

THE HISTORY OF THE BIG TEN BAND DIRECTORS ASSOCIATION
(1971-2015)

by
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A thesis submitted in partial fulfillment of
the requirements for the
Doctor of Musical Arts degree
in the Graduate College of
The University of Iowa

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Thesis Supervisor: Associate Professor Richard Mark Heidel

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Graduate College
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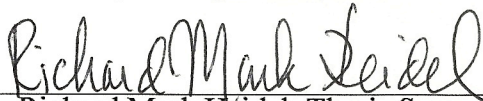
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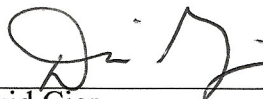
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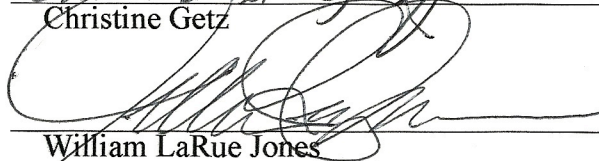
Kevin Kastens



David Gier



Christine Getz



William LaRue Jones

To my wife, Alexandra Bush

The university bands of the Big Ten have always occupied a unique position of leadership among the bands of this nation. I trust and hope this position will be maintained as we continue to show direction and purpose to our profession.

George Cavender
Letter to the Big Ten Band Directors
December 18, 1972

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I am thankful for the current and former band directors of the Big Ten Conference who took the time to be interviewed by phone—Ray Cramer, Paul Droste, Michael Haithcock, and Craig Kirchhoff. While these gentlemen are luminaries in our field as well, I would like to note that they are also incredibly “down to earth” and giving with their time. Thank you!

I would also like to thank each of the current and former Big Ten band directors, as well as the composers of the BTBDA Commissioning Project who took the time to respond to my e-mail questionnaires. Your insights have been very important in guiding my research.

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PUBLIC ABSTRACT

Founded by George Cavender in 1971, the Big Ten Band Directors Association is one of the oldest associations of its kind. With a membership consisting of each institution's Director of Bands, Athletic Band Director, and all other band faculty, the stature of its members, both past and current, is clear. These band directors are leaders in the profession and have helped the field develop into what it has become today through their positions at their respective flagship institutions of the Big Ten Athletic Conference.

The BTBDA meets each year at the Midwest International Band and Orchestra Clinic in Chicago, IL, and its investment in sponsoring quality sessions at the clinic is well documented. The association has sponsored twenty-one sessions since 1986, featuring prominent composers such as Michael Colgrass, Karel Husa, Warren Benson, Gunther Schuller, and Frank Ticheli. Additionally, the association has shown its dedication to the advancement of the band repertoire through commissioning seven new works from 1986-2014, four of which were born out of a commissioning contest that spanned from 1998-2005.

This study is the first of its kind to document a band association formed of members bound by a specific athletic conference. Research of the Big Ten Band Directors Association shows numerous examples of how a band conference association can contribute to different facets of the field (e.g. commissioning, clinic session sponsorship, etc.). The profession's knowledge of the BTBDA is important as it highlights how these associations are contributing to the landscape of the field.

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CHAPTER 1

PURPOSE, NEED FOR THE STUDY, METHODOLOGY

Introduction

Documentation of informal meetings by the band directors of the Big Ten Conference can be traced to the 1960s at the Midwest International Band and Orchestra Clinic in Chicago, IL. However, it was not until 1971 that George Cavender (University of Michigan) organized the first official meeting of the Big Ten Band Directors Association. According to correspondence from Harry Begian (University of Illinois), one of the association's founding members, the directors met to "talk over problems of mutual concern and interest."¹ Cavender served as the association's first president, while Kenneth G. Bloomquist (Michigan State University) and Everett Kisinger (University of Illinois) served as the first Vice-President and Secretary-Treasurer, respectively.² Other members served as officers and committee chairs/members, and a constitution was proposed, but tabled in 1972.³

In 1989, the association became a not-for-profit organization through the state of Illinois. The articles of incorporation, which also serve as the minutes of that meeting, state:

¹ Harry Begian, letter to Kent Campbell, October 2, 1981, Harry Begian Papers, 1926, 1935-1997, Series 3: Correspondence, Box 3, Folder 4: Big Ten Band Directors Association, 1971-1974, 1976-82, in The Sousa Archives and Center for American Music.

² General Meeting Minutes, December 17, 1971, Everett D. Kisinger Papers, 1934-1976, Series 3: Professional Association Papers, Box 18, Folder 9: Big Ten Band Directors Association, 1971-1972, in The Sousa Archives and Center for American Music.

³ General Meeting Minutes, December 15, 1972, Everett D. Kisinger Papers, 1934-1976, Series 3: Professional Association Papers, Box 18, Folder 9: Big Ten Band Directors Association, 1971-1972, in The Sousa Archives and Center for American Music.

The initial meeting of the first board of directors of the Big Ten Band Directors Foundation, an Illinois Not for Profit Corporation, was held on the 14th day of December 1989, at the hour of 2:00 o'clock P.M., pursuant to waiver of notice signed by all the directors of the foundation. A quorum was present.⁴

The first President of the association after the charter was drafted was Craig Kirchhoff (formerly Director of Bands at The Ohio State University), the Vice-President was H. Robert Reynolds (University of Michigan), the Secretary was John P. Paynter (Northwestern University), and the Treasurer was Myron Welch (University of Iowa). A set of by-laws was voted into effect.⁵ As of 2015, Russel C. Mikkelson (The Ohio State University) serves as Treasurer and chair of the Commissioning Project Committee, Scott Teeple (University of Wisconsin) serves as President-Elect and Secretary, Richard Mark Heidel (University of Iowa) serves as Past President, and Carolyn Barber (University of Nebraska-Lincoln) serves as President.⁶

Purpose of the Study

The purpose of this study is to (a) document the history of the Big Ten Band Directors Association, (b) document the significance of the association's Midnight Special sessions, (c) present, discuss, and annotate each of the works commissioned by the Big Ten Band Directors Association, and (d) underscore the relevance of the association to the modern history of the band profession.

⁴ Directors of Bands Meeting Minutes, December 14, 1989, Presidents' Binders, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA (hereafter cited as Presidents' Binders).

⁵ Ibid.

⁶ "Officers," Big Ten Band Directors Association. <http://www.bigtenbands.org>. Accessed January 22, 2015.

Need for the Study

The Big Ten Band Directors Association (BTBDA) is worthy of study for three primary reasons: 1) the stature of its members, 2) the importance of the Midnight Special sessions, and 3) the association's dedication to the commissioning of new band works through its Commissioning Project.

The members of the BTBDA are some of the most central figures in modern wind band history, steering the field through its often-turbulent past and shaping it into what it has become today through their positions at their respective flagship institutions of the Big Ten Athletic Conference. Although this association has been meeting both formally and informally for over forty years, its history has not been documented. However, there is a pressing need to research this area as many of the founding and early members have retired from their institutions, some having earned emeritus status. If the history of the BTBDA is not documented soon, much of it will certainly be lost with time.

The BTBDA began sponsoring sessions at the Midwest International Band and Orchestra Clinic in Chicago, IL in 1986. According to H. Robert Reynolds, the reason for the Midnight Special sessions was to “push the Midwest [Clinic] in a more serious musical direction.” Reynolds joked that, originally, the clinic's response was “Oh great, we'll put it at Midnight.” However, he added that “[the sessions] became kind of a cult event!”⁷ These sessions were originally held from 11 p.m. to midnight on the Wednesday evening of the annual Midwest Clinic and typically featured a prominent composer such as Michael Colgrass, Gunther Schuller, Warren Benson, or Karel Husa, a service band (attending Midwest for their own performance), and a Big Ten Band Director as

⁷ H. Robert Reynolds, interviewed by author, June 6, 2014, Ann Arbor, MI.

moderator.⁸ According to Ray E. Cramer (Indiana University), the sessions were very well attended and especially useful and influential to college band directors. The BTBDA continues to sponsor sessions at the Midwest Clinic, even though the “Midnight Special” denotation is no longer used.⁹

The importance of commissioning new band works by the Big Ten Band Directors Association cannot be overstated. Prominent composers have been enlisted to create works including *Symphony No. 2* (1986) by David Maslanka¹⁰ and *First Symphony for Band* (2008)¹¹ and *a Voice, a Messenger* (2009)¹² by Pulitzer Prize-winning composers William Bolcom and Aaron J. Kernis, respectively. In addition, four pieces were born of a commissioning contest held by the BTBDA from the mid-1990s through the mid-2000s.

Related Studies

Many band directors from different athletic conferences meet, formally and informally, to discuss common issues and mutual concerns, and some conferences even commission composers to create new works for wind band. However, documentation of such meetings (and any resulting commissions) is still exceedingly rare. Some related research exists in this area, including descriptive analyses of band programs within the

⁸ Midwest International Band and Orchestra Clinic Program, 1986-2011, Midwest Clinic Archives, Subseries V.1: Annual Clinic Programs, 1947-2011, in the American Band Collections in Special Collections in Performing Arts at the University of Maryland.

⁹ Ray Cramer, interviewed by the author, January 19, 2015, Colorado Springs, CO.

¹⁰ David Maslanka, *Symphony No. 2* (King of Prussia, PA: Carl Fischer, LLC, 1986).

¹¹ William Bolcom, *First Symphony for Band* (Milwaukee, WI: Hal Leonard Corporation, 2008).

¹² Aaron Jay Kernis, *A Voice, a Messenger* (G. Shirmer Inc., 2009).

context of specific athletic conferences (e.g. Big Ten, Mid-American, and Southeastern),¹³ documented histories of prominent wind bands (e.g. the United States Navy Band),¹⁴ documented histories of prominent collegiate marching bands (e.g. University of Iowa Hawkeye Marching Band),¹⁵ studies of works commissioned by band associations such as the College Band Directors National Association (CBDNA),¹⁶ and documented histories of other band organizations including the American Bandmasters Association (ABA).¹⁷ However, there is little research into organizations of band directors who are connected by specific athletic conferences, for example, the Big Ten Band Directors Association.

Methodology and Limitations

To document the history of the Big Ten Band Directors Association, the author used a qualitative research methodology, relying primarily on archival documents and interviews with current and former band directors of the Big Ten Conference. He examined binders that each President and Treasurer of the BTBDA (from 1989 on)

¹³ John Allen Fuller, "A Descriptive Analysis of the Eleven Big Ten Conference Marching Band Programs" (Ph.D. diss., The Ohio State University, 1995); Eric W. Aho, "A Descriptive Analysis of the Fourteen Mid-American Conference Athletic Band Programs" (Ph.D. diss., The Ohio State University, 2005); Harry Crozier Patzig, "A Description of the Southeastern Conference Marching Band Programs" (Ph.D. diss., Louisiana State University and Agricultural & Mechanical College, 1983).

¹⁴ Jimmie Wayne Dyess, "A History of the United States Navy Band, Washington, D.C. (1918-1988)" (Ed.D. diss., University of Houston, 1988).

¹⁵ Samuel Carter Biggers, Jr., "On Iowa! A History of the University of Iowa Marching Band, 1881—2012" (D.M.A. thesis, University of Iowa, 2013).

¹⁶ David Lawrence Kish, "The College Band Directors National Association Commissioned Compositions, 1961--2001: A Survey and Analysis" (D.M.A. diss., The University of North Carolina at Greensboro, 2003).

¹⁷ Alan Lee Davis, "A History of the American Bandmasters Association," (D.M.A. diss., Arizona State University, 1987).

maintained, which contain items including receipts, financial reports, correspondence, commission details, meeting agendas, and minutes. These binders are currently archived at the University of Iowa. In addition, some members who were active in the association prior to 1989 have had their BTBDA items archived along with other professional documents in places such as the Sousa Archives and Center for American Music (Champaign, IL)¹⁸ and the American Bandmasters Association (ABA) Research Center (College Park, MD).¹⁹ The archives of the Midwest International Band and Orchestra Clinic (which has been the primary meeting place for the BTBDA since 1971) contain full programs detailing association meetings from 1947 to present and are also located at the ABA Research Center.²⁰ The author traveled to these institutions to examine these collections.

To complete the research, the author interviewed, in person and by phone, many former and current band directors of the Big Ten Conference who played major roles in the founding of the association, the planning and execution of the Midnight Special sessions, and/or the implementation of the Commissioning Project. These directors include Kenneth G. Bloomquist, Ray E. Cramer, Paul Droste (The Ohio State University), Michael Haithcock (University of Michigan), Craig Kirchhoff (University of Minnesota), Donald E. McGinnis (The Ohio State University), H. Robert Reynolds, Myron Welch, and Al G. Wright (Purdue University). The author also sent personalized

¹⁸ "The Sousa Archives and Center for American Music." The University of Illinois Libraries. <http://www.library.illinois.edu/sousa>. Accessed March 23, 2014.

¹⁹ "ABA Personal Papers." The American Bandmasters Association Research Center. <http://lib.guides.umd.edu/content.php?pid=187541&sid=1574437>. Accessed March 9, 2014.

²⁰ "Midwest Clinic Archives." Special Collections in Performing Arts. <http://lib.guides.umd.edu/content.php?pid=187541&sid=2581504>. Accessed March 9, 2014.

questionnaires via e-mail to all other current and retired members, seeking insight into their own experiences within the association. In addition, the author contacted each of the seven commissioned composers of the BTBDA Commissioning Project via e-mail in order to collect their thoughts on the commissioning process and their individual works.

In order to organize and interpret the information collected through archival documents, interviews, and e-mail questionnaires, the author confirmed accuracy by referencing concrete materials in the Presidents' and Treasurers' binders (such as Meeting Minutes, Annual Financial Reports, and the association's financial ledger). To discern which information to include in this study, the author considered the frequency with which topics appeared in Meeting Minutes, correspondence, interviews, and e-mail questionnaires. Topics found recurrently in archival research, and subsequently corroborated by interviews, were assigned greater significance to the history of the association and warranted deeper investigation within the study.

This thesis is limited to the history of the Big Ten Band Directors Association, its relevance to the modern history of the band profession, documentation of the Midnight Special sessions, and presentation, discussion, and annotation of each work commissioned by the BTBDA. Thorough discussion of the BTBDA in this thesis is limited to the association itself. It does not include information on individual band programs of the Big Ten Conference that are mentioned in the context of the broader scope of the BTBDA.

Organization of the Study

Chapter one introduces the Big Ten Band Directors Association and clarifies the purpose and rationale of this study, highlighting the author's goal of documenting the history of the BTBDA, including the Midnight Special sessions and the Commissioning Project, all while underscoring the relevance of the association to the modern history of the band profession. Procedures of the study are also introduced, chronicling the author's work in archival research, as well as interviews and correspondence, and the parameters of the study are defined.

Chapter two documents the early years of the association, including the informal meetings of the Big Ten Conference band directors at the Midwest International Band and Orchestra Clinic in Chicago, IL, prior to the inception of the BTBDA in 1971. This chapter also presents the procedures, issues, and discussion points taken up by the association through 1979. These issues included structuring the organization in terms of officers and committees, a manuscript exchange, the possibility of an "All-Big Ten" Honor Band, concert and marching rehearsal schedules, band area budgets, the effect of Title IX on Big Ten marching bands, eroding performance time for marching bands, limitations for "visiting pep bands" at football games, and logistics concerning the Rose Bowl.²¹ It was also during this decade that the first seeds were planted for the association's Commissioning Project, though the project would not fully come to fruition for another five to seven years.²²

²¹ General Meeting Minutes, December 17, 1971 and December 15, 1972, Everett D. Kisinger Papers, 1934-1976, Series 3: Professional Association Papers, Box 18, Folder 9: Big Ten Band Directors Association, 1971-1972, in The Sousa Archives and Center for American Music.

²² Al G. Wright, letter to the Big Ten Band Directors, January 20, 1977, Harry Begian Papers, 1926, 1935-1997, Series 3: Correspondence, Box 3, Folder 4: Big Ten Band Directors Association, 1971-1974, 1976-82, in The Sousa Archives and Center for American Music.

The third chapter deals with the history of the BTBDA from 1980-1989, which was a time of great growth for the association. Beyond discussion of many of the same issues from the previous decade,²³ the organization obtained many landmarks during this time period. Among them, David Maslanka was chosen for the first ever commission by the BTBDA.²⁴ The Directors of Bands began to meet separately (and privately) in 1985,²⁵ in addition to the General Meeting, and the association held its first Midnight Special session at the Midwest Clinic in 1986 featuring composer Michael Colgrass.²⁶ The decade culminated with the decision by the BTBDA to incorporate through the state of Illinois and become a not-for-profit organization.²⁷

Similarly, chapters four and five of this study document the history of the BTBDA from 1990-1999 and 2000-2009. Major milestones included the integration of Penn State University into the Big Ten Conference,²⁸ the sponsorship of fifteen Midnight Special sessions at the Midwest Clinic featuring composers Joseph Schwantner, Warren

²³ General Meeting Minutes, December 18, 1981, Harry Begian Papers, 1926, 1935-1997, Series 3: Correspondence, Box 3, Folder 4: Big Ten Band Directors Association, 1971-1974, 1976-82, in The Sousa Archives and Center for American Music.

²⁴ General Meeting Minutes, December 20, 1985, James F. Keene Papers, 1985-2008, Series 1: University of Illinois Bands Administrative Records, Box 1, Folder 52: Big Ten Band Directors Correspondence, 1985-1997, in The Sousa Archives and Center for American Music.

²⁵ John P. Paynter, letter to James F. Keene, November 17, 1986, James F. Keene Papers, 1985-2008, Series 1: University of Illinois Bands Administrative Records, Box 1, Folder 52: Big Ten Band Directors Correspondence, 1985-1997, in The Sousa Archives and Center for American Music.

²⁶ Midwest International Band and Orchestra Clinic Program, December 16-20, 1986, Midwest Clinic Archives, Subseries V.1: Annual Clinic Programs, 1947-2011, in the American Band Collections in Special Collections in Performing Arts at the University of Maryland.

²⁷ Directors of Bands Meeting Minutes, December 14, 1989, Presidents' Binders.

²⁸ "Big Ten History." Big Ten Conference Official Site. <http://www.bigten.org/trads/big10-trads.html>. Accessed January 22, 2015.

Benson, Karel Husa, and Gunther Schuller, among others,²⁹ and six new commissioned works—four through a contest model and two large-scale works by William Bolcom and Aaron J. Kernis.³⁰ In addition, a third separate meeting of the Athletic Band Directors was added.³¹ To fund these initiatives, annual dues were instated, and the association’s “war chest” grew to the largest in its history.³²

Chapter six chronicles the most recent time period of the association’s history, 2010-2015, which has been a time of major transition in terms of leadership, as a new generation of Big Ten band directors assume the roles of office. The University of Nebraska-Lincoln was integrated into the Big Ten Conference in 2011, and the University of Maryland and Rutgers University were added in 2014.³³ While the association continued to sponsor sessions at the Midwest Clinic, they are no longer referred to as “Midnight Special” sessions, as the Midwest Clinic’s move to McCormick Place negated the necessity to meet late at night. The newest of these sessions, subtitled *Legends of the Big Ten*, connects younger directors to retired emeriti Big Ten band

²⁹ Midwest International Band and Orchestra Clinic Program, 1990-2009, Midwest Clinic Archives, Subseries V.1: Annual Clinic Programs, 1947-2011, in the American Band Collections in Special Collections in Performing Arts at the University of Maryland.

³⁰ Financial Report, December 18, 1997, Treasurers’ File, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA; General Meeting Minutes, December 18, 1998, Presidents’ Binders; Directors of Bands Meeting Minutes, December 19, 2002 and December 18, 2003, Presidents’ Binders.

³¹ Midwest International Band and Orchestra Clinic Program, December 17-22, 1990, Midwest Clinic Archives, Subseries V.1: Annual Clinic Programs, 1947-2011, in the American Band Collections in Special Collections in Performing Arts at the University of Maryland.

³² Financial Report, December 15, 2005, Treasurers’ File, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA.

³³ “Big Ten History.” Big Ten Conference Official Site. <http://www.bigten.org/trads/big10-trads.html>. Accessed January 22, 2015.

directors.³⁴ In addition, 2014 saw the launch of the association's first website, created by D.M.A. Candidate Eric W. Bush at the University of Iowa.³⁵

Chapter seven presents, discusses, and annotates the seven commissioned works of the Big Ten Band Directors Association. The goal for this section is not to analyze or evaluate these works, but rather to present a cursory "snapshot" of each, while providing recommended resources for further study. Any mention of the works' musical characteristics is given in the spirit of annotation. In addition, chapter seven traces the evolution of the association's Commissioning Project, with the adoption of the contest model for commissioned works dating 1998-2005, and the subsequent abandonment of this model in favor of commissioning two large-scale works by more established composers in 2008 and 2010.

Chapter eight provides a conclusion to this thesis and recommends topics for further study. The appendices list the officers of the association from 1971-2015, the association's by-laws, commissioned works, Midnight Specials and other Midwest Clinic sessions, interview questions for emeriti Big Ten band directors, and e-mailed questionnaires for current and former members of the Big Ten Band Directors Association.

³⁴ Midwest International Band and Orchestra Clinic Program, December 16-21, 2013 and December 15-20, 2014.

³⁵ "Big Ten Band Directors Association."
<http://www.bigtenbands.org>. Accessed January 22, 2015.

CHAPTER 2

THE EARLY YEARS (1971-1979)

As leaders in the field, the band directors of the Big Ten Athletic Conference met informally whenever the opportunity arose—usually at conventions. In discussion with Ray Cramer concerning the inaugural year of the association (1971), he shared that the directors did in fact meet informally for several years before becoming an official organization.

I think you're absolutely correct about 1971, officially, but the Big Ten directors met at the Midwest Clinic several years before that, but not as an official association. I have a picture that predates 1971, back into the sixties, when Fred Ebbs was still at the University of Iowa, and Mark Hindsley was in it...³⁶

Because these were informal social gatherings, virtually nothing is known about the topics of conversation. Figures 1 and 2 commemorate informal meetings of the band directors prior to the association's inception in 1971.

³⁶ Ray Cramer, interviewed by the author, January 19, 2015, Colorado Springs, CO.



Figure 1 – Big Ten Bandmasters with Karl King at the American Bandmasters Association Convention in Madison, Wisconsin, March 10, 1960.³⁷

Source: “Online Photo Archive, Page 32.” Karl King Archives. http://www.karling.us/kkband_a5fc.htm. Accessed January 25, 2015.



Figure 2 – Big Ten Band Directors at the Midwest International Band and Orchestra Clinic in Chicago, IL, ca. 1960.³⁸

Source: Midwest Clinic Archives, Subseries IV.2: *The First Fifty Years*, in the American Band Collections in Special Collections in Performing Arts at the University of Maryland.

³⁷ A version of this photo with the directors’ names listed is located in Appendix B (Figure 17).

³⁸ A version of this photo with the directors’ names listed is located in Appendix B (Figure 18).

Forming the Association

On October 5, 1971, George Cavender sent a letter to the band directors of the Big Ten Conference suggesting that they meet in an official capacity at the 1971 Midwest International Band and Orchestra Clinic. His stated reason for this meeting was his conviction that the band directors of the Big Ten Conference had areas of mutual concern that could be addressed through discussion and the sharing of ideas. While the association would take up many other peripheral issues in the years to come, Cavender's original objective was to address those relevant to marching and athletic bands. He requested unanimous approval for the meeting from the directors and did not wish to proceed unless all agreed to be present.³⁹ Figure 3 shows a copy of that letter, found in the personal archives of Kenneth G. Bloomquist.

³⁹ George Cavender, letter to Kenneth Bloomquist, October 5, 1971, American Bandmasters Association Research Center, Kenneth G. Bloomquist Collection 1970-1993, Series 5.5: Michigan State University Correspondence, C-D, 1970-1979, Box 4, Folder 7, in the American Band Collections in Special Collections in Performing Arts at the University of Maryland.

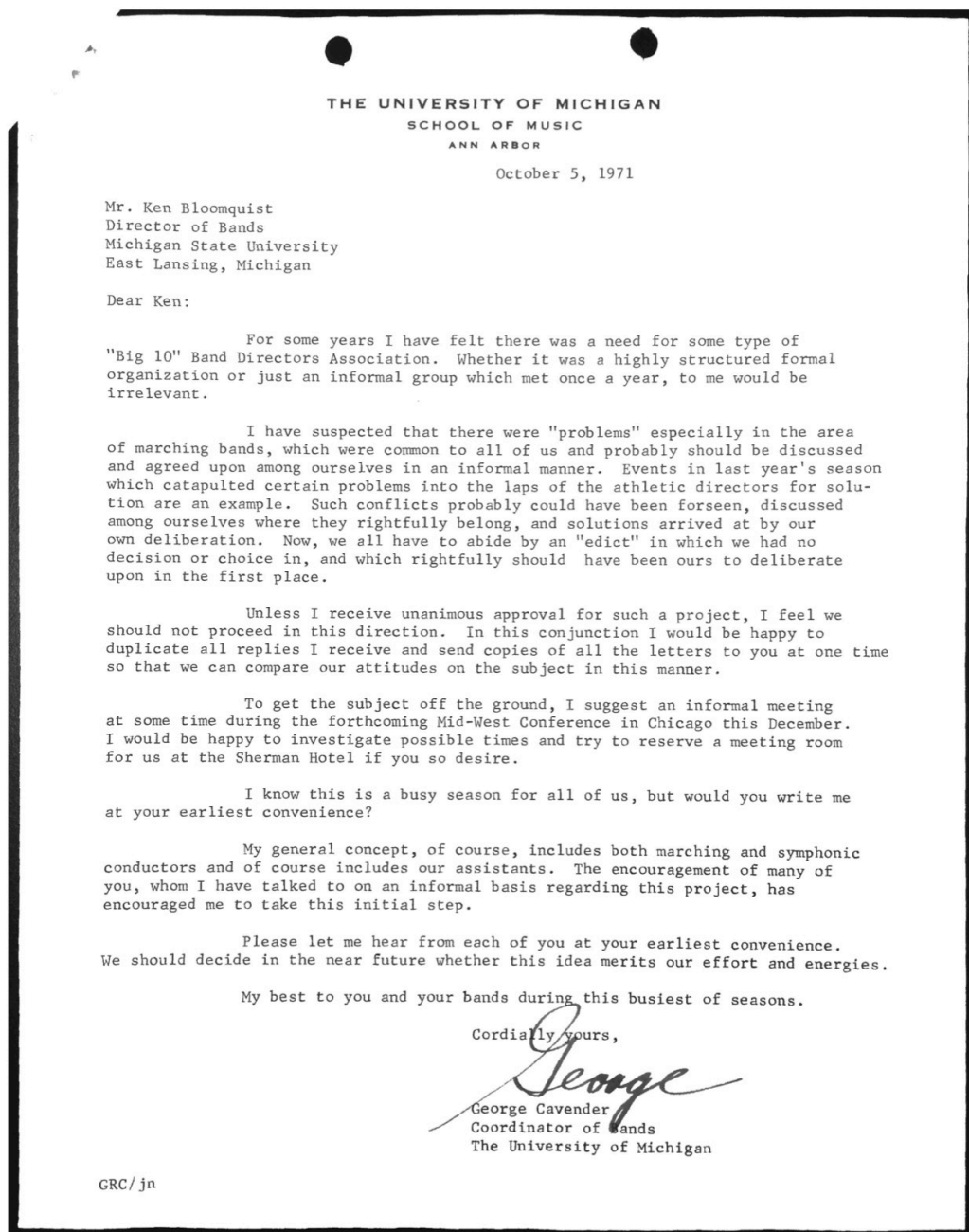


Figure 3 – Letter from George Cavender to Kenneth G. Bloomquist, October 5, 1971.

Source: American Bandmasters Association Research Center, Kenneth G. Bloomquist Collection 1970-1993, Series 5.5: Michigan State University Correspondence, C-D, 1970-1979, Box 4, Folder 7, in the American Band Collections in Special Collections in Performing Arts at the University of Maryland.

Over the next two months, directors submitted topics of interest for the impending first meeting. Cavender collected these topics and distributed them via a memo citing fifteen agenda items of interest (though some of these were procedural).⁴⁰ This document is located in the papers of Everett D. Kisinger (University of Illinois), and is shown below in Figure 4:

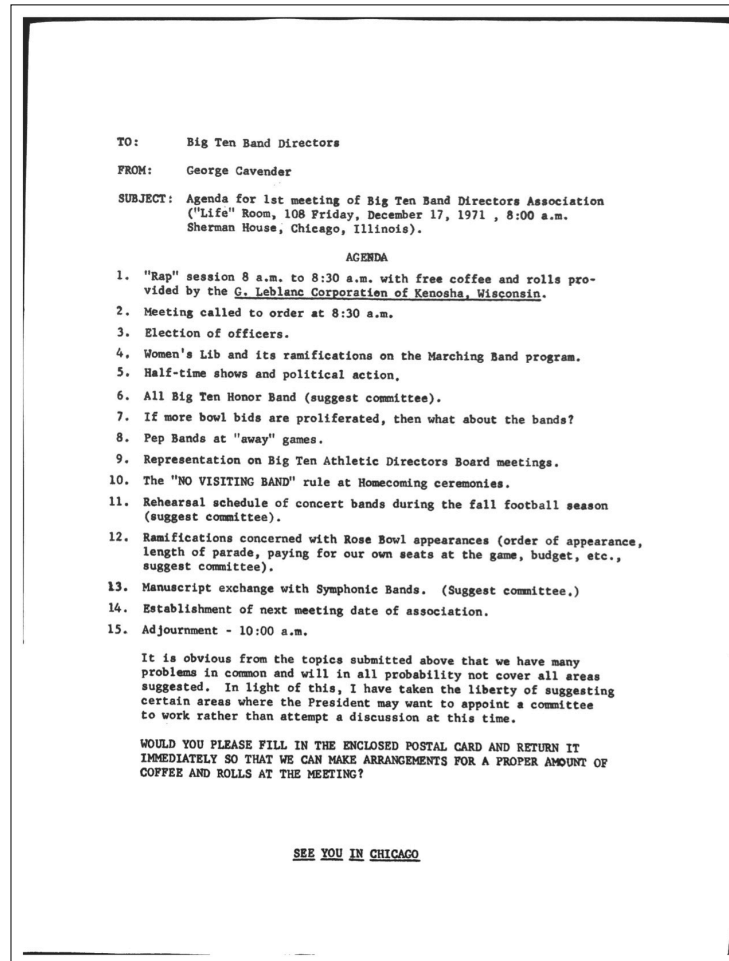


Figure 4 – General Meeting Agenda, 1971.

Source: Everett D. Kisinger Papers, 1934-1976, Series 3: Professional Association Papers, Box 18, Folder 9: Big Ten Band Directors Association, 1971-1972, in The Sousa Archives and Center for American Music.

⁴⁰ General Meeting Agenda, 1971, Everett D. Kisinger Papers, 1934-1976, Series 3: Professional Association Papers, Box 18, Folder 9: Big Ten Band Directors Association, 1971-1972, in The Sousa Archives and Center for American Music.

Structure and Organization

The Big Ten Band Directors Association meets one time per year at the Midwest International Band and Orchestra Clinic in Chicago, Illinois. Eventually, the association began to hold separate meetings for the Directors of Bands and Athletic Band Directors. However, in the 1970s and early 1980s, there was only one General Meeting. Attendees of this meeting historically have included the Directors of Bands and their Associate and Assistant Directors, and later, their graduate students (sometimes referred to as “interns” in the archives). Emeritus directors were first invited to the meeting in 1977.⁴¹ The General Meeting is typically held on the Friday morning of the Midwest Clinic and includes a breakfast that, from 1971-2003, was sponsored by the G. LeBlanc Corporation.⁴² Each year, a directory that lists contact information for each band director of each member school is distributed to the membership.⁴³ Eventually, emeritus directors, graduate students, and support staff were included in the directory. In an interview with the author, Donald E. McGinnis reflected that camaraderie and common interests brought the Big Ten band directors together for their annual meetings.

⁴¹ Al G. Wright, letter to the Big Ten Band Directors, January 20, 1977, Harry Began Papers, 1926, 1935-1997, Series 3: Correspondence, Box 3, Folder 4: Big Ten Band Directors Association, 1971-1974, 1976-82, in The Sousa Archives and Center for American Music.

⁴² General Meeting Agenda, 1971, Everett D. Kisinger Papers, 1934-1976, Series 3: Professional Association Papers, Box 18, Folder 9: Big Ten Band Directors Association, 1971-1972, in The Sousa Archives and Center for American Music; General Meeting Minutes, December 17, 2004, Presidents' Binders.

⁴³ Big Ten Band Directors Association Directory, December 1971, Everett D. Kisinger Papers, 1934-1976, Series 3: Professional Association Papers, Box 18, Folder 9: Big Ten Band Directors Association, 1971-1972, in The Sousa Archives and Center for American Music.

It was free lunch! [laughter] No, we just had a good time together. And I remember that the president at the time would introduce [everyone] and then we would co-mingle and express our appreciation to LeBlanc... And you know how it is, you learn certain things like, “What pieces are you playing with your symphonic or concert band now?” And it was a wonderful interchange.⁴⁴

Throughout the 1970s, the association’s leadership consisted of three officers: President, Vice-President, and Secretary-Treasurer. The term of each office was two years, and initially, the Vice-President ascended to the presidency in the next term, although this was not an official policy. The Secretary-Treasurer served exclusively as a recorder of meeting minutes, as the “Treasurer” portion of the title was not needed, because the association had no funds. Five directors held the office of President in the 1970s—George Cavender, Frederick C. Ebbs (Indiana University), John P. Paynter, Al G. Wright, and Harry Begian. Throughout the history of the association, only one meeting has been missed—1976. In a letter to his BTBDA colleagues dated January 20, 1977, Al G. Wright poked fun at John Paynter for forgetting to schedule a meeting during his term as president.

You elected me president and you have only yourselves to blame. Unlike my predecessor, John Paynter, who conveniently forgot to call a meeting just so that he could extend his term to two years, I do plan to have a meeting at the MidWest National Band Clinic this coming December. We hope to schedule it again on the Friday morning. Although “mornings” start for me at about 10:00 a.m. we will conform to establish[ed] procedure and schedule the breakfast for 7:30.⁴⁵

Despite Wright’s joke, BTBDA officer terms remained two years through the 1970s.

⁴⁴ Donald E. McGinnis, interview with the author, June 1, 2014, Columbus, OH.

⁴⁵ Al G. Wright, letter to the Big Ten Band Directors, January 20, 1977, Harry Begian Papers, 1926, 1935-1997, Series 3: Correspondence, Box 3, Folder 4: Big Ten Band Directors Association, 1971-1974, 1976-82, in The Sousa Archives and Center for American Music.

The only exception to the association's singular meeting place at the Midwest Clinic in Chicago, Illinois (first the Hotel Sherman, later the Hilton Chicago⁴⁶, and more recently, McCormick Place West) was a retreat planned by Maxine Lefever (Purdue University). While very little is known about the retreat, H. Robert Reynolds recalled how its location was chosen in an interview with the author.

One year...there was a mid-year retreat in Valparaiso, Indiana...[it] was chosen (I don't know who did this) but somebody got out a map, and drew lines, and the central point in the Big Ten was Valparaiso, Indiana, so that's where we met in a hotel...⁴⁷

When asked if this meeting was a *replacement* for the meeting at the Midwest Clinic, he replied, "No, in addition...I think we talked about the fact that we would like to get together again. In fact, attendance was not all that great. There weren't a lot of people there. So I think it was just abandoned from lack of interest...But I was young and eager, so I showed up!"⁴⁸

During the first two years of the association's existence, many committees were formed to investigate and report on various topics, including the Rose Bowl, manuscript exchange, a Big Ten honor band, rehearsal schedules for concert bands during football season, and the Valparaiso retreat.⁴⁹ In addition, Cavender presented a constitution to the association at the 1972 General Meeting. However, due to time constraints, the

⁴⁶ Named the Conrad Hilton (1973- 1985), Chicago Hilton and Towers (1985-1998), and the Hilton Chicago (1998-2015).

⁴⁷ H. Robert Reynolds, interviewed by the author, June 6, 2014, Ann Arbor, MI.

⁴⁸ Ibid.

⁴⁹ General Meeting Agenda, February 2, 1972, Harry Begian Papers, 1926, 1935-1997, Series 3: Correspondence, Box 3, Folder 4: Big Ten Band Directors Association, 1971-1974, 1976-82, in The Sousa Archives and Center for American Music.

association voted to table its discussion until the retreat.⁵⁰ Because no documentation exists from the retreat, it is unknown whether or not this constitution was ever voted into effect. A copy of the proposed constitution is archived in Kenneth G. Bloomquist's papers and is shown below in Figure 5:

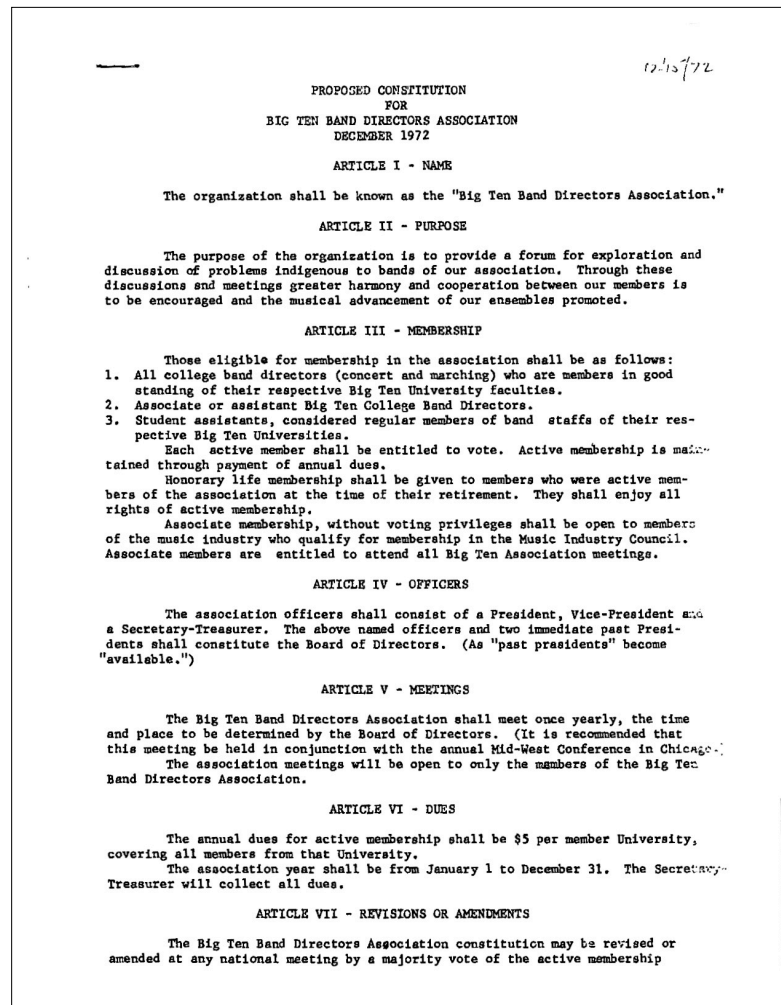


Figure 5a – Proposed Constitution, Page 1, December 1972.

Source: Harry Began Papers, 1926, 1935-1997, Series 3: Correspondence, Box 3, Folder 4: Big Ten Band Directors Association, 1971-1974, 1976-82, in The Sousa Archives and Center for American Music.

⁵⁰ General Meeting Minutes, December 15, 1972, Everett D. Kisinger Papers, 1934-1976, Series 3: Professional Association Papers, Box 18, Folder 9: Big Ten Band Directors Association, 1971-1972, in The Sousa Archives and Center for American Music.

- 2 -

present when the proposed revisions or amendments have been circulated to the membership at least one month in advance of the yearly meeting or, if submitted at the time of the yearly meeting and approved by a 3/4 vote of the active membership present at this meeting. In the event that a yearly meeting is not held, a ballot by mail will be accepted.

BY LAWS

ARTICLE I - DUTIES OF NATIONAL OFFICERS

President: It shall be the duty of the President to organize the yearly meeting and to preside at all general sessions thereof. It shall be the duty of the President to represent the Big Ten Band Directors Association at other conventions or appoint a representative in his place when the association is invited to send a delegate, or deems it in the best interest of the organization.

Vice-President: It shall be the duty of the Vice-President to assume the duties of the President in his absence. It shall furthermore be the duty of the Vice-President to serve as Chairman of the Board of Directors at their meeting.

Secretary-Treasurer: It shall be the duty of the Secretary-Treasurer to perform the normal duties of a recording secretary and treasurer.

ARTICLE II - ELECTION OF OFFICERS

The President shall serve for one year from the time of assuming office at the end of one annual meeting to the end of the next. Terms of the Vice-President and Secretary-Treasurer shall be the same.

The Vice-President and Secretary-Treasurer shall be elected at the yearly meeting of the association.

Election shall be by secret ballot of active members in attendance at the yearly meeting.

ARTICLE III - AMENDMENTS

The by laws may be amended at any yearly meeting of the association by majority vote of active members present at that meeting.

ARTICLE IV - STANDING COMMITTEES

Standing committees shall be established and appointed at the discretion of the President and may be continued through successive administrations at the discretion of the newly appointed President.

Figure 5b – Proposed Constitution, Page 2, December 1972.

Source: Harry Began Papers, 1926, 1935-1997, Series 3: Correspondence, Box 3, Folder 4: Big Ten Band Directors Association, 1971-1974, 1976-82, in The Sousa Archives and Center for American Music.

A photograph that was taken by a Midwest Clinic photographer of the band directors in attendance at the first meeting on December 17, 1971 at the Hotel Sherman also survives and is shown in Figure 6:



Figure 6 – Big Ten Band Directors Association Photo, December 17, 1971.⁵¹

Source: Harry Begian Papers, 1926, 1935-1997, Series 3: Correspondence, Box 3, Folder 4: Big Ten Band Directors Association, 1971-1974, 1976-82, in The Sousa Archives and Center for American Music.

Points of Discussion

Throughout the decade, the members of the Big Ten Band Directors Association discussed many pertinent issues that faced their respective band programs. The decisions made and actions taken by these directors, as leaders in the field, set an example for band

⁵¹ A version of this photo with the directors' names listed is located in Appendix B (Figure 19).

programs across the country and helped steer the field through some of its most turbulent times. In a recent interview, Al G. Wright shared, “It gave us one voice for all the Big Ten schools, with our college presidents, with department heads, with athletic groups, and so forth, with all ten together.”⁵² While the association itself could not vote to enact change in the Big Ten Athletic Conference, speaking with one voice gave the directors a stronger platform from which to lobby for the betterment of their bands. Figures 7 and 8 show photographs of George Cavender and Kenneth G. Bloomquist, taken at the annual Michigan vs. Michigan State football game on October 14, 1972, in Ann Arbor, Michigan. These images of two founding members of the association demonstrate the collegiality that was present among members of the BTBDA throughout its history.



Figure 7 – Photo of George Cavender (right) and Kenneth G. Bloomquist (left) with drum majors, October 14, 1972.

Source: Personal collection of Jim Mackie, <http://mackiewebsite.com>.

⁵² Al G. Wright, interview with the author, June 11, 2014, West Lafayette, IN.



Figure 8 – Photo of George Cavender (right) and Kenneth G. Bloomquist (left), October 14, 1972.

Source: Personal collection of Jim Mackie, <http://mackiewebsite.com>.

The first item found in the minutes from the first meeting of the BTDBA on December 17, 1971 reshaped college marching bands across the country: the issue of whether or not to allow women into collegiate marching bands.⁵³ Equality for women—or “women’s lib,” as it was sometimes dubbed—created substantial tension for organizations that were historically comprised solely of men after World War II, including most college marching bands. Many schools attempted to alleviate this tension by providing separate organizations for women. For example, the University of Iowa

⁵³ General Meeting Minutes, December 17, 1971, Everett D. Kisinger Papers, 1934-1976, Series 3: Professional Association Papers, Box 18, Folder 9: Big Ten Band Directors Association, 1971-1972, in The Sousa Archives and Center for American Music.

sponsored the Scottish Highlanders, which began admitting female members in 1943 and eventually became the largest all-female bagpipe band in the world.⁵⁴ However, despite such outlets for performance, many women were not satisfied and lobbied for admittance into collegiate marching bands.⁵⁵

At the first meeting of the BTBDA, the members engaged in thorough discussion of this topic. Some schools, including Indiana University, The Ohio State University, and Michigan State University reported little pressure, or “flack,” from “women’s lib.” However, other schools in the Big Ten Conference (i.e. the University of Michigan, University of Minnesota, and Northwestern University) were all being pressured to allow women into their respective marching bands. The University of Michigan removed the “all male requirement” from the Michigan Marching Band, but turned away the only female who auditioned, while Northwestern and Minnesota battled with their respective administrations to keep their marching bands male-only.⁵⁶ Northwestern claimed at the BTBDA meeting in 1971 that they would “develop a case for an all-male marching band.”⁵⁷

A letter from Fred Nyline (University of Minnesota) to Kenneth G. Bloomquist, dated May 10, 1971 refers to some of the actions that Frank Bencriscutto (University of Minnesota) took to keep the University of Minnesota Marching Band a male-only

⁵⁴ Samuel Carter Biggers, Jr., "On Iowa! A History of the University of Iowa Marching Band, 1881—2012" (D.M.A. diss., The University of Iowa, 2013), 69.

⁵⁵ Frederick A. Nyline, letter to Kenneth Bloomquist, May 10, 1971, American Bandmasters Association Research Center, Kenneth G. Bloomquist Collection 1970-1993, Series 5.5: Michigan State University Correspondence, K-M, 1970-1978, Box 5, Folder 1, in the American Band Collections in Special Collections in Performing Arts at the University of Maryland.

⁵⁶ General Meeting Minutes, December 17, 1971, Everett D. Kisinger Papers, 1934-1976, Series 3: Professional Association Papers, Box 18, Folder 9: Big Ten Band Directors Association, 1971-1972, in The Sousa Archives and Center for American Music.

⁵⁷ Ibid.

organization. These were in response to pressure from the women's equality movement.

Frank used all of the old ammunition on the subject—strenuous rehearsals, uniformity in execution, locker room facilities, etc., but didn't seem to get anywhere with this particular committee. Now for the reason I am writing! We need your views on the subject and also the reasons you use the current all male marching band enrollment. I am sure that you have been confronted with the problem and am also as sure that if you haven't, you will be meeting the situation soon.⁵⁸

Purdue University and the University of Illinois noted that, as of 1971, they had women in their marching bands and had experienced no problems, while the University of Iowa and University of Wisconsin had “no observation.”⁵⁹

According to the Title IX law, which was passed in 1972 and required gender equity for men and women in every educational program that receives federal funding,⁶⁰ collegiate marching bands were required to admit women or risk losing federal funding for their university. Keeping Big Ten marching bands male-only was thereafter a moot point, and schools had no choice but to conform to the new law.

Kenneth G. Bloomquist explained his experience with first allowing women in the Michigan State Marching Band in an interview with the author on June 3, 2014. He recalled his hesitation to comply with Title IX, as well as his interaction with Michigan State Vice-President Jack Breslin.

⁵⁸ Frederick A. Nyline, letter to Kenneth Bloomquist, May 10, 1971, American Bandmasters Association Research Center, Kenneth G. Bloomquist Collection 1970-1993, Series 5.5: Michigan State University Correspondence, K-M, 1970-1978, Box 5, Folder 1, in the American Band Collections in Special Collections in Performing Arts at the University of Maryland.

⁵⁹ General Meeting Minutes, December 17, 1971, Everett D. Kisinger Papers, 1934-1976, Series 3: Professional Association Papers, Box 18, Folder 9: Big Ten Band Directors Association, 1971-1972, in The Sousa Archives and Center for American Music.

⁶⁰ “History of Title IX.” Title IX. <http://www.titleix.info/History/History-Overview.aspx>. Accessed January 25, 2015.

Well, in the women area, with marching band... Title IX took over... But tradition still prevailed, particularly in the Big Ten. And there [were] a lot of universities who hadn't chosen to accept women... Michigan State was one of them... And we didn't accept women in the marching bands. And of course none of the men in the marching band wanted a woman... In 1972, it was in the summer. We hadn't taken girls in... and I get a call from a guy called Jack Breslin [Vice-President at MSU]... Jack calls me and said, "Ken, is it true we don't have girls in the marching band at MSU?" And I said, "Yes, that's right." And Jack said, "Why?"⁶¹

As Bloomquist's conversation with Breslin continued, he explained his reasoning for maintaining MSU's male-only status within the marching band.

And I told him, I said, "Well, first of all, it's tradition. We've never had girls in the marching band, ever since World War II," (when they had to be there, but the minute World War II stopped, the girls happily got out of the marching band—they didn't want to be in the marching band—and the boys took over) "And that's the tradition"... And he says "Well, what else? Besides tradition?" And I said, "Well, it's certainly easier to travel when you have all males. And you can talk a different language when you've got just one gender. And it's just a lot easier with just the men as opposed to women with them." And I said, "You've got to understand, one of the things, women walk different than men do. There's a different style. Uniformity would probably be more challenging with women in the band."⁶²

Breslin went on to inform Bloomquist of the implications of not complying with the recently implemented Title IX law.

And he's listening—he's not saying anything. Then he says, "Well, let me tell you something. Do you know how much money we're going to get from the federal government starting in the fall this year?" And I said, "No, sir." And then he says, "Well, this year we are getting grants from the federal government exceeding 17 million dollars. And I want you to know something. If you don't take women in the marching band, we're not going to get a penny." And he says, "You will accept women in the marching band, won't you?" And I said, "Yes, sir."⁶³

⁶¹ Kenneth Bloomquist, interviewed by the author, June 3, 2014, Traverse City, MI.

⁶² Ibid.

⁶³ Ibid.

That fall, the Michigan State Spartan Marching Band allowed women to audition and be admitted for the first time. Saxophonist Lynne Charbonneau and twirler Beth Mlynarek made history by becoming the first women (post Title IX) to join the Spartan Marching Band in 1972. Accepting Mlynarek as a twirler proved to be less complicated than admitting a female instrumentalist, however Bloomquist recalled his conversation with Charbonneau and the importance of her perseverance throughout the 1972 season.

But the word got around [and] we had four women come up to me that [wanted] to be in the marching band. One was a twirler, Beth Mlynarek...so that was an easy call. She got in without any problem...And then I had three people, three instrumentalists who came in who wanted to be in the marching band. Two trumpet players and one saxophone player. [The] saxophone player came in first. Her name was Lynne Charbonneau. And Lynne Charbonneau was a music major, and she had just finished her sophomore year, and she was one of our top [saxophone players] (we had a really good saxophone area at MSU...) Anyway, Lynne came in and played and of course, hell, she could play better than any saxophone I had in the band. So I said, "Well, Lynne, there's no question that you deserve to be in the marching band, as a player, and you've got to know something— not a single person in this band wants you. And you've got to promise me something. Because—and you're accepted—but it's going to be a rough road for you...because nobody wants you. And you've got to promise me you will not quit. Because they will make life very miserable for you." [And she said,] "I'll *never* quit."...So anyway, that was the story. I had one woman playing, and one woman twirling in 1972. And of course it gradually grew from there.⁶⁴

Bloomquist was noticeably remorseful about his initial reluctance to allow women into the Spartan Marching Band. In hindsight, he recalled how women improved the band; he also spoke about the importance to all students studying music education of participating in the collegiate marching band experience.

⁶⁴ Ibid.

Of course the women make the bands better than they've ever been. It was so selfish on our part. I think about it so much now—how dumb it was that we weren't forced to do that. The women in music education never had the chance to be in the marching band—to learn how to do the damn thing.⁶⁵

Many of the other challenges that the Big Ten band directors faced in the 1970s were performance issues concerning their respective marching and other athletic bands. These issues included eroding performance time during halftime, representation at the Big Ten Conference Athletic Directors board meetings, pep bands at away games, a “no visiting band rule” for homecoming games, and controversy regarding halftime shows with embedded political statements. Many directors believed that meeting as an association to find common ground on these issues would help to solve these problems and lobby for change when necessary.⁶⁶

Eroding performance time has been an issue among marching band directors since the inception of the Big Ten Band Directors Association. One of the earliest exchanges about this issue is found in four letters between Cavender and Wayne Duke, the long-time commissioner of the Big Ten Athletic Conference, dated March 15, 1972, March 20, 1972,⁶⁷ March 23, 1972,⁶⁸ and September 13, 1972.⁶⁹ In the original letter from March

⁶⁵ Ibid.

⁶⁶ H. Robert Reynolds, interviewed by the author, June 6, 2014, Ann Arbor, MI.

⁶⁷ Wayne Duke, letter to George Cavender, March 20, 1972, Everett D. Kisinger Papers, 1934-1976, Series 3: Professional Association Papers, Box 18, Folder 9: Big Ten Band Directors Association, 1971-1972, in The Sousa Archives and Center for American Music.

⁶⁸ George Cavender, letter to Wayne Duke, March 23, 1972, Everett D. Kisinger Papers, 1934-1976, Series 3: Professional Association Papers, Box 18, Folder 9: Big Ten Band Directors Association, 1971-1972, in The Sousa Archives and Center for American Music.

⁶⁹ George Cavender, letter to Wayne Duke, September 13, 1972, Harry Begian Papers, 1926, 1935-1997, Series 3: Correspondence, Box 3, Folder 4: Big Ten Band Directors Association, 1971-1974, 1976-82, in The Sousa Archives and Center for American Music.

15, Cavender introduced himself as President of the newly founded Big Ten Band Directors Association and listed specific issues “which members of [the] association thought needed discussion and dialogue with the Athletic Directors.”⁷⁰ Duke’s response on March 20 to Cavender acknowledged the issues presented, promised consideration by the Athletic Directors, and assured him that the Big Ten Athletic Office would give “every possible assistance to the objectives cited in [the March 15] letter.”⁷¹ However, as an appendix to that letter, Duke provided a revised schedule for pregame and halftime performances, shaving off at least four minutes for band performance at halftime, bringing the total performance time to sixteen minutes, or eight minutes per band, including time to enter and exit the field.⁷² In his March 23 reply, Cavender expressed deep concern for the revised schedules and urged Duke to “recall [his] pregame and halftime format for football games,” because he felt they were an impossibility, given that the bands needed extra time to exit the field and that the football teams themselves did not exit the field prior to pregame at the scheduled time.⁷³ This letter went unanswered by Duke, and a final letter was sent by Cavender to Duke on September 13 inquiring about resolution of the raised issues that, according to the 1972 General

⁷⁰ Ibid.

⁷¹ Wayne Duke, letter to George Cavender, March 20, 1972, Everett D. Kisinger Papers, 1934-1976, Series 3: Professional Association Papers, Box 18, Folder 9: Big Ten Band Directors Association, 1971-1972, in The Sousa Archives and Center for American Music.

⁷² Ibid.

⁷³ George Cavender, letter to Wayne Duke, March 23, 1972, Everett D. Kisinger Papers, 1934-1976, Series 3: Professional Association Papers, Box 18, Folder 9: Big Ten Band Directors Association, 1971-1972, in The Sousa Archives and Center for American Music.

Meeting Minutes of the BTBDA, also went unanswered.⁷⁴

In addition, BTBDA members raised concern at their second meeting on December 15, 1972⁷⁵ that “Coaches’ Corner,” a new program on the ABC network that featured “a prominent college football coach or former head coach who review[ed] taped highlights of the first half and discuss[ed] possible strategy the opposing coaches might employ during the second half,”⁷⁶ was being shown at halftime rather than the bands. Consequently, they drafted a letter to the show’s sponsor, Travelers Insurance Co., expressing their displeasure.

Kenneth G. Bloomquist, in recalling a meeting he had with a network media representative in Chicago about the lack of airtime for the bands at halftime, stated that the cost of those minutes had become too expensive for the networks not to sell to corporate sponsors:

I said, “You mean if I can’t find a business or anything that will pay for those minutes that we’re on, there’s really no hope?” And he says, “That’s the name of the game right now. We’ll try to give you as much coverage as we can by using the minutes that haven’t been purchased.” That was the reason. The obvious thing [was] to go back to the Big Ten band directors and say, “This is what happened.” Well, I had a slight acquaintance with the McDonald’s Corporation. So I called...the owner, and I said, “Is there any chance that you would consider being a sponsor for halftime shows on the networks for football?” And in essence he said, “No.” And he was very polite about it, but said, “It’s just more than we can justify.” Six, seven figures, you know. I imagine it was six figures back then, because it’s certainly seven now...So anyway, that sort of ended it.⁷⁷

⁷⁴ General Meeting Minutes, December 15, 1972, Everett D. Kisinger Papers, 1934-1976, Series 3: Professional Association Papers, Box 18, Folder 9: Big Ten Band Directors Association, 1971-1972, in The Sousa Archives and Center for American Music.

⁷⁵ Ibid.

⁷⁶ “New half-time program on college football,” *The Southeast Missourian*, September 1, 1972: 9.

⁷⁷ Kenneth Bloomquist, interviewed by the author, June 3, 2014, Traverse City, MI.

Another issue was the association's desire to be represented at the Big Ten athletic directors board meetings. According to the minutes from the 1971 General Meeting, the directors wished to designate one member to represent the association at any athletic directors board meeting in which either party wished to "discuss band participation and problems at Big Ten football games."⁷⁸ According to the letter from Wayne Duke to George Cavender dated March 20, 1972, Duke put this proposal on the agenda for the next Big Ten Athletic Directors board meeting.⁷⁹

Homecoming games were another topic of conversation. As of 1971, visiting bands were not allowed at the homecoming game of the home team. The Big Ten band directors, who had a fairly good track record of being hospitable to visiting Big Ten bands, resented not having control over this issue. According to the 1971 General Meeting minutes, "after some discussion it was moved and passed that recommendation be made to the Big Ten Athletic Board of Directors that this rule be removed and that whether visiting bands be allowed at Homecoming should be an optional choice for the individual Big Ten school."⁸⁰ This issue was also addressed in the correspondence between Cavender and Duke, but it is unclear what action, if any, the Big Ten Athletic

⁷⁸ General Meeting Agenda, 1971, Everett D. Kisinger Papers, 1934-1976, Series 3: Professional Association Papers, Box 18, Folder 9: Big Ten Band Directors Association, 1971-1972, in The Sousa Archives and Center for American Music.

⁷⁹ Wayne Duke, letter to George Cavender, March 20, 1972, Everett D. Kisinger Papers, 1934-1976, Series 3: Professional Association Papers, Box 18, Folder 9: Big Ten Band Directors Association, 1971-1972, in The Sousa Archives and Center for American Music.

⁸⁰ General Meeting Agenda, 1971, Everett D. Kisinger Papers, 1934-1976, Series 3: Professional Association Papers, Box 18, Folder 9: Big Ten Band Directors Association, 1971-1972, in The Sousa Archives and Center for American Music.

Board of Directors took.⁸¹

Only one other performance issue was discussed at the first General Meeting in 1971. The University of Michigan announced that they were dealing with the issue of “a student group on campus [which had] demanded the halftime show be devoted to ending the war in Viet Nam.”⁸² To that end, John Paynter recommended that bands should not allow students who wished to express political views to intervene in the development of halftime shows.⁸³ Indiana shared that a similar situation had been voted down by the student athletic board as an inappropriate subject for the football field; the directors noted in the minutes that there was a “general attitude that political subjects should not be used [for halftime].”⁸⁴

The issue of post-season bowl games was a topic of discussion throughout the decade. The Rose Bowl was the primary bowl game for the Big Ten athletic conference, although throughout the decade, other Big Ten eligible bowls were added. At the second General Meeting on December 15, 1972, Paul Droste distributed a copy of his 1972 Rose Bowl budget, and it is shown in Figure 9.

⁸¹ Wayne Duke, letter to George Cavender, March 20, 1972, Everett D. Kisinger Papers, 1934-1976, Series 3: Professional Association Papers, Box 18, Folder 9: Big Ten Band Directors Association, 1971-1972, in The Sousa Archives and Center for American Music.

⁸² General Meeting Agenda, 1971, Everett D. Kisinger Papers, 1934-1976, Series 3: Professional Association Papers, Box 18, Folder 9: Big Ten Band Directors Association, 1971-1972, in The Sousa Archives and Center for American Music.

⁸³ Ibid.

⁸⁴ Ibid.

THE OHIO STATE UNIVERSITY MARCHING BAND		12/15/72
PROPOSED BUDGET AND TRAVELING PARTY		
1972 ROSE BOWL		
Traveling Party		
Bandmen (all regulars and alternates)		184
Drum majors, managers, and librarians		14
Band Staff (directors, arrangers, and wives)		10
Cheerleaders		14
Photographers		4
Doctor and nurse		2
Total from band budget		<u>228</u>
Bandmen's wives (paying their own way)		<u>10</u>
Total Traveling Party (as of 12/6)		238
 Budget		
Air travel via TWA 747; Columbus - Los Angeles	\$36, 936	
-Columbus; 228 persons X \$162.00)		
Ground movement in Columbus		600
Ground movement in Los Angeles		4000
Excursion to San Diego area		800
Lodging at U.C.L.A. (5 nights @ \$5 X 228)		5700
Breakfast at U.C.L.A. (4 X \$1.25)		1140
Lunch at U.C.L.A. (2 X \$1.50)		684
Brunch at U.C.L.A. (1 X \$1.50)		342
Dinner at U.C.L.A. (1 X \$2.25)		513
Extra meals in Los Angeles (5 X \$3.00)		3320
Photography (color film, minimum package)		1992
Insurance (personnel and instruments)		650
Miscellaneous game and contingency expenses		500
Total Budget for All Expenses		\$56,377
Summary		
Transportation		42,336
Food and Lodging		11,699
Photography		1,192
Insurance and Miscellaneous		<u>1,150</u>
Total Budget		\$56,377
 Submitted by: Paul Droste		
Marching Band Director		
The Ohio State University		

Figure 9 – Proposed Budget and Traveling Party, December 15, 1972.

Source: Harry Begian Papers, 1926, 1935-1997, Series 3: Correspondence, Box 3, Folder 4: Big Ten Band Directors Association, 1971-1974, 1976-82, in The Sousa Archives and Center for American Music.

As Ohio State had been to more Rose Bowls recently, this form became the template from which most other Big Ten schools planned their Rose Bowl Trips.⁸⁵ Droste specifically remembered the University of Iowa as one such school.

⁸⁵ Proposed Budget and Traveling Party, December 15, 1972, Harry Begian Papers, 1926, 1935-1997, Series 3: Correspondence, Box 3, Folder 4: Big Ten Band Directors Association, 1971-1974, 1976-82, in The Sousa Archives and Center for American Music.

We talked about budgeting, and we talked about what we did on the trips and just the kind of general information that we thought the other band directors in the Big Ten ought to know. And somewhere in those (probably) 1970s or (maybe) 19 early '80s, the University of Iowa made a Rose Bowl trip. And I can't remember whether it was Tom Davis, or who was the band director, might have been Morgan [Jones] at that time, said he took one of my schedules from one of my Rose Bowl trips. He said, "I just crossed out Ohio State and wrote in Iowa and we just followed your same schedule." I was like well, that's kind of a supreme compliment, so maybe those reports were worthwhile.⁸⁶

In addition to Droste's budget, there were other issues that came up pertaining to the Rose Bowl. While no official action was taken, a committee was formed in 1971 to investigate the length of the Tournament of Roses Parade (8 miles), the practice of making the bands pay for their own seats, the budgets, and other logistical issues.⁸⁷ The members of this committee were Frederick Ebbs (chair), Kenneth Bloomquist, and Paul Droste.⁸⁸ In 1972, the committee recommended that the budget for the Rose Bowl Trip be increased \$5,000.00; it was also suggested that the Big Ten band be allowed to drop out after the first few miles because of the length of the route. Al Wright proposed working with west coast bands to find a solution, as he felt the bands should not drop out, while Cavender thought it might work to march until TV coverage had concluded. Bencriscutto moved, "because of the pressing time factor, the Rose Bowl Committee be asked to review the problem of the Big Ten bands dropping out...after the band has

⁸⁶ Paul Droste, interviewed by the author, January 9, 2015, Columbus, OH.

⁸⁷ General Meeting Agenda, 1971, Everett D. Kisinger Papers, 1934-1976, Series 3: Professional Association Papers, Box 18, Folder 9: Big Ten Band Directors Association, 1971-1972, in The Sousa Archives and Center for American Music.

⁸⁸ George Cavender, memo to Big Ten Band Directors Association, February 2, 1972, Harry Begian Papers, 1926, 1935-1997, Series 3: Correspondence, Box 3, Folder 4: Big Ten Band Directors Association, 1971-1974, 1976-82, in The Sousa Archives and Center for American Music.

marched the first half of the parade.”⁸⁹ This motion passed.

In the spirit of the collegiality of the association, the member schools would, from time to time, share information about each individual school’s various budgets. Presumably, this was useful information for the directors to have at their disposal when communicating with their respective athletic departments about setting their budgets. One example of such sharing took place in 1978 during Al G. Wright’s presidency. In a report entitled “Big Ten Financial Support of Adjunct Band Functions from Athletic Budgets” dated September 13, 1978, the athletic band portion of each member school’s budget were broken down.⁹⁰

Aside from the issues faced by athletic bands, there were a number of other topics discussed during the 1970s. The possibility of an “All Big Ten Honor Band” was investigated by a committee chaired by Donald E. McGinnis and other members Harry Begian and John Paynter.⁹¹ At the 1972 General Meeting, McGinnis recommended that the honor band be held at either the Midwest Clinic or the North Central CBDNA regional conference. Decisions concerning conductors and financing were directed to the committee for further investigation.⁹² The BTBDA archival documents seem to indicate

⁸⁹ General Meeting Minutes, December 15, 1972, Everett D. Kisinger Papers, 1934-1976, Series 3: Professional Association Papers, Box 18, Folder 9: Big Ten Band Directors Association, 1971-1972, in The Sousa Archives and Center for American Music.

⁹⁰ Big Ten Financial Support of Adjunct Band Functions from Athletic Budgets, September 13, 1978, Harry Begian Papers, 1926, 1935-1997, Series 3: Correspondence, Box 3, Folder 4: Big Ten Band Directors Association, 1971-1974, 1976-82, in The Sousa Archives and Center for American Music.

⁹¹ George Cavender, memo to the Big Ten Band Directors Association, February 2, 1972, Harry Begian Papers, 1926, 1935-1997, Series 3: Correspondence, Box 3, Folder 4: Big Ten Band Directors Association, 1971-1974, 1976-82, in The Sousa Archives and Center for American Music.

⁹² General Meeting Minutes, December 15, 1972, Everett D. Kisinger Papers, 1934-1976, Series 3: Professional Association Papers, Box 18, Folder 9: Big Ten Band Directors Association, 1971-1972, in The Sousa Archives and Center for American Music.

that this honor band never took place.

Frank Bencriscutto and James Sudduth (Northwestern University) were designated by Cavender to serve on a committee to investigate the possibility of a manuscript exchange between Big Ten Schools. However, only five schools responded to Bencriscutto's request, and Paynter cited problems with copyright laws and handling of the exchange. Consequently, very few manuscripts could be made available.⁹³

H. Robert Reynolds and Roger Heath (Purdue University) were charged with collecting and investigating the schedules of the concert bands among Big Ten schools during football season.⁹⁴ They sent out a survey to all member schools with 14 questions pertaining to the various aspects of concert band rehearsals during the fall semester.⁹⁵ Their report, detailing individual schools' rehearsal time, was shared at the 1972 General Meeting.⁹⁶

The Big Ten Band Directors Association Commissioning Project was first mentioned in 1977. A letter from Al G. Wright to the Big Ten Band Directors, dated January 20, 1977, reminded the association that H. Robert Reynolds had been appointed by John P. Paynter (BTBDA President 1975-76) to serve as the chair of the "Big Ten

⁹³ Ibid.

⁹⁴ General Meeting Agenda, 1971, Everett D. Kisinger Papers, 1934-1976, Series 3: Professional Association Papers, Box 18, Folder 9: Big Ten Band Directors Association, 1971-1972, in The Sousa Archives and Center for American Music.

⁹⁵ Rehearsal Schedule for Concert Bands During Football Season, December, 1972, Harry Begian Papers, 1926, 1935-1997, Series 3: Correspondence, Box 3, Folder 4: Big Ten Band Directors Association, 1971-1974, 1976-82, in The Sousa Archives and Center for American Music.

⁹⁶ General Meeting Minutes, December 15, 1972, Everett D. Kisinger Papers, 1934-1976, Series 3: Professional Association Papers, Box 18, Folder 9: Big Ten Band Directors Association, 1971-1972, in The Sousa Archives and Center for American Music.

Commission” committee.⁹⁷ In a separate letter dated March 11, 1977, Wright suggested that every band director reserve \$250.00 for the 1977-78 fiscal year to cover the cost of a potential commissioned work.⁹⁸

Conclusion

In George Cavender’s 1971 letter, calling upon the band directors of the Big Ten Conference to form an association in which they could address common goals, interests, and issues, he claimed, “We should all decide in the near future whether this idea merits our effort and energies.”⁹⁹ The following decade certainly proved to be worth the effort and energy of its members, as they capitalized on their friendship and camaraderie to advance the cause of the Big Ten Band Directors Association. This first decade set the tone for generations of Big Ten band directors to come together to promote and strengthen the wind band community for years to come.

⁹⁷ Al G. Wright, letter to the Big Ten Band Directors, January 20, 1977, Harry Begian Papers, 1926, 1935-1997, Series 3: Correspondence, Box 3, Folder 4: Big Ten Band Directors Association, 1971-1974, 1976-82, in The Sousa Archives and Center for American Music.

⁹⁸ Al G. Wright, letter to the Big Ten Band Directors, March 11, 1977, Harry Begian Papers, 1926, 1935-1997, Series 3: Correspondence, Box 3, Folder 4: Big Ten Band Directors Association, 1971-1974, 1976-82, in The Sousa Archives and Center for American Music.

⁹⁹ George Cavender, letter to Kenneth Bloomquist, October 5, 1971, American Bandmasters Association Research Center, Kenneth G. Bloomquist Collection 1970-1993, Series 5.5: Michigan State University Correspondence, C-D, 1970-1979, Box 4, Folder 7, in the American Band Collections in Special Collections in Performing Arts at the University of Maryland.

CHAPTER 3

DECADE OF FIRSTS (1980-1989)

The 1980s were a decade of firsts for the Big Ten Band Directors Association. During these ten years the association changed the duration of its officers' terms,¹⁰⁰ found itself in the middle of a national controversy,¹⁰¹ began holding a separate annual meeting for the Directors of Bands,¹⁰² commissioned its first major work,¹⁰³ and held its first four Midnight Special sessions at the Midwest International Band and Orchestra Clinic.¹⁰⁴ In addition, at the end of the decade in 1989, the association voted to incorporate and become a not-for-profit organization through the state of Illinois.¹⁰⁵

Structure and Organization

In 1981, the organization began choosing a new slate of officers for the BTBDA

¹⁰⁰ General Meeting Minutes, December 18, 1981, Harry Begian Papers, 1926, 1935-1997, Series 3: Correspondence, Box 3, Folder 4: Big Ten Band Directors Association, 1971-1974, 1976-82, in The Sousa Archives and Center for American Music.

¹⁰¹ Telegram from Gary E. Smith to Orange Bowl Committee, Attn. Director, December 14, 1979, Harry Begian Papers, 1926, 1935-1997, Series 3: Correspondence, Box 3, Folder 4: Big Ten Band Directors Association, 1971-1974, 1976-82, in The Sousa Archives and Center for American Music.

¹⁰² John P. Paynter, letter to James F. Keene, November 17, 1986, James F. Keene Papers, 1985-2008, Series 1: University of Illinois Bands Administrative Records, Box 1, Folder 52: Big Ten Band Directors Correspondence, 1985-1997, in The Sousa Archives and Center for American Music.

¹⁰³ General Meeting Minutes, December 20, 1985, James F. Keene Papers, 1985-2008, Series 1: University of Illinois Bands Administrative Records, Box 1, Folder 52: Big Ten Band Directors Correspondence, 1985-1997, in The Sousa Archives and Center for American Music.

¹⁰⁴ Midwest International Band and Orchestra Clinic Program, December 16-20, 1986, Midwest Clinic Archives, Subseries V.1: Annual Clinic Programs, 1947-2011, in the American Band Collections in Special Collections in Performing Arts at the University of Maryland.

¹⁰⁵ Directors of Bands Meeting Minutes, December 14, 1989, Presidents' Binders.

each year.¹⁰⁶ Known Presidents during this decade included Stanley DeRusha (Michigan State University), H. Robert Reynolds, Myron Welch, Frank Bencriscutto, Richard Dunscomb (Purdue University), James F. Keene (University of Illinois), and Craig Kirchhoff (formerly Director of Bands at The Ohio State University).¹⁰⁷ As early as 1983, and certainly by 1985, the office of Secretary-Treasurer was separated into two different offices. Myron Welch, who was responsible for most monetary transactions in connection with the association's first commission, assumed the office of treasurer and held that post until his retirement in 2008.¹⁰⁸ For the most part, the Vice-President continued to ascend to the presidency in the following term. One notable exception to this occurred in 1987, when Eugene Corporon was elected to the office of Vice-President, but he never held the position due to his departure from Michigan State University. The vice-presidency appears to have been left vacant that year, as James F. Keene ascended to the presidency, while Craig Kirchhoff became the Vice-President in 1988.¹⁰⁹

Points of Discussion

In the early part of the decade, marching band performance during halftime continued to deteriorate and was a major topic of conversation among the directors.

¹⁰⁶ General Meeting Minutes, December 18, 1981, Harry Begian Papers, 1926, 1935-1997, Series 3: Correspondence, Box 3, Folder 4: Big Ten Band Directors Association, 1971-1974, 1976-82, in The Sousa Archives and Center for American Music.

¹⁰⁷ "Past Officers," Big Ten Band Directors Association. <http://www.bigtenbands.org>. Accessed January 22, 2015.

¹⁰⁸ Myron Welch, interviewed by the author, January 30, 2015, Iowa City, IA.

¹⁰⁹ "Past Officers," Big Ten Band Directors Association. <http://www.bigtenbands.org>. Accessed January 22, 2015.

Although performance time lessened from sixteen minutes allowed in 1972 to fourteen minutes in 1985, most schools in the Big Ten Athletic Conference allowed the home band to use eight minutes, while the visiting band received six minutes of performance time. Purdue suggested an even “7-7 minute split,” but no consensus was reached.¹¹⁰

As a result of Title IX, women’s sports at the collegiate level were flourishing. For the bands of the Big Ten conference, this meant more events and a higher demand for pep band performances. The directors raised the matter at the General Meeting in 1985, as they felt pressure to accommodate the expansion of the athletic programs at their respective schools.¹¹¹

Beginning in 1986, Clarence Underwood, a representative from the Big Ten commissioner’s office, began attending BTBDA meetings.¹¹² While it is unclear how many years he attended the meetings, it is evident that the directors appreciated his insight concerning many of the issues they put before him. In an interview with the author, H. Robert Reynolds remembered Underwood’s visits.

[We] used to invite a representative from the Big Ten to come to the meetings and that happened for several years in a row...he was very good and very articulate, and knew his stuff. I was impressed by him every year. I don’t think anything changed, because the Big Ten [band directors were] saying... “We want to be on TV more,” and he was saying, “Well these are the reasons [why not], and these are the issues we’re facing.” He was very nice and explained everything, but nothing changed.¹¹³

¹¹⁰ General Meeting Minutes, December 20, 1985, James F. Keene Papers, 1985-2008, Series 1: University of Illinois Bands Administrative Records, Box 1, Folder 52: Big Ten Band Directors Correspondence, 1985-1997, in The Sousa Archives and Center for American Music.

¹¹¹ Ibid.

¹¹² General Meeting Minutes, December 19, 1986, James F. Keene Papers, 1985-2008, Series 1: University of Illinois Bands Administrative Records, Box 1, Folder 52: Big Ten Band Directors Correspondence, 1985-1997, in The Sousa Archives and Center for American Music.

¹¹³ H. Robert Reynolds, interviewed by the author, June 6, 2014, Ann Arbor, MI.

According to the 1986 General Meeting minutes, “Papers by Craig Kirchhoff and Frank Bencriscutto were distributed. The need for a statement regarding the American band program of the 90’s and distribution to educators, administrators, school boards, etc. was discussed. Mssrs. Kirchhoff, Bencriscutto and Corporon were appointed to formulate this paper.”¹¹⁴ When asked about the position paper, Craig Kirchhoff could not recall it.¹¹⁵ However, Myron Welch remembered the paper but did not believe it to be significant to the association.¹¹⁶

For the second time, an All Big Ten Honor Band was discussed. Each director filled out an undated questionnaire found in the papers of James F. Keene. The questionnaire sought to discover each director’s preference for the size of the band, the conductor of the band, the selection process, and the selection of literature. According to the 1986 General Meeting minutes, it was determined that a band of “ten of the finest musicians from each of the Big Ten schools (totaling 100) would be formed to perform at Midwest.” Ray Cramer and James Keene were charged with organizing this event.¹¹⁷ The following year it was determined by the directors that the event should be held at a College Band Directors National Association (CBDNA) divisional conference, and that

¹¹⁴ General Meeting Minutes, December 19, 1986, James F. Keene Papers, 1985-2008, Series 1: University of Illinois Bands Administrative Records, Box 1, Folder 52: Big Ten Band Directors Correspondence, 1985-1997, in The Sousa Archives and Center for American Music.

¹¹⁵ Craig Kirchhoff, interviewed by the author, January 30, 2015, Minneapolis, MN.

¹¹⁶ Myron Welch, interviewed by the author, January 30, 2015, Iowa City, IA.

¹¹⁷ General Meeting Minutes, December 19, 1986, James F. Keene Papers, 1985-2008, Series 1: University of Illinois Bands Administrative Records, Box 1, Folder 52: Big Ten Band Directors Correspondence, 1985-1997, in The Sousa Archives and Center for American Music.

the 1990 conference in Minneapolis would present the best opportunity.¹¹⁸ However, once again, the plan for an All Big Ten Honor Band did not come to fruition.

Presumably, this was due to the challenges presented by travel logistics for participants, availability of an acceptable venue, and cost.

The directors also discussed how they might influence public school music programs in 1987. According to the General Meeting minutes, they conferred on “balanced programs, [encouraging] music for its own sake, school schedules, and arts requirements in the curriculum.”¹¹⁹ In addition, Gary Smith (University of Illinois) and John Paynter expressed the need for better public relations concerning this topic. In the end, it was determined that Frank Bencriscutto would write to the directors and compile their views.¹²⁰

The Orange Bowl Controversy of 1980

“The Big 10 Band Directors Association unanimously condemn your decision to eliminate bands from the Orange Bowl half time festivities. Steps are being taken to initiate a national boycott of all Orange Bowl related activities.”¹²¹ This telegram from Gary Smith to the Orange Bowl Committee on December 14, 1979, regarding their decision to eliminate marching band performances from the Orange Bowl halftime

¹¹⁸ General Meeting Minutes, December 18, 1987, James F. Keene Papers, 1985-2008, Series 1: University of Illinois Bands Administrative Records, Box 1, Folder 52: Big Ten Band Directors Correspondence, 1985-1997, in The Sousa Archives and Center for American Music.

¹¹⁹ Ibid.

¹²⁰ Ibid.

¹²¹ Gary E. Smith, telegram to Orange Bowl Committee, Attn. Director, December 14, 1979, Harry Begian Papers, 1926, 1935-1997, Series 3: Correspondence, Box 3, Folder 4: Big Ten Band Directors Association, 1971-1974, 1976-82, in The Sousa Archives and Center for American Music.

show, sent shockwaves throughout the athletic offices of the Big Ten Conference. In a letter dated December 20, 1979, Don Canham, long-time athletic director at the University of Michigan, shared his chagrin for the BTBDA's actions. He wrote, "It is incredible to me that the Big Ten band directors would start something such as this. I think we should all take a second look at our band support if Mr. Smith of the Big Ten Band Directors Association speaks for all of our bands. I cannot think of a better way to make enemies among the bowl people than by this stupid action!"¹²²

In an attempt to make peace, Glenn A. Richter, then the director of the Michigan Marching Band, wrote to Don Canham suggesting the establishment of "professional and appropriate lines of communication between the band conductors, athletic directors, and consequently, bowl activities."¹²³ In another a letter dated January 24, 1980, Harry Began came to the defense of Gary Smith, claiming Smith spoke for the entire association.

Be assured that the action we took after our Chicago meeting was [the] expression of a unanimous procedural vote and not a unilateral move on Mr. Smith's part. The "incredible" part of this whole affair is that you don't seem to be even remotely concerned about our concerns as band directors. Since bands on our campus do provide an adjunct-type of function at athletic events on all our campuses it would seem that we should have some concern and voice in how our functions should best be carried out.¹²⁴

¹²² Don Canham, letter to Big Ten Conference Athletic Directors, December 20, 1979, Harry Began Papers, 1926, 1935-1997, Series 3: Correspondence, Box 3, Folder 4: Big Ten Band Directors Association, 1971-1974, 1976-82, in The Sousa Archives and Center for American Music.

¹²³ Glenn A. Richter, Letter to Donald Canham, January 16, 1980, Harry Began Papers, 1926, 1935-1997, Series 3: Correspondence, Box 3, Folder 4: Big Ten Band Directors Association, 1971-1974, 1976-82, in The Sousa Archives and Center for American Music.

¹²⁴ Harry Began, Letter to Don Canham, January 24, 1980, Harry Began Papers, 1926, 1935-1997, Series 3: Correspondence, Box 3, Folder 4: Big Ten Band Directors Association, 1971-1974, 1976-82, in The Sousa Archives and Center for American Music.

Regarding Canham's aforementioned threat on the band budgets of the Big Ten conference, Begian sarcastically responded, affirming the need for more budgetary support for band programs, writing:

A second look at our "band support," as you suggest in your memorandum of December 20th might be a very good thing for some of us who have had very little of it in the past. In our own situation here at Illinois we are hopeful that the picture will change for the better with our new Athletic Director, Neale Stoner.¹²⁵

It appears that Canham was incensed upon the receipt of Begian's letter. In his response dated February 4, 1980 (shown in Figure 10), Canham contends that the BTBDA has done "immeasurable damage with the bowl people."

Gary Smith synthesized his role in the controversy in a June 18, 2014 interview with University of Iowa graduate student Steven Riley. He recalled his initial outrage at the Orange Bowl Committee's actions.

That was huge! I had national publicity on that. What happened was, I was at [the] Midwest Clinic...I get a call from Gene Thraikill, who was the band director at Oklahoma, saying that they weren't going to let the bands perform at halftime at the Orange Bowl. I was like, you've got to be sh---ing me! I've got to do something. And so, I sent a letter on behalf of the Big Ten Band Directors Association...to the executive director of the Orange Bowl. I said, "If you don't let those university bands perform, we will personally initiate a national boycott against any of your...Orange Bowl activities."¹²⁶

Smith recalled Canham's attempt to sabotage his good standing at the University of Illinois by reporting him to Illinois' athletic director Neale Stoner:

¹²⁵ Ibid.

¹²⁶ Gary E. Smith, interviewed by Steven Riley, June 18, 2014, Champaign, IL.

And I guess that thing just exploded...Don Canham, who [was] the University of Michigan athletic director wrote all of the Big Ten athletic directors a letter, saying that we had jeopardized relationships with the Orange Bowl. He got [so] mad he signed it so the paper would rip and all that stuff, [he basically singled me out], wrote a letter to my athletic director saying I initiated this thing...Of course, the athletic director...really liked me. And he calls me in and holds this letter up and is laughing, he says, "I couldn't give a sh--, I hate his a-- anyway. Way to go Gary."¹²⁷

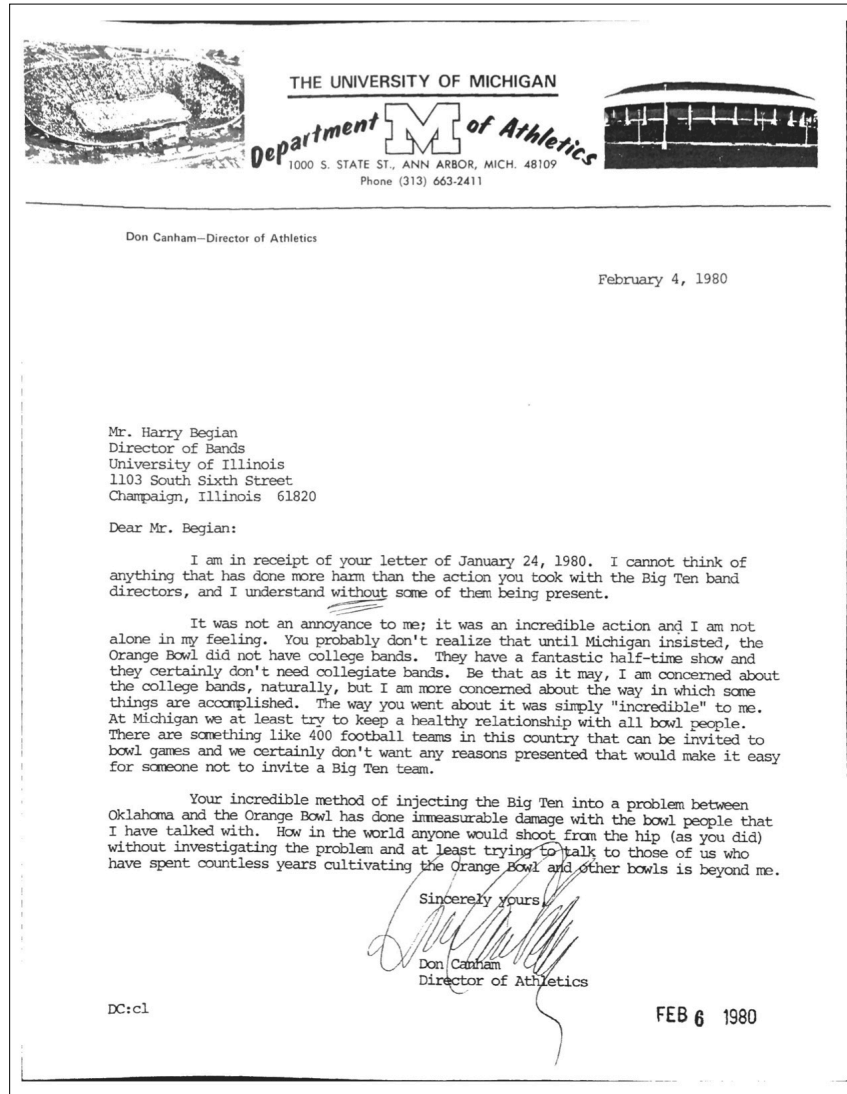


Figure 10 – Letter from Don Canham to Harry Begian, February 4, 1980.

Source: Harry Begian Papers, 1926, 1935-1997, Series 3: Correspondence, Box 3, Folder 4: Big Ten Band Directors Association, 1971-1974, 1976-82, in The Sousa Archives and Center for American Music.

¹²⁷ Ibid.

In reference to Canham's assertion that Gary Smith and the BTBDA did "immeasurable damage" to the relationship between the Big Ten and the Orange Bowl, Began wrote to Nick Crane, President of the Orange Bowl Committee, on March 3, 1980, requesting "clarification of the statements made by Mr. Canham," that reflected the committee's point of view.¹³⁰

Finally, in a letter dated March 17, 1980, Gene Thrailkill, Director of Bands at the University of Oklahoma, one of the slighted schools at the center of the controversy (the other was Florida State University), wrote to Harold Shapiro, President of the University of Michigan. He condemned Don Canham's actions and continued, "As an alumnus of the University of Michigan, the arrogance of Mr. Canham's letters and his actions does not in any manner reflect the quality of individual that I expect to represent 'our' University."¹³¹

In the end, "the Orange Bowl Committee did reconsider and allowed the college bands to perform at the game. No boycott was carried out by the band directors." This was noted in a letter dated January 28, 1980, from Harry Began to Jack H. McKenzie, Dean of the College of Fine and Applied Arts at the University of Illinois.¹³²

¹³⁰ Harry Began, letter to Nick Crane, March 3, 1980, Harry Began Papers, 1926, 1935-1997, Series 3: Correspondence, Box 3, Folder 4: Big Ten Band Directors Association, 1971-1974, 1976-82, in The Sousa Archives and Center for American Music.

¹³¹ Gene Thrailkill letter to Harold Shapiro, March 17, 1980, Harry Began Papers, 1926, 1935-1997, Series 3: Correspondence, Box 3, Folder 4: Big Ten Band Directors Association, 1971-1974, 1976-82, in The Sousa Archives and Center for American Music.

¹³² Harry Began, letter to Jack H. McKenzie, January 28, 1980, Harry Began Papers, 1926, 1935-1997, Series 3: Correspondence, Box 3, Folder 4: Big Ten Band Directors Association, 1971-1974, 1976-82, in The Sousa Archives and Center for American Music.

Directors of Bands Meeting

Beginning in 1985, the Directors of Bands began to meet separately each year at the Midwest Clinic, in addition to the General Meeting on Friday morning.¹³³ Typically, this meeting took place (and still does) on Thursday of the clinic, and a report of the meeting is given during the General Meeting.¹³⁴ Originally, this meeting was located in John Paynter's suite, as he was the president of the Midwest Clinic. H. Robert Reynolds recalled that the Directors of Bands began to meet separately in order to discuss sensitive issues such as salaries of their assistant band directors.

It started when [Paynter] was president of Midwest, and I think it started not because of him, but we did it in his suite because he had the biggest place. But there were definite items that we were concerned about—Directors of Bands—that we, [for] instance, when we talked privately, we were concerned about the salaries for Assistants, and we didn't think that was a subject to be discussed in full membership. And so we shared the salaries of everybody. Because we were hoping in some way that if the Marching Band [Assistant Director] at Iowa was getting a whole lot more than the Assistant Director at Michigan, then that would benefit me at Michigan, going in to say, "listen, we're not paying our Assistant Director enough" So it was just ammunition to help improve the lot of the people who were Directors of Bands.¹³⁵

Though the reasoning behind the separate Directors of Bands meeting is generally accepted today, Paul Droste remembered those first few separate meetings with a hint of suspicion.

¹³³ John P. Paynter, letter to James F. Keene, November 17, 1986, James F. Keene Papers, 1985-2008, Series 1: University of Illinois Bands Administrative Records, Box 1, Folder 52: Big Ten Band Directors Correspondence, 1985-1997, in The Sousa Archives and Center for American Music.

¹³⁴ General Meeting Minutes, December 18, 1992, Presidents' Binders.

¹³⁵ H. Robert Reynolds, interviewed by the author, June 6, 2014, Ann Arbor, MI.

I suppose the 10 of them, the Directors of Bands, had their own separate meeting. And some of us were a little concerned about that. I mean, what are they talking about that they don't want us to hear? But I think some of their concerns were that when the mass meeting was held, a lot of the time was spent on a bowl trip report by whatever school was going to the Rose Bowl at that time.¹³⁶

When asked if that tradition continued with the Directors of Bands meeting in Ray Cramer's presidential suite, Michael Haithcock answered affirmatively.

Yeah, it did. And then what happened, I think, is that as time went on, the expense of hosting these events at the Hilton got to be so prohibitive. That's why we basically just decided, as an organization, that the Directors of Bands would meet someplace in a room and there would be water, and that's it.¹³⁷

The Directors of Bands continued to meet separately throughout the history of the association. Eventually, by 2006, the meeting was moved out of the presidential suite and into a regular conference room.¹³⁸

Midnight Special Sessions

Beginning in 1986, the Big Ten Band Directors Association began sponsoring a session each year at the Midwest Band and Orchestra Clinic. Because the Midwest Clinic had grown so much since its move to what was then called the Conrad Hilton in 1973, time and space were limited, and fitting another session during the day was very difficult. So, the BTBDA's clinic was typically held late at night on Wednesday of the

¹³⁶ Paul Droste, interviewed by the author, January 9, 2015, Columbus, OH.

¹³⁷ Michael Haithcock, interviewed by the author, January 14, 2015, Ann Arbor, MI.

¹³⁸ Midwest International Band and Orchestra Clinic Program, December 18-23, 2006, Midwest Clinic Archives, Subseries V.1: Annual Clinic Programs, 1947-2011, in the American Band Collections in Special Collections in Performing Arts at the University of Maryland.

clinic, usually from 11 p.m. to midnight in the Grand Ballroom of the Chicago Hilton and Towers. They called it the “Midnight Special.”¹³⁹ According to H. Robert Reynolds, these sessions were intended to “push the Midwest [Clinic] in a more serious musical direction.”¹⁴⁰ He thought it important to “get really serious composers, as opposed to people who were writing pop tunes and you know, *junk*.”¹⁴¹ Myron Welch corroborated this sentiment by speaking of the importance of designing more advanced sessions to suit the needs of collegiate band directors.

I thought this was a great move on our part, because the Midwest was basically geared toward the public school music teacher (the junior high and high school band director), so to speak. We wanted something with our name on it, of a little higher level, geared towards all the college band directors... events that you would not see on the daily docket for all these people. Rather, it'd be more advanced sessions on interpretation, composition, or commissioning (with the new pieces), or the philosophy, or bringing in these big people, getting the chamber orchestra to play, or whatever it was we were doing. We wanted something that would appeal to the CBDNA and the other people. And I thought we were very successful with that.¹⁴²

The Midnight Special sessions typically featured a prominent composer, a moderator (usually a Big Ten band director), and often, a professional band (which was already performing at the clinic) to perform selected excerpts of the composer’s work(s). Usually, the band would be from one of the service branches (i.e. U.S. Army, Navy, Air

¹³⁹ Sometimes referred to as “Mid-Nite Special” in various sources.

¹⁴⁰ H. Robert Reynolds, interviewed by the author, June 6, 2014, Ann Arbor, MI.

¹⁴¹ Ibid.

¹⁴² Myron Welch, interviewed by the author, January 30, 2015, Iowa City, IA.

Force, Coast Guard, Marines).¹⁴³ However, the Michigan State University Band, Austin Symphonic Band, The Northshore Concert Band, Illinois State University Wind Symphony, and the Dallas Wind Symphony have all served in this capacity.¹⁴⁴

According to Kenneth Bloomquist, John Paynter and Ray Cramer were able to help secure these ensembles, given their respective positions as president of the clinic.¹⁴⁵ In an interview with the author, Michael Haithcock described the events of a Midnight Special session that he moderated with composer Gunther Schuller:

Gunther Schuller was introduced, [and] he talked to the audience for maybe 15-20 minutes. Then there was an exchange between the service band, and he would talk about a specific piece in some artistic way, and they would play an excerpt. It went back and forth that way. And what we tried to do the year that I hosted a question and answer session with Bolcom (and we had the Marine Band on stage) about the symphony, was to replicate that model. So here's an introduction to the composer. He and I had a general exchange. Here's an introduction to the piece, and we carefully codified excerpts and went through a scripted exchange about that. The model I used to set that up with both Bill [Bolcom] and the Marine Band was an exact replica of what I found so valuable about those other midnight specials.¹⁴⁶

One of the concerns that the BTBDA had early on was whether or not Midwest Clinic participants would attend a session so late at night. However, every director that was interviewed claimed that the sessions were well attended. Craig Kirchhoff, when remembering the session he moderated with Gunther Schuller in 2006, recalled the

¹⁴³ Midwest International Band and Orchestra Clinic Programs, 1986-2006, Midwest Clinic Archives, Subseries V.1: Annual Clinic Programs, 1947-2011, in the American Band Collections in Special Collections in Performing Arts at the University of Maryland.

¹⁴⁴ Midwest International Band and Orchestra Clinic Program, December 16-20, 1986, December 15-20, 1997, December 15-18, 1999, December 12-17, 2005, and December 18-23, 2006, Midwest Clinic Archives, Subseries V.1: Annual Clinic Programs, 1947-2011, in the American Band Collections in Special Collections in Performing Arts at the University of Maryland.

¹⁴⁵ Kenneth Bloomquist, interviewed by the author, June 3, 2014, Traverse City, MI.

¹⁴⁶ Michael Haithcock, interviewed by the author, January 14, 2015, Ann Arbor, MI.

composer's reluctance to appear and his subsequent surprise at the session's high level of attendance:

Yeah, [the Midnight Special sessions] were very well attended. In fact, Gunther Schuller was really angry at me. He got to Chicago and said, "I don't want to be here. Who's going to come and want to hear Gunther Schuller at 11 o'clock at night talk about his music?" Every one of those midnight specials were well attended. Very well attended. Gunther was just floored that there were that many people there.¹⁴⁷

The featured composer was paid an honorarium of \$1,500.00 for the Midnight Special session, although there were a few occasions in which the honorarium was \$2,000.00. The Big Ten band director that served as the moderator and the demonstration band did the session for free as a service to the profession.¹⁴⁸ The four sessions in the 1980s included composers Michael Colgrass (1986), Karel Husa (1987), Warren Benson (1988), and Gunther Schuller (1989).¹⁴⁹

Commissioning Project

Though it was first mentioned in 1977, the Big Ten Band Directors Association Commissioning Project began to take shape in the early 1980s. In 1981, John Paynter announced in the General Meeting that he had three candidates for the first commission: Henry Brant, Paul Riale, and David Maslanka. Paynter commissioned *A Child's Garden of Dreams* and premiered it at the CBDNA North Central Division Conference on

¹⁴⁷ Craig Kirchoff, interviewed by the author, January 25, 2015, Minneapolis, MN.

¹⁴⁸ Myron Welch, interviewed by the author, January 30, 2015, Iowa City, IA.

¹⁴⁹ Midwest International Band and Orchestra Clinic Programs, 1986-1989, Midwest Clinic Archives, Subseries V.1: Annual Clinic Programs, 1947-2011, in the American Band Collections in Special Collections in Performing Arts at the University of Maryland.

February 26, 1982. He invited the Big Ten band directors to hear the piece to help them make a recommendation on Maslanka as a potential composer for a commission.¹⁵⁰

However, Frank Bencriscutto requested that all directors be contacted again for the final commitment, as he was having budget issues in Minnesota.¹⁵¹

According to Joseph Ambrose, in his 2001 dissertation, *An Analytical Study of David Maslanka's Symphony No. 2*, the BTBDA commission was offered to Maslanka in a letter from John Paynter dated January 21, 1983, and accepted by Maslanka five days later, also via letter. While the resulting work would be *Symphony No. 2*, Maslanka claims that the original agreement was for a smaller work, and not a symphony.

Ambrose states that Maslanka most likely began working on the piece in the summer of 1983, and a year later, the composer determined that the work was taking on a life of its own and would be much larger than he first thought. It became increasingly clear that Maslanka would not be able to complete the work by the agreed-upon deadline of January 1985, as he wrote to Paynter that much of the work was still “scratches and tatters.”¹⁵²

As predicted, only Maslanka's finale was completed by the deadline. However, the premiering ensemble, the University of Iowa Symphony Band (conducted by Myron Welch) was to perform the work at the 1985 CBDNA National Conference in Boulder,

¹⁵⁰ General Meeting Minutes, December 18, 1981, Harry Began Papers, 1926, 1935-1997, Series 3: Correspondence, Box 3, Folder 4: Big Ten Band Directors Association, 1971-1974, 1976-82, in The Sousa Archives and Center for American Music.

¹⁵¹ Ibid.

¹⁵² Robert Joseph Ambrose, "An Analytical Study of David Maslanka's *Symphony No. 2*" (D.M. diss., Northwestern University, 2001), 100-102.

CO the following month.¹⁵³ According to Myron Welch, upon receipt of the score, copyists from Eble Music, a local Iowa City music store, quickly copied the parts so that the ensemble could prepare the work's finale in time for the premiere.¹⁵⁴

He got us the last movement in January...Eble music was a haven for the musicologists and theorists that weren't able to find jobs; they worked for Eble's. There's some wonderful musicians there – scholars. And they were copyists, too. I had about a half a dozen people copying parts for the Maslanka, and there [are] a lot of notes in that third movement. I mean it's probably fifteen pages per part. And so we paid for the copying of that, which was a considerable amount.¹⁵⁵

In his dissertation, Ambrose claims that the entire three-movement work was completed early in 1986. However, there was a fair amount of controversy concerning who would perform the complete *Symphony No. 2* for the first time, as it appears Maslanka offered the premiere of the completed symphony to David Whitwell at California State University, Northridge, rather than to the schools of the Big Ten Conference. In an interview with the author, Myron Welch recalled his role in prohibiting Whitwell's performance of the work and ensuring that the full premiere would be performed by an ensemble from a Big Ten institution.

The controversy that happened after that was kind of serious...David Whitwell knew of the composition. He had heard it at the CBDNA. And he was scheduled to play an MENC concert or something like that in a couple of years. So he asked Maslanka if he could play the whole thing. Maslanka said, "Yes, you can do this." Well that wasn't Maslanka's call, because we were paying the commission...And so when I learned that Whitwell had this thing scheduled to perform, I complained. And I told Whitwell and Maslanka that they [couldn't] do that. And I made them pull it off the program. That was

¹⁵³ Ibid.

¹⁵⁴ Myron Welch, interviewed by the author, January 30, 2015, Iowa City, IA.

¹⁵⁵ Ibid.

the centerpiece of his national performance, and I made him take it off the performance. I wrote letters to the other Big Ten directors and got their consensus that yes, we owned the premiere of this thing. And it's not the way to build friends with David Whitwell. I blame it on Maslanka. He had no right to tell another person that they could do that. Whitwell was just trying to do the work. I don't think he *shouldn't* have asked...but Maslanka should have immediately said, "No, it belongs to them," or, "I will check with them." But I think that was his fault, more than Whitwell's. So they pulled it. And I've never been on David Whitwell's Christmas card list since!¹⁵⁶

When asked about Maslanka's relationship with the association following the incident, Welch claimed, "That's fine. We let that slip over...It was all done."¹⁵⁷

Two letters found in the papers of James F. Keene corroborate this account. In the first letter dated April 11, 1986, addressed to David Whitwell, John Paynter admits that the BTBDA should have included a "first performance stipulation," but acknowledges that Myron Welch instructed Whitwell not to perform the piece.¹⁵⁸ He also questioned why Whitwell never asked if the piece had ever been performed in its entirety.¹⁵⁹ In a second letter dated April 11, 1986, addressed to David Maslanka, Paynter "gratefully accepts Maslanka's apology" on behalf of the BTBDA. He stated that he hoped Maslanka and the association could put the whole situation behind them and "get on with fine performances of good things."¹⁶⁰ According to Ambrose, the full performance of *Symphony No. 2* ultimately took place a year later on February 28, 1987

¹⁵⁶ Myron Welch, interviewed by the author, January 30, 2015, Iowa City, IA.

¹⁵⁷ Ibid.

¹⁵⁸ John P. Paynter, letter to David Whitwell, April 11, 1986, James F. Keene Papers, 1985-2008, Series 1: University of Illinois Bands Administrative Records, Box 1, Folder 52: Big Ten Band Directors Correspondence, 1985-1997, in The Sousa Archives and Center for American Music.

¹⁵⁹ Ibid.

¹⁶⁰ John P. Paynter, letter to David Maslanka, April 11, 1986, James F. Keene Papers, 1985-2008, Series 1: University of Illinois Bands Administrative Records, Box 1, Folder 52: Big Ten Band Directors Correspondence, 1985-1997, in The Sousa Archives and Center for American Music.

by the combined Northwestern University Symphonic Wind Ensemble and Symphonic Band (John P. Paynter, conductor) at the CBDNA National Conference in Evanston, IL.¹⁶¹

The Directors of Bands met briefly at the Orrington Hotel in Evanston on February 27, 1987, to discuss the pricing and “orders” for the scores and parts of Maslanka’s *Symphony No. 2*.¹⁶² Because no other documentation of this meeting exists, it is not clear which Big Ten universities purchased copies of the piece. The original cost of the commissioned work was to be \$1,000.00, but the BTBDA agreed to double the payment, bringing the total to \$2,000.00, when it was determined that the work would be much longer than initially planned.¹⁶³

Incorporation

In 1989, the Big Ten Band Directors Association moved to become a not-for-profit organization through the state of Illinois. Since the Maslanka commission and the recent trend of hosting the Midnight Special sessions at the Midwest Clinic, the BTBDA was using more funds than it had in their early years; this move legitimized the association and gave them “tax-exempt” status. Edward J. Kahn, a lawyer and associate of John P. Paynter, was paid \$1,500.00 to draw up articles of incorporation for the

¹⁶¹ Robert Joseph Ambrose, "An Analytical Study of David Maslanka's *Symphony No. 2*" (D.M. diss., Northwestern University, 2001), 106-107.

¹⁶² John P. Paynter, letter to Big Ten Band Directors, Undated, James F. Keene Papers, 1985-2008, Series 1: University of Illinois Bands Administrative Records, Box 1, Folder 52: Big Ten Band Directors Correspondence, 1985-1997, in The Sousa Archives and Center for American Music.

¹⁶³ Richard Dunscomb, letter to James F. Keene, December 31, 1985, James F. Keene Papers, 1985-2008, Series 1: University of Illinois Bands Administrative Records, Box 1, Folder 52: Big Ten Band Directors Correspondence, 1985-1997, in The Sousa Archives and Center for American Music.

association.¹⁶⁴ According to these articles, which also serve as the Directors of Bands Meeting minutes of 1989, the official name of the new incorporated association was “The Big Ten Band Directors Foundation, an Illinois Not for Profit Corporation.”¹⁶⁵ Additionally, due to requirements of the association’s new not for profit status, a mission statement was drafted. It reads: “The purpose of the Big Ten Band Directors Foundation is to bring outstanding composers to the Midwest Band and Orchestra Clinic, to commission musical compositions from major composers, and to contribute to the musical environment of the areas it serves.”¹⁶⁶

Because the association was incorporated through the state of Illinois, the “President of the Foundation” (not to be confused with the actual acting President, as voted in by the directors) must reside within the state. From the time of the incorporation in 1989 until his death in 1996, John P. Paynter filled this role.¹⁶⁷ Upon Paynter’s death, James F. Keene assumed the role of “President of the Foundation,” since he also lived in Illinois.¹⁶⁸ When Keene retired in 2008, Mallory Thompson (Northwestern University) assumed the post, which she still holds as of 2015.¹⁶⁹ Typically, for the purposes of the incorporation renewal paperwork, actual officers and other long-serving members of the

¹⁶⁴ Edward J. Kahn, letter to John Paynter, November 15, 1989, Treasurers’ File, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA.

¹⁶⁵ Directors of Bands Meeting Minutes, December 14, 1989, Presidents’ Binders.

¹⁶⁶ “About,” Big Ten Band Directors Association. <http://www.bigtenbands.org>. Accessed January 22, 2015.

¹⁶⁷ Incorporation Renewal Paperwork, 1992-1996, Treasurers’ File, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA.

¹⁶⁸ Incorporation Renewal Paperwork, 1996, James F. Keene Papers, 1985-2008, Series 1: University of Illinois Bands Administrative Records, Box 1, Folder 52: Big Ten Band Directors Correspondence, 1985-1997, in The Sousa Archives and Center for American Music.

¹⁶⁹ Director of Bands Meeting Minutes, December 20, 2007, Presidents’ Binders.

association have been included as “officers” and “directors” of the foundation to comply with the legal requirements of the state of Illinois.¹⁷⁰

Conclusion

The 1980s were a remarkable decade for the Big Ten Band Directors Association and saw the implementation of a separate meeting for the Directors of Bands, the commission of *Symphony No. 2* by David Maslanka, the first Midnight Special sessions at the Midwest Clinic, and the incorporation of the organization in 1989. As the association looked ahead to the closing decade of the twentieth century, the work they accomplished in the 1980s set into motion an exciting progression of events. The evolution of the Commissioning Project, the continuation of the sessions at the Midwest Clinic, and the expansion of the Big Ten Athletic Conference created a stimulating climate for the association to grow in the coming decade.

¹⁷⁰ Incorporation Renewal Paperwork, 1992-2000, Treasurers’ File, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA.

CHAPTER 4

NEW FORMATS AND IDEAS (1990-1999)

The 1990s brought much change to the Big Ten Band Directors Association in terms of structure and organization. In this decade, the officers of the association were selected exclusively from the pool of Directors of Bands rather than from all of the band directors in the Big Ten Conference.¹⁷¹ Prior to the 1990s, a trend had existed where the Vice-President would assume the presidency the following term, but in 1992, this practice became the official policy.¹⁷² Additionally, the association began voting in the newest members of the association as officers.¹⁷³ Beginning in 1989, the BTBDA also collected dues from member schools to pay for various projects, including the Commissioning Project and the continuation of the Midnight Special sessions at the Midwest International Band and Orchestra Clinic.¹⁷⁴ Finally, by 1991, the Athletic Band Directors began to meet separately (as the Directors of Bands had done since 1985), bringing change to the structure and format of the Friday morning General Meetings.¹⁷⁵

The association continued to discuss important issues that affected the bands of the Big Ten Conference as well as the association itself: television coverage of the marching bands at halftime, various travel policies of the Big Ten bands, the Midwest

¹⁷¹ “Past Officers,” Big Ten Band Directors Association. <http://www.bigtenbands.org>. Accessed January 22, 2015.

¹⁷² General Meeting Minutes, December 18, 1992, Presidents’ Binders.

¹⁷³ H. Robert Reynolds, interviewed by the author, June 6, 2014, Ann Arbor, MI.

¹⁷⁴ Ledger, Treasurers’ File, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA.

¹⁷⁵ David Leppla, Memo to the Directors of Bands, October 28, 1992, Presidents’ Binders.

Clinic's growth, and a major celebration of the 25th anniversary of the BTBDA (which coincided with the 50th anniversary of the Midwest Clinic) in 1996.¹⁷⁶ The association also continued its ever-popular Midnight Special sessions, sponsoring clinics with composers such as Warren Benson, John Harbison, Frank Ticheli, and Daron Hagen¹⁷⁷ They also began sponsoring a composition contest that resulted in four commissioned works, the first of which was premiered in 1998.¹⁷⁸

Structure and Organization

Although it is unclear *why* the trend began, the 1990s saw *only* Directors of Bands elected as officers of the association. In fact, the documentation reveals that by 1994 the election of officers actually took place in the Directors of Bands Meeting, rather than the General Meeting (as had been done previously).¹⁷⁹ The year before, in the General Meeting minutes of 1993, the slate of officers was simply *presented* at the General Meeting for approval by the entire membership, having presumably been determined at the Directors of Bands meeting a day earlier.¹⁸⁰ Again, while the reasoning is murky, it appears the general membership accepted this trend, as nothing has been revealed in the research to the contrary. Beginning in 1992, moreover, a policy was created that automatically moved the Vice-President into the presidency for the

¹⁷⁶ Meeting Minutes, 1992-1999, Presidents' Binders.

¹⁷⁷ Midwest International Band and Orchestra Clinic Programs, 1990-1999, Midwest Clinic Archives, Subseries V.1: Annual Clinic Programs, 1947-2011, in the American Band Collections in Special Collections in Performing Arts at the University of Maryland.

¹⁷⁸ General Meeting Minutes, December 18, 1998, Presidents' Binders.

¹⁷⁹ Directors of Bands Meeting Minutes, December 15, 1994, Presidents' Binders.

¹⁸⁰ General Meeting Minutes, December 17, 1993, Presidents' Binders.

following term. The General Meeting minutes from that year state: “Henceforth, the Vice-President will assume the office of President after one year of service.”¹⁸¹ It should be noted that from 1993-2005, the titles of Vice-President and President-Elect were used interchangeably, and after 2005, the term President-Elect was used exclusively.¹⁸²

As previously mentioned, a practice that appeared in the 1990s was the nomination and election of the association’s newest members as officers. H. Robert Reynolds recalled the trend in an interview with the author, and offered his perception of why the association initiated this practice:

I remember that there was a point (and I don’t know when this started) when we started electing presidents because they were the newest people. I think it was because nobody really wanted to do it... If a person was in their first year in the Big Ten as a Director of Bands, they were elected *immediately!*¹⁸³

He continued by stating the importance of the BTBDA promoting its newest members in order to advance their stature at their respective institutions.

I think there were two reasons...one was because, really, the older people who’d done a whole lot didn’t really want to do it, and they didn’t need the accolade of being president of something. But when somebody first came in, they really needed the validation that their colleagues in the Big Ten had elected them president. So, that became important to them [in terms of] where they were in their school. So [they] could go back and say, “I’m the president of a Big Ten organization.” People would go “Wow!” even though it wasn’t “wow” at all!¹⁸⁴

¹⁸¹ General Meeting Minutes, December 18, 1992, Presidents’ Binders.

¹⁸² “Past Officers,” Big Ten Band Directors Association.
<http://www.bigtenbands.org>. Accessed January 22, 2015.

¹⁸³ H. Robert Reynolds, interviewed by the author, June 6, 2014, Ann Arbor, MI.

¹⁸⁴ *Ibid.*

The election of the newest members of the association to office occurred many times throughout the 1990s and 2000s, as documented in some very “tongue-in-cheek” moments, with the veteran directors playfully razzing their younger counterparts. In 1992, Ned Deihl (Penn State University) was elected President shortly after Penn State joined the Big Ten Athletic Conference, and John Whitwell was elected Vice-President shortly after becoming Director of Bands at Michigan State University. To that end, Richard Blatti (The Ohio State University), the association’s Secretary at the time, penned in the minutes: “After no discussion, less consultation, and with absolutely no regard for the principal parties involved, the following officers were ‘duly elected’ for 1993: President—Ned Deihl, Vice-President—John Whitwell, and Secretary—Richard Blatti.”

In 1998, Gary Lewis (The Ohio State University) was set to begin his presidency of the BTBDA, but these plans were thwarted when he left his post at OSU. Mallory Thompson, who had only held the position of Director of Bands at Northwestern University for two years, replaced Lewis as President of the association. Thompson greeted the association in a letter dated November 3, 1998, and she recalled her surprise at being elected president of the association so early in her tenure as Director of Bands at Northwestern.

Much to my surprise, I have discovered that I am president of the Big Ten Band Directors Association. Truthfully, I didn’t even remember being voted president-elect, but with Gary Lewis’ defection to the great state of Texas, Myron [Welch] has convinced me of my ascension to office...translated: newest member pays dues.”¹⁸⁵

¹⁸⁵ Mallory Thompson, letter to Big Ten Band Directors Association, November 3, 1998, Presidents’ Binders.

In 2005, John Whitwell announced his impending retirement as Director of Bands at Michigan State University, rendering him unable to fulfill his role as President in the upcoming term from 2006-2007. Stephen Pratt, who had just been appointed Director of Bands at Indiana University that year, was immediately voted into the presidency for the next year. David Leppla (Purdue University), who was serving as the association's secretary, quipped in the 2005 Directors of Bands Meeting minutes, "James Keene nominated Steve Pratt to the presidency, John Whitwell seconded the motion, and the membership quickly approved before any hedging on Prof. Pratt's part could be acknowledged."¹⁸⁶

However, possibly the most egregious "new member razzing" occurred in that same meeting when it became known that Whitwell's successor, Kevin Sedatole had already been chosen. Sedatole was voted into office prior to his even beginning his new position at Michigan State. Secretary Leppla wrote in the minutes:

It was noted that Kevin Sedatole would be succeeding John Whitwell at Michigan State, and the assembled members, thinking only of honoring their new colleague and assisting with his resume, appointed him as President elect. This was pushed through with no motion or second but approved with great gusto and the occasional knowing glance.¹⁸⁷

This trend has continued through the election of Jay Gephart (Purdue University), Richard Mark Heidel, and Carolyn Barber to the office of President-Elect in 2008, 2010, and 2012, respectively.¹⁸⁸

¹⁸⁶ Directors of Bands Meeting Minutes, December 15, 2005, Presidents' Binders.

¹⁸⁷ Ibid.

¹⁸⁸ "Past Officers," Big Ten Band Directors Association. <http://www.bigtenbands.org>. Accessed January 22, 2015.

In addition to the election of officers, funding was an important topic of discussion. In 1989, presumably to fund the initiatives taken up by the BTBDA, annual dues were instituted. The original amount was \$300.00 per school, which continued through 1993.¹⁸⁹ In 1994, in order to pay for their upcoming plans for a 25th anniversary celebration and to begin saving for another possible commission, it was discussed in 1993 that the dues be raised temporarily to \$1,000.00 for 1994;¹⁹⁰ this decision was confirmed by the Directors of Bands in their 1994 meeting.¹⁹¹

However, in 1995, with tentative plans to begin sponsorship of a composition contest, the association moved to keep the annual dues at \$1,000.00.¹⁹² This remained constant through 2006.¹⁹³ Finally, it should also be noted that the University of Wisconsin did not pay dues to the BTBDA from 1989-2006. Myron Welch, the association's long-time Treasurer, explained his perception of Wisconsin Director of Bands Mike Leckrone's point of view in not wanting to pay dues to the BTBDA.

The only disappointing thing in the Big Ten was that Wisconsin didn't participate... Wisconsin was a different system... Mike Leckrone was with the marching band. He didn't do the top band. A lot of these commissions... [he couldn't] use, so he didn't support it. He didn't come to the meetings because he was so involved with pep bands and everything. He usually had a pep band gig that weekend, so we rarely saw him at the meetings. He didn't come to Midwest. He was busy and that was Mike; that wasn't important to him, so they didn't kick in. And there was nothing we could do to force them to kick in except write a letter and encourage them to do so, but they didn't have to.¹⁹⁴

¹⁸⁹ Ledger, Treasurers' File, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA.

¹⁹⁰ Directors of Bands Meeting Minutes, December 16, 1993, Presidents' Binders.

¹⁹¹ Directors of Bands Meeting Minutes, December 15, 1994, Presidents' Binders.

¹⁹² Directors of Bands Meeting Minutes, December 21, 1995, Presidents' Binders.

¹⁹³ Ledger, Treasurers' File, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA.

¹⁹⁴ Myron Welch, interviewed by the author, January 30, 2015, Iowa City, IA.

When the association began in the early 1970s, many of the Directors of Bands of the Big Ten Conference were still directing their school's marching band. As these schools separated the position of Director of Bands and Director of Athletic Bands, in the succeeding years, it became vital that the association hold separate meetings. This first began in 1985, when the Directors of Bands began to meet separately in John Paynter's presidential suite. By 1991, the Athletic Band Directors began to hold their own meeting as well— typically on Wednesday of the Midwest Clinic.¹⁹⁵ The first documentation of this Athletic Band Directors meeting is found in the program of the 1991 Midwest Clinic.¹⁹⁶ In addition, David Leppla mentioned it in a memo dated October 28, 1992, to the Directors of Bands stating that the “Big Ten marching band directors will meet again this year to discuss items of interest to their operation.”¹⁹⁷ Leppla also requested that agenda items for this meeting be sent to Jon Woods (The Ohio State University),¹⁹⁸ who chaired these meetings until his retirement in 2011.¹⁹⁹

Two years later, in 1993, the Athletic Band Directors of the Big Ten Conference began inviting their Pac 10 counterparts to their annual meeting.²⁰⁰ In an e-mail with the author, David Woodley (Indiana University), who has attended these meetings since

¹⁹⁵ John P. Paynter, letter to James F. Keene, November 17, 1986, James F. Keene Papers, 1985-2008, Series 1: University of Illinois Bands Administrative Records, Box 1, Folder 52: Big Ten Band Directors Correspondence, 1985-1997, in The Sousa Archives and Center for American Music.

¹⁹⁶ Midwest International Band and Orchestra Clinic Programs, December 16-21, 1991, Midwest Clinic Archives, Subseries V.1: Annual Clinic Programs, 1947-2011, in the American Band Collections in Special Collections in Performing Arts at the University of Maryland.

¹⁹⁷ David Leppla, memo to the Directors of Bands, October 28, 1992, Presidents' Binders.

¹⁹⁸ Ibid.

¹⁹⁹ General Meeting Minutes, December 16, 2011, Presidents' Binders.

²⁰⁰ General Meeting Minutes, December 18, 1992, Presidents' Binders.

1991 (and since 2012, has served as co-chair of the committee with John Madden of Michigan State University), recalled the reason for including the Athletic Band Directors of the Pac 10. He wrote that the “joint meeting was initially scheduled [because] some of the bowl games [that] both conferences participated in overlapped with each other.”²⁰¹ This, of course, included the original Big Ten / Pac 10 postseason game, the Rose Bowl. The joint meeting with (what is now called) the Pac 12 Athletic Band Directors has continued through 2014,²⁰² although with the new college football playoff system in place, and the Rose Bowl no longer an exclusive Big Ten / Pac 12 matchup, it is unclear how long the directors from these two conferences will continue to meet.²⁰³

Unfortunately, little is known about the specifics of the issues brought up at the Big Ten Athletic Band Directors meetings as, according to David Woodley, minutes are not taken.²⁰⁴ The only documentation of these meetings are the agendas (it is unclear if they are produced each year) and the yearly General Meeting Minutes that include a short report on the Athletic Band Directors meeting. According to four agendas (2008, 2009, 2013, and one undated)²⁰⁵ provided by Kevin Kastens (University of Iowa), items in the meetings included: introductions, announcements and updates, bowl reports, and open discussions/presentations. Additionally, a Big Ten office representative still attends the meetings from time to time, much as representatives did in the 1980s, presumably to answer questions about relations between the athletic directors and the bands of the Big

²⁰¹ David Woodley, e-mail to the author, January 13, 2015.

²⁰² General Meeting Agenda, December 19, 2014, Presidents’ Binders.

²⁰³ David Woodley, e-mail to the author, January 13, 2015.

²⁰⁴ Ibid.

²⁰⁵ Athletic Band Directors Meeting Agendas, 2008-2013, Presidents’ Binders.

Ten Conference.

The addition of the Directors of Bands and Athletic Band Directors meetings has caused the overall format of the Friday morning General Meeting of the BTBDA to change substantially. Most of the discussion and decision-making now takes place in the separate meetings, and Friday morning has gradually become a platform for each group to report on the events of their respective meetings. The previous year's General Meeting Minutes are still approved by the entire membership, but, "old business" and "new business" have become obsolete, and have been replaced by introductions, announcements, and "plugs" for upcoming events.²⁰⁶ The Friday morning meetings also offered an opportunity to document the membership of the association through a group photograph. Figure 11 shows a photo taken of the BTBDA in 1990 at the Midwest Clinic:



Figure 11 – Big Ten Band Directors Association Photo, December 1990.²⁰⁷

Source: Personal collection of Stephen Pratt, December 1990.

²⁰⁶ General Meeting Minutes, December 20, 2013, Presidents' Binders.

²⁰⁷ A version of this photo with the directors' names listed is located in Appendix B (Figure 20).

Points of Discussion

Throughout the 1990s, points of discussion centered on many of the same issues that faced the athletic bands during the previous decades including coverage at halftime shows. In the 1992 General Meeting minutes, Jon Woods “reported that the meeting of the Big Ten Marching Band Directors included a rather animated discussion of television policy regarding coverage of halftime shows.”²⁰⁸ The minutes reflect that in 1992, the Athletic Band Directors also discussed copyright. Gary Smith and composer/arranger Paul Lavender led this discussion.²⁰⁹ In 1993, at the General Meeting, Woods reported that, “through the special efforts of David Leppla, the NCAA was developing a position paper on including band halftime shows as part of the telecasting of football games.”²¹⁰

Myron Welch noted that in 1993 the Big Ten Athletic Directors decided to “limit the number of band members to be sent on bowl trips to 196 per university.”²¹¹ In an interview with the author, Welch discussed the athletic directors’ financial reasoning for the new policy and recalled the resolution to the issue.

That’s all they would allow, and that’s all they would pay for. The schools, the athletic directors, were adamant, “You could only take [196]. We won’t pay for any more.” And the reason for that number is because our bands were so much larger than the PAC 10 bands and they didn’t want such a gross comparison right there. So that was very good that we could speak with one voice to the athletic directors, to the people who were making those rules. We got that changed where there was no limit on the size of the band.²¹²

²⁰⁸ General Meeting Minutes, December 18, 1992, Presidents’ Binders.

²⁰⁹ Ibid.

²¹⁰ General Meeting Minutes, December 17, 1993, Presidents’ Binders.

²¹¹ Ibid.

²¹² Myron Welch, interviewed by the author, January 30, 2015, Iowa City, IA.

The 1995 General Meeting Minutes demonstrate a push from the Big Ten Athletic Band Directors to collect and archive relevant documents pertaining to athletic band operations at Big Ten schools. They compiled handbooks, budgets, and bowl reports, as well as videotapes of performances.²¹³ Gary Smith and Eric Becher (University of Michigan) spearheaded this effort.²¹⁴ It is worth noting that as of 2013, this practice was still in effect, as directors were encouraged to submit their bowl reports electronically to Timothy Diem (University of Minnesota).²¹⁵

In 1999, President Mallory Thompson collected samples from member schools' marching band handbooks regarding travel policies. The documents of only two schools, the University of Iowa and Penn State University, are archived in the BTBDA Presidents' Binders. It is not clear what purpose these documents were meant to serve within the association, but it is possible they were to be shared among the directors.²¹⁶

John P. Paynter was at the center of the Big Ten Band Directors Association and the Midwest International Band and Orchestra Clinic, having served as president of both. From time to time, he gave the band directors of the Big Ten conference insight into the inner workings of the Midwest Clinic. In 1992, he reported that the Midwest Clinic was growing; he cited 1,350 registrants, and 8,000 expected attendees at that year's conference, and the conference program's growth by 16 pages as evidence.²¹⁷ In the mid-

²¹³ General Meeting Minutes, December 22, 1995, Presidents' Binders.

²¹⁴ Ibid.

²¹⁵ Athletic Band Directors Meeting Agenda, December 18, 2013, Presidents' Binders.

²¹⁶ University of Iowa and Penn State University Travel Policies, 1999, Presidents' Binders.

²¹⁷ General Meeting Minutes, December 18, 1992, Presidents' Binders.

1990s, he was instrumental in planning a celebration for the 25th anniversary of the BTBDA, which coincided with the 50th anniversary of the Midwest Clinic. Many possible formats for the celebration were considered, including an All Big Ten Honor Band (conducted by a high profile conductor such as Leonard Slatkin, Michael Tilson Thomas, or Frederick Fennell) and a commission of a chamber work for the Chicago Symphony Orchestra winds and percussion. Potential alternatives to these options included a special performance by the Northwestern University Symphonic Wind Ensemble (NUSWE), which would coincide with Paynter's planned retirement.²¹⁸ There was also discussion whether or not to incorporate these plans with the annual Midnight Special session. In the end, because of the Big Ten's "historically important" role in the Midwest Clinic, the association decided to sponsor a Midnight Special session featuring the NUSWE in performance.²¹⁹ According to the 1995 Directors of Bands Meeting minutes, the NUSWE was to feature pianist Ursula Oppens.²²⁰

Unfortunately, tragedy struck in early 1996 when John P. Paynter passed away. This, of course, thwarted the BTBDA's plans for a Midnight Special session featuring the NUSWE, conducted by Paynter. Instead, the association deferred to the Midwest Clinic to pay for that year's Midnight Special session, "The Music of Karel Husa," featuring the composer and the U.S. Navy Band. However, the sponsorship of the session was retained by the BTBDA.²²¹

²¹⁸ Directors of Bands Meeting Minutes, December 15, 1994, Presidents' Binders.

²¹⁹ Ibid.

²²⁰ Directors of Bands Meeting Minutes, December 21, 1995, Presidents' Binders.

²²¹ General Meeting Minutes, December 20, 1996, Presidents' Binders.

Midnight Special Sessions

Throughout the decade, the BTBDA sponsored nine Midnight Special sessions. Some composers were repeated from the previous decade, including Karel Husa and Warren Benson. New composers featured in the 1990s included Joseph Schwantner, John Harbison, Frank Ticheli, and Daron Hagen. In 1990, a session titled "...and the mountains rising nowhere: Pathways to Performance," which was moderated by Jeffrey Renshaw, marked the first time a Midnight Special session had been led by someone other than a Big Ten band director.²²²

The following year, the BTBDA invited Daniel Leeson to lead a Midnight Special session, as well as an additional clinic earlier in the day. Leeson's earlier session was titled "Mozart Wind Music, Two Hundred Years Later: Issues Associated with the Performance of Mozart's Wind Music;" the Midnight Special session also addressed Mozart's music and was entitled "The Mozart Grand Partita," and it featured a performance by the U.S. Coast Guard Band.²²³

In 1995, John Paynter led "Fisher A. Tull—A Celebration," which featured a performance by the U.S. Air Force Band honoring the work of the recently deceased composer.²²⁴ Gunther Schuller returned to lead a Midnight Special session in 1998; this

²²² Midwest International Band and Orchestra Clinic Programs, December 17-22, 1990, Midwest Clinic Archives, Subseries V.1: Annual Clinic Programs, 1947-2011, in the American Band Collections in Special Collections in Performing Arts at the University of Maryland.

²²³ Midwest International Band and Orchestra Clinic Programs, December 16-21, 1991, Midwest Clinic Archives, Subseries V.1: Annual Clinic Programs, 1947-2011, in the American Band Collections in Special Collections in Performing Arts at the University of Maryland.

²²⁴ Midwest International Band and Orchestra Clinic Programs, December 18-23, 1995, Midwest Clinic Archives, Subseries V.1: Annual Clinic Programs, 1947-2011, in the American Band Collections in Special Collections in Performing Arts at the University of Maryland.

time he spoke as a conductor, as the session was called “The Compleat Conductor,”²²⁵ presumably titled after his book.

Composition Contest

After the completion of *Symphony No. 2* by David Maslanka, the Big Ten Band Directors Association discussed its next commissioning opportunity many times. In the Director of Bands Meeting in 1993, they considered the idea of commissioning a prominent composer such as John Harbison, Gunther Schuller, or Warren Benson for the 25th anniversary of the BTBDA, which coincided with the 50th anniversary of the Midwest Clinic.²²⁶ In fact, the possibility of a joint consortium between the BTBDA, Midwest Clinic, and CBDNA was suggested as well.²²⁷

In 1995 at the Directors of Bands Meeting, John Paynter suggested the association consider commissioning Karel Husa, who had worked with the association before on the 1987 Midnight Special session, to write a piece for band.²²⁸ According to the minutes, John Whitwell “had been approaching Husa about a ‘Prague Revisited.’ [He thought Husa] may be writing that piece for the Chicago Symphony Orchestra, [and wondered if the association] could commission the band version.”²²⁹ In the end, a committee was formed of H. Robert Reynolds, John Whitwell, and Craig Kirchhoff to identify other

²²⁵ Midwest International Band and Orchestra Clinic Programs, December 14-19, 1998, Midwest Clinic Archives, Subseries V.1: Annual Clinic Programs, 1947-2011, in the American Band Collections in Special Collections in Performing Arts at the University of Maryland.

²²⁶ Directors of Bands Meeting Minutes, December 16, 1993, Presidents’ Binders.

²²⁷ Ibid.

²²⁸ Directors of Bands Meeting Minutes, December 21, 1995, Presidents’ Binders.

²²⁹ Ibid.

possible composers for a commission.²³⁰

However, in that same meeting, H. Robert Reynolds suggested that the association offer a composition prize in addition to (or possibly as an alternative to) a major commission. It was suggested that a major commission would cost around \$10,000.00, but a contest would cost slightly less, at \$8,000.00 (\$5,000.00 for the prize and \$3,000.00 for administrative costs) and still entice young composers. For this reason, the increased dues of \$1,000.00 per school were continued.²³¹

It was from these discussions that the Big Ten Band Directors Composition Contest was born. Craig Kirchhoff, who was instrumental in coordinating each of the composition contests sponsored by the association, revealed in an interview with the author that he thought the BTBDA moved to adopt the contest model for the Commissioning Project because many members were interested in attracting younger, serious composers in need of an opportunity for exposure.

I think that the motivation to create the composition contest was thinking that, “Well, five thousand dollars including parts and score— it’s not a lot of money.” And I think what we were interested in was to attract very serious, younger composers, who needed an opportunity. And, much to our amazement, there were some pretty substantial composers who were applying to submit a piece. I believe that was the prime motivation, to seek out new, younger composers.²³²

For each contest cycle, a brochure was produced and mailed to schools and other venues across the country. In 1996, during the first contest, the brochure was printed through Linda Bickel and the First Impression Printing Company at a total cost of

²³⁰ Directors of Bands Meeting Minutes, December 21, 1995, Presidents’ Binders.

²³¹ Ibid.

²³² Craig Kirchhoff, interviewed by the author, January 25, 2015, Minneapolis, MN.

\$1,817.08,²³³ and it was estimated that over 150 scores would arrive by the impending deadline.²³⁴ The Commissioning Project chair filtered the scores, and a panel of composers chosen by the association was flown in to debate the finalists until a winner was chosen. Craig Kirchhoff explained his role as facilitator, including the collection of scores and selection of an adjudication committee.

I ran it out of the University of Minnesota. I was a housekeeper, basically, or a gatekeeper. [I] collected all the scores [and] created the judging panel. The panels for these contests were very good panels. We always brought in people from the outside, as well as sometimes using one faculty member here as part of the judging team. But, they were very good panels... My role was to “prime the pump,” get the word out, and then facilitate the whole process, and to create the judging panel, and bring them to Minnesota. We had more scores than we could possibly have the panel listen to or judge. My role was to be a gatekeeper, and what I did was create a sub-committee of people who would look at these scores and make the decision about who the finalists would be.²³⁵

When asked if the association ever mandated the type of piece for which they were looking, Kirchhoff responded, “No. Never. It was wide open.”²³⁶ The first panel included Leslie Bassett, Michael Daugherty, H. Robert Reynolds, John Whitwell, and Craig Kirchhoff.²³⁷ Each was paid \$350.00.²³⁸

The first winner of the BTBDA Composition Contest in 1997 was Donald

²³³ Linda Bickel, letter to Myron Welch, October 23, 1996, Treasurers’ File, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA.

²³⁴ Directors of Bands Meeting Minutes, December 21, 1995, Presidents’ Binders.

²³⁵ Craig Kirchhoff, interviewed by the author, January 25, 2015, Minneapolis, MN.

²³⁶ Ibid.

²³⁷ Directors of Bands Meeting Minutes, December 19, 1996, Presidents’ Binders.

²³⁸ Ibid.

Crockett, who was paid a prize of \$5,000.00.²³⁹ His commissioned work *Island* was completed in 1998 and premiered by the Michigan State University Wind Symphony (John Whitwell, conductor).²⁴⁰ For the final preparation for the premiere, Whitwell invited Crockett to campus to work with the ensemble. Whitwell recalled, in an email to the author, the importance of having Crockett visit campus prior to the premiere.

For the "premiere" of ISLAND, we invited Donald Crockett to East Lansing for several days to assist in the final preparation before the performance. Having the composer in our rehearsals on a regular basis is one of the most beneficial things we can do as teachers for our own personal growth, as well as the growth of our students. The MSU Wind Symphony, our faculty and student composers, and the entire East Lansing musical community loved the entire experience as that did for many other composers.²⁴¹

Crockett, in addition to his prize, was paid \$300.00 to reproduce the score and parts for each school of the Big Ten Conference.²⁴²

Conclusion

The 1990s saw the establishment of the Big Ten Band Directors Association as a leading institution in the band community. This was accomplished through development of the Midnight Special sessions and the evolution of the Commissioning Project to promote up-and-coming composers, as well as advocacy for athletic bands in the Big Ten Conference and the overall collegiate athletic landscape. The next ten years continued the

²³⁹ H. Robert Reynolds, letter to Donald Crockett, August 26, 1997, Treasurers' File, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA.

²⁴⁰ General Meeting Minutes, December 18, 1998, Presidents' Binders.

²⁴¹ John Whitwell, e-mail to the author, January 12, 2015.

²⁴² Financial Report, December 18, 1997, Presidents' Binders.

momentum of the 1990s with five sessions at the Midwest Clinic,²⁴³ three more commissioned works through the Composition Contest, and a shift toward commissions of a larger scale, beginning with a new work by William Bolcom.²⁴⁴

²⁴³ Midwest International Band and Orchestra Clinic Programs, 2000-2006, Midwest Clinic Archives, Subseries V.1: Annual Clinic Programs, 1947-2011, in the American Band Collections in Special Collections in Performing Arts at the University of Maryland.

²⁴⁴ "Commissioning Project," Big Ten Band Directors Association. <http://www.bigtenbands.org>. Accessed January 22, 2015.

CHAPTER 5

VISIBILITY AND PRESTIGE (2000-2009)

The 2000s brought substantial change to the Big Ten Band Directors Association. The duration of officers' terms was lengthened,²⁴⁵ and the association ended its thirty-seven year corporate relationship with the G. Leblanc Corporation (part of Conn-Selmer since 2004), who, from the BTBDA's inception in 1971, sponsored the association's breakfast at the General Meeting.²⁴⁶ In addition to tackling issues similar to those of previous decades, the association made some of its largest and most expensive contributions to the field in the 2000s. Two more Midnight Specials and three other sessions were sponsored by the BTBDA at the Midwest International Band and Orchestra Clinic,²⁴⁷ and in addition, three more works were commissioned through the Composition Contest, along with two major works from composers William Bolcom and Aaron J. Kernis.²⁴⁸ The decade came to a close with a change in meeting venue when the Midwest Clinic moved to McCormick Place West in 2009.²⁴⁹

²⁴⁵ "Commissioning Project," Big Ten Band Directors Association. <http://www.bigtenbands.org>. Accessed January 22, 2015.

²⁴⁶ General Meeting Minutes, December 19, 2008, Presidents' Binders.

²⁴⁷ Midwest International Band and Orchestra Clinic Programs, 2000-2006, Midwest Clinic Archives, Subseries V.1: Annual Clinic Programs, 1947-2011, in the American Band Collections in Special Collections in Performing Arts at the University of Maryland.

²⁴⁸ "Commissioning Project," Big Ten Band Directors Association. <http://www.bigtenbands.org>. Accessed January 22, 2015.

²⁴⁹ Midwest International Band and Orchestra Clinic Programs, December 14-19, 2009, Midwest Clinic Archives, Subseries V.1: Annual Clinic Programs, 1947-2011, in the American Band Collections in Special Collections in Performing Arts at the University of Maryland.

Structure and Organization

In 1996, the directors once again broached the subject of officers' term duration.²⁵⁰ While it is not clear why this change took place, the duration of the officers' terms was changed to two years beginning in 1998, and remained that way through the 2000s.²⁵¹ In addition, throughout the decade, there were other events that altered the leadership structure. In 2003, due to some "boardroom maneuvering," it was determined that Craig Kirchhoff would replace Michael Haithcock as President-Elect.²⁵² In 2005, David Leppla retired from Purdue University,²⁵³ and Jay Gephart, Leppla's successor at Purdue, assumed the post of Secretary in 2006.²⁵⁴ At the end of the 2007-2008 academic year, Myron Welch retired from the University of Iowa, and subsequently, resigned his post as treasurer of the BTBDA, a position he held since the mid-1980s. Scott Teeple was elected to the position, and it was agreed upon by the association that the Treasurer position would now be subject to term limits.²⁵⁵

From 1971, the G. LeBlanc Corporation sponsored the BTBDA's General Meeting breakfast each year at the Midwest Clinic.²⁵⁶ Information on the cost of this

²⁵⁰ Directors of Bands Meeting Minutes, December 19, 1996, Presidents' Binders, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA.

²⁵¹ "Past Officers," Big Ten Band Directors Association. <http://www.bigtenbands.org>. Accessed January 22, 2015.

²⁵² Directors of Bands Meeting Minutes, December 19, 2002, Presidents' Binders, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA.

²⁵³ General Meeting Minutes, December 16, 2005, Presidents' Binders, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA.

²⁵⁴ Directors of Bands Meeting Minutes, December 21, 2006, Presidents' Binders, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA.

²⁵⁵ Directors of Bands Meeting Minutes, December 20, 2007, Presidents' Binders, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA.

²⁵⁶ General Meeting Minutes, December 17, 1971 and December 16, 2004, Presidents' Binders.

breakfast is sparse, as LeBlanc was typically invoiced independently each year. In 2004, Conn-Selmer, Inc. acquired the G. LeBlanc Corporation and attended the BTBDA General Meeting for the next three years,²⁵⁷ it donated \$500.00 to the association to help cover the cost of the breakfast at least once, in 2007.²⁵⁸

In 2005, after the association began paying for the Athletic Band Directors Meeting (Ohio State had picked up the tab for a “number of years”),²⁵⁹ and with the cost of the breakfast having risen enough to warrant mention in the 2005 Directors of Bands meeting minutes, Myron Welch recommended cutting back on the breakfast selection, which included pastries. In the minutes, Secretary David Leppla quipped, “Look for thinner directors in attendance in the future with no jelly stains on their ties or blouses.”²⁶⁰ By 2008, mention of corporate sponsorship ceased to exist in the General Meeting minutes, and the responsibility of funding the breakfast fell to the association itself.²⁶¹ The breakfasts, which continued to rise in cost, led the directors to eliminate cookies and refreshments from the Athletic Band Directors Meeting and coffee and beverages from the Directors of Bands Meeting in 2007.²⁶² Other corporations have shown interest in sponsoring meetings of the BTBDA, but to date, no other corporate relationships have been pursued.²⁶³

²⁵⁷ General Meeting Minutes, 2004-2007, Presidents’ Binders.

²⁵⁸ Stephen Pratt, letter to Rich Breske, December 28, 2007, Presidents’ Binders.

²⁵⁹ Directors of Bands Meeting Minutes, December 16, 2004, Presidents’ Binders.

²⁶⁰ Directors of Bands Meeting Minutes, December 15, 2005, Presidents’ Binders.

²⁶¹ Directors of Bands Meeting Minutes, December 20, 2007, Presidents’ Binders.

²⁶² Ibid.

²⁶³ Directors of Bands Meeting Minutes, December 15, 2005, Presidents’ Binders.

Points of Discussion

Throughout the decade, the Commissioning Project and the Midnight Special Sessions dominated the BTBDA agenda in terms of both discussion and action.

However, some recurring themes and issues from previous decades continued to warrant consideration. It is clear in the General Meeting and Directors of Bands Meeting minutes that many of these issues, while given time and consideration through discussion, did not often result in direct and lasting action.

The Athletic Band Directors, for example, revisited many of the issues of past decades as the landscape for collegiate athletics continued to evolve. Funding, bowl participation, and television coverage remained prominent themes. In 2003, the Directors of Bands visited the issue of funding for athletic bands over concert bands, and discussed the nature of athletic band funding; they acknowledged that departments outside of music funded many of these bands. They brainstormed about how they might increase funding for their concert band programs.²⁶⁴

Letters were sent to the committees for the Music City Bowl²⁶⁵ and Orange Bowl²⁶⁶ in 2003 and 2005, respectively, demonstrating deep concern that these bowls had opted to eliminate marching band performances at halftime. In 2006, Jon Woods reported on efforts “on the part of marching band alumni to encourage television networks to air at least portions of the halftime shows on network TV,” and that Fox had

²⁶⁴ Directors of Bands Meeting Minutes, December 18, 2003, Presidents’ Binders.

²⁶⁵ General Meeting Minutes, December 16, 2005, Presidents’ Binders.

²⁶⁶ Ibid.

committed to televising “90 seconds of each band at each bowl game.”²⁶⁷

Athletic Band Directors did pursue some new initiatives during the 2000s. Among these were archival and publicity projects, including the creation of a poster featuring the marching bands of the Big Ten Conference (see Figure 12).

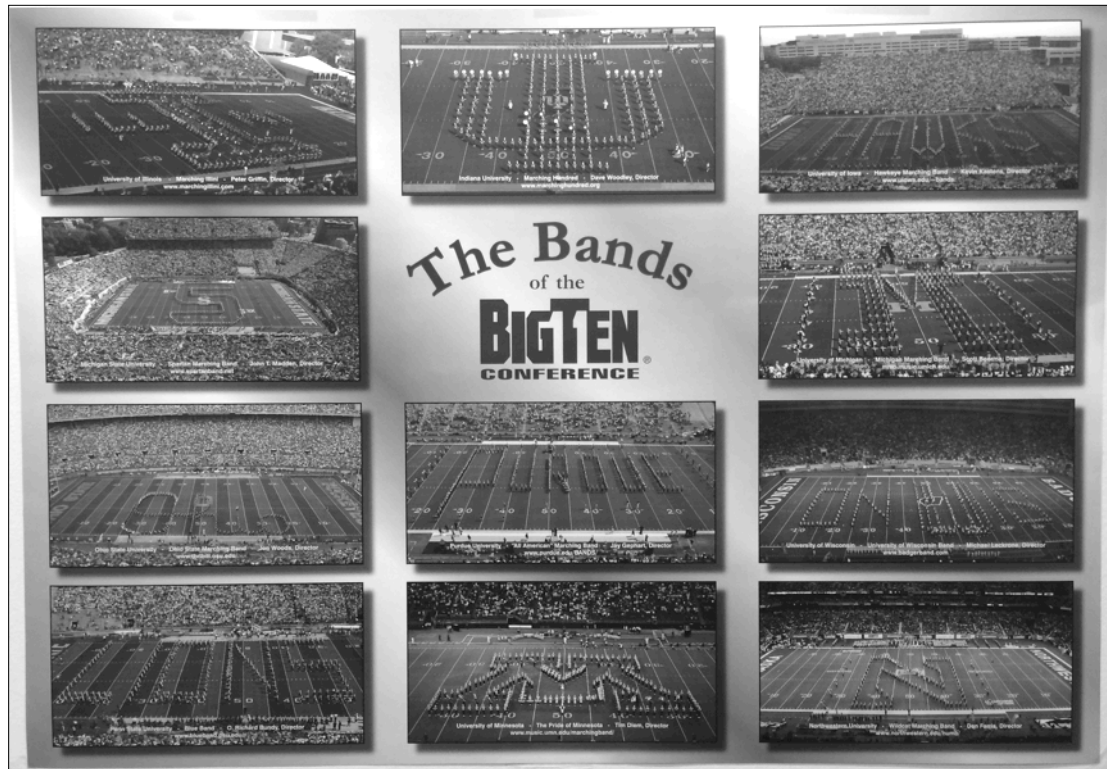


Figure 12: Marching Bands of the Big Ten Conference.

Source: Personal collection of the author.

The Athletic Band Directors also collaborated with their Pac 10 colleagues to create a DVD featuring each marching band in performance for archival purposes; this was coordinated by Brad McDavid of the University of Washington.²⁶⁸ In addition to these archival endeavors, the Athletic Band Directors discussed the possibility of

²⁶⁷ General Meeting Minutes, December 22, 2006, Presidents' Binders.

²⁶⁸ Ibid.

partnering with the Pac 10 to create a Big Ten/Pac 10 Alumni Band to march in the Tournament of Roses Parade, marking the 60th anniversary of the Rose Bowl, though it appears this initiative never came to be.²⁶⁹

In addition to concerns plaguing athletic bands, the association lent its attention to a number of other topics. In keeping with the BTBDA's tradition of collegiality and genuine friendship, care was always taken when aging emeriti faculty and former members of the association fell ill or passed away. When members passed, the BTBDA sent flowers and condolences to their families, as in the cases of John P. Paynter and Frank Bencriscutto.²⁷⁰ Similarly, flowers and/or condolences were sent when tragedy struck for members' families, as in the case of Craig Kirchhoff's father's passing in 2003, and the untimely death of Jon Woods' daughter in 2005.²⁷¹

In 2004, concern was expressed among the band directors for emeriti faculty who were aging, some of them not in good health, including Harry Begian and Donald E. McGinnis. At the same meeting, it was noted that Maxine Lefever of Purdue University had passed, and the minutes reflect: "The passing of Maxine Lefever was noted, although no manhattans (up, of course) were available with which to propose a toast."²⁷²

²⁶⁹ Ibid.

²⁷⁰ Ledger, Treasurers' File, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA.

²⁷¹ Ibid.

²⁷² Directors of Bands Meeting Minutes, December 16, 2004, Presidents' Binders.

Midnight Special Sessions

In the 2000s, the association sponsored five sessions at the Midwest Clinic; two of these were Midnight Specials, and three happened at other times, including a special performance of John Corigliano's *Circus Maximus* in 2006.²⁷³ The two Midnight Special sessions featured composers Michael Daugherty and Gunther Schuller. In 2003, "A Conversation with Karel Husa" was to take place at a 6 p.m. session, but when he became unavailable at the last minute, H. Robert Reynolds conducted a session instead. It should be noted that Reynolds was paid the honorarium that had been set aside for Husa, despite Reynolds' objection to receiving the money.²⁷⁴

The session featuring Karel Husa, which was rescheduled in 2005, utilized the Illinois State Wind Symphony (Stephen Steele, conductor), marking one of the few times in BTBDA history that a non-U.S. service band was used as a demonstration ensemble in an association-sponsored session.²⁷⁵ Similarly, the aforementioned 2006 performance of Corigliano's *Circus Maximus* featured the Dallas Wind Symphony (Jerry Junkin, conductor) and supplemental players from the University of Illinois.²⁷⁶

²⁷³ Midwest International Band and Orchestra Clinic Programs, 2000-2006, Midwest Clinic Archives, Subseries V.1: Annual Clinic Programs, 1947-2011, in the American Band Collections in Special Collections in Performing Arts at the University of Maryland.

²⁷⁴ Directors of Bands Meeting Minutes, December 18, 2003, Presidents' Binders.

²⁷⁵ Midwest International Band and Orchestra Clinic Programs, December 12-17, 2005, Midwest Clinic Archives, Subseries V.1: Annual Clinic Programs, 1947-2011, in the American Band Collections in Special Collections in Performing Arts at the University of Maryland.

²⁷⁶ Directors of Bands Meeting Minutes, December 15, 2005, Presidents' Binders.

Composition Contest

The Composition Contest continued from 2000-2005, and gave birth to three commissions by composers Daniel Godfrey, Gregory Mertl, and James Primosch. As with the contest that resulted in the commissioning of Donald Crockett, contestants submitted scores to the chair of the Commissioning Project, who screened them and presented the finalists to a panel of prominent composers who chose the winner.²⁷⁷ In addition to the composers who adjudicated the earlier contest, panelists included Russel C. Mikkelson, Mallory Thompson, and Aaron J. Kernis.²⁷⁸

The winner of the second contest in 1998 was Daniel Godfrey, whose prize included a \$5,000.00 honorarium, plus copying costs for his work *Shindig*.²⁷⁹ He completed the work in 2000, and it was premiered by the University of Michigan Symphony Band (H. Robert Reynolds, conductor).²⁸⁰ The work is for solo horn and band.²⁸¹

²⁷⁷ Craig Kirchoff, interviewed by the author, January 30, 2015, Minneapolis, MN.

²⁷⁸ Composition Contest Brochures, 2000 and 2002, Treasurers' File, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA.

²⁷⁹ Annual Report, December 21, 2000, Treasurers' File, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA; General Meeting Minutes, December 18, 1998, Presidents' Binders.

²⁸⁰ "Syracuse University musical composition professor Daniel S. Godfrey named a recipient of the 2001 John Simon Guggenheim Fellowship," Syracuse University News Archive, <http://www.syr.edu/news/archive/story.php?id=495>. Accessed February 5, 2015.

²⁸¹ Commissioning File Notes, Treasurers' File, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA.

Gregory Mertl won the third Composition Contest, which resulted in his work *Love, Play On* in 2002. The brochure for this contest, which demonstrates how the association advertised the competition, is shown in Figure 13.

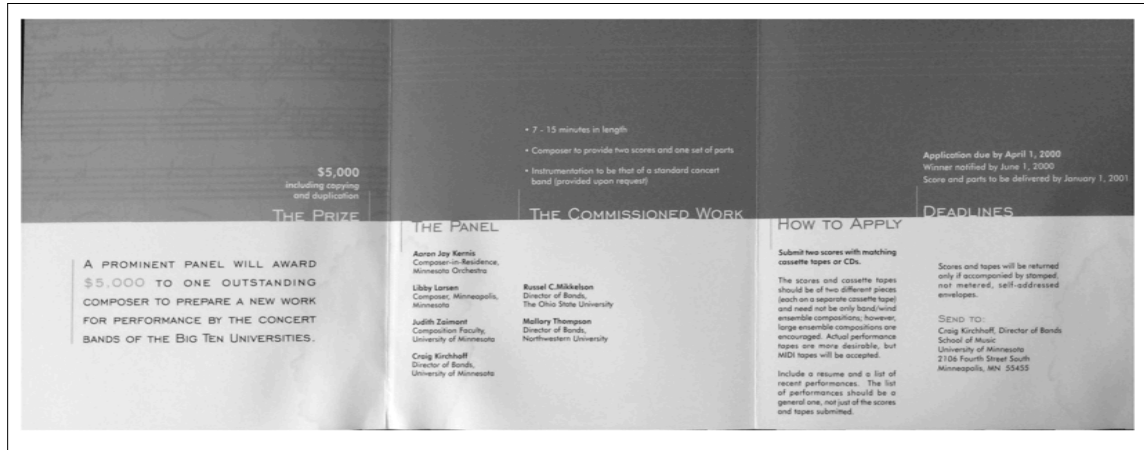


Figure 13 – BTBDA Composition Contest Brochure, 2000.

Source: Treasurers' File, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA.

The Northwestern University Symphonic Wind Ensemble (Mallory Thompson, conductor) premiered the work on April 25, 2003.²⁸² Mertl was compensated \$5,000.00, plus reimbursement for copying costs.²⁸³ Also, the association invited Mertl to their 2002 meetings to speak about his new work,²⁸⁴ for which he was paid \$500.00.²⁸⁵

The fourth and final composition contest resulted in the work *Forms of Light* by

²⁸² Gregory Mertl, e-mail to the author, January 23, 2015.

²⁸³ Annual Report, December 19, 2002, Treasurers' File, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA.

²⁸⁴ Craig Kirchoff, e-mail to Myron Welch, August 28, 2002, Treasurers' File, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA.

²⁸⁵ Ledger, Treasurers' File, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA.

James Primosch. Although awarded the commission in 2002,²⁸⁶ Primosch did not complete the piece until 2004. However, the composer was given an extension to complete the work.²⁸⁷ Ultimately, the University of Michigan Symphony Band (Michael Haithcock, conductor) premiered the piece in 2005.²⁸⁸ The work, which is in three movements, earned Primosch \$8,000.00, plus reimbursement for copying costs.²⁸⁹ In 2005, the BTBDA invited Primosch to attend both the General Meeting and the Directors of Bands Meeting at the Midwest Clinic to discuss his work;²⁹⁰ the association reimbursed him for his travel costs to the conference.²⁹¹

Return to Major Commissions

Following its sponsorship of the aforementioned series of composition contests, the Big Ten Band Directors Association discussed a return to commissioning large-scale works numerous times. In 1996, John Corigliano and Eric Stokes were put forward as the names of potential composers for a large-scale commission.²⁹² The association projected that a commission such as this would cost around \$25,000.00, and take approximately three years to complete. Mallory Thompson, Gary Lewis (The Ohio State

²⁸⁶ Directors of Bands Meeting Minutes, December 19, 2002, Presidents' Binders.

²⁸⁷ James Primosch, e-mail to the author, January 13, 2015.

²⁸⁸ Ibid.

²⁸⁹ Ledger, Treasurers' File, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA.

²⁹⁰ Directors of Bands and General Meeting Minutes, December 15-16, 2005, Presidents' Binders.

²⁹¹ James Primosch, letter to Myron Welch, January 8, 2006, Treasurers' File, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA.

²⁹² Directors of Bands Meeting Minutes, December 19, 1996, Presidents' Binders.

University), and Dennis Glocke (Penn State University) formed a committee to investigate this process further.²⁹³ However, it is clear that no such commission ever took place until the conclusion of the contests. When asked about the shift away from the contest model, Ray Cramer noted that the association desired that “the status and the profile of the composer [be] at a level that would garner more visibility and prestige for the music and for the directors association by having a composer like Kernis or Bolcom do a work.”²⁹⁴

In 2003, William Bolcom was considered as a candidate for a commission. The directors acknowledged that a “going rate” of \$30,000.00 to \$50,000.00 would require more time between commissions to build a “war chest.” Haithcock agreed to approach Bolcom (as they were colleagues at the University of Michigan) about the possibility of a BTBDA commission. However, Haithcock informed the directors that a commission by Bolcom could cost somewhere in the \$75,000.00 range, and take as long as three to five years to complete.²⁹⁵

Since Bolcom was not yet ready to commit to creating a work for a full band, the BTBDA approached Aaron J. Kernis (Yale University),²⁹⁶ who already had a relationship with the association, as he had served on the adjudication panel for the 2002 composition contest (which resulted in Gregory Mertl’s *Love, Play On*).²⁹⁷ However, Kernis had not

²⁹³ Ibid.

²⁹⁴ Ray Cramer, interviewed by the author, January 19, 2015, Colorado Springs, CO.

²⁹⁵ Directors of Bands Meeting Minutes, December 18, 2003, Presidents’ Binders.

²⁹⁶ Directors of Bands Meeting Minutes, December 16, 2004, Presidents’ Binders.

²⁹⁷ Composition Contest Brochure, 2002, Treasurers’ File, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA.

committed to creating a work either, and a brief discussion ensued about reviving the Composition Contest, but only as a last resort.²⁹⁸ In 2005, the directors chose to pursue both Bolcom and Kernis, as each composer had begun to show more interest in the project; Bolcom demonstrated interest in writing a symphony or concerto for band of approximately twenty-five minutes, while Kernis was “also interested in writing...a trumpet concerto for Phil Smith [of the New York Philharmonic] with orchestral winds and percussion...This would be a split commission with the New York Philharmonic Orchestra.”²⁹⁹ The anticipated cost of the Kernis commission was \$50,000.00 for a twenty-minute work; both premieres were thought to be at least four years away.³⁰⁰

Ultimately, Bolcom signed the commissioning contract on March 8, 2006,³⁰¹ with the commission costing the association \$65,000.00, plus an additional \$10,000.00 for copying, etc. Similarly, Kernis signed his contract on February 14, 2008, with the commission costing \$60,000.00, plus an additional \$15,000.00 for copying, etc.³⁰² However, for the Kernis commission, the association was to be responsible only for half of the joint commission. The association moved to pay an additional \$5,000.00, independently, for a reduction of the score that could be used for solo trumpet and

²⁹⁸ Directors of Bands Meeting Minutes, December 16, 2004, Presidents’ Binders.

²⁹⁹ Directors of Bands Meeting Minutes, December 15, 2005, Presidents’ Binders.

³⁰⁰ Ibid.

³⁰¹ Commissioning Agreement between William Bolcom and the Big Ten Band Directors Association, Treasurers’ File, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA.

³⁰² Commissioning Agreement between Aaron J. Kernis, the Big Ten Band Directors Association, and the New York Philharmonic, Treasurers’ File, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA.

piano.³⁰³

Pursuing both commissions concurrently put a considerable strain on the association's budget. As of 2005, even with the association's "war chest" nearing \$80,000.00, more funds were required to pay for both works and to continue the other initiatives (such as the Midnight Special sessions).³⁰⁴

In a series of e-mails between Myron Welch, Michael Haithcock, and Stephen Pratt (then the Treasurer, Commissioning Project chair, and President, respectively) in October and November of 2006, a number of strategies for accumulating the required funds were discussed. Michael Haithcock proposed borrowing money from a "quasi-endowment" at the University of Michigan or sharing the commission with the College Band Directors National Association (CBDNA).³⁰⁵ However, the BTBDA officers felt strongly about "not losing the feather in their cap" of having both commissions funded by the association, so they pursued the Michigan endowment option, though this, too, proved impossible, as the university would not approve the allocation of funds for a non-University of Michigan project.³⁰⁶

Ultimately, Myron Welch devised a new dues structure that spanned two years. This plan included "Winter Taxes" of \$1,000.00 per school in 2007, increased dues for the 2007-2008 academic year of \$2,000.00 per school, and increased dues for the 2008-

³⁰³ Ibid.

³⁰⁴ Annual Report, December 15, 2005, Treasurers' File, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA.

³⁰⁵ Michael Haithcock, Stephen Pratt, Myron Welch, e-mail exchange, October 10, 2006-November 12, 2006, Treasurers' File, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA.

³⁰⁶ Ibid.

2009 academic year of \$1,500.00 per school.³⁰⁷ In addition, in early 2009, the association implemented a final round of extra dues of \$1,000.00 per school to complete the payment schedule for the Kernis commission.³⁰⁸ This plan made it possible for the association to pay for both commissions and to also afford the cost of their annual meetings and other initiatives.

Ultimately, the Bolcom commission resulted in his work *First Symphony for Band*, a four-movement symphony for symphonic band. The work was completed in 2008, and premiered February 6, 2009 by the University of Michigan Symphony Band (Michael Haithcock, conductor). It was reported at the General Meeting in 2010 that close to thirty performances of the work had taken place.³⁰⁹

Aaron J. Kernis's commission resulted in his four-movement concerto for solo trumpet and wind ensemble or concert band, *a Voice, a Messenger*. The completed work was set to premiere in June 2009 by the New York Philharmonic (Phil Smith, trumpet soloist), but the premiere was delayed due to a combination of revisions requested by Smith and the composer falling behind schedule. Michael Haithcock recalled his conversation with Kernis regarding the composer's delay in finishing the work.

I [received an] e-mail from Kernis saying, "I'm sorry, I just couldn't get this the way I wanted it." So fine, those things happen. And like with any commissioning, you don't want the person just to finish the piece because of a deadline; you want them to finish it artistically. So it was rescheduled...³¹⁰

³⁰⁷ William Bolcom and Aaron J. Kernis Commissioning Project Payment Schedule #2, Treasurers' File, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA.

³⁰⁸ General Meeting Minutes, December 18, 2008, Presidents' Binders.

³⁰⁹ Directors of Bands Meeting Minutes, December 16, 2010, Presidents' Binders.

³¹⁰ Michael Haithcock, interviewed by the author, January 14, 2015, Ann Arbor, MI.

A new premiere was scheduled for December 2010, but unfortunately, it was postponed again due to a “huge blizzard that affected the entire Eastern Seaboard.”³¹¹ The New York Philharmonic subsequently waived its right to the premiere, allowing schools of the Big Ten Conference to perform the work at will. Ultimately, the premiere occurred on April 2, 2013 in a performance by the University of Illinois Symphony Band (Robert Rumbelow, conductor; Phil Smith, trumpet). Following the premiere, the composer “made some revisions including a few small [orchestration] changes and a small extension to the ending to round out the form more successfully.”³¹² The work has since been performed two other times: once by The Ohio State University Wind Symphony (Russel C. Mikkelson, conductor) and once by the Michigan State University Wind Symphony (Kevin Sedatole, conductor). Both performances featured Michael Sachs of the Cleveland Symphony Orchestra on trumpet.³¹³ Because of Phil Smith’s retirement from the New York Philharmonic, the orchestra postponed the premiere of the work indefinitely.³¹⁴

Conclusion

The first decade of a new century brought a number of initiatives to the Big Ten Band Directors Association, most notably the commissioning of two new works for band by two Pulitzer Prize winning composers, William Bolcom and Aaron J. Kernis. These

³¹¹ Aaron J. Kernis e-mail to the author, January 28, 2015.

³¹² Directors of Bands Meeting Minutes, December 19, 2013, Presidents’ Binders.

³¹³ Aaron J. Kernis e-mail to the author, January 28, 2015.

³¹⁴ Ibid.

two works certainly brought the bands of the Big Ten Conference the visibility they had hoped to garner by commissioning such renowned composers. In the next decade, the BTBDA capitalized on its momentum from the 2000s as it increased visibility with a new website,³¹⁵ honored the work of the past with the Big Ten Legends sessions,³¹⁶ and welcomed future generations of band directors into the fold by inviting graduate students to the annual General Meeting³¹⁷ and sponsoring Graduate Student Sessions at the Midwest Clinic.³¹⁸

³¹⁵ “Big Ten Band Directors Association.”
<http://www.bigtenbands.org>. Accessed January 22, 2015.

³¹⁶ Midwest International Band and Orchestra Clinic Program, December 16-21, 2013 and December 15-20, 2014.

³¹⁷ Directors of Bands Meeting Minutes, December 16, 2010, Presidents’ Binders.

³¹⁸ Midwest International Band and Orchestra Clinic Program, December 16-21, 2013 and December 15-20, 2014.

CHAPTER 6

RECENT EVENTS (2010-2015)

Having completed two major commissions at the end of the 2000s, the Big Ten Band Directors Association scaled back their initiatives and began to rebuild their “war chest” in preparation for their next major project. However, the association still saw several new developments, including the addition of three schools to the Big Ten Conference between 2011 and 2014—the University of Nebraska-Lincoln,³¹⁹ the University of Maryland, and Rutgers University³²⁰— and the invitation of graduate students to the annual General Meeting from 2010 forward.³²¹ In addition to sponsorship of sessions at the Midwest International Band and Orchestra Clinic and preparations for the next stage of its Commissioning Project, the BTBDA continued to discuss issues relevant to each of the schools’ band programs.

Structure and Organization

In 2010, the BTBDA welcomed the University of Nebraska-Lincoln and its Director of Bands, Carolyn Barber, to their annual meetings, as the Big Ten Athletic Conference had already approved the deal.³²² In 2014, the association welcomed the University of Maryland and its Directors of Bands, Michael Votta, who was in attendance at the General Meeting, and Rutgers University and its Director of Bands,

³¹⁹ Directors of Bands Meeting Minutes, December 16, 2010, Presidents’ Binders.

³²⁰ Directors of Bands Minutes, December 19, 2013, Presidents’ Binders.

³²¹ Directors of Bands Minutes, December 17, 2009, Presidents’ Binders.

³²² General Meeting Minutes, December 17, 2010, Presidents’ Binders.

Kraig Alan Williams (not in attendance in 2014).³²³ At the 2014 General Meeting, while introducing his staff, Votta quipped that while other directors in the Big Ten Conference had to win their jobs as Big Ten Band Directors, he simply had to wait for the magic of conference realignment.³²⁴

The association also restructured its offices, merging the positions of President-Elect and Secretary. While no official mention of this merger is found in the meeting minutes, Richard Mark Heidel first held the merged office in 2010, followed by Robert Rumbelow (University of Illinois), Carolyn Barber, and Scott Teeple in 2012, 2013, and 2014, respectively.³²⁵ Although a “Past President” had technically always existed within the association from 1972 forward, moreover, there had been no duties associated with this post other than serving to provide institutional memory for the current officers. In 2011, however, the association moved to give the Past President the responsibility of structuring the upcoming session at the Midwest Clinic.³²⁶ Subsequently, Past Presidents Jay Gephart and Richard Mark Heidel moderated two “Legends of the Big Ten” sessions in 2013 and 2014, respectively.³²⁷ While the officers’ terms remained two years in duration, it should be noted that Carolyn Barber became President-Elect/Secretary mid-term, in 2013, after Robert Rumbelow departed his position at the University of Illinois and resigned his post within the association.³²⁸

³²³ General Meeting Agenda, December 19, 2014, Presidents’ Binders.

³²⁴ Ibid.

³²⁵ “Past Officers,” Big Ten Band Directors Association.
<http://www.bigtenbands.org>. Accessed January 22, 2015.

³²⁶ Directors of Bands Minutes, December 15, 2011, Presidents’ Binders.

³²⁷ Ibid.

³²⁸ Directors of Bands Minutes, December 19, 2013, Presidents’ Binders.

In 2010, the association began inviting graduate students to the BTBDA's annual General Meeting on Friday morning of the Midwest Clinic, and each school began paying for the breakfasts of its attendees at the rate of \$40.00 per person.³²⁹ As of 2014, this amount had increased to \$50.00, and schools pay this amount with their annual dues of \$1,000.00.³³⁰ While graduate students are not involved in the discussion of issues, they are recognized along with each school's introduction of current and emeriti faculty.³³¹ This practice has allowed for graduate students to connect with band directors of the Big Ten Conference.

Points of Discussion

In recent years, the Athletic Band Directors have discussed publishing companies carrying arrangements for collegiate marching bands, copyright issues pertaining to YouTube and clips being shown on scoreboards in football stadiums, game day amplification, and the ongoing issue of "canned" music during the games.³³² In 2011, Jon Woods retired from The Ohio State University, thus resigning his post of chair of the Athletic Band Directors Committee. At the 2011 General Meeting, he introduced new co-chairs, David Woodley and John Madden (Michigan State University).³³³

An issue for Athletic Band Directors in 2011 was the addition of Nebraska to the

³²⁹ Directors of Bands Minutes, December 17, 2009, Presidents' Binders.

³³⁰ Financial Report, December 19, 2014, Presidents' Binders.

³³¹ General Meeting Minutes, December 16, 2011, Presidents' Binders.

³³² General Meeting Minutes, December 17, 2010, Presidents' Binders.

³³³ General Meeting Minutes, December 16, 2011, Presidents' Binders.

Big Ten Athletic Conference and the subsequent division of the conference into two divisions for football; this gave birth to the Big Ten Championship game in 2011.³³⁴ This event, as well as the issues of television coverage for the bands,³³⁵ a recording project led by Jon Waters (The Ohio State University), the re-make of the Big Ten Conference bands poster (including the three new universities), and the archival of bowl reports, continued to be discussed.³³⁶

In 2010, the Directors of Bands also discussed endowments, payment for commencement performances, and corporate partnerships,³³⁷ as well as a unique funding strategy at the University of Illinois in which the University collects a fee of \$1.00 from each student (47,000 total) and directs it to the band budget.³³⁸ Also at the center of discussion was a 2011 article in the *Music Educators Journal* by David A. Williams (University of South Florida) entitled “The Elephant in the Room.”³³⁹ The directors expressed deep concern, as the article challenges the large ensemble model that is the very essence of collegiate bands. In 2011, the directors engaged in “lengthy discussion...about the effect of current music education philosophy on ensemble practice.”³⁴⁰ In 2012, the directors revisited the issues brought forth in this article, expressing concern for “Competition with or bias against ensemble conductors by music

³³⁴ Ibid.

³³⁵ Ibid.

³³⁶ General Meeting Minutes, December 20, 2013, Presidents’ Binders.

³³⁷ Directors of Bands Meeting Minutes, December 16, 2010, Presidents’ Binders.

³³⁸ Directors of Bands Minutes, December 15, 2011, Presidents’ Binders.

³³⁹ Ibid.

³⁴⁰ Ibid.

educators in favor of researchers (rather than performers),” and “The use of the term ‘legacy ensembles,’” which they considered a “new and troubling trend.”³⁴¹

The BTBDA considered asking Michael Haithcock to write a response for publication in the *Music Educators Journal* to address the members’ concerns. They did, however, acknowledge there had already been responses, and that a stronger argument may be made from within the music education establishment, that “Coming from us, it colors the discussion defensively rather than proactively.”³⁴² The directors also discussed the possibility of inviting David A. Williams to present at the Midwest Clinic and to inquire whether or not it would be possible for conductors to become involved in the Music Education division of the Committee on Institutional Cooperation (CIC).³⁴³

A major event in the 2010s was the development of the association’s online presence, with the launch of its website “bigtenbands.org.”³⁴⁴ In 2012, Richard Mark Heidel proposed developing a site for the association and offered to take on the project.³⁴⁵ By the 2013 Directors of Bands Meeting, he reported that an “under construction” site was complete, and a link had been sent to the directors for perusal.³⁴⁶ This website was developed by Eric W. Bush and his wife, Alex Bush (Graduate Teaching Assistants, University of Iowa), with assistance from Iowa graduate students

³⁴¹ Directors of Bands Meeting Minutes, December 20, 2012, Presidents’ Binders.

³⁴² Ibid.

³⁴³ Ibid.

³⁴⁴ “Big Ten Band Directors Association.”
<http://www.bigtenbands.org>. Accessed January 22, 2015.

³⁴⁵ Directors of Bands Meeting Minutes, December 20, 2012, Presidents’ Binders.

³⁴⁶ Directors of Bands Meeting Minutes, December 19, 2013, Presidents’ Binders.

Ernest Jennings, Kevin Kessler, Steven Riley, and Carl Rowles.³⁴⁷ In 2014, the official logo of the Big Ten Band Directors Association was designed by Alex Bush (shown in Figure 14) and implemented on the website. From 2014-2015, the website was enhanced through research relating to the development of Eric W. Bush’s D.M.A. thesis, *The History of the Big Ten Band Directors Association*.



Figure 14: Official Logo of the Big Ten Band Directors Association.

Source: Personal collection of the author.

Sessions at the Midwest Clinic

The 2010s saw the dissolution of the “Midnight Special” designation for the BTBDA-sponsored sessions at the Midwest Clinic. After the clinic moved from the Hilton Chicago to McCormick Place West in 2009, there was plenty of space for all

³⁴⁷ “Big Ten Band Directors Association.”
<http://www.bigtenbands.org>. Accessed January 22, 2015.

sessions to be given during the day, and there was no longer a need for a session late at night. As of 2014, the association had sponsored three sessions in the 2010s: “A Discussion of William Bolcom’s *First Symphony for Band*,” “Legends of the Big Ten—Part 1,” and “Legends of the Big Ten—Part 2.” A Big Ten band director moderated each of these sessions.³⁴⁸ Also in 2013, the association began sponsoring a private session for graduate students of the Big Ten Conference band programs to interact with emeriti band directors of the Big Ten Conference.³⁴⁹

2010 marked the first time that a BTBDA-sponsored session featured a composer and piece from the association’s Commissioning Project. The session featured William Bolcom speaking about his *First Symphony for Band* (2008). Michael Haithcock moderated the session, and the demonstration ensemble was The President’s Own United States Marine Band.³⁵⁰ According to the Directors of Bands Meeting minutes from 2010, “excerpts [were performed] with comments by Bolcom... followed by a complete performance.”³⁵¹

The Legends of the Big Ten sessions were first discussed in 2007, when Jay Gephart suggested “a panel discussion with retired Big Ten directors.” He proposed that “Bob Reynolds, Ray Cramer, Myron Welch, Jim Keene, Don McGinnis, Al Wright, [and] John Whitwell could discuss issues facing bands, talk about how things have

³⁴⁸ Midwest International Band and Orchestra Clinic Programs, December 14-18, 2010, Midwest Clinic Archives, Subseries V.1: Annual Clinic Programs, 1947-2011, in the American Band Collections in Special Collections in Performing Arts at the University of Maryland; Midwest International Band and Orchestra Clinic Program, December 16-21, 2013 and December 15-20, 2014.

³⁴⁹ Directors of Bands Meeting Minutes, December 19, 2013, Presidents’ Binders.

³⁵⁰ Midwest International Band and Orchestra Clinic Programs, December 14-18, 2010, Midwest Clinic Archives, Subseries V.1: Annual Clinic Programs, 1947-2011, in the American Band Collections in Special Collections in Performing Arts at the University of Maryland.

³⁵¹ Directors of Bands Meeting Minutes, December 16, 2010, Presidents’ Binders.

changed since their careers started, etc.”³⁵² This topic was raised again in 2010³⁵³ and 2011, and the idea was proposed to the Midwest Clinic board.³⁵⁴ By 2012, the idea had gathered momentum, and Gephart planned to submit the appropriate paperwork for the “roundtable discussion” in 2013.³⁵⁵ The 2012 Directors of Bands Meeting minutes state:

The possibility of two sessions was suggested given the number of people and the wealth of stories among them. A mix of ages/generations seems wise, as well as the formulation of questions ahead of time, and Jay [Gephart] should moderate. Each current Director of Bands should chat with their respective emeritus director to glean the most fruitful topic for that person, then forward that information to Jay.³⁵⁶

These “roundtable discussion” sessions were eventually titled “Legends of the Big Ten.” Some of the most senior emeriti directors were extended invitations first, and they “declined due to health reasons, but expressed enthusiasm and support for the project.”³⁵⁷ Ultimately, Part One, moderated by Jay Gephart in 2013, featured Ray Cramer, Myron Welch, and John Whitwell.³⁵⁸ Al Wright was scheduled to be on the panel as well, but was not able to attend. Richard Mark Heidel moderated Part Two in 2014. This session featured emeriti directors H. Robert Reynolds, James F. Keene, and Kenneth G. Bloomquist (see Figure 15).³⁵⁹

³⁵² Directors of Bands Meeting Minutes, December 20, 2007, Presidents’ Binders.

³⁵³ Directors of Bands Meeting Minutes, December 16, 2010, Presidents’ Binders.

³⁵⁴ Directors of Bands Minutes, December 15, 2011, Presidents’ Binders.

³⁵⁵ Directors of Bands Meeting Minutes, December 20, 2012, Presidents’ Binders.

³⁵⁶ Ibid.

³⁵⁷ Directors of Bands Meeting Minutes, December 19, 2013, Presidents’ Binders.

³⁵⁸ Midwest International Band and Orchestra Clinic Program, December 16-21, 2013.

³⁵⁹ Midwest International Band and Orchestra Clinic Program, December 15-20, 2014.

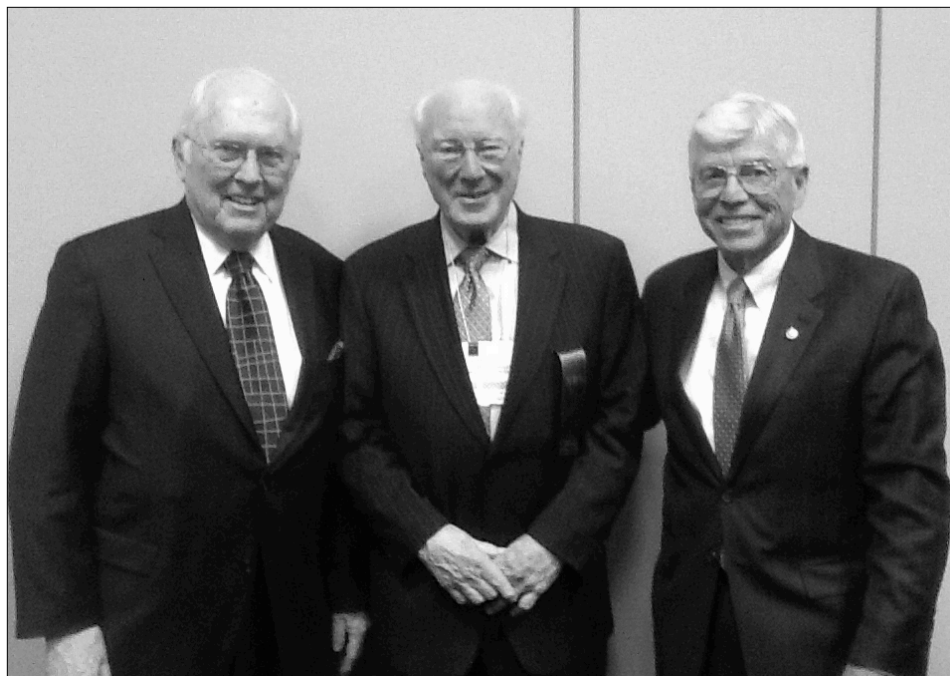


Figure 15 – Photograph of H. Robert Reynolds, Kenneth G. Bloomquist, and James F. Keene at the *Legends of the Big Ten* Part 2 session at the Midwest Clinic, December 18, 2014.

Source: Personal collection of Richard Mark Heidel, December 18, 2014.

The topics raised in these sessions centered on the changing landscape of the band field, the significance of being a band director in the Big Ten Conference, musical influences, and the advice that the emeriti directors had for younger directors just starting out in the field. Heidel recalled the sessions as being important in the way they illuminated the contributions of these directors to the field.

The "Legends" sessions have been significant as they have enabled some of our emeritus [directors] opportunities to share stories and opinions with those in attendance at Midwest. In a sense, these sessions have been a way of honoring the past and documenting some of the important aspects of these directors' careers.³⁶⁰

³⁶⁰ Richard Mark Heidel, e-mail to the author, February 9, 2015.

In the same vein, the “question and answer” sessions for graduate students ensued because they were now attending the General Meeting, and the directors felt it would be beneficial for them to interact with the emeriti faculty. In 2013, H. Robert Reynolds held a “question and answer” session immediately after the General Meeting with graduate students; Scott Teeple served as moderator.³⁶¹ The questions during the session were wide-ranging, and included topics about obtaining a job, the future of the profession, musical interpretation, the commissioning process, and the growing rift between band and music education faculty (to name a few). Similarly, in 2014, Myron Welch held a session with graduate students, with Kevin Sedatole as moderator,³⁶² and Ray Cramer has agreed to hold the 2015 session, which will be moderated by Richard Mark Heidel.³⁶³ Both the Legends sessions and Graduate Student sessions to date have been recorded and preserved on the association’s website.³⁶⁴

Plans for the Commissioning Project

As of early 2015, the Big Ten Band Directors Association has not made an official announcement about the next phase of its Commissioning Project. However, the Directors of Bands Meeting minutes demonstrate that numerous avenues have been explored. In 2010, Kevin Sedatole was appointed chair of the Commissioning Project,³⁶⁵

³⁶¹ Directors of Bands Meeting Minutes, December 19, 2013, Presidents’ Binders.

³⁶² Events Schedule, December 17-19, 2014, Presidents’ Binders.

³⁶³ Richard Mark Heidel, phone conversation with author, February 9, 2015.

³⁶⁴ “News and Events,” Big Ten Band Directors Association.
<http://www.bigtenbands.org>. Accessed January 22, 2015.

³⁶⁵ Directors of Bands Meeting Minutes, December 16, 2010, Presidents’ Binders.

and he reported in 2011 that Robert Beaser was interested in composing a work to be completed in two to three years. The estimated cost for a twenty-to twenty-five-minute work was \$30,000.00.³⁶⁶ Michael Haithcock moved to “pursue the commission and vote electronically,” and the motion passed.³⁶⁷ At the 2012 Directors of Bands Meeting, it was reported that the Beaser commission was under way, and the association expected to make their first payment the following month. Michigan State University planned to premiere the work at Carnegie Hall early in the spring semester.³⁶⁸ Ultimately, a consortium of twenty-seven schools, including Michigan State University, commissioned the Beaser work, *The End of Knowing*, for soprano, baritone, and wind ensemble; it was not, in fact, a BTBDA commission.³⁶⁹

Also in 2012, Kevin Sedatole resigned his post as chair of the Commissioning Project, and Robert Rumbelow volunteered to fill the position.³⁷⁰ At the Directors of Bands Meeting that year, “discussion ensued regarding revision of the commissioning procedures and goals of the organization.” The consensus among the directors was to pool their resources and “wait for the right big project, rather than engage in a regular program of smaller efforts,” such as a revival of the contest model.³⁷¹

In that same meeting, the directors discussed the possibility of partnering with

³⁶⁶ Directors of Bands Meeting Minutes, December 15, 2011, Presidents’ Binders.

³⁶⁷ Ibid.

³⁶⁸ Directors of Bands Meeting Minutes, December 20, 2012, Presidents’ Binders.

³⁶⁹ “World Premiere of Robert Beaser’s *The End of Knowing* at Michigan State University,” Schott European American Music Distributors, <https://www.eamdc.com/news/world-premiere-of-robert-beasers-the-end-of-knowing-at-michigan-state-university/>. Accessed February 6, 2015.

³⁷⁰ Directors of Bands Meeting Minutes, December 20, 2012, Presidents’ Binders.

³⁷¹ Ibid.

another conference for a “project of epic proportions (e.g. John Adams),” and President Richard Mark Heidel charged Robert Rumbelow with approaching the Big XII to gauge their interest.³⁷² At the 2013 Directors of Bands Meeting, Russel C. Mikkelson (now the Commissioning Project chair, following Rumbelow’s departure from the University of Illinois) shared that he was attempting to contact Jerry Junkin (University of Texas at Austin), but had “nothing to report at this juncture.”³⁷³ As of early 2015, the BTBDA had received no reply from the Big XII Conference.³⁷⁴

Conclusion

The Big Ten band directors are at a turning point; following the conclusion of the association’s ambitious commissioning process with William Bolcom and Aaron J. Kernis, they are poised to embark on yet another commission of epic proportions. Since George Cavender’s catalytic letter in October 1971,³⁷⁵ the band directors of the Big Ten Conference have met each year to advance and promote the cause of collegiate concert and athletic bands in both the Big Ten’s Midwest region and throughout the United States. The evolution of their Commissioning Project demonstrates their effort to ensure the contribution of quality works to the wind band repertoire. Through this project and the progressive sessions offered at the Midwest Clinic, the association has demonstrated

³⁷² Ibid.

³⁷³ Directors of Bands Meeting Minutes, December 19, 2013, Presidents’ Binders.

³⁷⁴ Richard Mark Heidel, phone conversation with author, February 9, 2015.

³⁷⁵ George Cavender, letter to Kenneth Bloomquist, October 5, 1971, American Bandmasters Association Research Center, Kenneth G. Bloomquist Collection 1970-1993, Series 5.5: Michigan State University Correspondence, C-D, 1970-1979, Box 4, Folder 7, in the American Band Collections in Special Collections in Performing Arts at the University of Maryland.

fully its commitment to strengthening and supporting college bands and band directors. The success of these initiatives point to a bright future for the Big Ten Band Directors Association as it continues its work in the coming years. The BTBDA once again documented its membership with a photo of the Directors of Bands at the Midwest Clinic in 2013 (shown in Figure 16):



Figure 16 – Photograph of the Directors of Bands of the Big Ten Conference at the 2013 Midwest International Band and Orchestra Clinic, December 20, 2013.³⁷⁶

Source: Personal collection of Kevin Kastens, December 20, 2013.

³⁷⁶ A version of this photo with the directors' names listed is located in Appendix B (Figure 21).

CHAPTER 7

COMMISSIONING PROJECT

The Commissioning Project of the Big Ten Band Directors Association has spanned four decades, and the seven resulting works can be categorized into three sections—early, contest, and post-contest. David Maslanka’s *Symphony No. 2* (1986),³⁷⁸ the first commission by the association, is the only one that falls into the “early” category, as the next commission did not transpire for another twelve years.

The next four works of the Commissioning Project were derived from a Composition Contest sponsored by the BTBDA from the mid-1990s through the mid-2000s. The cycle of this contest ran every two years in all but the final piece, which took three years for completion. The four contest works are *Island* (1998) by Donald Crockett,³⁷⁹ *Shindig* (2000, rev. 2001) by Daniel Godfrey,³⁸⁰ *Love, Play On* (2002) by Gregory Mertl,³⁸¹ and *Forms of Light* (2005) by James Primosch.³⁸²

After the dissolution of the Composition Contest, the association commissioned two Pulitzer Prize-winning composers, William Bolcom and Aaron J. Kernis, to compose works for band. The latter was commissioned jointly with the New York Philharmonic Orchestra. Bolcom’s commission resulted in his *First Symphony for Band*

³⁷⁸ David Maslanka, *Symphony No. 2* (King of Prussia, PA: Carl Fischer, LLC, 1986).

³⁷⁹ Donald Crockett, *Island* (St. Louis, MO: Lauren Keiser Music Publishing, 1998).

³⁸⁰ Daniel S. Godfrey, *Shindig* (New York: Carl Fisher, LLC, 2001).

³⁸¹ Gregory Mertl, *Love, Play On* (New Milford, CT: Four Glimpses Music, 2002).

³⁸² James Primosch, *Forms of Light* (Portable Document Format, 2005, Philadelphia, PA).

(2008),³⁸³ and Kernis composed *a Voice, a Messenger* (2010-2012, rev. 2013), a concerto for solo trumpet and wind ensemble or concert band.³⁸⁴

The genesis of each of these works is chronicled in the previous chapters of this document, including information pertaining to the selection of each of the composers, the commissioning process, and the events leading up to and through the premieres. This chapter, however, provides a cursory “snapshot” of each work; including basic information about the piece (i.e. composer, dates, duration, publisher, difficulty,³⁸⁵ etc.), a selected discography, a biographical sketch of the composer, an overview of the work itself, and additional resources for further study. In many ways, the annotations in this chapter are modeled after Rodney Winther’s *An Annotated Guide to Wind Chamber Music*.³⁸⁶

³⁸³ William Bolcom, *First Symphony for Band* (New York: Edward B. Marks Music Company, 2008).

³⁸⁴ Aaron J. Kernis, *a Voice, a Messenger* (New York: AJK Music, 2009).

³⁸⁵ Each piece’s difficulty level is determined through a number of factors, including publishing websites, interviews with conductors who have performed the works, emails from the composers, and the author’s general analysis of the work.

³⁸⁶ Rodney Winther, *An Annotated Guide to Wind Chamber Music: For Six to Eighteen Players* (Miami, FL: Warner Bros. Publications, 2004).

SYMPHONY NO. 2
David Maslanka
(b. 1943)

Composed: 1986
Duration: 35:00
Publisher: Carl Fischer LLC (score for sale; parts rental only)
Difficulty: Advanced

Premiere: **Finale:** March 2, 1985
 University of Iowa Symphony Band (Myron Welch, conductor)
Complete: February 28, 1987
 Combined Northwestern University Symphonic Wind Ensemble
 and Symphonic Band (John P. Paynter, conductor)

Select

Discography: *Illinois State Wind Symphony*, Stephen K. Steele, cond.; Albany Records (CD) January 1, 2008

The Wind Music of David Maslanka: University of Massachusetts-Amherst Wind Ensemble, Malcolm W. Rowell, Jr., cond.; Albany Records (CD) January 23, 1996

Overview of Composer

Born August 30, 1943, in New Bedford, Massachusetts, David Maslanka is the youngest child of three to parents who were first-generation Polish-Americans. As a fourth-grade student in the New Bedford public schools, he played clarinet, and he continued with private study through high school. During the final two years of his high school education, Maslanka studied privately with Robert Stewart at the New England Conservatory of Music, and as a high school senior, he earned a position in the Greater Boston Youth Symphony Orchestra.³⁸⁷

Maslanka went on to earn a degree in music education from Oberlin

³⁸⁷ Robert Joseph Ambrose, "An Analytical Study of David Maslanka's *Symphony No. 2*" (D.M. diss., Northwestern University, 2001), 11-13.

Conservatory, where he also studied composition with Joseph Wood, and spent his junior year at the Mozarteum in Salzburg.³⁸⁸ Upon graduation from Oberlin, Maslanka turned his focus solely to composition and earned his masters and doctoral degrees in composition at Michigan State University, where he studied with H. Owen Reed.³⁸⁹

In 1970, near the end of his doctoral study, Maslanka accepted a position teaching music theory and appreciation at the State University of New York at Geneseo. By spring of 1971, he had completed his first symphony and other requirements and was awarded a Ph.D. from Michigan State University. He remained at Geneseo until August of 1974, when he moved to New York City, and subsequently accepted a post at Sarah Lawrence College, where he taught music theory and general music part-time, and also occasionally worked privately with composition students until leaving for a one-year post at New York University (NYU) in 1980. Following his work at NYU, Maslanka went on to teach music theory at Kingsborough College (part of the City University of New York system).³⁹⁰ During his tenure at Kingsborough, Maslanka was commissioned by the Big Ten Band Directors Association to write *Symphony No. 2* in 1983.³⁹¹

In 1990, Maslanka and his family chose to leave the east coast and move to Missoula, Montana. According to David Booth's dissertation on Maslanka's *A Child's Garden of Dreams*, the composer describes the process in which he and his wife chose

³⁸⁸ Robert Joseph Ambrose, "An Analytical Study of David Maslanka's *Symphony No. 2*" (D.M. diss., Northwestern University, 2001), 14-15.

³⁸⁹ "David Maslanka Personal Website." <http://davidmaslanka.com>. Accessed February 8, 2015.

³⁹⁰ Robert Joseph Ambrose, "An Analytical Study of David Maslanka's *Symphony No. 2*" (D.M. diss., Northwestern University, 2001), 18-20.

³⁹¹ "Commissioning Project," Big Ten Band Directors Association. <http://www.bigtenbands.org>. Accessed January 22, 2015.

Missoula as their next place to live. These reasons included Western Montana's open and mountainous landscape, as well as the unique shape of the state.

I used to start imaging—start imagining what the future was like, and we both, in our imaging work, began to see the same kinds of pictures—that is, mountains, pine trees, and open spaces. And so we began to try to find out, by conscious exploration, where those places were. So, we looked at tracing down where to go in the west, and Missoula was on our list for several very non-rational reasons, and for several rational ones as well. But the non-rational reasons included the fact that as I looked at a map of Montana, I noticed that the western end of Montana looked like a face. The outline of it is a profile of that face, and Missoula looked like the eyeball on the face [laughter]. So I said, "Oh, look at that!" [laughter].³⁹²

After moving to Missoula, Maslanka went on to pursue a career as a freelance composer and wrote many of the works in his canon of over 130 pieces, including forty works for wind ensemble, and nine for chamber winds.³⁹³ Maslanka “does not take private composition students, but rather prefers to do his teaching through alternative means ... [including] meeting personally with conductors to discuss his music, coaching individual groups, and lecturing.”³⁹⁴

Overview of Work

Composed from 1983-1986, the finale to David Maslanka's *Symphony No. 2* was premiered by the University of Iowa Symphony Band (Myron Welch, conductor) on March 2, 1985, at the College Band Directors National Association (CBDNA) National Conference in Boulder, CO. The combined Northwestern Symphonic Wind Ensemble

³⁹² David Martin Booth, “An Analytical Study of David Maslanka's ‘A Child's Garden of Dreams’” (D.M.A. diss., The University of Oklahoma, 1994), 160-161.

³⁹³ “David Maslanka Personal Website.” Accessed February 8, 2015.

³⁹⁴ Robert Joseph Ambrose, “An Analytical Study of David Maslanka's *Symphony No. 2*” (D.M. diss., Northwestern University, 2001), 23.

and Symphonic Band premiered the work in its entirety two years later on February 28, 1987, at the next CBDNA National Conference in Evanston, IL.³⁹⁵

According to Robert J. Ambrose, the symphony is “cast in three movements, with the minuet from the traditional symphonic form excluded.”³⁹⁶ The movements are entitled *Moderato*, *Deep River*, and *Allegro molto*, respectively. He explains that Maslanka makes “no attempt to fit the music into a form, but rather lets the form evolve from the music.” However, Ambrose argues that the first and third movements are in sonata form, albeit varied from traditional sonata form in terms of “key relationships and proportion.” In addition, he states that the second movement is divided into two parts, but is *not* in binary form, nor does it function as “the traditional slow movement of a symphony.”³⁹⁷

Ambrose states that the defining characteristic of Maslanka’s melodic gestures is their “simplicity.” Four- and five-note motives are developed over long spans of time and “serve as one of the primary unifying forces throughout the work.” He further suggests that Maslanka’s use of harmony is largely tonal, albeit varied in treatment and in function. He states, “Moments of mild and extreme dissonance serve as a contrast to the predominately tonal landscape of the work.”³⁹⁸ “Rhythmic activity,” Ambrose says, “is defined by extreme contrasts.” He explains how “dense rhythmic layering” is often followed by less motion and “stasis.” Texture is also defined largely by extremes, as

³⁹⁵ “David Maslanka Personal Website.” Accessed February 8, 2015.

³⁹⁶ Robert Joseph Ambrose, “An Analytical Study of David Maslanka’s *Symphony No. 2*” (D.M. diss., Northwestern University, 2001), 108.

³⁹⁷ *Ibid.*, 108-109.

³⁹⁸ *Ibid.*, 109-110.

Ambrose contends that the work's expanded instrumentation gives Maslanka flexibility for great contrast. He also states that the composer's use of dynamic "cross-fading," or progression of musical ideas through overlapping crescendos and decrescendos, is a hallmark of the piece.³⁹⁹

In citing correspondence between Maslanka and John Paynter, Ambrose states that Paynter suggested Maslanka write for "multiples of parts rather than wind ensemble," as there is great "diversity of styles in band groups with the Big Ten and around the country."⁴⁰⁰ According to Ambrose, the premiering ensemble included over 130 players, though 69 players are what is required to "play every note in the score." However, Maslanka states that the work can be played with groups ranging from 54-70 players.⁴⁰¹

Recommended Resources for Further Study

In order to fully delve into Maslanka's *Symphony No. 2*, the score is available through Carl Fisher, LLC. However, the parts are only available to rent.⁴⁰² Robert Joseph Ambrose's 2001 dissertation on the symphony entitled *An Analytical Study of David Maslanka's Symphony No. 2* is a thorough resource for anyone seeking a complete analysis of the work, as well as a look into the personal and professional life of the

³⁹⁹ Ibid., 111-112.

⁴⁰⁰ Ibid., 114.

⁴⁰¹ Ibid., 114-116.

⁴⁰² "Symphony No. 2, David Maslanka," Carl Fischer Music.
<http://www.carlfischer.com/symphony-2.html>. Accessed February 8, 2015.

composer.⁴⁰³ In addition, Maslanka's website, davidmaslanka.com contains background information on all of his works as well as selected discography.⁴⁰⁴ There are several recordings available of *Symphony No. 2*, including ones by the Illinois State Wind Symphony (Stephen Steele, conductor)⁴⁰⁵ and the University of Massachusetts-Amherst Wind Ensemble (Malcolm W. Rowell, Jr., conductor),⁴⁰⁶ both through Albany Records.

⁴⁰³ Robert Joseph Ambrose, "An Analytical Study of David Maslanka's *Symphony No. 2*" (D.M. diss., Northwestern University, 2001).

⁴⁰⁴ "David Maslanka Personal Website." Accessed February 8, 2015.

⁴⁰⁵ David Maslanka, *Symphony No. 2*; Illinois State University, cond. Stephen K. Steele, Albany Records, January 1, 2008, CD.

⁴⁰⁶ David Maslanka. *Symphony No. 2*; University of Massachusetts-Amherst Wind Ensemble, cond. Malcolm W. Rowell, Jr., Albany Records, January 23, 1996, CD.

ISLAND
Donald Crockett
(b. 1951)

Composed: 1998
Duration: 9:00
Publisher: Lauren Keiser Music Publishing (score for sale; parts rental only)
Difficulty: Advanced

Premiere: November 21, 1998
 Michigan State University Wind Symphony (John Whitwell, conductor)

Select

Discography: *2012 Texas Music Educators Association (TMEA): All-State 5A Symphonic Band*, Tim Weiss, cond.; Mark Records (MP3) April 1, 2012

Overview of Composer

Donald Crockett was born in Pasadena, California, in 1951. He studied composition and earned Bachelor and Master of Music degrees at the University of Southern California in 1974 and 1976, respectively, followed by a Ph.D. degree from the University of California Santa Barbara in 1981. He studied with composers Robert Linn, Halsey Stevens, Edward Applebaum, Peter Racine Fricker, and Humphrey Searle.⁴⁰⁷

From 1984-1986, Crockett served as Composer-in-Residence at the Pasadena Chamber Orchestra, and from 1991-1997 he held a similar appointment with the Los Angeles Chamber Orchestra. He is currently Senior Composer-in-Residence with the Chamber Music Conference and Composers' Forum of the East. In addition to creating new works for those ensembles, Crockett has been commissioned by many contemporary and classical ensembles throughout the United States, including Kronos

⁴⁰⁷ "Donald Crockett Personal Website."
<http://www.donaldcrockett.com>. Accessed February 7, 2015.

Quartet, the Los Angeles Philharmonic, Hilliard Ensemble, and Pittsburgh New Music Ensemble.⁴⁰⁸

Crockett received a Guggenheim Fellowship in 2006 and has also been recognized with fellowships from the American Academy of Arts and Letters and the California Arts Council, as well as an Aaron Copland Award, a Kennedy Center Friedheim Award, and many other grants and awards. Since 1981, he has taught at the University of Southern California's Thornton School of Music; he is currently Professor and chair of the Composition Department and Director of the Contemporary Music Ensemble.⁴⁰⁹

Overview of Work

The winner of the first Composition Contest sponsored by the Big Ten Band Directors Association, Donald Crockett was awarded the commission via a letter from Commissioning Project chair H. Robert Reynolds on August 26, 1997.⁴¹⁰ Crockett's resultant work, *Island*, was completed in 1998 and premiered by the Michigan State University Wind Symphony (John Whitwell, conductor).

Little appears to be known about the piece, as research does not yield much substantial information. The only published album, to date, which includes the work, is a live recording of the 2012 Texas Music Educators Association (TMEA) 5A All-State

⁴⁰⁸ "Faculty, Donald Crockett," USC Thornton School of Music. <http://music.usc.edu/donald-crockett/>. Accessed February 7, 2015.

⁴⁰⁹ "Donald Crockett Personal Website." Accessed February 7, 2015.

⁴¹⁰ H. Robert Reynolds, letter to Donald Crockett, August 26, 1997, Treasurers' File, Big Ten Band Directors Association, School of Music, UI Bands, University of Iowa, Iowa City, IA.

Symphonic Band (Tim Weiss, conductor).⁴¹¹ However, Crockett shares in the program notes that *Island* is based on Aldous Huxley's book of the same name. He states, "Two aspects of the book figure most noticeable in my piece: the setting on a verdant, tropical isle and the difficult lesson of learning how to live in the present moment."⁴¹²

While fairly standard instrumentation of the winds is utilized, the greatly expanded percussion is noteworthy. Beyond auxiliary percussion instruments such as bongos, tom drums, break drums, and maracas, Crockett's scoring includes the use of three different-sized bass drums (small, medium, and large), and four sets of claves (one utilized by the timpanist). In addition Crockett requests that the percussionists be separated on stage, as many moments throughout the work are sectionalized.⁴¹³

Recommended Resources for Further Study

The score of Donald Crockett's *Island* is available for purchase through Lauren Keiser Music Publishing; the parts may be rented.⁴¹⁴ Though scholarly information about the work is limited, the composer's website offers data about his entire body of work, including publishing, recording, and background.⁴¹⁵ A reference recording featuring the 2012 TMEA 5A All-State Band is available through Mark Records.⁴¹⁶

⁴¹¹ Donald Crockett, *Island*; 2012 Texas Music Educators Association 5A All-State Symphonic Band, cond. Tim Weiss, Mark Records, April 1, 2012, MP3.

⁴¹² Donald Crockett, *Island* (St. Louis, MO: Lauren Keiser Music Publishing, 1998).

⁴¹³ Ibid.

⁴¹⁴ "Island," Hal Leonard Corporation.
<http://www.halleonard.com/product/viewproduct.do?itemid=40076>. Accessed February 7, 2015.

⁴¹⁵ "Donald Crockett Personal Website." Accessed February 7, 2015.

⁴¹⁶ Donald Crockett, *Island*; 2012 Texas Music Educators Association 5A All-State Symphonic Band, cond. Tim Weiss, Mark Records, April 1, 2012, MP3.

SHINDIG
Daniel S. Godfrey
(b. 1949)

Composed: 2000 (rev. 2001)
Duration: 12:00
Publisher: Carl Fisher, LLC (score for sale; parts rental only)
Difficulty: Medium Advanced

Premiere: 2000
 University of Michigan Symphony Band (H. Robert Reynolds,
 conductor)

Select

Discography: *2013 Midwest Clinic: Michigan State University Wind Symphony*, Kevin L. Sedatole, cond.; Mark Records (MP3) March 4, 2014

North Texas Wind Symphony: Retrospectives, Eugene Migliaro Corporon,
 cond.; Klavier (MP3) January 1, 2004

Overview of Composer

Born in 1949, Daniel S. Godfrey is currently Composer-in-Residence in the Setnor School of Music at Syracuse University. He studied composition and received the Bachelor of Arts and Master of Music degrees from Yale University, and he holds a Ph.D. degree in composition from the University of Iowa.⁴¹⁷ His composition teachers included Mario Davidovsky, Robert Morris, D. Martin Kenni, and Richard Hervig.⁴¹⁸ Prior to his appointment at Syracuse, Godfrey held visiting faculty positions at the Eastman School of Music, the School of Music at Indiana University, and at the

⁴¹⁷ “Daniel S. Godfrey Personal Website.”
<http://danielstrongodfrey.com>. Accessed February 7, 2015.

⁴¹⁸ Ann McCutchan, *The Muse That Sings: Composers Speak About the Creative Process* (Oxford New York: Oxford University Press, 2003), 97.

University of Pittsburgh.⁴¹⁹

Godfrey has been recognized for his work with numerous commissions and awards, including a Guggenheim fellowship and awards from the American Academy of Arts and Letters, the Fromm Foundation at Harvard University, the Rockefeller Foundation, and others. His music has been performed by premiere ensembles throughout the world, including the Austin Symphony, the Royal Philharmonic Orchestra, and the U.S. Marine Band, among many others. Godfrey's compositions are available through publishers Carl Fischer and G. Schirmer; his work has also been featured on numerous recordings under several labels.⁴²⁰

Overview of Work

Premiered in 2000 by the University of Michigan Symphony Band (H. Robert Reynolds, conductor), Godfrey's *Shindig* was the result of the Big Ten Band Directors Association's second Composition Contest. At just over nine minutes in duration, the work, which is dedicated to Reynolds, is written for solo horn and wind ensemble. *Shindig*, as the title implies, is celebratory in style, and it has many dance-like qualities. Godfrey corroborates these sentiments in the program notes.

Although I had no particular action sequence in mind while writing it, I think of this music as something akin to a big barn dance: the soloist plays the braggart, the blow-hard (forgive the pun), continually sounding off, cutting in and demanding center stage. The rest of the ensemble willingly plays along with all this, at times giving over to it completely.⁴²¹

⁴¹⁹ Ibid.

⁴²⁰ Ibid.

⁴²¹ Daniel S. Godfrey, *Shindig* (New York: Carl Fisher, LLC, 2001).

He continues by lending advice to the horn soloist: “The piece works best when the solo part is played with a deliberate excess of swagger, theatricality and melodrama.”⁴²²

Recommended Resources for Further Study

Information on *Shindig* is limited, but the score is available for purchase through Carl Fischer, LLC, and the parts are available to rent.⁴²³ Daniel S. Godfrey’s website, danielstronggodfrey.com is also a valuable resource for information on the composer and his work. The site includes a full listing of his repertoire, as well as biographical information and audio excerpts for listening.⁴²⁴ In addition, there are a number of quality recordings of *Shindig*, including an album titled *Retrospectives* featuring the University of North Texas Wind Symphony (Eugene Migliaro Corporon, conductor)⁴²⁵ and a recent recording by the Michigan State University Wind Symphony (Kevin Sedatole, conductor) at the 2013 Midwest Clinic.⁴²⁶

⁴²² Daniel S. Godfrey, *Shindig* (New York: Carl Fisher, LLC, 2001).

⁴²³ “Shindig,” Carl Fischer Music.
<http://www.carlfischer.com/shindig-87488.html>. Accessed February 8, 2015.

⁴²⁴ “Daniel S. Godfrey Personal Website.” Accessed February 7, 2015.

⁴²⁵ Daniel S. Godfrey, *Shindig*; The North Texas University Wind Symphony, cond. Eugene Migliaro Corporon, Klavier, January 4, 2004, MP3.

⁴²⁶ Daniel S. Godfrey, *Shindig*; Michigan State University Wind Symphony, cond. Kevin L. Sedatole, Mark Records, March 4, 2014, MP3.

LOVE, PLAY ON
Gregory Mertl
(b. 1969)

Composed: 2002
Duration: 24:00
Publisher: Four Glimpses Music
Difficulty: Advanced

Premiere: April 25, 2003
 Northwestern University Symphonic Wind Ensemble (Mallory Thompson, conductor)

Select

Discography: Symphonic Wind Ensemble Concert: Northwestern University Symphonic Wind Ensemble, Mallory Thompson, cond.; Northwestern University Music Library (CD) April 25, 2003

Overview of Composer

Gregory Mertl was born in 1969 and graduated with a Bachelor of Arts degree from Yale University in 1991, and a Ph.D. in music composition from the Eastman School of Music in 2005. He has received commissions from multiple organizations, including the Tanglewood Music Center, the Rhode Island Philharmonic, the Phoenix Symphony, and others.⁴²⁷ His teachers include Henri Dutilleux and Mauricio Kagel.⁴²⁸ A commission through the Barlow Endowment for “a piano concerto for pianist Solungga Liu and the University of Minnesota Wind Ensemble,” under conductor Craig Kirchhoff of the Big Ten Band Directors Association, entitled *Piano Concerto for Piano and*

⁴²⁷ “Gregory Mertl Personal Website.”
<http://www.gregorymertl.com>. Accessed February 7, 2015.

⁴²⁸ Ibid.

Symphonic Winds, premiered in November 2011.⁴²⁹

From 2008 to 2010, Mertl served as full-time Visiting Artist of Composition at Syracuse University's Setnor School of Music (where BTBDA Commissioning Project composer Daniel S. Godfrey is currently Composer-in-Residence). He has also been Composer-in-Residence at Château de La Napoule in France and the Fundación Valparaíso in Spain, as well as the Helen Wurlitzer Foundation in Taos, New Mexico, the Virginia Center for the Creative Arts, and at Bennington College's Chamber Music Festival of the East. As of 2015, Mertl is actively working on new projects for a number of colleges and universities throughout the United States.⁴³⁰

Overview of Work

Completed in 2002, *Love, Play On* was the result of the Big Ten Band Directors Association's third Composition Contest. Premiered by the Northwestern University Symphonic Wind Ensemble (Mallory Thompson, conductor) on April 23, 2003, the single movement work is, in its most simple form, slow-fast-slow, with a slow coda.⁴³¹

Mertl shared in a note he wrote for the premiering ensemble before their performance that the opening section (mm. 1-39) was the first music he wrote for the piece. He knew from the onset that the work "was calling out for a large and multi-

⁴²⁹ "A World Premiere in the Making! Solungga Liu, pianist, speaks about Gregory Mertl's Piano Concerto for Piano and Symphonic Winds," The University of Minnesota Events Calendar. <https://events.umn.edu/A-World-Premiere-in-the-Making!-Solungga-Liu-pianist-speaks-about-Gregory-M.htm>. Accessed February 8, 2015.

⁴³⁰ "Gregory Mertl Personal Website." Accessed February 7, 2015.

⁴³¹ Gregory Mertl, e-mail to the author, January 23, 2015.

textured statement” throughout.⁴³² In addition, Mertl explained that the piece represents his belief that life is about change.

I believe strongly that life is about change. And so it follows that in my music ideas never return as they were, but are always transformed, sometimes in and of themselves, sometimes by the new context they inhabit. In most instances both occur. For example, melody that we heard earlier is changed and appears in a new context.⁴³³

He continues by outlining these “transformations” as they are presented, musically:⁴³⁴

- (1) The clarinet lick that begins the piece finds “fulfillment” in the last chord of the entire piece played by the winds (m. 427).
- (2) The sense of motion from the sextuplets will return in the climactic section from m. 341-391.
- (3) The trumpet melody from m.11-36 will return lengthened first in the four horns (m. 342-359) and then in the piccolo, 4 horns, and tuba in a very different registral spacing than the closed sound of the three trumpets near the beginning. This very melody will also develop into other important melodies: the flutes and oboes at m. 137, the flutes and answering trumpets in the slow section (starting at m. 193).
- (4) The foundational chords in the beginning (trombones on E-flat in m. 11, then brass on B major at m. 22) find their ultimate fulfillment in the serene chordal passage at the end of the piece. However, they will appear constantly, giving a sense of depth to the music around them. One special harmonic progression to notice first occurs at m. 56 (trombone 1, euphonium, tuba). First inversion E major, D, back to E, and C major will occur here, at m. 285 in the lower winds and lengthened to the arrival on A-flat, and of course at m. 397 and onward.

⁴³² Ibid.

⁴³³ Ibid.

⁴³⁴ Ibid.

As for the title *Love, Play On*, Mertl explains his own feelings about “love” in the last paragraph of the program notes.

“Love” has been a word much degraded of late. It has been brandied about carelessly. So in choosing it as part of a title I had to be very careful. In this music, then, let’s think of love rather as a force, an energy. It plays, winks and smiles. It cries out. It is ambiguous. It envelops. It is furious. It is intimate and is also serene. It is massive. And it has great dimension.⁴³⁵

Mertl acknowledged, in an e-mail to the author, that the work has helped progress his career, especially in regard to the relationship he has built with Craig Kirchhoff, the Commissioning Project chair when Mertl was commissioned:

[*Love, Play On*] led to a very particular connection with Craig Kirchhoff. Although he never performed the commissioned work, his interest in my music led to an even larger project, a *Piano Concerto* for piano and symphonic winds written for the pianist Solungga Liu and Craig Kirchhoff and the University of Minnesota Symphonic Wind Ensemble. It was commissioned by the Barlow Endowment and premiered November 22, 2011 at the University of Minnesota with the aforementioned musicians. The following year, we returned to record the piece. At present, we’re in the process of working through the edits from both the *Piano Concerto* and two other works. They will be featured on a CD of my work, all with Craig’s ensemble under his baton, and will be released by Innova [Recordings] in 2015 or 2016.⁴³⁷

Recommended Resources for Further Study

Gregory Mertl’s *Love, Play On* is available through his publishing company, Four Glimpses Music. According to his website, those interested in performing the work must

⁴³⁵ Gregory Mertl, *Love, Play On* (New Milford, CT: Four Glimpses Music, 2002).

⁴³⁷ Gregory Mertl, e-mail to the author, January 23, 2015.

e-mail the composer for information on purchasing the score and parts.⁴³⁸ The composer's website, gregorymertl.com, is an excellent resource for those interested in this work and Mertl's full musical canon; the site includes program notes for many of his works, as well as biographical information and access to audio clips.⁴³⁹ Unfortunately, no published recording is available, but the premiere was recorded at Northwestern University and is available through their library.⁴⁴⁰

⁴³⁸ "Gregory Mertl Personal Website." Accessed February 7, 2015.

⁴³⁹ Ibid.

⁴⁴⁰ Gregory Mertl, *Love, Play On*; Northwestern University Symphonic Wind Ensemble, cond. Mallory Thompson, Unpublished, April 3, 2003, CD.

FORMS OF LIGHT
JAMES PRIMOSCH
(b. 1956)

Composed: 2005
Duration: 22:00
Publisher: Not Published (request through composer)
Difficulty: Advanced

Premiere: September 28, 2007
 University of Michigan Symphony Band (Michael Haitcock, conductor)

Select
Discography: Not available

Overview of Composer

James Primosch was born in Cleveland, Ohio, in 1956 and experienced band music for the first time in college. He recalled in an e-mail to the author, "...my undergrad experience playing in wind ensemble, in which I got to know some of the standard literature (Holst suites, Persichetti, etc.), surely informed my thinking for band."⁴⁴¹ He continued by recounting his more recent experience with the medium and how it has influenced his own writing:

Regarding more recent wind ensemble pieces that might have had an influence, I would cite Schwantner's *...and the mountains rising nowhere*, (maybe it influenced my use of a title with an ellipse at the beginning!) and Harbison's *Three City Blocks* (the use of vernacular vocabulary in that piece is perhaps comparable to what happens in the third movement of my own work).⁴⁴²

Primosch has served as faculty and director of the Presser Electronic Music

⁴⁴¹ James Primosch, e-mail to the author, January 13, 2015.

⁴⁴² Ibid.

Studio at the University of Pennsylvania since 1988, and he holds degrees from Cleveland State University, the University of Pennsylvania, and Columbia University. On his personal website, Primosch cites “Mario Davidovsky, George Crumb, and Richard Wernick among his principal teachers.”⁴⁴³

Like several of the other BTBDA commissioned composers, Primosch has received a Guggenheim Fellowship and multiple awards from the American Academy-Institute of Arts and Letters. He has also been recognized with several other fellowships, including one to the Tanglewood Music Center, where he studied with John Harbison; multiple ensembles and organizations throughout the world have also commissioned his work.⁴⁴⁴ In addition to his work as a prolific composer, Primosch “is also active as a pianist, particularly in the realm of contemporary music,” and he has worked as a jazz pianist and liturgical musician.⁴⁴⁵

Overview of Work

The fourth and final commission of the Composition Contest was granted to James Primosch in 2002,⁴⁴⁶ giving birth to this work *Forms of Light*. Consisting of three movements, the piece was premiered on September 28, 2005 by the University of Michigan Symphony Band (Michael, Haithcock, conductor).⁴⁴⁷ Originally the work was

⁴⁴³ “James Primosch Personal Website.”
<http://jamesprimosch.com>. Accessed February 7, 2015.

⁴⁴⁴ Ibid.

⁴⁴⁵ Ibid.

⁴⁴⁶ Directors of Bands Meeting Minutes, December 19, 2002, Presidents’ Binders.

⁴⁴⁷ James Primosch, e-mail to the author, January 13, 2015.

to be completed in 2004; the BTBDA granted him an extension, for which Primosch expressed his gratitude:

First, I want to express my thanks for the commission, without which I would never have had a chance to write a substantial wind ensemble work of virtuosic difficulty and have it so well played. I am also grateful that the association granted me an extension on the deadline for the commission—I work rather slowly, and the extension was invaluable.⁴⁴⁸

In his program note for the work, Primosch shares that the work is meant to represent three visions, “light as a spiritual presence; the absence of light; the lights of an amusement park midway.”⁴⁴⁹ He notes that he views the “multiple colors of the wind ensemble,” with its ample percussion, as ideal for “meditations on light.”⁴⁵⁰ In an e-mail to the author, the composer shared that the instrumentation is essentially “winds in fours,” and that he assumed there would be solo players for each part, though he could imagine doublings working in a larger ensemble.⁴⁵¹ He also described the language of the piece as “broad-based, drawing on a variety of tonal, polytonal, modal, and atonal elements,” which is characteristic of his work in general.⁴⁵²

The first of the three movements in the work, which reflects on “light as a spiritual presence,” is called “Light from Light,” borrowing its title from the Catholic Nicene Creed⁴⁵³ (Primosch is a devout Catholic).⁴⁵⁴ This movement is in ABA form, with

⁴⁴⁸ Ibid.

⁴⁴⁹ James Primosch, *Forms of Light* (Portable Document Format, 2005, Philadelphia, PA).

⁴⁵⁰ Ibid.

⁴⁵¹ James Primosch, e-mail to the author, January 13, 2015.

⁴⁵² Ibid.

⁴⁵³ James Primosch, e-mail to the author, January 13, 2015.

slow “A” sections based on the plainchant melody for *Puer Natus Est* (“A Child is Born”); the “B” section also borrows motives from the same chant, “but in the context of a sort of faux organum texture, using the compound meter and perfect intervals associated with organum, but not based on a particular organum piece.”⁴⁵⁵ The composer claims this movement “chants and dances, singing of a singular birth.”⁴⁵⁶

“...And We Cannot Recognize the Forms of Light” is the second movement of the work. The title is borrowed from a poem by Susan Stewart, a poet whose work has been set in several of Primosch’s pieces. The tempo of the movement is marked *molto adagio, mesto*, and is “a set of variations on an original melody.”⁴⁵⁷ The program note describes how “a repeated melodic pattern permeates the obsessions” of this slow second movement.⁴⁵⁸

Primosch describes the finale of the work as bouncing and whirling about; it derives characteristics of the blues in reference to “carnival rides glowing at dusk.”⁴⁵⁹ This movement, titled “A Coney Island of the Mind,” is drawn from a book of poetry of the same title by Lawrence Ferlinghetti. Primosch describes the movement as playful, “with more than a hint of the blues,” and notes that ostinati factor heavily into the work, as well as plentiful changes in meter.⁴⁶⁰

⁴⁵⁴ “James Primosch, composer,” Cleveland Arts Prize http://clevelandartsprize.org/awardees/james_primosch.html. Accessed February 7, 2015.

⁴⁵⁵ James Primosch, e-mail to the author, January 13, 2015.

⁴⁵⁶ James Primosch, *Forms of Light* (Portable Document Format, 2005, Philadelphia, PA).

⁴⁵⁷ James Primosch, e-mail to the author, January 13, 2015.

⁴⁵⁸ James Primosch, *Forms of Light* (Portable Document Format, 2005, Philadelphia, PA).

⁴⁵⁹ Ibid.

⁴⁶⁰ James Primosch, e-mail to the author, January 13, 2015.

When Michael Haithcock and the University of Michigan Symphony Band prepared the work in the fall of 2007, Primosch was unable to attend the premiere or any of the rehearsals leading up to it, due to a previous engagement to perform in Norway. The composer remembers Haithcock sent him a recording of a rehearsal, and they conferred about the piece on the phone. Through this conversation, it became clear that prior to the premiere, changes would need to be made, particularly in a section of the second movement at measure 72, where the tempo was too quick, and in the final movement, where a section for the horns at measure 20 proved impractical.⁴⁶¹ In an e-mail to the author, Primosch claimed, “I thought the performance was excellent, especially given the formidable challenges of the piece.”⁴⁶²

Michael Haithcock reflected on the work’s positive compositional attributes, as well as the challenges presented for the horn and woodwind sections.

When I got the score I was very excited because I think it’s a terrific piece. Unfortunately it’s very difficult. I don’t think it’s had [many] performances...I actually want to do it again...The players loved working on it, [and] the audience really liked it. It does things that most band pieces don’t do; there [are] lots of solo opportunities; there’s great stylistic variety; there’s interesting percussion writing that’s not just “bring in the drum corps percussion section, have at it.” The horn parts are difficult and there’s a section in the second movement where the woodwind parts are really unforgiving...I think a lot of people got the score and looked at it and went, “Ooh, this is really hard. I don’t think so.” But from my communication with Steve Pratt, who did it also [at Indiana University]...he enjoyed doing it and would probably do it again...⁴⁶³

⁴⁶¹ Ibid.

⁴⁶² Ibid.

⁴⁶³ Michael Haithcock, interviewed by the author, January 14, 2015, Ann Arbor, MI.

Recommended Resources for Further Study

Unfortunately, very little is available publicly in regard to James Primosch's *Forms of Light*. For this study, a recording and score were obtained through personal contact with the composer. Detailed information on the work of James Primosch is available on his website, jamesprimosch.com; the site includes an audio excerpt of *Forms of Light* and score excerpts of other works by the composer.⁴⁶⁴

⁴⁶⁴ "James Primosch Personal Website."
<http://jamesprimosch.com>. Accessed February 7, 2015.

FIRST SYMPHONY FOR BAND
William Bolcom
(b. 1938)

Composed: 2008
Duration: 19:00
Publisher: Edward B. Marks Music Company (score for sale; parts rental only)
Difficulty: Advanced

Premiere: February 6, 2009
 University of Michigan Symphony Band (Michael Haithcock, conductor)

Select

Discography: *Angels in the Architecture:* Middle Tennessee State University Wind Ensemble, Reed Thomas, cond.; Naxos (MP3) August 1, 2011

Classic Structures: The University of Michigan Symphony Band, Michael Haithcock, cond.; Equilibrium (CD), July 1, 2010

Overview of Composer

William Bolcom was born in Seattle, Washington, in 1938. The winner of a National Medal of Arts, the Pulitzer Prize, and four Grammy Awards, Bolcom first studied composition with George Frederick McKay at age eight. By age eleven, he spent one day per week at the University of Washington studying with McKay and John Verrall.⁴⁶⁵ Bolcom enrolled full time as an undergraduate at the university after completing high school, and in addition to his music composition studies, he studied English composition with Pulitzer Prize-winning poet Theodore Roethke. During this time he developed an interest in the poetry of William Blake, which was a catalyst for

⁴⁶⁵“William Bolcom Personal Website.”
<http://williambolcom.com>. Accessed February 7, 2015.

his Grammy Award-winning work.⁴⁶⁶ He went on to earn a Master of Arts degree from Mills College, where he studied with Darius Milhaud, and the Doctor of Musical Arts degree from Stanford University, under Leland Smith. Bolcom also continued his work with Milhaud and with Olivier Messiaen at the Paris Conservatoire (on a Guggenheim fellowship).⁴⁶⁷ While in Paris, he earned the *2^{ème} Prix de Composition*.⁴⁶⁸

During the 1960s, after returning to New York from Paris, Bolcom developed an interest in ragtime music, and his compositional interests “gravitated toward writing popular songs.”⁴⁶⁹ This interest led to a successful performing partnership with his wife, mezzo-soprano Joan Morris. Together, they perform music from the ragtime era up through the late 20th century. They have recorded twenty-four albums together, including the Grammy-nominated “After the Ball.”⁴⁷⁰

Bolcom served on the faculty at the University of Michigan’s School of Music, Theatre, and Dance for thirty-five years, from 1974 until his retirement in 2008. It was during his tenure at the University of Michigan that he won his Pulitzer Prize in 1988 for his *12 New Etudes for Piano* and completed a twenty-five year project in setting William Blake’s *Songs of Innocence and Songs of Experience*. Consequently, an April 8, 2004 performance of this setting of Blake’s work was recorded by Naxos and won four

⁴⁶⁶ George Loomis, “William Bolcom,” in *A Composer’s Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band*, ed. Timothy Salzman (Galesville, MD: Meredith Music Publications, 2012), 2.

⁴⁶⁷ *Ibid.*, 3.

⁴⁶⁸ “William Bolcom Personal Website.” Accessed February 7, 2015.

⁴⁶⁹ George Loomis, “William Bolcom,” in *A Composer’s Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band*, ed. Timothy Salzman (Galesville, MD: Meredith Music Publications, 2012), 4-5.

⁴⁷⁰ “Bolcom & Morris.”
<http://www.bolcomandmorris.com>. Accessed February 9, 2015.

Grammy Awards in 2005 for Best Choral Performance, Best Classical Contemporary Composition, Best Classical Album, and Producer of the Year, Classical.⁴⁷¹

Overview of Work

Once Bolcom began to show interest in a commission from the Big Ten Band Directors Association, it was reported in 2005 that he was intrigued by the possibility of composing a major twenty-five minute symphony or concerto for band.⁴⁷² George Loomis remarked in his article on Bolcom, published in *A Composer's Insight, Vol. 5*, that Bolcom “dismissed” most of his band works prior to his BTBDA commission, with the exception of his *Concert Suite for E-flat Alto Saxophone and Band* (1998) and *Song for Band* (2000).⁴⁷³ He continued by revealing that Bolcom credited his friend (and fellow composer) John Corigliano for convincing him to again compose for the band medium. Loomis quoted Bolcom:

Circus Maximus is a terrific piece. It convinces me that if [John Corigliano] can take the medium seriously, so could I. John's example really galvanized me. Agony is John's strong suit [laughs]—the piece is so strong in emotional power... The work is groundbreaking. At 40 minutes, it's huge for a band piece. But, I wanted to write a tight little symphony, not something like John's. Mine is short, traditional.⁴⁷⁴

⁴⁷¹ “William Bolcom Personal Website.” Accessed February 7, 2015.

⁴⁷² Directors of Bands Meeting Minutes, December 15, 2005, Presidents' Binders.

⁴⁷³ George Loomis, “William Bolcom,” in *A Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band*, ed. Timothy Salzman (Galesville, MD: Meredith Music Publications, 2012), 13.

⁴⁷⁴ Ibid.

Michael Haithcock affirmed Bolcom's interest in Corigliano's *Circus Maximus*.

He described, in an interview with the author, how the composer approached him following Corigliano's residency at the University of Michigan:

In 2006, we did *Circus Maximus*, and John Corigliano was here for a week, and they [Bolcom and Corigliano] are very close friends. I will tell you, from the time I walked in the door at Michigan, I started trying to cultivate a relationship with the guy that wasn't just me going and knocking on his door and saying, "Will you write us a piece?" But, I really got to know his music, and I would talk to him about [it], and I would say, "The way you write for winds here would be great." And he was like, "Yeah, I'll get around to it some day." He came to the dress rehearsal of the Corigliano Symphony, and he came up to me after the dress rehearsal, and said, "I get it. I'll write you a piece. I'll talk to you next week." And the next Monday, he knocked on my door and said, "Let's decide what we're going to do."⁴⁷⁵

The result of the commissioned work is, arguably, Bolcom's most important contribution to the field, to date, *First Symphony for Band*, which was premiered on February 6, 2009 by the University of Michigan Symphony Band (Michael Haithcock, conductor). According to the CD liner notes of the album *Classical Structures* (released July 13, 2010 by Equilibrium Records) which includes Bolcom's *First Symphony for Band*, he nearly called the work his "Symphony No. 9." However, given the stigma of the 9th symphony among so many other composers, he changed his mind. Bolcom recalled:

First Symphony for Band (2008) was originally planned to be my *Ninth Symphony*: I had decided to follow my friend John Corigliano's example of calling his magnificent *Circus Maximus* for band *Symphony No. 3*. On reflection I realized that, since Beethoven and Mahler, ninth symphonies have been thought of as a composer's last will and testament—a third symphony doesn't have that stigma—and I'm not ready for that final word yet. Thus, this is a *First Symphony for Band*.⁴⁷⁶

⁴⁷⁵ Michael Haithcock, interviewed by the author, January 14, 2015, Ann Arbor, MI.

⁴⁷⁶ William Bolcom, *First Symphony for Band*; The University of Michigan Symphony Band, cond. Michael Haithcock, Equilibrium, July 1, 2010, CD.

When asked about the structure of the work, the composer pointed to the Loomis article as an approved guide for the analysis. Loomis writes that *First Symphony for Band* “follows roughly the four-movement design of the Classical symphony: a sonata-form first-movement, a scherzo, a slow movement, and a finale.” He also acknowledges that while the symphony places a high premium on tunefulness, a political commentary exists in a “dark undercurrent [that] runs through the work motivated by the tragedy of Hurricane Katrina and America’s response to it, and more generally by problems facing the country in the final years of the George W. Bush administration.”⁴⁷⁷ This is further corroborated by CD liner notes provided by Matthew Forte (Grand Valley State University) for the album *Angels in the Architecture* (part of the Naxos Wind Band Classics series). In the notes, Forte states that the first movement, *Ô tempora ô mores* (“O the times! Oh the customs!”), “is taken from a line in Cicero’s *Fourth Oration Against Verres* – a proclamation which decried the increasing autocracy and decreasing morality of the late Roman Republic.”⁴⁷⁸

However, most intriguing about the symphony is that Bolcom not only includes allusions to symphonic music, but he also alludes to the *history of the wind band*. According to Forte’s liner notes, the first movement, *Ô tempora ô mores*, references the Classical symphony as it is composed in sonata-form, but it also references early band history in its march-like qualities. The second movement, *Scherzo tenebroso*, is reminiscent of the “*Nachtmusik*” of Mahler’s *Seventh Symphony*. He explained, “As

⁴⁷⁷ George Loomis, “William Bolcom,” in *A Composer’s Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band*, ed. Timothy Salzman (Galesville, MD: Meredith Music Publications, 2012), 13.

⁴⁷⁸ William Bolcom, *First Symphony for Band*; Middle Tennessee State University Wind Ensemble, cond. Reed Thomas, Naxos, August 1, 2011, MP3.

Mahler often did in his scherzi, Bolcom makes room for a tongue-in-cheek reference to his musical vernacular: in this case, a cornet solo reminiscent of those of the famed Herbert L. Clark, principal cornettist of the Sousa Band (whom the composer witnessed perform in person as a child).” In addition, the third movement, *Andantino Pastorale*, alludes to the symphonic composition style of Haydn, and the final movement, *Marches funéraires et dansantes*, is composed in the form of a Classical rondo, which historically brings a symphony to its close.⁴⁷⁹

Michael Haithcock, the conductor of the premiere of *First Symphony for Band*, recalled his experience studying Bolcom’s compositional style and his experience rehearsing the work with the University of Michigan Symphony Band. He remembered the difficulty of the first and second movements and challenges with tuning the two piccolo parts.

The symphony is not for the faint of heart. Some of it goes together pretty quickly, but the first movement and the scherzo are quite difficult. The first trumpet part is very difficult. He writes for 2 piccolos, and he does that because he wants to create an upper string-like sheen. We were working on things and there was some difficult tuning, and one of the piccolo players said to him in a rehearsal, “Do you really want two piccolos there?” And he got very still and he said, “I wrote it that way.”⁴⁸⁰

Haithcock continued, recalling Bolcom’s dedication to achieving specificity in timbre through his compositional style and instrumentation.

So, I’ve heard people say, “Well, I just cut that second piccolo out because that’s not worth the trouble.” It may not be worth the trouble from a single point of view, but in his mind, that second piccolo part is part of the richness of the distribution of the overtone series. And then if you look at the low brass writing,

⁴⁷⁹ William Bolcom, *First Symphony for Band*; Middle Tennessee State University Wind Ensemble, cond. Reed Thomas, Naxos, August 1, 2011, MP3.

⁴⁸⁰ Michael Haithcock, interviewed by the author, January 14, 2015, Ann Arbor, MI.

the tubas and euphoniums—there’s lots of stuff that is really low. And they were complaining, “This is really hard to get to speak,” and he was like, “Yep.”⁴⁸¹

He summarized his sentiments by stating:

I think the distancing between the very high and the very low expands the band palate, and when I’ve talked to him about things like this over the years, one of the things he says is that he feels the common trap for writing for band is that you put everything in the pocket, therefore everything sounds the same.⁴⁸²

Recommended Resources for Further Study

George Loomis’s detailed analysis of William Bolcom’s *First Symphony for Band* is included in Volume 5 of Timothy Salzman’s series, *A Composer’s Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band*.⁴⁸³

In addition, Loomis directs readers to Scott Boerma’s 2010 D.M.A. treatise from Michigan State University, entitled *William Bolcom’s First Symphony for Band: Eclectic Styles within a Neoromantic Symphonic Framework*.⁴⁸⁴ The score is available for purchase through Edward B. Marks Music Company, and the parts are available to rent.⁴⁸⁵ The composer’s website, williambolcom.com, offers biographical information, commissioning details, videos and other media, and recording information.⁴⁸⁶

⁴⁸¹ Ibid.

⁴⁸² Ibid.

⁴⁸³ George Loomis, “William Bolcom,” in *A Composer’s Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band*, ed. Timothy Salzman (Galesville, MD: Meredith Music Publications, 2012), 1-22.

⁴⁸⁴ Ibid., 20.

⁴⁸⁵ “Bolcom-*First Symphony for Band*,” Edward B. Marks Music Company, Classical. <http://www.ebmarks.com/event/bolcom-first-symphony-for-band/>. Accessed February 8, 2015.

⁴⁸⁶ “William Bolcom Personal Website.” Accessed February 7, 2015.

A VOICE, A MESSENGER
Aaron J. Kernis
(b. 1960)

Composed: 2010-2012 (rev. 2013)

Duration: 20:00

Publisher: AJK Music (rental only)

Difficulty: Advanced

Premiere: April 2, 2013

University of Illinois Symphony Band (Robert Rumbelow, conductor)

Select

Discography: Not Available

Overview of Composer

Born in Philadelphia, Pennsylvania, in 1960, Aaron J. Kernis's early musical training was on the violin, and he began to teach himself to play piano beginning at age twelve.⁴⁸⁷ He went on to study for one year with John Adams at the San Francisco Conservatory before completing a bachelor's degree in music composition at the Manhattan School of Music, where he studied with Charles Wuorinen and Elias Tanenbaum. Kernis graduated from Yale (where he studied with Jacob Druckman) in 1983 with the Master of Music degree,⁴⁸⁸ though he first "came to national attention in 1982 with the acclaimed premiere of his first orchestral work, *Dream of the Morning Sky*, by the New York Philharmonic at its Horizons Festival."⁴⁸⁹

⁴⁸⁷ "Aaron Jay Kernis," Music Sales Classical.
<http://www.musicsalesclassical.com/composer/long-bio/Aaron-Jay-Kernis>. Accessed February 8, 2015.

⁴⁸⁸ "Aaron Jay Kernis (1960-); USA," Classical Archives,
<http://www.classicalarchives.com/composer/6707.html#tvf=tracks&tv=about>. Accessed February 8, 2015.

⁴⁸⁹ "Aaron Jay Kernis," Music Sales Classical. Accessed February 8, 2015.

Kernis received the 1998 Pulitzer Prize for his *String Quartet No. 2* (“*musica instrumentalis*”)—one of the youngest composers to ever receive the award,⁴⁹⁰ and he also received Grammy nominations for *Air* and his second symphony. Other recognition has come in the form of the Stoeger Prize from the Chamber Music Society of Lincoln Center, a Guggenheim Fellowship, the Rome Prize, the 2012 Nemmers Prize, and the 2002 Grawemeyer Award for Music Composition.⁴⁹¹

Aaron J. Kernis spent ten years as music advisor to the Minnesota Orchestra and is currently chairman and director of that orchestra’s Composer Institute. He has also served as adjunct Professor of Composition at the Yale University School of Music since 2003. Kernis continues to receive commissions and recognition for his work, and he was inducted into the American Academy of Arts and Letters in 2011.⁴⁹²

Overview of Work

The most recent commission by the Big Ten Band Directors Association is Aaron J. Kernis’s *a Voice, a Messenger*. The commissioning process began when Michael Haithcock approached Kernis in 2005 and culminated with the premiere of the work by the University of Illinois Symphony Band (Robert Rumbelow, conductor) in April 2013. A joint commission with the New York Philharmonic Orchestra, the piece, a concerto for solo trumpet and wind ensemble or concert band, was specifically written for Phil Smith

⁴⁹⁰ “Aaron Jay Kernis,” Yale School of Music.
<http://music.yale.edu/faculty/kernis-aaron/>. Accessed February 8, 2015.

⁴⁹¹ Ibid.

⁴⁹² Ibid.

of the New York Philharmonic.⁴⁹³

In an e-mail to the author, Kernis reflected on his compositional style and the programmatic elements in *a Voice, a Messenger*. He described the piece's relationship to other works he has composed, as well as how parts of the concerto were derived from scripture and Jewish history.

Like many of my concerti it places the soloist as the protagonist in relation to the large ensemble or orchestra, creating a dramatic opposition between them, which becomes unified at crucial moments. But structurally it is quite different from other works. It has more movements and they're shorter than in my other concertos. In many ways it is most similar in tone to works like *Colored Field* and *Lament and Prayer*, especially with its use of elements from Jewish music. It is a four-movement work. . . it is highly informed by the sound of the shofar and the typical intervals and motivic shapes found in traditional ways of playing it. Each movement has a variety of emotional tone, from placid and gentle to volatile and violent. It was through Philip Smith's suggestion to look at the role of trumpet-like instruments in Scripture that I focused in on the shofar's playing techniques and its place in Jewish history.⁴⁹⁴

In response to Smith's suggestion, Kernis first developed ideas for the work during Rosh Hashanah; he heard the shofar in person and began re-reading passages in the Torah where the instrument appears "in a spiritual context."⁴⁹⁵

The first movement of the work, "Morning Prayer," is "terse and, like most of the concerto, pensive, chromatic, and conflicted;" it "calms only at its end, when a chorale-like series of essential three-note chords intervene."⁴⁹⁶ The second movement of the work, "Timbrel Psalm," is dance-like, and comprised of lightly scored, vigorous short

⁴⁹³ Aaron J. Kernis, e-mail to the author, January 28, 2015.

⁴⁹⁴ Ibid.

⁴⁹⁵ Ibid.

⁴⁹⁶ Aaron J. Kernis, *a Voice, a Messenger* (New York: AJK Music, 2009).

phrases “in a variety of timbres.” The title for this movement is both referential and a play on words—the timbrel is a Biblical precursor to the tambourine; Kernis also acknowledges musicians’ use of the word “timbre” to describe the “color” of instrumental sound.⁴⁹⁷

The third movement of *a Voice, a Messenger*, “Evening Prayer,” features the soloist on flugelhorn. In the program note, Kernis describes it as both lyrically pensive and a dramatic clash between soloist and ensemble. The fourth and final movement, “Monument – Tekiah, Teruah,” is reminiscent of the “urgency” of the shofar’s call, and makes great use of “fanfare-like passages.” The composer calls this movement the most dramatic of the four, as it is made of “stark contrasts, bitter harmonies, and dense textures.”⁴⁹⁸

In an e-mail to the author, Kernis commented, “At the premiere I was deeply impressed by the commitment of the young performers to master this difficult score. That experience helped me to feel much more confident about the future of music being in such good hands!”⁴⁹⁹

Recommended Resources for Further Study

The score and parts for Aaron J. Kernis’s *a Voice, a Messenger* are available to rent through AJK Music, his personal publishing company.⁵⁰⁰ As of 2015, the work is

⁴⁹⁷ Ibid.

⁴⁹⁸ Ibid.

⁴⁹⁹ Aaron J. Kernis, e-mail to the author, January 28, 2015.

⁵⁰⁰ “Aaron Jay Kernis,” Music Sales Classical.
<http://www.musicsalesclassical.com/composer/long-bio/Aaron-Jay-Kernis>. Accessed February 8, 2015.

still very new; it has not yet been performed widely. No recordings are available yet, but a promotional video by the New York Philharmonic, featuring the composer in an interview discussing the work, is available on YouTube.com.⁵⁰¹

⁵⁰¹ “Aaron Jay Kernis on ‘a Voice, a Messenger,’” New York Philharmonic, YouTube. <https://www.youtube.com/watch?v=OAP0sDL0BUk>. Accessed February 8, 2015.

CHAPTER 8

SUMMARY

The band directors of the Big Ten Conference have met informally at the Midwest International Band and Orchestra Clinic in Chicago, IL and at the conventions of other organizations such as the American Bandmasters Association for decades. The meetings are documented through photographs and conversations with emeriti directors. However, in 1971, at the request of the University of Michigan's George Cavender, the directors met, for the first time, in an official capacity, and the Big Ten Band Directors Association (BTBDA) was born in order to "talk over problems of mutual concern and interest." The primary meeting place of the BTBDA was and still is the Midwest Clinic, where the directors have met annually for a Friday morning breakfast, which for thirty-seven years was sponsored by the G. LeBlanc Corporation. Although the format of the meeting has changed over time, and separate meetings are now held by the Directors of Bands and Athletic Band Directors, the Friday morning General Meeting remains a constant.

Throughout the 1970s, discussion centered around issues affecting the athletic bands, such as the implementation of the Title IX law and the subsequent integration of women into college marching bands, the gradual erosion of performance time at halftime during football games, rules for visiting bands, and travel to the "grandest" bowl game of all, the Rose Bowl. However, other issues were addressed as well, such as a manuscript exchange, a possible All Big Ten Honor Band, and concert band rehearsal procedures during football season. The structure of the organization was fairly fluid in the early years, as stewards of the office of President, Vice-President, and Secretary-Treasurer

maintained terms of two years. A constitution was drafted, but tabled, Maxine Lefever organized a mid-year “retreat,” and meetings were held at the Midwest Clinic each year except for 1976, when John Paynter forgot to put it on the schedule.

In the early 1980s, the BTBDA became embroiled in a national controversy involving the Orange Bowl and the University of Illinois’ Gary Smith. The association made great strides in solidifying their purpose and meeting protocol, and officers’ term durations were cut to one year. In 1985, the Directors of Bands began meeting separately in John Paynter’s presidential suite on Thursday morning of the Midwest Clinic, as bowl reports and other athletic band issues had increasingly dominated the Friday morning General Meeting. The tradition of the Directors of Bands meeting in the presidential suite continued when Ray Cramer became president of the Midwest Clinic. The meeting eventually transferred to a normal conference room following Cramer’s retirement.

Also in 1985, the University of Iowa Symphony Band (Myron Welch, conductor) gave the premiere of the finale of the association’s first work born out of the Commissioning Project, *Symphony No. 2* by David Maslanka, at the College Band Directors National Association (CBDNA) National Conference in Boulder, CO. This was followed two years later in 1987 by its first complete performance, courtesy of the Northwestern University combined Symphonic Wind Ensemble and Symphonic Band (John P. Paynter, conductor). In addition, the association sponsored its first four Midnight Special sessions at the Midwest Clinic. These featured presentations by prominent composers Michael Colgrass, Karel Husa, Warren Benson, and Gunther Schuller. For these sessions, a Big Ten band director moderated, and a service band (U.S. Army, Air Force, Navy, Marines, Coast Guard) acted as a demonstration ensemble. The sessions

were very well attended and became a “cult-like” event at the clinic, even though they were typically given from 11 p.m. to midnight on Wednesday of Midwest, as the Chicago Hilton and Towers was not large enough to support another session during the day.

The 1980s ended with the BTBDA moving to incorporate and become a not-for-profit organization through the state of Illinois. The newly formed organization, for legal purposes, was named The Big Ten Band Directors Foundation. This move helped the association gain legitimacy as an organization and helped to achieve their initiatives in the coming decades.

In the 1990s, more structural changes occurred within the association. Annual dues of \$300.00 were instituted (and eventually raised to \$1,000.00) per member school to fund the association’s initiatives, and officers began to be selected only from the pool of Directors of Bands. In fact, as early as 1993, the officers were chosen in the Directors of Bands Meeting, rather than the General Meeting. In addition, the association began a trend of electing its newest members to office immediately after accepting their positions as Director of Bands at their respective institutions. The Athletic Band Directors began to meet separately as well in 1991 to discuss issues that were relevant to them, and two years later, in 1993, they began to meeting jointly with the Athletic Band Directors from the Pac 10 Conference. This changed the format of the General Meeting, as more and more decision-making occurred in the other meetings, while the General Meeting gradually became a place to make reports and announcements.

Also, in the 1990s, the BTBDA sponsored ten more sessions at the Midwest Clinic (nine of which were Midnight Specials) and initiated a bi-annual Composition Contest to attract up-and-coming composers to the wind band field. The prize of these

contests was a commission and \$5,000.00 to \$8,000.00 to the winner, in addition to reimbursement for copying costs. The first winner of the Composition Contest was Donald Crockett, and the resultant commissioned work was *Island* (1998).

The 2000s brought, yet again, another change in the officers' terms, as they were reset to two years in duration. Five more sessions were sponsored by the BTBDA, and two of these were Midnight Specials. The Composition Contest continued with three more commissioned works: *Shindig* (2000, rev. 2001) by Daniel S. Godfrey, *Love, Play On* (2002) by Gregory Mertl, and *Forms of Light* (2005) by James Primosch. After 2005, the association dissolved the contest model in favor of commissioning two major composers—William Bolcom and Aaron J. Kernis. The resulting works were Bolcom's *First Symphony for Band* (2008) and Kernis's *a Voice, a Messenger* (2010-2012, rev. 2013). The latter, a four-movement concerto for solo trumpet and wind ensemble or concert band, was a joint commission between the BTBDA and the New York Philharmonic Orchestra.

The current decade has been a time of further transition for the association. Beginning in 2010, graduate students were invited to the Friday Morning General Breakfast Meeting, more than doubling the number of the attendees. After the move to McCormick Place West, the need for a late night "Midnight Special" session was no longer needed, and thus, the association removed that designation. Since 2010, the BTBDA has sponsored three sessions—one featuring William Bolcom and a conversation about his BTBDA commissioned work, *First Symphony for Band*, and a two-part series entitled *Legends of the Big Ten*, which featured emeriti directors from the Big Ten Conference answering questions about the changing landscape of the band field,

the significance of being a band director in the Big Ten Conference, their musical influences, and advice for younger directors just starting out in the profession. In addition, the association has twice featured an emeritus director in a “question and answer” session for the graduate students of the Big Ten Conference band programs immediately following the Friday morning General Meeting.

For over forty-four years, the members of the Big Ten Band Directors Association have been leaders in the field, and they serve as an examples to other college band directors across the country. Richard Mark Heidel, who is part of the newest generation of Big Ten band directors, said of his colleagues, both past and present, “The members [of the association] are faculty at some of the most prestigious and respected institutions of higher learning in the country and collectively they constitute a powerful voice for the profession.”⁵⁰² The future is certainly bright for the association, as it is once more building its “war chest” in preparation for a new major commission and other initiatives.

Implications

Common themes emerged while researching the history of the Big Ten Band Directors Association. Ongoing discussion of these issues facing the band directors of the Big Ten Conference continues to be a central component to the association’s annual meetings, as seen through forty-four years of meeting minutes. These issues included athletic band concerns (e.g. erosion of performance time, logistics of travel, funding, bowl games, copyright, etc.) as well as artistic interests of bands in the Big Ten Athletic Conference (e.g. an All Big Ten Honor Band, rehearsal schedules, programming, the

⁵⁰² Richard Mark Heidel, e-mail to the author, February 9, 2015.

evolving landscape of music education, etc.). Additionally, the members of the BTBDA have been and continue to be dedicated to the progression and advancement of the band's repertoire through the association's Commissioning Project. This is evidenced through the commission of seven new works and the association's future plans for the project. Also, the BTBDA is dedicated to providing quality sessions at the Midwest International Band and Orchestra Clinic in Chicago, IL, as they have sponsored twenty-one sessions (Midnight Special and other) since 1986 and have recently begun holding sessions for its institution's graduate students.

The Big Ten Band Directors Association is one of the oldest associations of its kind, having existed for over forty years. The study of this organization is beneficial to the profession, as it is the first of its kind to document a band association formed because its members are bound by a specific athletic conference; it may very well serve as a catalyst for similar studies of the band associations of other athletic conferences. Also, the profession's knowledge of this association is vital, as the BTBDA represents one model of how band conference associations can function, and the areas (e.g. commissioning, clinic session sponsorship, etc.) in which such associations contribute to the landscape of the field.

Recommendations for Further Study

The common interests of band directors bound by athletic conferences are well documented. Studies comparing and contrasting the athletic bands of the Big Ten Conference,⁵⁰³ the Mid-American Conference,⁵⁰⁴ and Southeastern Conference⁵⁰⁵ have

⁵⁰³ John Allen Fuller, "A Descriptive Analysis of the Eleven Big Ten Conference Marching Band Programs."

been written in the last thirty years. It is evident in the programs of the Midwest International Band and Orchestra Clinic that band directors in the same athletic conference meet annually as associations, either formally or informally. These conferences include the Atlantic Coast Conference (ACC), Big East Conference, Big XII Conference, Mid-American Conference (MAC), and the Southeastern Conference (SEC), and of course, the Big Ten Conference. The Big Ten and MAC Conferences even have separate meetings for general purposes, Directors of Bands, and Athletic Band Directors.⁵⁰⁶ However, beyond this study, there is little information about the proceedings of these associations. A study of each of these associations will illuminate their initiatives and relevance to the field in areas such as athletic bands, concert bands, commissioning, and music education.

While there have been many biographical studies completed on Big Ten band directors prior to 1971, including Donald E. McGinnis,⁵⁰⁷ Leonard Falcone,⁵⁰⁸ and William D. Revelli,⁵⁰⁹ there are retired Big Ten band directors (some of them recently)

⁵⁰⁴ Eric W. Aho, "A Descriptive Analysis of the Fourteen Mid-American Conference Athletic Band Programs."

⁵⁰⁵ Harry Crozier Patzig, "A Description of the Southeastern Conference Marching Band Programs."

⁵⁰⁶ Midwest International Band and Orchestra Clinic Program, December 18-22, 2012, Midwest Clinic Archives, Subseries V.1: Annual Clinic Programs, 1947-2011, in the American Band Collections in Special Collections in Performing Arts at the University of Maryland.

⁵⁰⁷ Jaime R. Titus, "The Professional Life and Pedagogy of Donald E. McGinnis, PhD" (D.M.A. diss., The Ohio State University, 2005).

⁵⁰⁸ Myron Delford Welch, "The Life and Work of Leonard Falcone with Emphasis on his Years as Director of Bands at Michigan State University, 1927 to 1967" (Ed.D. diss., University of Illinois at Urbana-Champaign, 1973).

⁵⁰⁹ George Alfred Cavanagh, "William D. Revelli: The Hobart Years" (Ed.D. diss., University of Michigan, 1971); Gregory L. Talford, "William D. Revelli: An Introspective Study" (M.M. thesis, Central Michigan University, 1985).

who are considered luminaries in the field, but have not yet had their professional lives chronicled in this way. There are in-depth historical studies on many of the band programs of the Big Ten conference⁵¹⁰ that include the tenures of these emeriti directors, but they do not include comprehensive professional and personal accounts. These studies need to be completed soon, so institutional history is not lost. Primary candidates for this type of study include Kenneth G. Bloomquist, Ray E. Cramer, James F. Keene, H. Robert Reynolds, Myron Welch, John Whitwell, and Al G. Wright, to name a few.

David Maslanka's *Symphony No. 2* and William Bolcom's *First Symphony for Band* have both been the subject of thorough research and analysis. In the case of Maslanka, there exists a dissertation by Robert J. Ambrose,⁵¹¹ and in the case of Bolcom, there is a dissertation by Scott Boerma,⁵¹² and an in-depth article by George Loomis, featured in *A Composer's Insight, Vol. 5*.⁵¹³ However, the four works commissioned through the BTBDA Composition Contest have not been the subjects of study. Research will offer insight into these four composers' works as they relate to the greater wind band repertoire. Other composition contests' histories and the resultant works have been documented in the academic world,⁵¹⁴ and these could be used as models when

⁵¹⁰ Peter James Griffin, "A History of the Illinois Industrial University/University of Illinois Band, 1867—1908" (Ed.D diss., University of Illinois at Urbana-Champaign, 2004); Larry Jens Petersen, Jr., "Bands at the University of Iowa from 1880 to 2008: The Development, Directors, Repertoire, and the 1966 Historic Tour of Europe and the Soviet Union" (D.M.A. diss., The University of Iowa, 2012).

⁵¹¹ Robert Joseph Ambrose, "An Analytical Study of David Maslanka's *Symphony No. 2*."

⁵¹² George Loomis, "William Bolcom," in *A Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band*, ed. Timothy Salzman (Galesville, MD: Meredith Music Publications, 2012), 20.

⁵¹³ *Ibid.*, 1-22.

⁵¹⁴ Matthew G. McCutchen, "An Examination of the History and Winning Pieces of the National Band Association's Composition Contest: 1977—2008" (Ph.D. diss., The Florida State University, 2009).

researching the four BTBDA Composition Contest commissions by Donald Crockett, Daniel S. Godfrey, Gregory Mertl, and James Primosch. In the same vein, an in-depth study of Aaron J. Kernis's *a Voice, a Messenger* is needed. This seminal work for solo trumpet and orchestral winds partially fills a void in the repertoire, as concerti for band are limited in number. In addition, Kernis is an internationally renowned Pulitzer Prize-winning composer, and the aforementioned work is his first for the wind band genre.

According to Frank Battisti, in his book *Winds of Change II*, “there was an increased number of wind works performed by major symphony orchestras during the first decade of the new millennium.”⁵¹⁵ Battisti cites Joseph Turrin's *Hemispheres*, Ingolf Dahl's *Saxophone Concerto*, John Harbison's *Music for 18 Winds*, and William Schuman's *George Washington Bridge* as examples of wind works that have been performed recently by the winds and percussion sections of some of the top symphony orchestras in the United States.⁵¹⁶ In addition, Battisti quotes conductor Leonard Slatkin on the subject, “...I think you are finding...more composers...using the orchestral venue to experiment and use different frameworks. So, some of the works that are emerging for wind ensemble are designed not only for use with bands, but for use within an orchestral concert where you might not require the strings.”⁵¹⁷ It is reasonable, then, to relate the joint commission between the BTBDA and the New York Philharmonic Orchestra of Aaron J. Kernis's *a Voice, a Messenger* to this trend. In order to more fully understand

⁵¹⁵ Frank Battisti, *Winds of Change II : The New Millennium : A Chronicle of the Continuing Evolution of the Contemporary American Wind/Band Ensemble*, (Galesville, MD: Meredith Music Publications, 2012), 47.

⁵¹⁶ *Ibid.*, 47.

⁵¹⁷ *Ibid.*, 48.

this correlation, further study is needed of the orchestral wind and percussion sections as a vehicle for wind band performances and other orchestral commissions of wind works.

APPENDIX A

LIST OF OFFICERS, 1971-2015⁵¹⁸

1971-1972

President: George Cavender
 Vice-President: Kenneth G. Bloomquist
 Secretary-Treasurer: Everett D. Kisinger

1973-1974

President: Frederick C. Ebbs
 Vice-President: John P. Paynter
 Secretary-Treasurer: Michael Leckrone
 Past President: George Cavender

1975-1976

President: John P. Paynter
 Vice-President: Al G. Wright (?)
 Secretary-Treasurer: (?)
 Past President: Frederick C. Ebbs

1977-1978

President: Al G. Wright
 Vice-President: Harry Begian (?)
 Secretary-Treasurer: William D. Kisinger
 Past President: John P. Paynter

1979-1980

President: Harry Begian
 Vice-President: O'Neill Sanford
 Secretary-Treasurer: Gary E. Smith
 Past President: Al G. Wright

1981

President: Stanley DeRusha
 Vice-President: Michael Leckrone
 Secretary: Maxine Lefever
 Past President: Harry Begian

1982

President: H. Robert Reynolds
 Vice-President: Morgan Jones
 Secretary-Treasurer: Don Casey

⁵¹⁸ "Past Officers," Big Ten Band Directors Association.
<http://www.bigtenbands.org>. Accessed January 22, 2015.

Past President: Stanley DeRusha

1983

President: (?)

Vice-President: (?)

Secretary-Treasurer: Myron Welch (?)

Past President: H. Robert Reynolds

1984

President: (?)

Vice-President: (?)

Secretary: (?)

Treasurer: Myron Welch (?)

Past President: (?)

1985

President: Myron Welch

Vice-President: Frank Bencriscutto (?)

Secretary: Richard Dunscomb

Treasurer: Myron Welch

1986

President: Frank Bencriscutto

Vice-President: Richard Dunscomb (?)

Secretary: (?)

Treasurer: Myron Welch

Past President: Myron Welch

1987

President: Richard Dunscomb

Vice-President: Eugene Corporon*

Secretary: James F. Keene

Treasurer: Myron Welch

Past President: Frank Bencriscutto

*Elected to position, but left MSU in 1987

1988

President: James F. Keene

Vice-President: Craig Kirchhoff

Secretary: Kenneth G. Bloomquist

Treasurer: Myron Welch

Past President: Richard Dunscomb

1989

President: Craig Kirchhoff

Vice-President: H. Robert Reynolds

Secretary: John P. Paynter
Treasurer: Myron Welch
Past President: James F. Keene

1990

President: H. Robert Reynolds (?)
Vice-President: Kenneth G. Bloomquist
Secretary: (?)
Treasurer: Myron Welch
Past President: Craig Kirchhoff

1991

President: Kenneth G. Bloomquist
Vice-President: David Leppla (?)
Secretary: (?)
Treasurer: Myron Welch
Past President: (?)

1992

President: David Leppla
Vice-President: Ned C. Deihl (?)
Secretary: Richard Blatti
Treasurer: Myron Welch
Past President: Kenneth G. Bloomquist

1993

President: Ned C. Deihl
Vice-President: John Whitwell
Secretary: Richard Blatti
Treasurer: Myron Welch
Past President: David Leppla

1994

President: John Whitwell
Vice-President: David Leppla
Secretary: Richard Blatti
Treasurer: Myron Welch
Past President: Ned C. Deihl

1995

President: David Leppla
Vice-President: Ray E. Cramer
Secretary: Richard Blatti
Treasurer: Myron Welch
Past President: John Whitwell

1996

President: Ray E. Cramer
 Vice-President: Myron Welch
 Secretary: Gary Lewis
 Treasurer: Myron Welch
 Past President: David Leppla

1997

President: Myron Welch
 Vice-President/President-Elect: Gary Lewis*
 Secretary: Mallory Thompson
 Treasurer: Myron Welch
 Past President: Ray E. Cramer

*The terms "Vice-President" and "President-Elect" are used interchangeably from 1997-2005

1998-1999

President: Mallory Thompson
 Vice-President: Russel C. Mikkelson
 Secretary: Dennis Glocke
 Treasurer: Myron Welch
 Past President: Myron Welch

2000-2001

President: Russel C. Mikkelson
 Vice-President: Dennis Glocke (?)
 Secretary: David Leppla
 Treasurer: Myron Welch
 Past President: Mallory Thompson

2002-2003

President: Dennis Glocke
 Vice-President/President-Elect: Michael Haithcock (2002) / Craig Kirchhoff (2003)
 Secretary: Dave Leppla
 Treasurer: Myron Welch
 Past President: Russel C. Mikkelson

2004-2005

President: Craig Kirchhoff
 Vice-President/President-Elect: John Whitwell
 Secretary: David Leppla
 Treasurer: Myron Welch
 Past President: Dennis Glocke

2006-2007

President: Stephen Pratt
President-Elect: Kevin Sedatole
Secretary: Jay Gephart
Treasurer: Myron Welch
Past President: Craig Kirchhoff

2008-2009

President: Kevin Sedatole
President-Elect: Jay Gephart
Secretary: Stephen Pratt
Treasurer: Scott Teeple
Past President: Stephen Pratt

2010-2011

President: Jay Gephart
President-Elect/Secretary: Richard Mark Heidel
Treasurer: Scott Teeple
Past President: Kevin Sedatole

2012-2013

President: Richard Mark Heidel
President-Elect/Secretary: Robert Rumbelow (2012) / Carolyn Barber (2013)
Treasurer: Russel C. Mikkelson
Past President: Jay Gephart

2014-2015

President: Carolyn Barber
President-Elect/Secretary: Scott Teeple
Treasurer: Russel C. Mikkelson
Past President: Richard Mark Heidel

APPENDIX B

BIG TEN BAND DIRECTORS ASSOCIATION PHOTOGRAPHS WITH NAMES



Figure 17 – Big Ten Bandmasters with Karl King at the American Bandmasters Association Convention in Madison, Wisconsin, March 10, 1960 (directors named).

Source: “Online Photo Archive, Page 32.” Karl King Archives. http://www.karling.us/kkband_a5fc.htm. Accessed January 25, 2015.

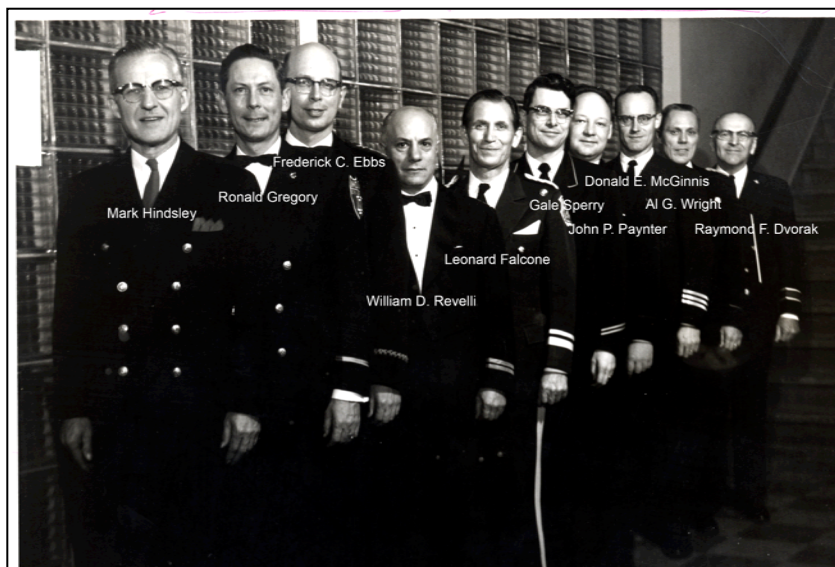


Figure 18 – Big Ten Band Directors at the Midwest International Band and Orchestra Clinic in Chicago, IL, ca. 1960 (directors named).

Source: Midwest Clinic Archives, Subseries IV.2: *The First Fifty Years*, in the American Band Collections in Special Collections in Performing Arts at the University of Maryland.



Figure 19 – Big Ten Band Directors Association Photo, December 17, 1971
(directors named).

Source: Harry Begian Papers, 1926, 1935-1997, Series 3: Correspondence, Box 3, Folder 4: Big Ten Band Directors Association, 1971-1974, 1976-82, in The Sousa Archives and Center for American Music.



Figure 20 – Big Ten Band Directors Association Photo, December 1990
(directors named).

Source: Personal collection of Stephen Pratt, December 1990.



Figure 21 – Photograph of the Directors of Bands of the Big Ten Conference at the
2013 Midwest International Band and Orchestra Clinic, December 20, 2013
(directors named).

Source: Personal collection of Kevin Kastens, December 20, 2013.

APPENDIX C

BY-LAWS OF THE BIG TEN BAND DIRECTORS ASSOCIATION⁵¹⁹

Article I – Office

The principal office of the Foundation shall be located in Glenview, Illinois. The Foundation may not have such other offices, either within or without the state of Illinois, as the affairs of the Foundation may require, or the Directors shall determine, from time to time.

Article II – Membership

The members of this Foundation shall be the “Director of Bands” at each of the “Big Ten” Schools, being, in alphabetical order, The University of Illinois, Indiana University, the University of Iowa, the University of Michigan, Michigan State University, the University of Minnesota, Northwestern University, Ohio State University, Purdue University, and the University of Wisconsin. The incorporators shall constitute the initial Board of Directors. The term of membership for each member shall [be] one (1) year and shall be automatically renewed on an annual basis unless sooner terminated by death, resignation or action by the Board of Directors. All membership shall be non-transferrable and non-assignable, but any member may at any time resign his membership by delivering a letter of resignation to the Secretary of this Foundation who will then strike such resigning member’s name from the Register of Members. A member may be expelled and his membership terminated by the affirmative vote of a majority in number of the whole Board of Directors at any regular or special meeting of the Board of Directors.

Article III – Meeting of Members

Section 1. Annual Meetings

The annual meeting of the members of the Foundation commencing with the year 1990 shall be held on the third Monday in December in each year if not a legal holiday, and if a legal holiday, then on the next regular business day following, at 2:00 o’clock P.M., for the purpose of electing Directors and for the transaction of such other business as may properly come before the meeting.

Section 2. Special Meetings

Special meetings of the members of the Foundation may be held at any time upon notice signed by the President or Secretary of the Foundation or by a majority of the members of the Foundation.

⁵¹⁹ By-Laws of the Big Ten Band Directors Foundation, 1989, Presidents’ Binders.

Section 3. Place of Meetings

The Board of Directors may designate any place, either within or without the state of Illinois, as the place of meeting for any annual meeting. A waiver of notice signed by all members may designate any place, either within or without the state of Illinois, as the place of meeting for any annual meeting or for any special meeting. If no designation is made, or if a special meeting be otherwise called, the place of meeting shall be at 1437 Hollywood Avenue, Glenview, Illinois 60025, which is the registered office of the Foundation in the state of Illinois.

Section 4. Notice of Meetings

Written notice stating the place, day and hour of the meeting and, in case of a special meeting, the purpose or purposes for which the meeting is called, shall be delivered not less than ten (10) nor more than forty (40) days before the date of the meeting, either personally or by mail, by or at the direction of the President, or the Secretary, or the members calling the meeting, to all of the members of the Foundation. If mailed, such notice shall be deemed to be delivered when deposited in the United States mail, postage prepaid, and addressed to the member at his address as it appears on the Register of Members kept by the Secretary of the Foundation.

Section 5. Register of Members

The Secretary of the Foundation shall keep and maintain a current Register of Members containing the name, address, date of commencement of membership and date of expiration of membership for each member of the Foundation. Such Register shall be prima facie evidence as to who are the members at any given time entitled to vote at any meeting of members.

Section 6. Quorum

A majority of the members of the Foundation represented in person or by proxy shall constitute a quorum for the transaction of business at any annual or special meeting of members.

Section 7. Voting

Each member of this Foundation shall at every meeting of the members be entitled to one vote in person or by proxy upon each subject properly submitted to vote.

Section 8. Informal Action

Any action required to be taken at a meeting of the members, or any other action which may be taken at a meeting of the [members], may be taken without a meeting if a consent in writing, setting forth the action so taken, shall be signed by all members of the Foundation with respect to the subject matter thereof.

Article IV – Board of Directors

Section 1. Number, Term of Office and Vacancies

The Board of Directors shall consist of the officers of the Foundation. The property, funds and affairs of the Foundation shall be managed and controlled by a Board of Directors consisting of three (3) individuals who are members. The Directors shall be elected at the annual meeting of the members of the Foundation and shall serve for a term of one (1) year or until their successors are duly elected and qualified. If the office of any Director becomes vacant by reason of death, resignation, expulsion, disqualification or inability to act, the remaining Directors may elect a successor who shall hold office for the unexpired term and until his successor shall have been elected and shall have qualified.

Section 2. Powers

The Board of Directors shall have the power and authority to receive gifts, legacies, and donations on behalf of the Foundation and to make gifts and donations on behalf of the Foundation and to make gifts and donations of capital as well as of income in pursuance of the objects and purposes of the Foundation. In addition, the Board of Directors shall have the right, power and authority to exercise all the powers and to do all the acts and things which may be exercised or done by the Foundation, but subject, nevertheless, to the statutes of the state of Illinois, to the provisions of the Articles of Incorporation, and to the By-Laws of the Foundation.

Section 3. Regular Meetings

The Board of Directors shall meet each year immediately after the adjournment of the meeting of the members of the Foundation for the purpose of electing the officers of the Foundation for the purpose of electing the officers of the Foundation for the respective ensuing terms of office and to transact any corporate business which may properly come before the meeting. No notice of such meeting shall be necessary. Other regular meetings of the Board of Directors shall be held from time to time as the Board of Directors may by resolution determine.

Section 4. Special Meetings

Special meetings of the Board of Directors may be called by or at the request of the President or a majority of the Directors.

Section 5. Notice

Notice of any special meeting of the Board of Directors shall be given at least ten (10) days previously thereto by written notice delivered personally or mailed to each Director, or by telegram. Any Director may waive notice of any meeting. The attendance of a Director at any meeting shall constitute a waiver of notice of such meeting except where a Director attends a meeting for the express purpose of objecting to the transaction of any business because the meeting is not lawfully called or convened. Neither the business to be transacted at, nor the purpose of,

any regular or special meeting of the Board of Directors need be specified in the notice or waiver of notice of such meeting.

Section 6. Place of Meetings

All meetings of the Board of Directors shall be held at the registered office of the Foundation except that the Board of Directors may, as it may from time to time by resolution determine, hold its meetings, regular or special, at any place within or without the state of Illinois, and may at such meetings transact any and all business.

Section 7. Quorum

A majority of the Directors shall be necessary to constitute a quorum for the transaction of business at any meeting.

Section 8. Informal Action

Except as in this Section provided, the Board of Directors shall act and shall have the capacity to act only as a Board. Nevertheless, any action taken pursuant to a prior authorization or confirmed and approved by subsequent ratification in writing, whether of record in the corporate record book or otherwise, signed by all of the Directors, shall have and shall be deemed to have the same force and effect as if such action shall have been taken in or pursuant to a resolution adopted in a regularly called or constituted meeting of the Board of Directors.

Article V – Officers

Section 1. Number

The officers of the Foundation shall be a President, a Vice President, and a Secretary/Treasurer, and such other officers as may be elected or appointed by the Board of Directors. Any two (2) or more offices may be held by the same persons except the offices of President and Secretary.

Section 2. Election and Term of Office

The officers of the Foundation shall be elected annually by the Board of Directors at the first meeting of the Board of Directors held after each annual meeting of the members. If the election of officers shall not be held at such meeting, such election shall be held as soon thereafter as conveniently may be. Vacancies may be filled or new offices filled at any meeting of the Board of Directors. Each officer shall hold office until his successor shall have been duly elected and shall have qualified or until his death or until he shall resign or shall have been removed in the manner hereinafter provided.

Section 3. Removal

Any officer or agent elected or appointed by the Board of Directors may be removed by the Board of Directors whenever in its judgment the best interests of the Foundation will be served thereby.

Section 4. President

The President shall be selected by and from the membership of the Board of Directors. He shall be the chief executive officer of the Foundation. He shall preside over all meetings of the Board and of the members. He shall have general and active management of the business and affairs of the Foundation, and he shall see that all orders and resolutions of the Board are carried into effect. He shall have the powers and authority to make gifts and donations of capital as well as income of the Foundation in pursuance of the objects and purposes of the Foundation. In general, he shall have all powers and shall perform all duties incident to the office of President and such other powers and duties as may be vested or prescribed by the Board of Directors from time to time.

Section 5. Vice President

At least one (1) Vice President shall be chosen from the membership of the Board of Directors. Such Vice-President (or in the event there be more than one (1) Vice President, the Vice-Presidents in the order designated, or in the absence of any designation, then in the order of their election) shall perform the duties and exercise the powers of the President during the absence, disability, or refusal to act of the President.

Section 6. Treasurer

The Treasurer shall have custody of all Foundation funds and securities and shall keep in books belonging to the Foundation full and accurate accounts of all receipts and disbursements; he shall deposit all funds, securities and other valuable effects in the name of the Foundation in such depositories as may be designated for that purpose by the Board of Directors. He shall disburse the funds of the Foundation as may be ordered by the Board, taking proper vouchers for such disbursements, and shall render to the President and Directors at the regular meetings of the Board, and whenever requested by them, an account of all his transactions as Treasurer and of the financial condition of the Foundation.

Section 7. Secretary

The Secretary shall: (a) keep the minutes of the meetings of the members and of the Board of Directors in one (1) or more books provided for that purpose; (b) see that all notices are duly given in accordance with the provisions of these By-Laws or as required by law; (c) be custodian of the corporate records and of the seal of the Foundation and see that the seal of the Foundation is affixed to all documents, the execution of which on behalf of the Foundation under its seal is duly authorized in accordance with the provisions of these By-Laws; (d) keep a register of the members of the Foundation as provided in Article III, Section 5, herein; (e) in general perform all duties incident to the office of Secretary and such other duties as from time to time may be assigned to him by the President or by the Board of Directors.

Section 8. Assistant Treasurers and Assistant Secretaries

The Assistant Treasurers and [Secretaries], in general, shall perform such duties as shall be assigned to them by the Treasurer or Secretary, respectively, or by the President or the Board of Directors.

Article VI – Indemnification of Directors of Officers

Each Director and officer of the Foundation shall be indemnified by the Foundation against expenses (excluding, however, any amount paid in settlement) reasonably incurred by him in connection with any action, suit or proceeding to which he may be made a party by reason of his having been a Director or officer of the Foundation (whether or not he continues to be a Director or officer at the time of incurring such expenses), except in relation to matters as to which he shall be adjudged in such action, suit or proceeding, or by the Board of Directors of the Foundation, to have been derelict in the performance of his duty as such Director or officer. The foregoing right of indemnification shall not be exclusive to other rights to which he may be entitled as a matter of law, and shall be in addition to such compensation for services rendered and reimbursement for expenses incurred (including any amount paid in settlement of any action), as shall be determined from time to time by the Board of Directors.

Article VII – Seal

The Board of Directors shall provide a seal for the Foundation which shall be in the form of a circle and shall have inscribed thereon the name of the Foundation and the words “Corporate Seal, Illinois”.

Article VIII – Fiscal Year

The fiscal year of the Foundation shall begin on the first day of January in each year and shall end on the last day of December in each year.

Article IX – Waiver of Notice

Whenever any notice whatever is required to be given under the provisions of these By-Laws or under the provisions of the Articles of Incorporation or under the provisions of the statutes of the state of Illinois, a waiver thereof, in writing, signed by the person or persons entitled to such notice, whether before or after the time stated therein, shall be deemed equivalent to the giving of such notice.

Article X – Special Provisions

- 1) Financial participation will be at the option of each Director of Bands at each of the Big Ten Universities, but only those Universities who contribute such financial support will be entitled to participate in this Foundation's activities.
- 2) Any agreements with respect to the commissioning of musical compositions by this Foundation shall provide that the composer will control its publication and the right to receive royalties, but this Foundation shall have first performance rights and the right to control all performances for the first year, and a statement will appear thereon acknowledging that the composition was commissioned by this Foundation.

Article XI – Amendments

These By-Laws may be altered, amended or repealed and new By-Laws may be adopted by any meeting of the Board of Directors of the Foundation by a majority vote of the Directors at the meeting.

APPENDIX D**LIST OF COMMISSIONED WORKS, 1986-2014⁵²⁰**

Symphony No. 2 (1986)—David Maslanka

Island (1998)—Donald Crockett

Shindig (2000, rev. 2001)—Daniel S. Godfrey

Love, Play On (2002)—Gregory Mertl

Forms of Light (2005)—James Primosch

First Symphony for Band (2008)—William Bolcom

a Voice, a Messenger (2010-2012, rev. 2013)—Aaron J. Kernis

⁵²⁰ “Commissioning Project,” Big Ten Band Directors Association.
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APPENDIX E

LIST OF MIDNIGHT SPECIAL AND OTHER SESSIONS, 1986-2014⁵²¹

Date: **December 17, 1986**

Time: 11 p.m. to Midnight

Location: Grand Ballroom (Chicago Hilton and Towers)

Title: Mid-Nite Special: "Conversation with Michael Colgrass"

Composer: Michael Colgrass

Demonstration Ensemble: Michigan State University Band (Eugene Migliaro Corporon, conductor)

Date: **December 16, 1987**

Time: 11 p.m. to Midnight

Location: Grand Ballroom (Chicago Hilton and Towers)

Title: Mid-Nite Special: "Conversation and Analysis of the Music of Karel Husa"

Composer: Karel Husa

Demonstration Ensemble: U.S Navy Band

Date: **December 14, 1988**

Time: 11 p.m. to Midnight

Location: Grand Ballroom (Chicago Hilton and Towers)

Title: Mid-Nite Special: "The Composer and His Music"

Composer: Warren Benson

Demonstration Ensemble: U.S Marine Band

Date: **December 13, 1989**

Time: 11 p.m. to Midnight

Location: Grand Ballroom (Chicago Hilton and Towers)

Title: Mid-Nite Special: "The Music of Gunther Schuller"

Composer: Gunther Schuller

Demonstration Ensemble: U.S. Army Band

Date: **December 19, 1990**

Time: 11 p.m. to Midnight

Location: Grand Ballroom (Chicago Hilton and Towers)

Title: Mid-Nite Special: "And the Mountains Rising Nowhere, Pathways to Performance"

Composer: Joseph Swantner

Moderator: Jeffrey Renshaw

Demonstration Ensemble: U.S. Air Force Band (Lt. Col. James M. Bankhead, conductor)

⁵²¹ Midwest International Band and Orchestra Clinic Program, 1986-2011, Midwest Clinic Archives, Subseries V.1: Annual Clinic Programs, 1947-2011, in the American Band Collections in Special Collections in Performing Arts at the University of Maryland; Midwest International Band and Orchestra Clinic Program, December 16-21, 2013 and December 15-20, 2014.

Date: **December 18, 1991**

Time: 6 to 7 p.m.

Location: Williford Room (Chicago Hilton and Towers)

Title: "Mozart Wind Music—Two Hundred Years Later: Issues Associated with the Performance of Mozart's Wind Music"

Moderator: Daniel Leeson

Date: **December 18, 1991**

Time: 11 p.m. to Midnight

Location: Grand Ballroom (Chicago Hilton and Towers)

Title: "The Mozart Grand Partita"

Composer: N/A

Moderator: Daniel Leeson

Demonstration Ensemble: U.S. Coast Guard Band

Date: **December 16, 1992**

Time: 11 p.m. to Midnight

Location: Grand Ballroom (Chicago Hilton and Towers)

Title: Mid-Nite Special: "A Discussion and Performance of Warren Benson's 'Adagietto' with Regard to Expressive Wind Playing"

Composer: Warren Benson

Demonstration Ensemble: U.S. Navy Band

Date: **December 15, 1993**

Time: 11 p.m. to Midnight

Location: Grand Ballroom (Chicago Hilton and Towers)

Title: Mid-Nite Special: "An Analysis of the Composer's Composition, 'Three City Blocks'"

Composer: John Harbison

Demonstration Ensemble: U.S. Marine Band

Date: **December 20, 1995**

Time: 11 p.m. to Midnight

Location: Grand Ballroom (Chicago Hilton and Towers)

Title: Mid-Nite Special: "Fisher A. Tull—A Celebration"

Moderator: John P. Paynter

Demonstration Ensemble: U.S. Air Force Band

Date: **December 18, 1996**

Time: 11 p.m. to Midnight

Location: International Ballroom (Chicago Hilton and Towers)

Title: Midnight Special "The Music of Karel Husa"*

Composer: Karel Husa

Demonstration Ensemble: U.S. Navy Band

*paid for by Midwest Clinic; BTBDA retained sponsorship

Date: **December 18 1997**

Time: 11 p.m. to Midnight

Location: International Ballroom (Chicago Hilton and Towers)

Title: Midnight Special: "Looking Beyond the Notes"

Composer: Frank Ticheli

Demonstration Ensemble: Austin Symphonic Band

Date: **December 16, 1999**

Time: 11 p.m. to Midnight

Location: International Ballroom (Chicago Hilton and Towers)

Title: Midnight Special: "Problems and Pleasures of Composing for Wind Ensemble and Voice"

Composer: Daron Hagen

Demonstration Ensemble: Northshore Concert Band (John Lynch, conductor)

Date: **December 21, 2000**

Time: 11 p.m. to Midnight

Location: International Ballroom (Chicago Hilton and Towers)

Title: Midnight Special: "American Icons"

Composer: Michael Daugherty

Demonstration Ensemble: U.S. Air Force Band (Col. Lowell E. Graham, conductor)

Date: **December 19, 2003**

Time: 6 to 7 p.m.

Location: International Ballroom (Chicago Hilton and Towers)

Title: "A Conversation with Karel Husa"*

Composer: Karel Husa

Moderator: H. Robert Reynolds

*cancelled after program was printed; H. Robert Reynolds led session

Date: **December 15, 2005**

Time: 9:00 to 10:30 p.m.

Location: International Ballroom (Chicago Hilton and Towers)

Title: "An Evening of Music"

Composer: Karel Husa

Demonstration Ensemble: Illinois State University Wind Symphony (Stephen Steele, conductor)

Date: **December 20, 2006**

Time: 10:30-11:30 p.m.

Location: International Ballroom (Chicago Hilton and Towers)

Title: *Circus Maximus*

Composer: John Corigliano

Demonstration Ensemble: Dallas Wind Symphony (Jerry Junkin, conductor)

Date: **December 21, 2006**

Time: 10 to 11 p.m.

Location: Williford Room (Chicago Hilton and Towers)

Title: Midnight Special: "A Conversation with Gunther Schuller"

Composer: Gunther Schuller

Moderator: Craig Kirchhoff

Date: **December 16, 2010**

Time: 1 to 2 p.m.

Location: Skyline Ballroom- W375E (McCormick Place West)

Title: "A Discussion of William Bolcom's *First Symphony for Band*"

Composer: William Bolcom

Moderator: Michael Haithcock

Demonstration "The President's Own" U.S. Marine Band

Date: **December 19, 2013**

Time: 3 to 4 p.m.

Location: W185 (McCormick Place West)

Title: "Legends of the Big Ten" Part 1

Panel: Ray E. Cramer, Myron Welch, John Whitwell, and Al G. Wright (did not attend)

Moderator: Jay Gephart

Date: **December 18, 2014**

Time: 1:30 to 2:30 p.m.

Location: W185 (McCormick Place West)

Title: "Legends of the Big Ten" Part 2

Panel: H. Robert Reynolds, James F. Keene, and Kenneth G. Bloomquist

Moderator: Richard Mark Heidel

APPENDIX F
INTERVIEW QUESTIONS

Current and Former Directors of Bands

1. What is/was your involvement with the Big Ten Band Directors Association during your tenure as a band director in the Big Ten Conference?
2. What significant changes to the association transpired during your involvement?
3. In your view, what is the relevance of the Big Ten Band Directors Association, and what impact has it had on the modern history of the band profession?
4. During your tenure with the Big Ten Band Directors Association, what are/were some of the major issues/topics of consideration for the association, and how does/did the association proceed in addressing these issues?
5. Do you remember anything about a “mid-year retreat” coordinated by Maxine Lefever to Valparaiso, Indiana?
6. Why did the association adopt the contest model from 1998-2005?
7. What was your role in facilitating the composition contests?
8. How were judges chosen for the contest?
9. What was the process for selecting composers as winners (what criteria were used, how did the committee communicate/deliberate about the works?)
10. Do you remember anything about the premieres of any of the contest winners’ pieces?
11. What was the overall impression of the works (*Island* by Donald Crockett, *Shindig* by Daniel Godfrey, *Love, Play On* by Greg Mertl, and *Forms of Light* by James Primosch) among the Big Ten band directors?
12. Why was the contest abandoned?
13. What about William Bolcom warranted a major commission from the Big Ten band directors?
14. What can you tell me about the process leading up to the completion of this work? And leading up to its premiere?

15. What about Aaron J. Kernis warranted a major commission from the Big Ten band directors?
16. How did the partnership between the BTBDA and the New York Philharmonic come to be?
17. What were some of the significant events leading up to the completion of this work?
18. Can you describe what happened when the premiere of *a Voice, a Messenger* was delayed? How did the piece stay on the Big Ten Band Directors Association's radar?
19. In reviewing my notes, it is clear that the Bolcom and Kernis commissions were not supposed to happen at the same time. When they did, funding became an issue. What do you remember about how the association handled this, and why was it important for the association to continue pursuing both commissions even though it strained the budget significantly?
20. Have you been involved in a Big Ten Band Directors Association Midnight Special at the Midwest Clinic? Which ones?
21. What is the significance of these sessions, and do any of them stand out in your mind as particularly successful or memorable?
22. Is there anything you would like to add?

Current and Former Athletic Band Directors

1. What is/was your involvement with the Big Ten Band Directors Association during your tenure as a band director in the Big Ten Conference?
2. What significant changes to the association transpired during your involvement?
3. How did Title IX affect the marching band programs of the Big Ten Conference? What was the role of the Association in navigating the new policies?
4. How has the association dealt with diminishing performance time during pre-game and halftime at bowl games and during the regular season?
5. According to meeting minutes, the Big Ten Athletic Conference has attempted to cap the number of marching band students that are allowed to travel to bowl games. How has the association dealt with this issue?
6. During your tenure, did the Athletic Band Directors ever meet separately?

7. For what reason did the Athletic Band Directors of the Big Ten Conference begin to meet separately from the association?
8. During your tenure with the Big Ten Band Directors Association, what are/were some of the major issues/topics of consideration for Athletic bands, and how does/did the association proceed in addressing these issues?
9. To your knowledge, have the Athletic Band Directors ever used BTBDA funds for a specific project/cause related to Athletic Bands specifically?
10. Did the Big Ten Athletic Band Directors meet with the Pac 10 (now Pac 12) Athletic Band Directors at an annual meeting at the Midwest Clinic? If so, for what purpose?
11. Is there any documentation of specific proceedings from the Big Ten Athletic Band directors' annual meetings (beyond the bullet points mentioned at the BTBDA Breakfast meeting); if so, how might I find them?
12. In recent years, hazing has been a big issue among many college marching bands, and has been a topic of conversation from time to time in the BTBDA. Was the topic ever brought up during your tenure with the association, and if so, how did the association deal with the issue?
13. What is greatest purpose of the Big Ten Band Directors Association? Why was/is it important that they meet?
14. Is there anything you'd like to add?

APPENDIX G
E-MAIL QUESTIONNAIRES

Current and Former Directors of Bands

General Questions about the Association

1. What was your involvement with the Big Ten Band Directors Association during your tenure as a band director in the Big Ten Conference?
2. What significant changes to the association transpired during your involvement?
3. In your view, what is the relevance of the Big Ten Band Directors Association, and what impact has it had on the modern history of the band profession?
4. During your tenure with the Big Ten Band Directors Association, what were some of the major issues/topics of consideration for the association, and how did the association proceed in addressing these issues?

Commissions

1. How has the Big Ten Band Directors Association Commissioning Project evolved since the first commission in 1985? Why was the contest model (four works, 1998-2005) first adopted and then abandoned (two new works by William Bolcom and Aaron J. Kernis)? In your view, what has been the impact of this evolution?
2. In your view, why were these composers commissioned to compose works?
3. How have the commissioned works contributed, if any, to the wind band field?

Midnight Specials

1. Have you been involved in a Big Ten Band Directors Association Midnight Special at the Midwest Clinic? Which ones?
2. What is the significance of these sessions, and do any of them stand out in your mind as particularly successful or memorable?

Is there anything you would like to add?

Current and Former Athletic Band Directors

1. What was your involvement with the Big Ten Band Directors Association during your tenure as a band director in the Big Ten Conference?
2. What significant changes to the association transpired during your involvement?
3. How has the association dealt with diminishing performance time during pre-game and halftime at bowl games and during the regular season?
4. For what reason did the Athletic Band Directors of the Big Ten Conference begin to meet separately from the association?
5. During your tenure with the Big Ten Band Directors Association, what were some of the major issues/topics of consideration for Athletic bands, and how did the association proceed in addressing these issues?
6. To your knowledge, have the Athletic Band Directors ever used BTBDA funds for a specific project/cause related to Athletic Bands specifically?
7. For what reason do the Big Ten Athletic Band Directors meet with the Pac 12 Athletic Band Directors at an annual meeting at the Midwest Clinic?
8. Is there any documentation of specific proceedings from the Big Ten Athletic Band directors' annual meetings (beyond the bullet points mentioned at the BTBDA Breakfast meeting); if so, how might I find them?
9. According to meeting minutes, the Big Ten Athletic Conference has attempted to cap the number of marching band students that are allowed to travel to bowl games. How has the association dealt with this issue?
10. Throughout the Association's history the topic of hazing in marching bands has been brought up multiple times. What role has the association played in dealing with this issue?
11. What other topics are currently on the agenda for Big Ten/Pac 12 Athletic Band Directors?
12. With the new College Football Playoff System and the Rose Bowl not always being exclusive to the Big Ten/Pac 12, will the Big Ten and Pac 12 continue to meet together each year at the Midwest Clinic?
13. Is there anything you'd like to add?

Commissioned Composers

1. Please explain the process leading up to your acceptance of a commission by the Big Ten Band Directors Association.
2. How has being commissioned by the Big Ten Band Directors Association affected your compositional career?
3. What can you tell me about [*Title of Piece*] compositionally, in terms of structure, form, harmony, texture, programmatic/thematic material, etc.?
4. What can you tell me about the premiere of [*Title of Piece*]?
5. How does [*Title of Piece*] relate to your full body of work?
6. Since the Big Ten Band Directors Association commission, how much have you written for the wind band medium?
7. Is there anything you would like to add?

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