



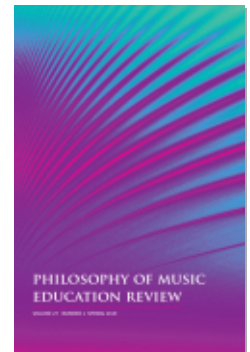
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IN MEMORIAM

MICHAEL L. MARK

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I met Michael Mark at the first Philosophy of Music Education conference held at Indiana University in the summer of 1990. I was a doctoral student at IU then and had studied the writings of many of the conference presenters and so the experience of hearing and meeting them in person was a heady one, indeed. I will never forget those impressions of Phil Alpers, Wayne Bowman, Allen Britton, David Elliott, Peter Kivy, Gerard Knieter, Thomas Regelski, Bennett Reimer, John Shepherd, Ann Stokes, Eleanor Stubley, Keith Swanwick, and many others.

I was interested in meeting Michael after hearing his response to the presentation of one of my favorite IU professors of musicology, Austin Caswell. Caswell's provocative paper, "How We Got into Canonicity and What it has Done to Us: An American Music Historian's View of Music in Academia," claimed that "the effect of canonicity on American musical life is destructive," while Michael's response was characterized by his style of writing that I came to recognize over the decades as distinct, calm, logical, methodical, and based in an extraordinarily wide and deep wealth of historical knowledge. While I greatly admired my rebellious and passionate professor's views and temperament which were not unlike my own, I also appreciated hearing Michael's measured and thoughtful response. Thus began my friendship with Michael, who, I learned, was not only a professor

and dean at Towson State University but also an avid big band woodwind doubler who showed interest in my doctoral research in the art of vocal jazz improvisation. That friendship lasted for almost twenty-eight years and we enjoyed memorable reunions at other conferences. For example, there was the ISPME conference held at UCLA where he invited me to dinner with his good friend and connoisseur of fine wines, Bennett Reimer, and the ISPME conference in Helsinki where, after I tripped and severely broke my ankle, requiring surgery, Michael, Estelle Jorgensen, Iris Yob, and two then-doctoral students (Kasia Bugaj and Leonard Tan) visited me in the Helsinki hospital.

When I began teaching at the University of Southern California in 1995, it was fortuitous that Michael's brother, Brian, lived in the Los Angeles area. His frequent visits allowed him to make several guest lectures to my graduate research methods classes, very welcome opportunities. After one of those lectures, I relayed the history of my family's ballroom in the Chicago area that was open for business with big band music from 1929 until 1967. He asked if I had any artifacts from Madura's Danceland, and when I mentioned my father's stacks of dusty record books, newsletters, photos, and posters in our basement, he became very enthusiastic and told me that I had a "gold mine" of an archive with which to write a book about the place! As a trained quantitative researcher, I began to explore the record books to analyze trends in band pay over the Depression and World War II years.¹ Over the next ten years, with help from Michael's regular prodding and encouragement, I organized the large archive into the history of *Madura's Danceland*.² I owe this personally important accomplishment to Michael Mark.

Michael invited me (in his endearing way which I could not refuse) to co-author a music education textbook with him³ and our writing partnership went so smoothly that he invited me to co-author the 4th edition of his *Contemporary Music Education*.⁴ Although our writing styles and areas of expertise were very different, I learned much from his narrative approach which included illustrative scenarios, interviews, and the informal use of contractions, a style of writing that was not second nature for me. We wrote both books without meeting in person, except to celebrate the publication of the first at the Metropolitan Art Museum café in New York with our beloved spouses, Lois Mark and David Ward-Steinman.

Dr. Michael L. Mark will long be remembered for his many books, chapters, and articles on the history of music education and his many symposium presentations; for his university teaching and administrative achievements; and for his editorial work, his community service, and his musicianship. He was born on December 1, 1936 in Schenectady, NY, and died on May 10, 2018 in Baltimore, MD, from complications of Parkinson's disease. His educational

degrees included a BM in music education with a minor in clarinet from The Catholic University of America, an MA in secondary education from George Washington University, an MM in music education with a minor in woodwinds from the University of Michigan, and a DMA in music education with minors in music history and theory from The Catholic University of America. He taught instrumental and general music in elementary and secondary public schools in Maryland from 1958 to 1966 and was supervisor/director of music in New York school districts from 1970–1974. His college teaching career began as an associate professor at Morgan State College from 1966–1970, then continued at The Catholic University of America from 1973–1981, and finally as professor and dean of the graduate school at Towson University from 1981–1998.

His authored books on music education include *A History of American Music Education*, 3rd ed., co-authored with Charles Gary;⁵ *A Concise History of American Music Education*;⁶ *Music Education: Source Readings from Ancient Greece to Today*, 4th ed.;⁷ two co-authored with me: *Music Education in Your Hands: An Introduction for Future Teachers*,⁸ and *Contemporary Music Education*, 4th ed.;⁹ as well as chapters in *The Grandmaster Series*,¹⁰ *The Handbook of Research in Music Teaching and Learning*,¹¹ *The New Handbook of Research in Music Teaching and Learning*,¹² *Music Education as Praxis*,¹³ *Cross Currents*,¹⁴ *Music Education in International Perspective*,¹⁵ and *Music Education in the United States*,¹⁶ and approximately 80 articles in peer-reviewed journals.

Michael Mark had a unique perspective that enabled him to cross the boundaries of history and philosophy with elegance. Despite various intellectual upheavals over time between opinionated scholars and their devotees, he was always in the mix, contributing even-handed responses that were both objective and kind. Notably, every one of his authored “history” books addresses philosophy in music education. In his *Source Readings from Ancient Greece to Today*, 154 pages are devoted to a wide range of philosophical views of music education written by esteemed philosophers and in his *Contemporary Music Education*, he provides an important chapter on the history and evolution of music education philosophy. Both books are essential reading for graduate students. Even in his textbook designed for college freshmen, *Music Education in Your Hands: An Introduction for Future Teachers*, Mark asks “Why Music Education?” in Chapter 1 and introduces the young student to the philosophies of Bennett Reimer, David Elliott, and Estelle Jorgensen.

Michael Mark was a respected leader across musical and community organizations over his entire career, beginning as president of the Cayuga County (NY) Music Educators Association in 1971–72, president of the Council for Higher Education in Music in 1974–75, co-chair of the MENC Eastern Division’s Constitution Committee in 1976, research chair for the DCMEA in 1976–81,

chair of the MENC History Special Research Interest Group in 1982–84, president of the Northeastern Association of Graduate Schools in 1990–91, and president of the Maryland Music Educators Association in 1999–2003, to name a selected few. Other professional activities included service as chair of the Board of Governors of the Alumni Society, University of Michigan School of Music, Theatre and Dance since 2008; as a frequent university and statewide arts project director and consultant; and as an evaluator of a variety of educational programs. In his retirement from university teaching, he became active as president of Young Audiences of Maryland, Inc., and of Baltimore Neighborhoods, Inc., which combatted housing discrimination and Americans with disabilities discrimination, and served as consultant to the Maryland State Department of Mental Health, the Maryland Department of Planning, the Maryland State Department of Education, the Baltimore Symphony Orchestra, and the Peabody Preparatory Division.

Mark's honorable and distinguished career was widely recognized. A few of his many honors included the University of Michigan's Michael L. Mark Research Award, The Catholic University of America Alumni Achievement Award, the Maryland Music Educators Association Hall of Fame Award, the Music Educators Hall of Fame Award, the Elizabeth Shipley Volunteer Service Award in recognition of service to the cause of fair housing in Baltimore, the Distinguished Service Award from the History Special Research Interest Group, and the Strong Achiever Award from the Young Audiences of Maryland.

Michael Mark was clearly a dedicated servant and mentor to our profession, to our schools, and to our communities. As productive as his list of numerous achievements documents, he was never too busy to have a long, uninterrupted chat. He was a most gracious man who always took the time to say encouraging words and to be a constant and consistent friend, often with a charming hint of humor in his subtle chuckle. He had a unique voice and leaves a lasting legacy from which we will continue to benefit. Our community of music education philosophers was very fortunate to have him in our circle and he will surely be missed.

NOTES

¹Patrice Madura Ward-Steinman, "Musical Training and Compensation in the Big Band Era: A Case Study of Madura's Danceland from 1930–1950," *Journal of Historical Research in Music Education* 26, no. 2 (April 2003): 164–177.

²Madura Ward-Steinman, *Madura's Danceland* (Charleston, SC: Arcadia Press, 2010).

³Michael L. Mark and Madura, *Music Education in Your Hands: An Introduction for Future Teachers* (New York and London: Routledge, 2010).

⁴Mark and Madura, *Contemporary Music Education*, 4th ed. (Boston: Schirmer Cengage, 2014).

⁵Mark and Charles L. Gary, *A History of American Music Education*, 3rd ed. (Lanham, MD: Rowan & Littlefield Education, 2007).

⁶Mark, *A Concise History of American Music Education* (Lanham, MD: Rowan & Littlefield Education, 2008).

⁷Mark, ed., *Music Education: Source Readings from Ancient Greece to Today*, 4th ed. (New York: Routledge, 2013).

⁸Mark and Madura, *Music Education in Your Hands: An Introduction for Future Teachers*.

⁹Mark and Madura, *Contemporary Music Education*.

¹⁰Mark, "Reflections on My Profession," in *The Grandmaster Series: Collected Thoughts of Leaders in Twentieth Century Music Education*, ed. Mark Fonder (Reston, VA: Music Educators National Conference, 2003).

¹¹Mark, "A History of Music Education Research," in *The Handbook of Research on Music Teaching and Learning*, ed. Richard Colwell (New York: Schirmer Books, 1992).

¹²Mark, "A Historical Overview of Nonmusical Values in Music Education," in *The New Handbook of Research on Music Teaching and Learning*, ed. Richard Colwell (New York: Oxford University Press, 2002).

¹³Mark, "Music Education Scholarship: Asking the Right Questions," in *Music Education as Praxis: Reflecting on Music-Making as Human Action* (The 1997 Charles Fowler Colloquium on Innovation in Arts Education), ed. Marie McCarthy (College Park, MD; University of Maryland, 1999).

¹⁴Mark, "Broadening the View of Multicultural Music Education," in *Cross Currents: Setting an Agenda for Music Education in Community Culture*, ed. Marie McCarthy (College Park, MD: University of Maryland, 1996).

¹⁵Mark, "Music Education in the United States," in *Music Education in International Perspective: National Systems*, ed., Laurence Lepherd (Toowoomba, Queensland: University of Southern Queensland, 1994).

¹⁶Mark, "Aesthetics and Utility Reconciled: The Importance to Society of Education in Music," in *Music Education in the United States*, ed. J. Terry Gates (University, AL: University of Alabama Press, 1988).