

History, Celebrations, and the Transmission of Hope: The American Music Therapy Association, 1950–2000

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It is a distinct honor and a pleasure to address the American Music Therapy Association as the tenth speaker in the William W. Sears Distinguished Lecturer Series on the occasion of the Association's fiftieth anniversary. Bill was a colleague at the University of Kansas, when I entered college teaching as a novice twenty-seven years ago. I knew and worked with Bill for seven years prior to his death in 1980; thus it is a significant moment for me to acknowledge him and his legacy to music therapy with some remarks about the importance of remembering and celebrating the people, places, organizations, and events which comprise the history of music therapy in America.

Others have also made this occasion meaningful. All scholars stand on the shoulders of those who have gone before, and I am no different in that regard. Certainly no one can ever talk about the history of music therapy without mentioning Ruth Boxberger and her pioneering work of the 1960s. Ruth did a spectacular job of researching and narrating the history of music therapy in general and the early history of this association in particular in two famous chapters in the 1961 and 1962 *Music Therapy* yearbooks and in her 1963 dissertation. It is also important for present and future historians to recognize the significant contributions William B. Davis and Alan Solomon made in the 1980s and 1990s to document and tell the story of music therapy in the nineteenth century and the history of the Association's middle years. Others in the recent and remote past have also contributed to the important work of music

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therapy history. It is on their work that all future studies necessarily depend.¹

The theme for this convention is an important one for historians to consider as they go about their work. It is indeed "A Time to Remember." Memory (as opposed to nostalgia, amnesia, or presentism) is an important human faculty. The British historian John H. Arnold has written: "History is to society what memory is to an individual."² Music therapists do well to remember what happened in the years leading up to 1950, and they benefit from recalling and reflecting on what has happened since that time.

The second part of the conference theme is as important as the first: "A Time to Dream." The past, present, and future are seam-

¹ Ruth Boxberger, "Historical Bases for the Use of Music in Therapy," *Music Therapy 1961*, 125–166; Ruth Boxberger, "A Historical Study of the National Association for Music Therapy, Inc.," *Music Therapy 1962*, 133–197; Ruth Boxberger, "An Historical Study of the National Association for Music Therapy" (Ph.D. diss., The University of Kansas, 1963); William B. Davis, "Analysis of Selected Nineteenth-Century Music Therapy Literature" (Ph.D. diss., The University of Kansas, 1984); and Alan L. Solomon, "A Historical Study of the National Association for Music Therapy, 1960–1980" (Ph.D. diss., The University of Kansas, 1984). Davis has developed a significant line of inquiry with his subsequent research: William B. Davis, "Music Therapy in 19th-Century America," *Journal of Music Therapy* 24 (summer 1987): 76–87, reprinted in *Research in Music Therapy: A Tradition of Excellence*, ed. Jayne M. Standley and Carol A. Prickett (Silver Spring, MD: National Association for Music Therapy, Inc., 1994), 19–31; William B. Davis, "Keeping the Dream Alive: Profiles of Three Early Twentieth-Century Music Therapists," *Journal of Music Therapy* 30 (spring 1993): 34–45; William B. Davis, "An Instruction Course in the Use and Practice of Music Therapy: The First Handbook of Music Therapy Clinical Practice," *Journal of Music Therapy* 33 (spring 1996): 34–46; William B. Davis, "Music Therapy Practice in New York City: A Report from a Panel of Experts, March 17, 1937," *Journal of Music Therapy* 34 (spring 1997): 68–81; William B. Davis and Kate E. Gfeller, "Music Therapy: An Historical Perspective," in *An Introduction to Music Therapy: Theory and Practice*, 2nd ed., ed. William B. Davis, Kate E. Gfeller, and Michael H. Thaut (New York: McGraw-Hill, 1999), 17–34. Solomon also has an ongoing record of publishing historical research in music therapy: Alan L. Solomon, "Music in Special Education before 1930: Hearing and Speech Development," *Journal of Research in Music Education* 28 (winter 1980): 236–242; Alan L. Solomon and George N. Heller, "Historical Research in Music Therapy: An Important Avenue for Studying the Profession," *Journal of Music Therapy* 19 (fall 1982): 161–178; Alan L. Solomon, "A History of the *Journal of Music Therapy*: The First Decade (1964–1973)," *Journal of Music Therapy* 30 (spring 1993): 3–33, reprinted in *Research in Music Therapy: A Tradition of Excellence*, ed. Jayne M. Standley and Carol A. Prickett (Silver Spring, MD: National Association for Music Therapy, Inc., 1994), 33–63; and Alan L. Solomon, "Historical Research," in *Music Therapy Research: Quantitative and Qualitative Perspectives*, ed. Barbara L. Wheeler (Phoenixville, PA: Barcelona Publishers, 1995), 487–504.

² John H. Arnold, *History: A Very Short Introduction* (Oxford, UK: Oxford University Press, 2000), 33.

less; they are part of a stream, a continuum. Today will all too soon be yesterday, and yesterday only a very short while ago was tomorrow. People in times past have dreamed about today, just as those here today take time to dream about tomorrow. People who live on the cusp of the millennium are perhaps more aware of these mileposts and stepping stones in time.

Davis and Kate Gfeller have told well the story of music therapy in America. Davis and Gfeller have made it abundantly clear what an enormous debt people living in the present owe to those who went before. Their narrative shows how the present is an extension of the past by looking at the important work that has gone on in this nation since the eighteenth century. Their story follows developments of the profession through nineteenth-century music therapy literature and in nineteenth-century educational institutions.³

Davis and Gfeller have described the growth and development of music therapy in the first half of the twentieth century. Their summary of professional development over the past fifty years also yields valuable insights. Davis and Gfeller have told the story quickly, but their account gives a perspective that music therapists today and tomorrow can draw upon to help them discover where they have been, where they are now, and where they might be going.⁴

The history of music therapy is not over. It never can be. Each day brings new developments, which soon become historic achievements. These in turn require new research to gain understanding and insight. It is encouraging to note recent research into the people, places, organizations, and other topics which give historical perspective to this important endeavor. While much research has occurred in recent years, much more needs to be done. Allen Britton observed in 1958, about the history of music education that "no general history . . . has yet been written, nor can one be written soon because the necessary special monographs are small in number and cover only a few, and to a large extent, unrelated areas."⁵ This is certainly the case with music therapy's story, though it is interesting to observe the work now under way.

³ Davis and Gfeller, "Music Therapy: An Historical Perspective," 17–23.

⁴ Davis and Gfeller, "Music Therapy: An Historical Perspective," 23–31.

⁵ Allen P. Britton, "Music in Early American Public Education: A Historical Critique," in *Basic Concepts in Music Education: The Fifty-Seventh Yearbook of the National Society for the Study of Education, Part I*, ed. Nelson Henry (Chicago: National Society for the Study of Education, 1958), 196.

Biography is an essential part of understanding history. What people do makes all the difference. Organizations and systems have their place, but in the end, it is people who actually make the world go around. Furthermore, biography is interesting and exciting. As Mark Twain (1835–1910) said in 1905, “There was never yet an uninteresting life. Such a thing is an impossibility. Inside of the dullest exterior there is a drama, a comedy, and a tragedy.”⁶ Two recent biographies of music therapists provide excellent opportunities to learn about who music therapists have been, who music therapists are now, and who music therapists might one day hope to become.

Sheri L. Robb has written a biography of Marian Erdman (b. 1923) that serves both as an exemplary study for others interested in doing biography and one of those “necessary special monographs” that will serve as the basis for a comprehensive history of music therapy. Robb’s biography is especially important because it tells the story of a woman who worked in music therapy before the era of professional associations. Erdman worked very much on her own, inventing things as she went, creating a music therapy position from her work with the American Red Cross in the years immediately following World War II. By providing music in hospitals on a daily basis, Erdman helped build the profession that prospers today.⁷

Whereas Robb’s study of Marian Erdman tells the story of someone who worked outside the professional and academic establishments, Edward P. Kahler’s biography of Richard M. Graham (b. 1931) is the story of an insider. Graham was still a teenager when this association began in 1950. He attended the University of Kansas where he studied with E. Thayer Gaston. Graham earned his bachelor’s degree in 1955 and his master’s in 1958. While at Kansas, he did an internship at the Topeka State Hospital. One can only imagine what it was like to be in Topeka in the 1950s, rubbing elbows with Gaston, the Menningers, Wayne Ruppenthal, Forrest Slaughter, and many others. Kahler’s study has many fascinating aspects to it, but it focuses particularly on Graham’s contribution to the Association, of which he was president during the pivotal years of 1976–78.⁸

⁶ Mark Twain, “The Refuge of Derelicts” (1905–06), in *Mark Twain’s Fables of Man*, ed. with an introduction by John S. Tuckey (Berkeley, CA: University of California Press, 1971), 197.

⁷ Sheri L. Robb, “Marian Erdman: Contributions of an American Red Cross Hospital Recreation Worker,” *Journal of Music Therapy* 36 (winter 1999): 314–329.

⁸ Edward P. Kahler II, “The Life of Richard M. Graham: President during a Changing Time,” *Journal of Music Therapy* 34 (summer 1997): 106–118.

Robb's and Kahler's recent biographies of significant individuals make substantial contributions to music therapy history. They join a small, but valuable, collection of similar studies, such as Robert E. Johnson's work on Gaston; Davis's study of Eva Augusta Vescelius, Isa Maud Ilsen, and Harriet Ayer Seymour; and Jennifer J. Miller's thesis and subsequent article on Wayne Ruppenthal. It is clear the profession needs many more such biographical studies, just as it needs studies of music therapy in specific places, such as James M. Rowan's study of music therapy in Topeka, Kansas, and Davis's study of music therapy in New York City.⁹

Biographical and geographical studies are clearly essential to developing the history of music therapy. So, too, are studies of music therapy organizations. Boxberger's and Solomon's studies of the Association are well known. Dena Condrón's recent study contin-

⁹ Robert E. Johnson, "E. Thayer Gaston: Contributions to Music Therapy and Music Education" (Ph.D. diss., The University of Michigan, 1973); Robert E. Johnson, "E. Thayer Gaston: Leader in Scientific Thought on Music in Therapy and Education," *Journal of Research in Music Education* 29 (winter 1981): 279-286; Davis, "Keeping the Dream Alive," 34-45; Jennifer J. Miller, "The Contributions of Wayne Ruppenthal to the Field of Music Therapy" (master's thesis, The University of Kansas, 1966); Jennifer J. Miller, "The Contributions of Wayne Ruppenthal to the Field of Music Therapy," *Journal of Music Therapy* 35 (summer 1998): 105-118; Davis, "Music Therapy Practice in New York City, 68-81; and James M. Rowan, "A History of Music Therapy in Topeka, Kansas from 1881 through 1956" (master's thesis, the University of Kansas, 1984). Other biographical studies with music therapy implications are Alice-Ann Darrow, and George N. Heller, "Lowell Mason (1792-1872): Early American Music Therapist," *Journal of the International Association of Music for the Handicapped* 3 (winter 1988): 3-17; Alice-Ann Darrow, and George N. Heller, "Early Advocates of Music Education for the Hearing Impaired: William Wolcott Turner and David Ely Bartlett," *Journal of Research in Music Education* 33 (winter 1985): 269-279; and Alicia Ann Clair and George N. Heller, "Willem van de Wall: Organizer and Innovator in Music Education and Music Therapy," *Journal of Research in Music Education* 37 (fall 1989): 165-178. Alicia Clair Gibbons, and George N. Heller, "Music Therapy in Handel's England: Browne's *Medicina Musica*," *College Music Symposium* 25 (1985): 59-72 is a geographical study. Alice-Ann Darrow, Alicia Clair Gibbons, and George N. Heller "Music Therapy in *Dwight's Journal of Music*, 1853-1880: A Reflection of the Times," *Music Education for the Handicapped Bulletin* 2 (fall 1986): 20-38; George N. Heller, "Ideas, Initiatives, and Implementations: Music Therapy in America, 1789-1848," *Journal of Music Therapy* 24 (spring 1987): 35-46; reprinted in *Research in Music Therapy: A Tradition of Excellence*, ed. Jayne M. Standley and Carol A. Prickett (Silver Spring, MD: National Association for Music Therapy, Inc., 1994), 19-31; Davis, "Music Therapy in 19th-Century America," 19-31; and Davis, "An Instruction Course in the Use and Practice of Musical Therapy," 34-46, are "other" studies. For an analysis of biographical, geographical, organizational, and other studies in music therapy history, 1967-91, see George N. Heller, "Historical Research in Music Education and Music Therapy: A Quarter-Century of Research, Writing, and Publication," *Quarterly Journal of Music Teaching and Learning* 3 (spring 1992): 56-62.

ues this effort. Music therapists everywhere know well what a historic time this is from an organizational perspective. Most, however, do not know what led up to the present moment. Historical studies can help tell that very important story.¹⁰

The most recent organizational study is that of Shannon de l'Etoile on the undergraduate curriculum in music therapy. This is partly an organizational study and partly a topical study. It is organizational in that much of the work de l'Etoile studied came under the auspices of the Association and its various committees. It also intersects with biographical studies in that individuals like Roy Underwood, Gaston, Donald Michel, and Charles Braswell played significant roles in curriculum development. De l'Etoile's study has a geographical dimension, as well, as the action moved about the country from New York and other cities on the east coast to Midwestern college towns like East Lansing, Michigan, and Lawrence, Kansas.¹¹

While the recent appearance of historical studies is encouraging, the need for more should be quite obvious. The biographies are few, and they do not begin to give adequate coverage to the diverse lives and works that music therapists need to know about. The existing geographical studies cover only a few places. It is difficult, if not impossible, to imagine what music therapy was like in the east, the south, the Mid-West, the Great Plains, the Southwest, or the Pacific Coast, let alone to understand music therapy in large cities, the suburbs, and small towns. One of the issues geographical studies may be uniquely able to explore is ethnic and racial diversity, which becomes evident when comparing one geographical region to another. This is an important issue music therapy history has yet to examine in a systematic way.

Organizational histories are always useful. In a very short time, another study in the Boxberger-Solomon sequence will be in order to complement the recent work Condrón has done. Histories of other

¹⁰ Boxberger, "A Historical Study of the National Association for Music Therapy, Inc.," 133-197; Boxberger, "An Historical Study of the National Association for Music Therapy"; Solomon, "A Historical Study of the National Association for Music Therapy, 1960-1980"; Solomon, "A History of the *Journal of Music Therapy*"; and Dena Condrón, "The American Association for Music Therapy: From Inception to Unification," unpublished paper, n.p., 2000. Condrón's paper is an extension of her 1993 master's thesis: "The American Association for Music Therapy: The First Twenty Years" (master's thesis, Temple University, 1993).

¹¹ Shannon de l'Etoile, "The History of the Undergraduate Curriculum in Music Therapy," *Journal of Music Therapy* 37 (spring 2000): 51-71.

organizations as they pertain to music therapy also need attention. Studies of such organizations as the National Association of Schools of Music, the Music Teachers National Association, the National Coalition of Arts Therapy Organizations, the National Association for Music Education (MENC), and others would be helpful in understanding where music therapy fits in a larger organizational context. So, too, does the field need historical studies that are not easily classifiable as biographical, geographical, or organizational.

Historical research in music therapy, as in other fields, does not exist for itself alone, nor is its only rationale that of contributing to existing knowledge for some undetermined or undeterminable purpose. The uses of history are many and varied, and not the least of them is to contribute to celebrating the past. Celebration is a human experience that ties together the past, the present, and the future. Celebration looks backward in some respects, as it recalls the people, places, organizations, and other ideas and events which have led up to the present moment. Celebration takes place in a present that is a prelude to the future. With every celebration comes the realization that other celebrations will take place at future times and in other places.

The word "celebration" is nearly as old as the English language itself. It comes from the Latin *celebratus*, meaning an honor which a great assembly bestows. Clearly that is an appropriate term to acknowledge what is taking place here today. Originally connected with church celebrations in sixteenth-century England, the word acquired a wider connotation as the world became more secular. In 1529, celebration mostly referred to the ritual of the Mass. By 1580, it meant performing solemn ceremonies in general. By 1680, celebration meant to make famous and praise publicly, especially with laudatory speeches. Modern-day synonyms retain some of the original flavor: commemoration, observance, dedication, consecration. Other contemporary synonyms reflect later and more secular ideas: party, festival, gala, revelry. It is clear that celebration has an honorable history as well as an enjoyable role in human affairs.¹²

Celebrations such as this also help remind music therapists and others of the importance, value, and necessity of history itself. Reading, researching, and writing history are intellectual acts, but

¹² *Oxford English Dictionary*, 1996 ed., s. v. "Celebration"; and *The Oxford Dictionary and Thesaurus*, American Edition, 1996., s. v. "Celebrate."

they are also human pastimes. Intellectual curiosity is a uniquely human trait that needs no further justification. Much like music itself, history has value in and of itself without reference to other aspects of human endeavor. That being said, it is also worth pointing out that history does have instrumental or referential values: It offers perspective, it helps in the process of definition, it aids in explaining complex ideas and events.¹³

History, as Gerda Lerner (b. 1920) has pointed out so eloquently, also has the capacity to facilitate healing:

We can learn from history how past generations thought and acted, how they responded to the demands of their time and how they solved their problems. We can learn by analogy, not by example, for our circumstances will always be different than theirs were. The main thing that history can teach us is that human actions have consequences and that certain choices, once made, cannot be undone. . . . The only way to avoid the determinism inherent in past choices is to confront errors made and openly reverse one's course.¹⁴

Lerner made these remarks in reflecting on her life as an Austrian-born Jew who fled the Nazis as a teenager in 1938 and on her life's work as an American scholar investigating women's issues, especially the history of African-American women.

As the American Music Therapy Association celebrates fifty years of history as a time to remember and a time to dream, it may be worthwhile to pause and think about the role historical research can have in planning for the organization's future. As Lerner has suggested, historical research may yield insight into how past generations thought and acted. In dealing with the many and complex issues that come before this organization, it would probably be beneficial to act in the full knowledge of what earlier leaders did, how they responded to the demands of their time, and how they solved their problems. Tempting as it may be to pattern present solutions after past examples, Lerner has wisely advised adopting the process of analogy instead. Awareness that actions have consequences, that

¹³ Heller and Solomon, "Historical Research in Music Therapy," 19-31; and George N. Heller, "Historical Research in Music Education: Definitions and Defenses," *Philosophy of Music Education Review* 6 (fall 1998): 77-89.

¹⁴ Gerda Lerner, *Why History Matters: Life and Thought* (New York: Oxford University Press, 1997), 205.

choices sometimes lead to errors, and that confronting errors can help overcome them must be obvious to people in the therapy profession.

Celebrations can help remind music therapists and all who are interested in the profession that knowledge is power and that history is a valid way of knowing. Organizational leaders must know what happened in the recent and remote past, organizations must have access to knowledge. Jacques Barzun (b. 1907) and Henry F. Graff (b. 1921) have made the case that whatever else it might be, all knowledge is “. . . part of what has gone on before, that is, of history Only events already gone by can disclose the prevailing state of things.”¹⁵ History (knowledge of what has gone before) can help diagnose problems and point the way toward (but not predict) the future. History can inspire people and connect generations.

Celebrating historical mileposts and stepping stones such as the fiftieth anniversary of the American Music Therapy Association has the potential to take advantage of one of history's most promising processes: the transmission of hope. Whereas Gerda Lerner has argued the therapeutic value of history to confront errors of the past, history can also inspire. George McKenna has recently told a story of how, as a young boy, he listened to his grandfather recount events from the past and how those stories had the effect of connecting the two generations. Seeing this connection on a personal level helped McKenna develop confidence that however difficult life might be, success was possible and plausible in the world.¹⁶

McKenna built his ideas of how history transmits hope on a theory Christopher Lasch (1932–1994) had expounded a few years earlier. Lasch differentiated between hope and optimism. Optimism is a vision of the future with no particular regard to the past. Hope includes memories of and builds on the past “in which the experience of order and contentment was so intense that subsequent disillusionments cannot dislodge it.”¹⁷ These memories are of the historical sort, something entirely different from nostalgia. Just as hope is historical and optimism not, so, too, is memory his-

¹⁵ Jacques Barzun and Henry F. Graff, *The Modern Researcher*, 5th ed. (New York: Harcourt, Brace, Jovanovich, Publishers, 1992), 5.

¹⁶ George McKenna, “The Transmission of Hope: A Portrait of a Grandfather and His Generation-Connecting Stories,” *The Atlantic Monthly* 285 (May 2000): 18–22.

¹⁷ Christopher Lasch, *The True and only Heaven: Progress and Its Critics* (New York: W. W. Norton & Co., 1991), 81.

torical and nostalgia not. Hope, Lasch argued, leads to inspiration and courage. Optimism is merely a rosy view of the future with little or no regard to what has happened in the past.

Hope is a spiritual thing. Transmitting hope is a spiritual process. It is difficult to talk about spiritual matters in an intensely secular age, but transmitting hope is the peculiar office of history. Historians act out of faith and conviction. Historians are not heralds of progress, they are transmitters of hope. "Hope does not demand a belief in progress, it demands a belief in injustice"¹⁸ Historians know that people must base their convictions about the ultimate triumphs of justice and morality on a secure knowledge of the past, not on a made-up confidence in the future. Thus hopefulness is a character trait which the study of history nourishes and develops.¹⁹

Hope is sometimes a somber thing, as hopeful people proceed fully aware of darker times in the past and the potential for more difficulties in the future. People who know history know that disappointments, sometimes crushing disappointments, are as much a part of the story as the successes. Optimists do not have to take past failures into account; historians do. "The worst is always what the hopeful are prepared for. Their trust in life would not be worth much if it had not survived disappointments in the past"²⁰ Historians know that just as bad times often follow the good, so, too, do the good times follow the bad. It is the getting through things, no matter how difficult, that historians investigate and write about.

Historians deal with memory, not nostalgia. Nostalgia was originally the name of a disease, a kind of clinical depression that European sailors and displaced workers felt late in the eighteenth century. Doctors diagnosed the condition and called it nostalgia, or in common parlance, home-sickness. People who are nostalgic are longing for something they no longer have. They are unhappy in the present, pessimistic about the future, and they wish for the return of "the good old days." They see the past as disconnected from the present, and thus not in any way relevant to the future. Where optimists predict a future with no regard for the past, people suffering nostalgia long for a past which is connected to neither the

¹⁸ Lasch, *The True and Only Heaven*, 80.

¹⁹ James L. Muyskens, *The Sufficiency of Hope: The Conceptual Foundations of Religion* (Philadelphia: Temple University Press, 1979).

²⁰ Lasch, *The True and Only Heaven*, 81.

present nor the future. Both optimism and nostalgia fail to recognize the continuity of human events. Optimism and nostalgia, in other words, deny history.

Memory is quite a different matter. Like nostalgia, memory looks to the past, but unlike nostalgia, memory is of the past, in the present, and looking toward the future. "It draws hope and comfort from the past in order to enrich the present and to face what comes with good cheer."²¹ Historians tell stories about what happened in the past so that people can see the continuity of past, present, and future. Historians do not lament the fact that the old days, good or bad, are gone; rather they seek to understand how people, places, organizations, and events of times gone by helped form the present and thus laid the ground work for the future.

Alan Solomon has noted in the program for this convention that music therapists have come a long way. The truth of this is obvious to anyone who is even slightly familiar with the profession's history. If McKenna and Lasch have it right, music therapists still have a long way to go. Though it is certain that difficulties lie ahead, those who know history will proceed full of hope. The eighteenth-century British writer Oliver Goldsmith (1730–1774) wrote:

Hope, like the gleaming taper's light
Adorns and cheers our way;
And still, as darker grows the night,
Emits a brighter day.²²

Thus may history engender hope and light the way. So may it lead out from the past, into the present, and onward into the future.

Now music therapists of America and the world stand at the intersection, that infinitesimal moment between the past and the future. The present will all too soon fade into the past, and the future just as quickly will become the present. In the process, evidence of what happened and who was involved will come and go. Success, failure, struggle, and all the rest happened to people in the past, and so they are happening to people here today. If people in the

²¹ Lasch, *The True and Only Heaven*, 83.

²² Oliver Goldsmith, "The Captivity" (1764), Act II, in *Collected Works of Oliver Goldsmith*, 5 vols., ed. Arthur Friedman (Oxford: Clarendon Press, 1966): IV, 222. Goldsmith called "The Captivity" an oratorio, though no composer ever wrote music for it. Goldsmith composed this two-act piece in 1764, but it did not appear in print until 1820, forty-six years after his death.

present remember what happened in the past, so might others some day in the future remember what is happening here and now. If, however, people fail to remember the past, so also might people in the future forget about what is now the present.

An essential part of remembering the past is the preservation of primary sources. This is the special task of archivists. The American Music Therapy Association is indeed fortunate to have a distinguished historian and a willing institution to gather materials and keep its archive so that future generations may study and tell the story of music therapy. Davis and the Colorado State University do a substantial service to this profession by gathering, preserving, and presenting the first-hand evidence which is the basis of its history.

I close with grateful appreciation to the leaders of this Association for asking me to speak with you today, and to Bill and Margaret Sears for their support of this lecture series. I am especially thankful to you who have listened to what I have had to say. Twenty-seven years ago, I was discouraged about the prospects for historical research in music therapy. Today I am hopeful. History does that to a person. Please accept my very best wishes for an enlightened future. Now let us all step into that future and celebrate the fiftieth anniversary of the American Music Therapy Association: "A Time to Remember, A Time to Dream."