treatment and rushed by ambulance to the hospital at nearby St. Frances, Kansas, where he passed away at 2 p.m.

He is survived by his wife, Margaret; a son, Paul Andrew Hagen, and a niece, Mrs. Ingvald Guje of Rollette, North Dakota. He was preceded in death by his parents, three brothers and a sister.” (“Funeral Service for Odvin Hagen”. p. 4)

In the *Waldorf News Bulletin* (1967) the following was exclaimed, “Just a few minutes before lunch, Mr. Hagen got on the bus to rest. He went to sleep quietly and never awoke. The night before, while visiting with several people whose topic shifted to “soul sleep,” Mr. Hagen had remarked, “I don't care what the theology is all about, I just know that for myself, when I die, I'm going to wake up and be with the Lord.”

The last concerts of the tour were canceled, other hasty arrangements were made by Mr. Otto Tonneson, choir manager and Director of Admissions, and by 4:00 P.M. the

two buses carrying the choir were returning home. They arrived in Forest City the next morning at about 4:30 AM and were met by a large number of parents and college officials.

The final concert of that tour, which was traditionally the “Home Concert,” was presented as scheduled. In a meeting of the choir members after their arrival home they unanimously requested that their home concert not be canceled. The administration granted this request. Miss Marjean Gordon, student director, conducted the entire concert in the Forest City Civic Auditorium before the largest audience ever assembled there for any public function. Their performance was a tribute to the ability of their student director and the training they had received from Odvin Hagen.

Odvin Hagen was able to influence the nature of Waldorf college even several years after he passed away. One such factor was the completion of the first building dedicated to music instruction. In a dedicatory address Dr. Paul D. Mork (1976), indicated that the Odvin Hagen Music center was dedicated in the memory of Odvin Hagen’s 39 years of service to Waldorf College. Mork continued his speech stating the importance of family to Odvin Hagen, by describing the Margaret Hagen’s role in the organization of the Waldorf Choir. She attended several rehearsals, accompanied all tours, was a guide, counselor, nurse, and arbitrator. Margaret Hagen’s role in the Waldorf Choir was heavily stressed by all subjects of the interviews, as discussed in chapter V.

Margaret Hagen discussed in the article “Muggie Remembers All the Different Places the Choir Had To Practice” in the Waldorf College Bulletin (1976) some of the fun the choir ran into while on tour.

“As I sat at my desk reminiscing about the choirs through the years, I remembered the various places the choir practiced. First, it was in the college chapel, which is now the reading room. By the way that was at 6:45 PM then we moved to the Thorson Gym and finally to the Science Hall, room 101. Those choirs had an unusual power of concentration. There was a reason. Our son, Paul Andrew, then four, along with his dog, Snowball, also attended choir practice and Paul had a few distracting antics. His favorite one was to stick his head between Odvin's legs while Odvin was on the podium directing and wave at the kids. Odvin, unperturbed, responded, ‘All eyes up here please.’ (“Muggie Remembers All The Different Places the Choir Had To Practice”. 1976. p. 6)

In conclusion, Odvin Hagen left Waldorf College with a well established music program that continued to grow. So much so, that Waldorf president William E. Hamm reported “Waldorf is probably unusual in the fact that more of our students are involved in the arts than in intercollegiate athletics.” (“Waldorf, the Arts, and Liberal Education” 1998, p. 2). The continued work of Margaret Hagen lasted until her death in 1996. The completion of the Odvin Hagen music center and continued financial support of choir alumni represent a lasting tribute to Odvin Hagen.

Student Musicianship and Character

Above all else, Odvin Hagen assembled and inspired young individuals into the high caliber performing consort known as the Waldorf Choir. His ability to gain attention, respect, and the effort of his students, under the resources available was remarkable. His programming of music from the genre of sacred a cappella literature matched with sensitivity and discipline created a methodical assortment of fine singers.

The quality of musicianship of the Waldorf Choir is visible through the numerous letters, reviews, and recordings in the Waldorf College Library Special Collections. One such letter was written by Senator Bourke B. Hickenlooper (1960) in a letter to the president of Waldorf College:

“All of us were delighted with the fine concert which we had by the Waldorf College Choir. As you probably have been told, their concert was the opening concert of a series which are held every year at Christmas and Easter, and I am sure that nothing will surpass the excellence of the Waldorf College group. I was very glad to have the opportunity to greet them individually in my office. They are a fine looking group of young people. I hope that we may have the pleasure of seeing and hearing Waldorfs Choir here in the future. I am sure that they will be welcome at any time.”

Rev. Gangsei (1960) acknowledges,

“The high quality of the music, the wide repertoire sung, and the personal convictions of the members as they sang all made for a wonderful impression. We

have heard two Lutheran college choirs in the last three years, and while comparisons are sometimes odious, still I can't help but say how much superior I felt this concert was to the others that were presented. Professor Hagen seems to be able to bring more of the young people each year. The college is certainly to be congratulated for its fine choir and director."

Rev. Russell E. Osnes (1960) notes an interesting fact that represents some of the discipline Odvin Hagen instilled in his students.

"It was more than a concert, it was really a spiritual experience to hear the singing of praises to our Savior. Many wonderful comments were made by persons who came to the concert. They were deeply impressed by the spirit of the youngsters, by their conduct, their self-assurance, but particularly the wonderful way in which the Gospel message was presented in song. I am certain that a number of our youngsters were so favorably impressed as to certainly consider attending Waldorf. One of the young men filled out an application blank that evening. We were certainly proud of B.J. and the magnificent job that she did as well as the other soloists. In fact we enjoyed the concert so much that we went to Chicago last night to hear it all over again. Hoover's comment to Odvin is certainly worth noting, as he said, 'The Choir's singing was music with a soul, not just voices.' Our attendance was approximately 365 and enclosed you have found a check for \$250.00 which was our offering for the evening. Our corner druggist mentioned to my wife this morning that about 35 of the choir members descended

on his store at 4:30 P.M. on Monday. He was so impressed with their conduct, courteousness, and attitude that he asked us to write to the college authorities and congratulate you on a fine group of young people. This was the spirit of all those who kept choir members in their home. You can be justly proud of this wonderful group of ambassadors for Christ and College. They are doing a tremendous job of selling Christian Education and especially Waldorf College.”

According to Evenson (1967) Mr. Hagen contributed much to the enrichment of life for his students, the community and the church. Though his interests were broad, his one most significant contribution was made through the Waldorf College Concert Choir. His well-trained and disciplined young people never ceased to amaze audiences wherever they appeared. Mr. Hagen insisted that his students demonstrate complete command of the musical score by displaying absolute concentration on his direction, both in rehearsals and concerts. The Waldorf Choir was recognized for their stage presence, choral sound, and, exact musical execution, as directed by Odvin Hagen.

Above all else Mr. Hagen sought to convey a spiritual message through the choir. Many who have heard the choir testify that he succeeded in this purpose. He was not afraid to use simple hymns and gospel songs along with sophisticated classical music in his concerts, as suggested by Evenson (1967). Evenson continued to note that several years ago one of his students said of him, “Mr. Hagen impresses me as a true Christian. He is devoting his life to seeking souls for Christ through music.”

As reported by the Forest City Summit, (1976):

“The student of Odvin Hagen’s who has gone the farthest in the view of music is David Ziervogel, a 1968 graduate of Waldorf College who has sung with the New York Philharmonic Orchestra and the Metropolitan Opera. Ziervogel said ‘He taught me the most important thing a singer needs to know-how to be an artist, not just a singer. This makes the difference between a good singer and a great singer. More important than the beauty of the voice is the singer’s ability to understand the emotion with which the composer wrote the work. Odvin had the rare gift of being able to read between the line; to get into the very soul of the work, and then to perform it, or interpret it from the depths of his own soul.’

After graduation from Waldorf, Ziervogel returned to his native Chicago and sang for two seasons with the Chicago Symphony Chorus under the direction of Margaret Hillis. During this time, he made his New York Carnegie hall debut in the opera ‘Moses and Aaron’ by Arnold Schoenberg, conducted by Sir George Solti. In 1971, Ziervogel moved to New York and was selected to be represented by the late Thomas Pyle’s agency, who established him as a soloist in several historic churches, most recently St. Bartholomew’s on Park Avenue. Through this agency, he also concertised with the New York Philharmonic and Philadelphia Orchestra under Leonard Bernstein, Michael Tilson-Thomas, Eugene Ormandy and Robert Shaw.

Ziervogel continued his comments on Mr. Hagen saying “more wonderful than the wisdom he imparted was the love he gave to all of us. He cared for us as

if we were his own children come with untiring patience, with forgiveness and understanding. I always felt he was sent to us from God. He was a perfect example to all of us. Mr. Hagen's spirit and his love in Forest City are very much alive." ("Odvin's Most Famous Pupil Sends Regards" 1976 p. 10)

In summary, the information presented in this chapter recognizes the accomplishments Odvin Hagen through historical data. The historical information was located in: 1) personal letters, 2) speeches, 3) reports, 4) journals, 5) newspapers, and 6) reviews. Odvin Hagen was born in North Dakota and influenced by his time spent in the St. Olaf Choir under F. Melius Christiansen. After receiving his undergraduate degree from St. Olaf, Odvin then served as the Waldorf Choir director from 1928-1967. In that time the Waldorf Choir presented annual Easter tours that would travel across the United States. Although he lost 60 percent of the choir every year due to graduation, Odvin Hagen was still able to produce a high quality choral sound.

CHAPTER III

RESEARCH AND DESIGN PROCEDURES

Participants

In order to address the research questions of this study, phone interviews were conducted. The participants of the phone interview included, 1) past students of Odvin Hagen, 2) college faculty that served at Waldorf with Odvin Hagen, and a 3) surviving family member of Odvin Hagen. The list of participants available for contact was supplied by Don Meyer, the director of Waldorf Alumni relations. From this list of past Waldorf choir members, vocal students, professors, and a family member, subjects were randomly selected by the researcher, as reported in chapter IV.

Interviews

The researcher conducted personal interviews with past Waldorf faculty who served with Odvin Hagen, choir students, and a family member. The interviews followed the format of open ended questions in a qualitative phone interview. This allowed the researcher to: 1) verify material from the related literature, 2) acquire unplanned significant data, 3) use comparative historical discussion, and 4) allow the subject to state oral history.

Phone interviews were conducted between March 17, 1998 and March 28, 1998.

Interviews were conducted using the following script:

Hello, My name is Elmer Ellefson, I am a 93 graduate of Waldorf college. I am conducting a historical research study on the late Odvin Hagen.

1. Would you be willing to participate in a short interview?
2. May this interview be audio taped?
3. Was the Waldorf Choir a factor in your decision to attend Waldorf?
 - a. If yes, how were you recruited?
 - b. If no, what made you join the Waldorf Choir?
4. Did you accompany the Waldorf Choir on any tour?
 - a. If yes, describe your experiences.
 - b. If no, explain.
5. Where did the choir typically rehearse, what time of day, and how long were rehearsals?

6. Describe a typical rehearsal with Odvin Hagen.
 - i.e. warm-ups, exercises, music, etc.
7. What do you remember about Odvin Hagen's teaching style?
 - i.e. spontaneous, creative, routines, etc.
8. Describe the type of relationship Odvin Hagen had with his students.
 - i.e. professional, authoritative, supportive, personal, etc.
9. How did Odvin Hagen stimulate learning?
 - i.e. speeches, lectures, individual practice, sectionals, etc.
10. What choral and rehearsal techniques did Odvin Hagen use inside the classroom to promote the performance proficiency of the Waldorf Choir?
 - i.e. solfeggio, echo singing, breathing exercises, etc.
11. What did Odvin Hagen do outside the classroom to promote the Waldorf Choir?
 - i.e. advocacy, fundraising, promotion, etc.
12. How did Odvin Hagen interact with the other faculty and choral directors?
 - i.e. professional, authoritative, supportive, personal, etc.
13. How did Odvin Hagen motivate his students?
 - i.e. speeches, discipline, tours, etc.
14. How might present day and future choral directors benefit from studying the choral and educational practices of Odvin Hagen?
 - i.e. what did Odvin Hagen do as a teacher that educators should do?
15. Is there anything else that you would like to add?

Subjects

The subjects of the phone interview were randomly selected by the author, and included; 12 past members of the Waldorf Choir, 2 college faculty that served at Waldorf College with Odvin Hagen, and a surviving family member of Odvin Hagen. The subjects of the interview are listed here according to sub groups:

Students

Haven Wensinsger	Rev. John Strand
Linda Singer	Barbara Olson
Judith Knutson	Margaret Rude
Helen Senne	Marian Midtgaard
Glennyce Reimers	Loyd Hintz
Marjean Hoeg	Ruth Ann Haugen

Family

Linda Hagen

Faculty

Dr. James Hamre

Dr. Robert Loken

Summary of Methodology

Since the research questions required qualitative data, the open interviews allowed the researcher to penetrate and examine the meaning of the respondent's answers. The open interviews also allowed the researcher to verify data collected in the related literature chapter. The data collected through the interview process (interview questions, Chapter IV) was then analyzed in relation to the research questions addressed in Chapter I (see Chapter V).

CHAPTER IV

RESULTS

Interviews were completed between March 17, and March 28, 1998. The phone interviews lasted between 35 and 50 minutes. In some instances the researcher utilized probes to accurately identify and answer questions, including; clarification, amplification, and refocusing. The researcher was amazed at the great depth of information collected in the phone interviews as compared to the information found in the related literature. The data collected from the interviews indicated unanimous responses to several questions and differing responses to others. The author believes these differing responses were due to the nature of the differing human experiences and the view point of the subject. All of these statements will be discussed in greater detail in Chapter V.

Interview Questions

1. Would you be willing to participate in a short interview?
2. May this interview be audio taped?

Questions 1 and 2 were preliminary questions asked before the tape recording began. All subjects contacted were willing to participate in the phone interview.

3. Was the Waldorf Choir a factor in your decision to attend Waldorf?

- a. If yes, how were you recruited?
- b. If no, what made you join the Waldorf Choir?

Unanimously, the subjects of the interviews said that the Waldorf Choir was not a factor in their decision to attend Waldorf College. Subjects did state a variety of different reasons that did recruit them to Waldorf, such as: 1) they had friends attending Waldorf, 2) they had family that had attended Waldorf, 3) it was a junior college, 4) it was a parochial school, and the 5) desirable location of the college. All subjects did agree that they auditioned for the Waldorf Choir because of its pride and tradition as told by the upperclassmen. The subjects explained that Odvin Hagen's ability to create pride and tradition was accomplished through commitment to musical excellence. This is more clearly defined in the answers to the following questions.

4. Did you accompany the Waldorf Choir on any tour?
 - a. If yes, describe your experiences.
 - b. If no, explain.

Unanimously, all of the subjects of the interview that participated in the Waldorf Choir agreed that they did accompany the choir on tours. Many noted that it was an unwritten understanding that if you were in Odvin Hagen's choir you were to attend the tours. When asked what would happen if you did not attend a tour, the interviewees

stated that Odvin Hagen had no preset consequence, but also noted that they did not remember any occasion where someone failed to go on tour.

The subjects noted that transportation for the choir was a tour bus and lodging was provided through host families. Subjects noted that tours would create a sense of camaraderie, and fellowship, and provide numerous performance opportunities. The researcher noted that the function of the tours was not for recruiting as earlier anticipated. Rather, the annual tours served as musical opportunities for the choir, and for providing a Christian message for Lutheran congregations. Concerts were almost exclusively performed in Lutheran Churches and only occasionally in other settings, such as public schools.

5. Where did the choir typically rehearse, what time of day, and how long were rehearsals?

Subjects stated a variety of campus locations where the Waldorf Choir would rehearse. Locations included the library, the lecture hall, the dormitory entry way, and the chapel. Rehearsals were an hour long during the noon or late afternoon. All subjects noted that in addition to the daily rehearsals were daily sectionals, that took place in the evening. Sectionals took place in the male or female dormitory foyers that were supplied with a piano. These sectionals would be led by the respective section leader with the strict concentration on learning the parts. Section leaders were selected by Odvin Hagen on

singing ability, and their ability to play parts from the piano. Odvin Hagen met daily with the section leaders to give the lesson plans for the evening sectional.

6. Describe a typical rehearsal with Odvin Hagen.

Subjects noted that the student director would begin the rehearsal with lengthy warm-ups. Many subjects noted that these warm-ups would last in excess of 15 minutes. Warm-ups would concentrate on breath control, vocal blend and diction. Subjects noted that nonsense syllable “EE” would be sung in scale passages for development of breath control, while text, from the music they were studying, was extracted and sung in scale passages to develop vocal blend and diction.

After warm-ups Odvin Hagen would rehearse the songs the choir had studied in the previous sectional, and rarely introduced a new piece in the large group before members had practiced the song in sectionals. Subjects noted that a piano was used extensively in sectionals to play the vocal parts, but was used only as a pitch reference in rehearsals.

Choir rehearsals were an intense hour of complete concentration on the music and text. Subjects noted Odvin Hagen was a person who tolerated no discipline problems. The researcher was given mixed reasons as to how Odvin Hagen established and retained such attention. Some subjects felt that the tradition and pride was the reason the choir was so disciplined. Yet others noted that Margaret Hagen was the person who disciplined

students by modeling and lecturing good behavior. All subjects acknowledged the importance of Odvin and Margaret as a team. Students noted that Odvin lacked people skills, and he would rely on Margaret to compensate, such as remembering the names of students. The researcher noted that as Odvin Hagen grew older, the importance and dependence on Margaret grew to include physical assistance, such as walking and standing.

7. What do you remember about Odvin Hagen's teaching style?

Odvin would use the entire rehearsal time without wasting time in transition from song to song. The subjects also noted that Odvin Hagen placed great importance on the use of proper vocal blend in the large ensemble. Some subjects noted that he would walk around the rehearsal room listening to each individual, and how their voice would fit into the ensemble. Others noted that Odvin would move individuals within a section as well as move entire sections in the pursuit of the blend he desired. All subjects agreed that in addition to daily rehearsals, daily sectionals, and warm up exercises, Odvin Hagen spent a great deal of time working on enunciation.

8. Describe the type of relationship Odvin Hagen had with his students.

Respect for Odvin Hagen was an underlying component of all his relationships, as indicated by all subjects interviewed. Yet the subjects interviewed had difficulty explaining how Odvin Hagen was able to establish and maintain such respect. Many offered the explanation of the tradition and pride that was established in the choir, while others noted his personal commitment and faith as a Christian as the contributing factor. Midtgaard noted that the nature of the rapport that Odvin Hagen had with his students would be difficult to be replicate in today's society. She noted that in order for teachers to establish a choral program like Odvin Hagen's, they would have to demonstrate stability by teaching in one institution for a number years.

Research question number 1 did not compensate for the human factor involved in student - mentor relationships. This explains the diverse and contradictory answers given by the subjects. The exception is the common set of responses that referred to respect. Students used the following words and phrases to describe their personal, or the perceived general relationships that Odvin Hagen had with his students: 1) authoritative, 2) only knew a small group of the choir very well, 3) professional, 4) strictly business, 5) strictly about the music, 6) mentor and student, not friendship, and 7) a disciplinarian. As opposed to the other references which included: 1) loving, 2) caring, 3) grandfatherly, 4) not a hard task master, and 5) not a disciplinarian. These opposing descriptions show the different viewpoints from the students, and illustrates the fact that Odvin Hagen worked with different people in different ways.

9. How did Odvin Hagen stimulate learning?

In addition to daily rehearsals and sectionals, Odvin Hagen stimulated learning by requiring students to study private voice lessons in his studio and to perform a solo vocal recital in the fourth quarter of the school year. But he most effectively stimulated learning through his own personal enthusiasm, commitment and love for the music. Subjects noted that he would become so involved in the music that he would captivate the entire ensemble. Odvin Hagen was able to accomplish this through his use of diverse conducting gestures, facial expressions, and focus on the text of the music.

10. What choral and rehearsal techniques did Odvin Hagen use inside the classroom to promote the performance proficiency of the Waldorf Choir?

To answer this question, subjects reiterated past answers to interview questions 6, 7, and 9. Some subjects included information about his conducting style and physical features. Odvin Hagen used a variety of conducting gestures and facial expression to relay his interpretation of the music. Odvin Hagen was noted as a large man with large hands, which lent themselves to large conducting patterns and gestures. This allowed for great contrast at subtle moments in music where Odvin Hagen was noted to conduct with facial gestures and no hand gestures at all. Subjects noted that Odvin Hagen was so familiar

with the music, that he rarely used a score in rehearsal, and never conducted from score in concert.

Most subjects noted the extreme number of repetitions in learning and rehearsing musical passages and texts in songs. All subjects agreed that level of proficiency of the choir was inherently dependent on the amount of time spent in rehearsal, sectional, and individual practice.

11. What did Odvin Hagen do outside the classroom to promote the Waldorf Choir?

No subject was able to answer this question with insight or authority. Subjects agreed that Odvin Hagen was always at choir rehearsal, but seldom seen on campus at any other time. Subjects believed Margaret and other college officials would handle logistics of tours and fundraising. By delegating logistical responsibilities to others, Odvin Hagen's was able to concentrate his time and energy in preparing the choir for musical performances.

12. How did Odvin Hagen interact with the other faculty and choral directors?

As in question 11, no subject was able to answer this question with insight or authority.

13. How did Odvin Hagen motivate his students?

While all subjects agreed that Odvin Hagen was able to motivate them individually and as a group, no one could offer a solid answer as to how or why. Some noted the very nature of the music, and the tours as factors of motivation. Others considered that his personal passion for the music would translate to the students as an intrinsic motivator. The researcher expected to receive data that present day choral directors could physically recreate, such as grading, rewards, punishment, etc. Instead, subjects noted that there was a human factor involved in the experience of being motivated by Odvin Hagen that is unable to be described in words.

14. How might present day and future choral directors benefit from studying the choral and educational practices of Odvin Hagen?

Subjects offered different opinions to this question which reflects Odvin Hagen's ability to individualize his instruction. Several subjects noted the importance of his high expectations and rigorous work schedule to achieve those expectations. In conclusion this question was not answered completely and requires further investigation.

15. Is there anything else that you would like to add?

Subjects that had participated in the choir reflected on how important the experience of the Waldorf Choir was in their total college experience. The fellowship among members, the experience of touring, and performing affected their life long perception of a cappella music. Faculty interviewed stressed the importance of Odvin and Margaret Hagen as a team, dependent upon each other, but with strong individual qualities.

In summary, the interviews created highly consistent qualitative data across all sub groups. Chapter V compiles the information from Chapter IV into a detailed discussion of the research questions.

CHAPTER V

DISCUSSION

Research Questions

1. What type of relationship did Odvin Hagen have with his students?

The interviewees each responded to this question in a different manner. Which indicates that Odvin Hagen would modify his relationship to the nature of each individual. Wensinger suggested that there were many different ways to describe the relationships between Odvin Hagen and his students including; authoritative, loving, caring, and individual. Wensinger points out that Odvin Hagen made a special effort to make each person feel important. Rude noted that in his relationships he had something with everyone, including taking the time to learn everyone's name. Rude, a native of Armstrong, IA, noted that Odvin committed her name to his memory by giving her a nickname. Strand described the relationships to be grandfatherly, and that he loved the choir members.

A portion of the individuals were not in complete agreement, saying that the relationship was strictly professional and not to be confused with a grandfatherly affection. Hamre indicated the importance of Odvin Hagen's wife as the individual with whom the choir members would find personal support. This is supported by Reimer who indicated

that Odvin was not one for small talk, if a student had a problem they would go to Margaret Hagen. Other students indicated that Odvin Hagen was partial to students demonstrating musical proficiency. All interviewees acknowledged the underlying premise of deep respect for Odvin Hagen.

This data suggests that music educators should strive to have relationships personalized to each student, but in general with the entire ensemble. Educators should make each student feel a sense self-worth as an individual, but a responsibility within the community of the ensemble. The importance of Margaret Hagen to the Waldorf Choir is not a conceivable resource for teachers. What value it does suggest is that Odvin Hagen recognized his weak areas and found a compensation for them. A synopsis of how this is relevant to present day educators is as follows: Odvin Hagen recognized the importance of knowing students names, but this was a personal weakness for him. Odvin Hagen found compensation for this by relying on Margaret to remember names. Other educators recognizing this same weakness could find other compensation, such as flashcards of students names to study, or seating charts.

2. How did Odvin Hagen stimulate learning?

All subjects noted that the respect for Odvin Hagen was so strong that all students would have perfect or near perfect attendance at choir rehearsals. Students noted that Odvin Hagen had no preset consequences for missing rehearsals, yet recognized that poor

attendance was never an issue. Respect for the director and the choir also transferred into rehearsals that were all business and no horse play, students were to be self started.

Supported by the majority of the interviewees, Reimers points out that Odvin Hagen would stimulate learning by his own excitement for the music. Midtgaard expanded on this by saying his personal love and excitement made students love and get excited about the music.

The aesthetic quality of the music and text, as indicated by Midtgaard, was combined with a spiritual factor to stimulate learning. Senne agreed stating that the meaning of the text was of great importance to Odvin Hagen. Singer noted that Odvin Hagen would spend time explaining the importance of the text, yet at the same time he would not overlook the musical elements. Strand alluded that Odvin Hagen was after a feeling, and this was accomplished through the choir understanding the meaning of the text and delivering that message in concert.

In conclusion, Odvin Hagen stimulated learning in two ways: 1) his own personal excitement and love of music, and 2) stressing the meaning of the religious text through word painting in the musical score. Significance for present day music educators from the above data suggests the following: 1) To create excitement for learning, the teacher must first be convinced that the music is worthy of studying. 2) Teachers should use the full rehearsal time, and expect perfect attendance. 3). The teacher, whether they are conducting sacred or secular music, should not overlook the text of the musical score. 4) Educators should create an environment where students engage in musical rehearsal to

develop the fullest of their potential as an ensemble. 5) Teachers should stress the importance of daily rehearsals and sectionals, practice repetitions, diligent warm-ups, and providing numerous performance opportunities.

3. What choral and rehearsal techniques did Odvin Hagen use inside the classroom to promote the performance proficiency of the Waldorf Choir?

Odvin Hagen used differing techniques depending on the students and available resources. All interviewees noted that hour long rehearsals were daily and absences were simply not tolerated. In addition to the daily rehearsals were daily hour long sectionals led by the section leader. In these sectionals new material and parts were learned before Odvin Hagen would rehearse them in the large group. Each dormitory was equipped with a piano in its lobby where the section would gather daily. The section leader would play parts from the piano as the section would practice numerous repetitions of difficult passages. The combination of daily large group rehearsals and sectionals would increase the familiarity of the music and vocal strength.

Interviewees had mixed responses concerning private lessons. In some years Odvin Hagen would require all students to take private lessons and perform a solo recital at the end of the year. This may have been due to the availability or access to private instruction, proficiency level of the students, or financial restrictions. Students who noted

the requirement of private lessons indicated the great positive effect that it had on the ensemble as a whole.

Interviewees also indicated the extensive use of warm-ups at the beginning of the rehearsals. Often these warm-ups would be done by the student director. During these warm-ups a great deal of attention was given to proper breath support. Odvin was noted for modeling exactly the posture and breathing process he desired. During warm-ups, Odvin Hagen would spend a great deal of time and energy on blending voices to improve the quality of the ensemble's vocal production. Rude recalled that Odvin Hagen would rearrange the seating roster, and even move entire sections. Many subjects noted that these warm-ups would last in excess of 15 minutes. Warm-ups would concentrate on breath control, vocal blend and diction. Subjects noted that nonsense syllable "EE" would be sung in scale passages for development of breath control, while text, from the music they were studying, was extracted and sung in scale passages to develop vocal blend and diction.

In summary, Odvin Hagen required a great time commitment from his students, combined with concentration on musical elements of vocal performance. Educators should note the importance of vocal warm-ups to achieve a specific goal, as used by Odvin Hagen. Teachers should also note the importance of daily rehearsals as well as sectionals. The main point of the data from this question is that there is a time factor involved for students to be good musicians. For present day educators applying this information may be difficult due to the number of activities in which students are involved. If this is a

weakness in a teacher's classroom, it may be solved by using exercise tapes for students to take home and practice.

4. What did Odvin Hagen do outside the classroom to promote the Waldorf Choir?

Most interviewees noted that they were unaware of what Odvin Hagen did outside of musical rehearsals and concerts. Touring was considered a major event with much anticipation and celebration. It was time for fellowship among the choir members, performing the music on which they had worked all year, and spreading the Christian mission of the church and school. In summary, this question was not completely answered by data from the interviews or the related literature. As indicated by the interviewees, students did not have a keen insight into this area of Odvin Hagen's career.

5. How did Odvin Hagen interact with the other faculty and choral directors?

As in the previous research question, most interviewees noted that they were unaware of how Odvin Hagen interacted with other faculty. The faculty interviewed were not from the music department and also unable to accurately respond to this question. Choir members did note that they could only recall seeing Odvin Hagen in Chapel or in musical rehearsals. As indicated by the interviewees, no subject had knowledge of this area of Odvin Hagen's teaching career.

6. How did Odvin Hagen motivate his students?

All subjects interviewed agreed that they personally, and as a group felt motivated by Odvin Hagen, but had great difficulty describing how this was achieved. Many suggested the tradition and history of the choir as told by the upperclassmen would set a premise of motivation. The fact the choir was so well established and the external motivation of yearly concerts and tours was motivation in itself. Others noted his Christianity as an internal motivator. This relates to the all encompassing factor of the deep and serious respect that all students demonstrated for Odvin Hagen. Yet no subject could offer any explanation as to how Odvin Hagen created and maintained such discipline.

7. How might present day and future choral directors benefit from studying the choral and educational practices of Odvin Hagen?

Subjects offered different opinions to this question. The diversity in responses reflects Odvin Hagen's ability to individualize his instruction. Rude stressed that Odvin Hagen did not lecture a great deal, but what he said was taken by the students to be very important. Several subjects noted the importance of his high expectations and rigorous work schedule as beneficial.

Recommendations

Research questions 4,5, 6, and 7 (4) What did Odvin Hagen do outside the classroom to promote the Waldorf Choir? 5) How did Odvin Hagen interact with the other faculty and coral directors? 6) How did Odvin Hagen motivate his students? 7) How might present day and future choral directors benefit from studying the choral and educational practices of Odvin Hagen?) were not adequately answered and require further investigation. The researcher believes that research questions 4 and 5 cannot successfully be answered from the type of subjects and data collected in this thesis. To answer these questions a researcher might do extensive investigation at Waldorf College in the area of past reports and college evaluations. Questions 6 and 7 would require a more in depth and detailed set of interview questions that would be more descriptive in nature.

The researcher recommends that research be conducted in the following two related areas: 1) A Comparison of A Cappella Choir Directors in the Lutheran Schools , and 2) A Historical Research Study of the Students of F.M. Christiansen. 3) Choral directors incorporate the information found in the first three research questions into their own programs.

Summary

The significance of this research revealed in the first three research questions. It is the hope of the researcher that this thesis is only a preliminary investigation into the choral contributions of Odvin Hagen, specifically the research questions 4,5,6, and 7. This research produced highly consistent qualitative data using interviews with open ended questions. It also produced extensive back ground information as presented in Chapter II.

This thesis contributed insight for present day choral directors to solve problems that arise today, including; teacher interaction with students, choral rehearsal techniques, and teaching styles. Each individual creates their own style of interaction with other people. This accomplished by studying how we work with others and how individual perception is affected by such interaction. By noting the time commitment, and the importance of the musical text, it is indicated that Odvin Hagen's rehearsal techniques were highly effective in his day. This suggests that they would also be effective in the present. For any ensemble director to be effective, a program must be implemented and pursued for a number of years. After such a commitment, both director and student are rewarded with consistency that may lead to quality.

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Appendix A:

Waldorf College Publicity

“Professor Odvin Hagen, whose Waldorf College choir will sing here is more than a musician and director to the several thousand young people who have sung in his choirs. He is a personal friend to each and an inspiration whose influence has changed the lives of many.

The 65-voice Waldorf a cappella choir from Forest City, Iowa, will present a concert at ___ (place) ___, starting at ___ (time) ___. The choir is on a 17-day spring tour through Iowa, Wisconsin, Illinois, Ohio, New Jersey, New York, Pennsylvania, and Washington, D. C.

Waldorf choir members know their director as a kind man who can be stern, and as a perfectionist who understands the failings of youth and the responsibility of adult guidance. Professor Hagen has gained wide recognition and professional stature not only because of his musical ability but because of a heart full of Christian love.

Mr. Hagen has arranged many of the numbers which have been sung by his choirs. His own compositions include an anthem he wrote aboard ship during a world tour with his family in 1956. While visiting the mission fields in Africa, he transcribed and arranged several numbers which have been sung by the Waldorf choirs in the native Zulu tongue.

Many of the choir's favorites are works of F. Melius Christiansen, under whom Mr. Hagen studied while at St. Olaf College. Concerts include the works of other well-known contemporary composers as well as traditional music of the Church. The general public is invited to any of these concerts. There is no admission charge, but a free will offering is received." ("The Waldorf College publicity". 1960. p. 1))

Appendix B:

Information services

“The Waldorf College Chapel Choir will make its final concert appearances of the year this coming Sunday, May 10. These concerts will be at Immanuel Lutheran Church, Titonka, Iowa, at 11 a.m., the school auditorium, Freeborn, Minn., at 3 p.m. and the annual home concert at the civic auditorium, Forest City, 8 p.m.

The 55-voice a cappella group has presented concerts this year in Wisconsin and in a number of Iowa communities. Members of the choir, who represent 10 states, are all students at Waldorf college. Those from this area include (names) .

The choir is directed by Mr. Gordon Carlson who entered choral music under the renown Paul Christiansen, director of the Concordia College choir. In addition to a bachelor of music degree from Concordia, Mr. Carlson has a master of music degree from Northwestern University, Evanston, Ill.

Each concert reflects the vigor and enthusiasm of this choir which is rapidly being recognized as one of the midwest’s finest college musical organizations. Young people especially have appreciated this choir for its treatment of music by such masters as Bach and Christiansen but even more for its lighter numbers such as “Carol Of The Drum”, a Negro spiritual “Ain'a That Good News”, and others. Then there are the choral favorites such as “Beautiful Savior” and "0 Day Full of

Grace” from the traditional music of the church. The general public is cordially invited to any of these concerts. There is no admission charge, but a free-will offering is received.” (“News Release”. 1957 p. 1)

Appendix C

“The Waldorf College concert choir returned to Forest City Sunday night from a two-week spring tour which included opening a series of Easter concerts in Washington, D. C. The choir presented a half-hour concert in the rotunda of the senate office building for senators, representatives, staffs and all employees of the United States senate and house of representatives. The Waldorf choir is being followed in the series by the U S. Coast Guard choir, the U. S. Army Chorus and other well-known musical organizations.

The 66-voice choir, under the direction of Professor Odvin Hagen, left Forest City, March 25. The itinerary included concerts in Iowa, Wisconsin, Ohio, New Jersey, New York, Pennsylvania, Illinois and Washington D. C.

Accompanying the choir were Mrs. Odvin Hagen and Al Disrud, tour manager. The choir traveled on two chartered buses, covering a distance of 3,300 miles and presented 24 concerts in addition to the concert in the senate building. The choir also sang briefly in Christ's Church in Philadelphia. This is the church in which George Washington, Benjamin Franklin and other early American leaders worshipped while they were in Philadelphia and it is being maintained as a national shrine by action of the congress of the United States.

Other highlights of the tour included visits to the Statue of Liberty, the United Nations building in New York, Constitution Hall in Philadelphia, and

several of the capitol buildings in Washington, D. C. There also were brief opportunities for sight-seeing in Milwaukee, Chicago, and New York.

It was reported by Mr. Disrud that the choir was well received wherever it went and that attendance at every concert was good. Disrud reported also that there were many comments expressing surprise that the choir is made up entirely of first and second year college students.

Members of the choir from this area include (names) .” (“Information Services”. 1960. p.1)

“Professor Odvin Hagen is the director of the Waldorf College a cappella Choir which will appear in concert here at (place) on (date and time) . The local concert is being sponsored by the (name of the group) .

Mr. Hagen has directed the Waldorf College Choir, a college of the American Lutheran Church located at Forest City, Iowa, for the past thirty-two years. In that time he has taken them on tours throughout the United States, covering approximately 100,000 miles.

During his student days Mr. Hagen was a member of the St. Olaf College Choir of Northfield, Minnesota, then directed by F. Melius Christiansen, the most famous choral conductor of this century. His experience in the St. Olaf Choir has left its mark on the work which Mr. Hagen does with the Waldorf Choir.

When asked what he considered to be his main objective with the Waldorf - Choir, Mr. Hagen answered, "To convey the Christian message through and sacred song."

Professor and Mrs. Hagen look forward to touring with the choir each year. Mr. Hagen says that their greatest thrill is singing the concert, and then meeting people and staying in their homes. In this way they have met thousands of people and gained life-time friendships from New York to California, and from Canada to Texas.

Experiences of a director and his touring choir are numerous, going from the sublime to the ridiculous. Concerts have been sung in beautiful cathedrals and in unfinished basement churches. They have sung to audiences of many hundreds, and to audiences that were outnumbered by the choir.

Lodging has also gone to extremes. Mr. and Mrs. Hagen love to tell of the time when they slept on the floor of a pastor's study in a small church in Santa Fe. At other times they have enjoyed hospitality of the finest homes.

His greatest satisfaction in directing, says Mr. Hagen, is seeing the growth, both mentally and spiritually, of the members of his choir.

In reminiscing over thirty-two years of directing the Waldorf Choir Mr. Hagen is very conscious of the enduring worth of good sacred music. One number, 'Beautiful Savior', arranged by F. Melius Christiansen, has been sung by

the choir every one of those thirty-two years, and it is still the great favorite of the choir.

This year, in a schedule which includes thirty-four concerts, Mr. Hagen is again looking forward to the excitement and thrill of presenting the Gospel message of Christ to audiences far and wide in the magnificence of sacred song.”

(“News Release”. 1960 p. 1)

Appendix D

Interviews:

Haven Wensinsger, interview by author, tape recording, March 17, 1998.

Rev. John Strand, interview by author, tape recording, March 18, 1998.

Linda Singer, interview by author, tape recording, March 18, 1998.

Barbara Olson interview by author, tape recording, March 18, 1998.

Judith Knutson, interview by author, tape recording, March 18, 1998.

Margaret Rude interview by author, tape recording, March 18, 1998.

Helen Senne, interview by author, tape recording, March 23, 1998.

Marian Midtgaard, interview by author, tape recording, March 23, 1998.

Glennye Reimers, interview by author, tape recording, March 23, 1998.

Loyd Hintz, interview by author, tape recording, March 27, 1998.

Marjean Hoeg, interview by author, tape recording, March 28, 1998.

Ruth Ann Haugen, interview by author, tape recording, March 28, 1998.

Linda Hagen, interview by author, tape recording, March 18, 1998.

Dr. James Hamre, interview by author, tape recording, March 28, 1998.

Dr. Robert Loken, interview by author, tape recording, March 28, 1998.