

M fanfare

9TH ANNUAL UMBAA GOLF OUTING:

A Record Number Of Participants!

By Michael Kardasz, Golf Committee Chair

Over \$3,000 was raised for the UMBAA Scholarship Endowment Fund. A record 107 golfers enjoyed a scramble style golf outing at the UM Golf Course on Sunday, August 3. The shotgun start was one hour later than normal at 10 AM due to the record setting Real Madrid – Manchester United soccer game played at the Big House the day before. The 79 degree, partly sunny weather was perfect for a round of golf. The golfers were sent out to the course with the direction “Band Alumni Take The Course!” while The Victors played over the speaker system. The UM Golf Course Staff had the course in beautiful condition and provided exceptional service.

Dr. John Pasquale was the guest speaker after dinner and gave a preview of the upcoming season. A BBQ buffet dinner was catered by Hickory BBQ & Grill, which trailed a 21 foot mega grill and smoker to provide ribs, chicken and pulled pork.

The winning team lead by Jeff and Terri Wohl shot 12 under par 59. Terri also won Women’s Closest To The Pin and Longest Drive, while our UMBAA President Peter Cubba won Men’s Closest To The Tee. Prizes were also awarded to the foursome with the highest score and a randomly selected foursome.

We are grateful to our many generous sponsors including BD’s Mongolian Grill, UM Credit Union, Prestige Stamping, Samjin and David Grossman. Beverage carts were again by Cubs A.C. and Pizza House. Golf Carts were again sponsored by Chisolm & Darden Investment Advisors.

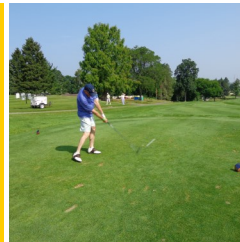
Thank you to all of the volunteers who make this event run so smoothly: Diana Burnett, Sheri Chisholm, Roseanne Dolega, Jeff Henderson, Jim Kozich, Michael Lee, Matt Miller, Kristy Penney & Linda Ridley. On top of soliciting donations and managing the web site registrations, Linda once again baked all the desserts and provided snacks for all the golfers, volunteers and golf course staff.

THE 10TH ANNUAL OUTING IS PLANNED FOR SUNDAY, AUGUST 2, 2015. JOIN US!

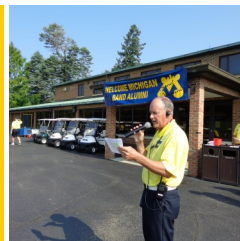
The Winning Team



And They're Off!



Take The Course!



IN THIS ISSUE

9th Annual Golf Outing	1
MFanfare Website	2
FALL CONCERT SCHEDULE	3
UMBAA Contacts	3
DUDE! Where's my FORM?	3
UMBAA 2014-15 Membership Registration	5
BLAST from the PAST 2014	5
ANNUAL REPORT	7
That Michigan Band—1914	9
Adventures in Rose Bowling	12
The Band Director You've Probably Never Heard Of	16
UMBAA Concert Band	23
From The President	23
UMBAA in Action	24

WELCOME

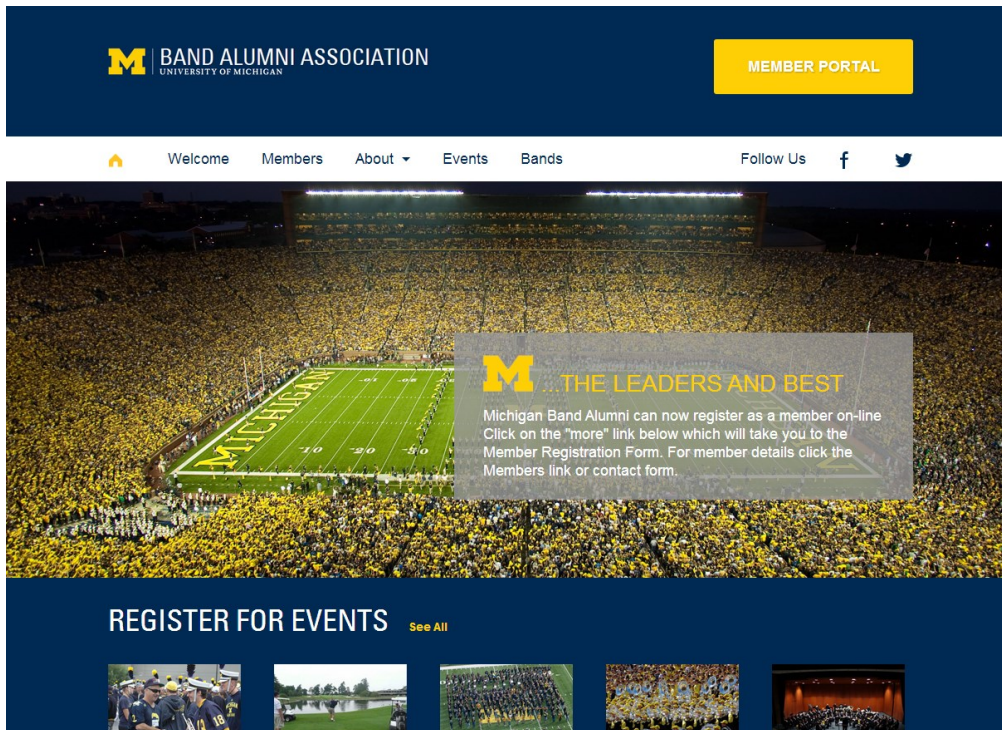
TO OUR
NEWEST
MEMBERS:
CLASS OF 2014!

IT'S TIME!
**RENEW
YOUR UMBAA
MEMBERSHIP!**

LOGIN to www.umbaa.org and choose the **Membership Application** from the **Forms** menu. If you haven't yet created a login, are having trouble creating a login and/or can't remember your login, send an email to umbaa-webmaster@umich.edu



COMING SOON! YOUR NEW WEBSITE!



With our desire to constantly improve our communication with our members, we decided it was time to go 100% digital with our communications.

We noticed that a large portion of dues were going towards postage and we felt that money could be better spent on Michigan Bands scholarships, instruments, uniforms, etc.

We also believed it was time to give our aging web site a face lift. After looking at the requirements needed to run all of our programs, it was decided that we were going to build the next version of the

UMBAA website from the ground up to better handle memberships, communications, and event registrations.

Since UMBAA is an all-volunteer organization, making the management of UMBAA as efficient as possible is of high importance to all involved. Most of the new improvements will center around registration, payment, management of events, and memberships - but the home page will be given a new look and feel to go along with the "under the hood" improvements. The University of Michigan has some of the best bands in the nation, so we needed to make sure that our web site lived up to that reputation! Watch for it soon!

Have you updated your email address with UMBAA lately?

The road to change is never easy! This past year, the M Fanfare went electronic. All members who paid their dues should have received an email with a link to the electronic M Fanfare. If you didn't see that email, the reason could be that we don't have your most up-to-date email address! In fact, you should have received this issue electronically, in addition to the copy in your USPS mailbox.

To ensure that you receive all of the latest and greatest news about UMBAA, the current MMB and other student groups, please take a minute to visit www.umbaa.org to update your email address. If you have trouble logging in, then please send an email to webmaster-umbaa@umich.edu and we would be happy to help you!

There were about 200 people who still requested a paper copy of the M Fanfare. While that may not seem like many, the costs for printing and mailing are still significant. To cover those costs, starting in 2015, we will start charging \$5 an issue for those who request a paper copy.

Electronic is the way to go! Please take a moment to ensure we have your correct email address at www.umbaa.org!

MICHIGAN BANDS FALL CONCERTS

Concert Band, "[Reflections](#)" [Tuesday, October 6 8:00 pm](#), [Hill Auditorium](#)

Courtney Snyder, conductor Dustin Barr, graduate student conductor
PROGRAM: Higdon - Fanfare Ritmico; Daugherty - Vulcan; Grainger - Lincolnshire Posy; Spittal - Consort for 10 winds; Holst - Bach Fugue a la Gigue; David Maslanka - Give Us This Day. Free - no tickets required

Jazz Ensemble, [Thursday, October 23, 8:00 pm](#), [Rackham](#)

Ellen Rowe, director
Performance includes works by Ellen Rowe, Fred Sturm, Paul Ferguson, John Clayton, Benny Golson, and others. Free - no tickets required

Symphony Band, "[Impressions](#)" [Friday, October 24, 8:00 pm](#), [Hill Auditorium](#)

Michael Haithcock, conductor Dustin Barr, graduate student conductor
Pre-concert lecture with composer Roshanne Etezady, percussionist Jonathan Ovalle, and Michael Haithcock at 7:15 in the Lower Lobby.

"Impressions." repertoire illuminating each composer's musical response to a specific circumstance.

PROGRAM: Beethoven - Octet; Etezady - Anahita; Holst - Hammersmith; Alarcón - Duende: Four Symphonic Preludes. Free - no tickets required

Band-O-Rama, [Let's Go Boo! Friday, October 31 8:00pm](#), [Hill Auditorium](#) University Bands

Homecoming and Halloween merge for Band-O-Rama, the annual celebration of U-M's historic band program. Traditional Michigan tunes supporting all things "blue" will be the evening's primary focus, along with just enough "boo" to make it incredible! League Ticket Office 734.764.2538 or tickets.music.umich.edu. Reserved seating \$18/\$12/\$8/\$5 Or **ORDER WHEN YOU REGISTER at WWW.UMBAA.ORG**

Symphony Band Chamber Winds, [Tuesday November 4 8:00pm](#), [Walgreen Drama Center](#), [Stamps Auditorium](#)

Andrea Brown, John Pasquale, and Courtney Snyder, guest conductors Joshua Roach, graduate student conductor
PROGRAM: Woolfenden - Suite Francaise; Bassett - Nonet; Smith - Catalytic Concerto; Tommassini - Torn Canvases; Bernard - Divertissement. Free - no tickets required

Campus Band, [Saturday, November 8 3:00pm](#), [Hill Auditorium](#)

John Pasquale, conductor. Free - no tickets required

University Band, Campus Band and UMBAA Concert Band [Sunday, November 9 3:00pm](#), [Hill Auditorium](#)

John Pasquale, Andrea Brown, and Dustin Barr, conductors
An afternoon of band music featuring old and new favorites of the concert band repertoire. Free - no tickets required

Symphony Band, [Friday, November 21, 8:00pm](#), [Hill Auditorium](#)

Michael Haithcock, conductor
From the exuberance of dance to the serenity of meditation, this evening of vivid cultural and historical contrast will impress and inspire. Pre-concert lecture with composer Kristin Kuster and Michael Haithcock at 7:15 in the Lower Lobby.
PROGRAM: Turina - La Processión del Rocio; Kuster - Interiors; Gandolfi - Meditations and Flourishes on a Renaissance Theme; Yi - "Energetically" from Dragon Rhyme; Dahl - Sinfonietta; Tchaikovsky - "Dance of the Jesters" from The Snow Maiden. Free - no tickets required

Concert Band, "[Images](#)" [Monday, November 24, 8:00pm](#), [Hill Auditorium](#)

Courtney Snyder, conductor
Eric LaPrade, graduate student conductor
Images: This concert explores the various ways through which composers "paint" musical pictures.
PROGRAM:
Copland - An Outdoor Overture; Pucket - It Perched for Vespers Nine; Mackey - Redline Tango; Arrieu - Dixtour; Reed - La Fiesta Mexicana. Free - no tickets required

THE UNIVERSITY OF MICHIGAN
BAND ALUMNI ASSOCIATION
Revelli Hall • 350 East Hoover Street
Ann Arbor, Michigan 48104-3707
BLAST 2014 Volume 67 Issue 1
M Fanfare. Newsletter of the
University of Michigan Band Alumni Association
Gail Ferguson Stout '78 Editor
Jane L. Namenye '73 Art Director
Peter C. Cubba '84 President, Ex-Officio

UMBAA BOARD OF DIRECTORS
AND THEIR FIRST YEAR IN THE MICHIGAN BANDS

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DUDE! WHERE'S MY FORM?

UMBAA New and Returning Members:

REGISTER ONLINE AT WWW.UMBAA.ORG...

...to **RENEW** your membership, **REGISTER** for Homecoming, or **JOIN** our illustrious group for the very first time (**WELCOME** to the Class of 2014!). You will not find forms in this Blast Issue of *MFanfare*. Going electronic makes the management of events and members 100% more efficient, saving time, money and effort in our 100% volunteer organization.

To join or renew your Membership or register for Homecoming, login to www.UMBAA.ORG and select **HOMECOMING & DUES** from the Forms menu. In order to participate in the 2014 Blast, you **must** pay annual dues (unless you've already paid lifetime dues) **AND** the Blast participation fee. You may make your donations to the Concert Instrument Fund and the UMBAA Scholarship Fund on the online registration form as well.

If you haven't yet created a login, or are having trouble creating a login and/or can't remember your login id, send an email to umbaa-webmaster@umich.edu.

If you really, really, **really** are having difficulties with the whole process, please send an email to umbaa-webmaster@umich.edu to ask for help.

What happens when I ignore all of this and mail in my dues payment or Homecoming application?

Mail for UMBAA going to Revelli Hall is held until a board member picks it up. The month before Homecoming this is (possibly) every week, but is usually not as often the rest of the year. Your check is then mailed to the treasurer, who takes checks to the bank in batches, so your check may not clear right away. Finally, membership information is sent to the webmaster and your address is updated if necessary and your dues are marked as paid. **In other words, it takes FOREVER.**

**HELP US SAVE COSTS AND SEND
THOSE SAVINGS ON TO OUR
MICHIGAN BANDS.
PLEASE REGISTER ONLINE!**





The University of Michigan Band Alumni Association

2014-2015

ANNUAL MEMBERSHIP REGISTRATION

AND 64th BLAST FROM THE PAST REGISTRATION

WELCOME HOME!

THIS IS YOUR Alumni Association

UMBAA needs Member help, member volunteers, and member dues and contributions for support of current Michigan Band students, recruitment for the various Michigan Bands, sponsorship of events for current band students and for band alumni, and to collect and preserve the history of the University of Michigan Band programs.



YOU are necessary to this organization! Join us!

REGISTER ONLINE: WWW.UMBAA.ORG

Special Opportunities for 2014-2015 Members:

- **BANDORAMA TICKETS WITH PRIME SEATING**

BandORama TICKETS AVAILABLE WHEN YOU REGISTER. Let's Go BOO! - BandORama 2014 Friday, October 31, 2014 at 8 pm in Hill Auditorium.

- All band alumni and their families are cordially invited to attend the annual UMBAA dinner the night before Homecoming. This year, all are invited to Buffalo Wild Wings in downtown Ann Arbor on State Street for a fun Halloween dinner before the Band O Rama concert at nearby Hill Auditorium. Dinner will be from 5:30-7:30 PM with the concert starting at 8 PM. We have a delicious and widely varied menu, with something to please all tastes and appetites: traditional and boneless wings, wraps, potato wedges, coleslaw, chips and salsa, mozzarella sticks, mini corn dogs, cheesecake bites, and a few other ghoulish delights. So "Let's Go Boo!" at B-Dubs before supporting our Michigan bands! The cost is \$12 per person--please RSVP on your Blast registration form.



**DON'T BE LEFT OUT! RENEW YOUR
ALUMNI MEMBERSHIP INFORMATION FOR
2014-2015 AT WWW.UMBAA.ORG**



64th ANNUAL BLAST FROM THE PAST

OCTOBER 31-NOVEMBER 1, 2014 MICHIGAN VS. INDIANA

THE RULES

Rule #1: ONLY MEMBERS WITH CURRENTLY PAID ANNUAL MEMBERSHIP DUES MAY REGISTER FOR PARTICIPATION IN UMBAA BLAST FROM THE PAST

- Members intending to participate **MUST BE REGISTERED**, and are **REQUIRED TO ATTEND ALL MORNING REHEARSALS**
- Admission to Michigan Stadium will only be granted to those members who meet the deadlines, pay the participation fee and have been issued the required identification
- Members **MUST REGISTER IN ORDER TO PARTICIPATE ON THE FIELD** by filling out the registration forms online and paying all fees by the deadline date.
- Arrangements will be made for those members who feel they are unable to march to the stadium to be admitted with the band; however **ALL MEMBERS MUST ATTEND MORNING REHEARSALS**. The good news? It's a 3:30 kickoff!

DEADLINES:

- Instrument requests must be received by **October 17, 2014**
- Registration forms must be postmarked by **October 17, 2014**
- On-line registration will close **October 24, 2014** or when we reach our on-field limit of 350
- BandORama ticket orders must be received by **October 17, 2014**

OTHER IMPORTANT STUFF

- If your **FIRST YEAR in the Michigan Bands was 2004, 1989, 1964, or 1939** — you are cordially invited to come back to “Dear Ann Arbor Town” for your Michigan Bands Anniversary of 10, 25, 50 or 75 years!

BLAST participants will receive a confirmation email starting about two weeks before the BLAST date of November 1, 2014. This email will be your confirmation for BLAST 2014.

Be aware of the deadline dates! If you have any questions about the Blast please email UMBAA Vice President umbaa-vicepresident@umich.edu

64TH ANNUAL INCREDIBLY TENTATIVE BLAST SCHEDULE

FRIDAY, OCTOBER 31, 2014 Let's Go BOO!

3:00–5:00 PM Early Registration Pickup—Revelli Hall Your Blast Participation Badge, music, and updated BLAST information will be in your BLAST packet available after 3 PM on Friday

4:45-6:15 PM MMB Rehearsal—Elbel Field

5:30-7:30 PM All band alumni and their families are cordially invited to attend the annual UMBAA dinner the night before Homecoming. This year, all are invited to Buffalo Wild Wings in downtown Ann Arbor on State Street for a fun Halloween dinner before the Band O Rama concert at nearby Hill Auditorium.

Dinner is \$12—Reserve when you register online at www.umbaa.org .

8:00 PM BandORama—Let's Go BOO!—Hill Auditorium

SATURDAY, November 1 HOMECOMING GAME DAY Michigan vs. Indiana

7:30 AM Revelli Hall opens

7:45 AM ALUMNI arrive to set-up for registration

8:00 AM ALUMNI registration and coffee hour

9:00 AM M Band Rehearsal (starting outside)

9:15 AM ALUMNI meeting/indoor rehearsal begins

10:45 AM ALUMNI join M Band on Elbel Field/outdoor halftime rehearsal

11:35 AM Scholarship Presentation

11:45 AM ALUMNI set pre-game block on east sideline/pregame rehearsal

NOON Lunch ON YOUR OWN

1:50 PM M Band Percussion step show

2:10 PM ALUMNI meet in front of Revelli Hall in parade formation

2:20 PM ALUMNI arrive at the stadium

2:30 PM ALUMNI concert on stadium steps

2:50 PM ALUMNI at tunnel [PARTICIPANTS MUST HAVE BADGE TO ENTER STADIUM]

3:10 PM ALUMNI pre-game

3:30 PM M vs Indiana Kick-off

6:30 PM Post Game Reception in Revelli Hall with Michigan Band

Secretary's Report

GENERAL MEMBERSHIP MEETING MINUTES Saturday, October 5, 2013 – 9:15 AM
Revelli Hall

1. Good Morning and Welcome
 2. UMBAA President Sheri Chisholm called the meeting to order at 9:15 AM.
 3. Band members from 1963 were recognized. It was the 50th anniversary of their first year in the bands. We were unable to formally organize a reunion.
 4. Alumni were recognized by their first year in the bands
326 members in attendance
More than 60 trombones present!
New members and those attending Homecoming for the first time were recognized.
Attendees stood up by their first year in the bands: 1st Homecoming; Decades and special anniversaries: 2000s, 1990s, 1988 – 25-year anniversary, 1980s, 1970s, 1960s, 1963 – 50-year anniversary, 1950s, 1940s, 1930s.
Fred Nott was attending his 60th consecutive Blast.
The oldest member attending was Doris English, whose first year was 1946. She was also the oldest returning female member.
Members who passed away during the previous year were recognized (first year in bands): Jere Brophy (1951), Richard Baier (1972), Michael McLaren (1966), Ralph McIntyre (1962), Randy Blouse (1972), Jimmy Reynolds, (1970), William Trepper (1955), Carl Dephouse (1958), William "Bill" Curtin (1956), Dan Kovats (arranged "I Want to Go Back to Michigan").
 5. Our on-field director for the day was our beloved John Wilkins, returning for his 22nd year with us. As most members know, John started the alumni pep back in 1992 and officially retired in 2013. There is no way to adequately thank John for his dedicated service to our program. Sheri presented John with a commemorative baton on behalf of UMBAA in appreciation and gratitude for his service. John gave a brief acceptance speech.
 6. The new alumni pep band conductors were introduced: Dr. James Nissen and Evaristo Rodriguez.
 7. Alumni Conductors for the day were Eric Becher, Jerry Luckhardt, Jim Nissen, and Evy Rodriguez.
 8. Game Day Reminders:
You must have your name badge for admission into the stadium. NO other participants such as children, spouses or friends are allowed through the tunnel or on to the sidelines before or during the game.
Items not allowed in the stadium
No alcohol - Special attention was called to an incident from last year. Jell-O shot containers were left near the front of the alumni band section. This was not well-received by our Athletic Department or the MMB. We represent U-M and need to be respectful. Have fun, but please remember – no alcohol. We don't want to lose our privileges.
Other items not permitted: back packs, duffel bags, instrument cases, camera cases, binocular cases, no water bottles of any kind (including unopened bottles)
 9. The schedule of events for the day were reviewed
 10. The order of music was reviewed
 11. The post game order was to be announced during the game.
 12. Flip Folders: Do not remove music, Place in the blue barrels in the lobby after the game. Please keep your registration bags for your music in case it rains
 13. Special thanks to this year's Homecoming volunteers, led by David Aguilar, with help from Gary Straffon, Linda Ridley, and many others. Volunteers stood or raised their hand to be recognized.
 14. Special thanks to this year's BBQ volunteers, led by Tracy Rudd and Linda Ridley. Additional volunteers stood or raised their hands to be recognized.
 15. Business portion of the meeting –
A **MOTION** was made to approve the 2012 General Membership Minutes. The motion was seconded, all in favor – **MOTION PASSED**.
Scholarships: \$13,000 in scholarships were planned to be given during Homecoming and Band-O-Rama
Nominations for the Board of Directors 5 seats up for re-election on the Board
Linda Ridley was recognized and thanked for her 12 years of service on the board. Linda would retire from the board at the end of the year.
The slate recommended by the Nominations Committee was: Jeff Henderson, Salo Korn, Bailey Oland, Jim Roach, and Evelyn Laskowski
A **MOTION** was made to accept the slate as presented by the committee. The motion was seconded, voted on. **MOTION PASSED**.
In 2012, the Distinguished Service Award was introduced as a new award. It is given to recognize and reward individuals who have provided great service to our organization and worked diligently to further the purposes of UMBAA. The DSA was given to two members in 2013: Linda Ridley (1973) and Pete Dalton (1981)
John Stout presented information regarding the Elbel Club. It was noted that John U. Bacon quoted John Stout in his latest book, which led to an increase in donations to the band. John S. also mentioned the Victors for Michigan Campaign, to be launched November 9th, with the MMB present to help kick it off. The Elbel Club's goal is to fully endow the MMB. As of 2012, it was half-way to its goal. It plans to be 75% to its goal by the end of 2013.
- UMBAA Board activities
Board members stood and were recognized.
A very successful golf outing was held again in August
UMBAA welcomed new MMB members with the annual new member lunch
Moving to electronic means for communications, registrations, and donations
Starting this winter, the M-Fanfare will be sent electronically Paper/snail mail will still be available, but the end goal is to go electronic
Alumni Swag is now available for order on Café Press. See your registration packet for information.
The UMBAA website is being redesigned
- Alumni Pep Band activities
Now in its 22nd season with 2 new co-directors – James Nissen and Evaristo Rodriguez. Pete Dalton is the Business Manager
A new pep band subcommittee was formed to help Pete, headed by Tracy Rudd and Bailey Oland. The first action will be to review and modify the pep band repertoire. 6 rehearsals – starting October 15. 8 events – starting October 26 Information sheets at registration
- Alumni Concert Band news
In its 5th year, with 12 concerts performed. The fall concert was a joint concert with Campus Band in Hill Auditorium Nov 10th at 3 PM in Hill Auditorium, with a joint student/alumni reception to follow. The Concert Band needs alto saxophone and double-reed instrument players! It is always looking for more members. Contact a board member for more information.
Band-O-Rama was Saturday, Oct 26th at 7PM in Hill Auditorium. Tickets purchased were in the registration packets. Additional tickets were for sale at registration.
Crisler Concert tickets were to be mailed out after Homecoming.
Please continue to check the web site for the latest information about your organization –umbaa.org
Volunteers are always welcome in UMBAA
The next UMBAA Board Meeting is Wednesday, November 13, 2013. See the M-Fanfare for additional meeting dates.
The meeting was adjourned at 9:39 AM and rehearsal began.

Respectfully Submitted,
Roseanne Dolega, Secretary

Treasurer's Report



University of Michigan Band Alumni Association

TREASURER'S REPORT FYE 2014 as of June 30, 2014

UMBAA Fiscal Year End 20134 Balance Sheet and Income Statement

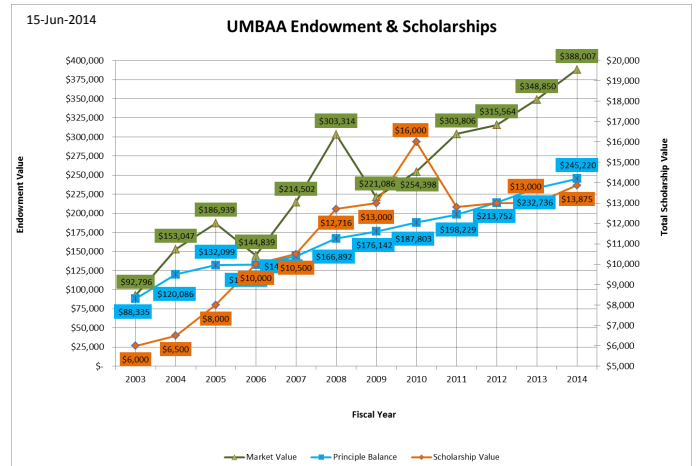
Jeff Henderson, Treasurer

2014FY Income Statement

Rev: 15-Jun-2014

UMBAA PROFIT AND LOSS July 1, 2013 - June 16, 2014	
	TOTAL
Income	
Revenue	0.00
Amazon	10.00
Concert Band Participation Fees	3,420.00
Concert Tickets - Band O Rama	738.00
Concert Tickets - Crisler	340.00
Endowment (General)	8,359.25
Golf Outing	21,498.00
Homecoming BBQ	228.00
Homecoming Participation Fee	4,905.00
Interest Income	1.07
Membership - Annual	8,010.00
Membership - Lifetime	5,200.00
New Instrument Fund	1,195.00
Total Revenue	53,904.32
Uncategorized Income	545.00
Total Income	\$54,449.32
Gross Profit	\$54,449.32

Expenses	
Communications	0.00
Michigan Annual Report	40.00
Postal Permit	200.00
Printing, Postage, Supplies	8,639.67
Web Site - Annual Expense	400.80
Web Site - Upgrades	16,925.25
Total Communications	24,205.72
Ensembles	1,657.48
Conductor Fees	1,400.00
Facility Rental	1,587.26
Total Ensembles	4,644.74
Finance	0.00
Bank Charges, Processing Fees	1,743.80
Dues & subscriptions	247.23
Insurance	250.00
Total Finance	2,240.83
Homecoming Expenses	54.32
Friday BBQ	682.39
KKY / TBS Reception	400.00
Supplies	846.42
Total Homecoming Expenses	1,883.13
Membership Activities	0.00
Band Week Lunch	958.59
Endowment (General)	11,674.25
Fall & Winter Concert Receptions	3,513.73
Golf Outing	14,072.99
Total Membership Activities	30,219.56
Reunion	0.00
Band-O-Rama	900.00
Crisler Concert	350.00
Total Reunion	1,250.00
Total Expenses	\$64,443.98
Net Operating Income	\$ -9,994.66
Net Income	\$ -9,994.66



Monday, Jun 16, 2014 11:21:06 PM PDT GMT-4 - Cash Basis

2014FY Balance Sheet

Rev: 15-Jun-2014

UMBAA BALANCE SHEET As of June 30, 2013

TOTAL	
ASSETS	
Current Assets	
Bank Accounts	
Bank of America - Checking	2,363.56
Bank of America Savings	0.00
Life Member Funds	7,971.15
New Instrument Fund (deleted)	290.00
Total Life Member Funds	8,261.15
Total Bank of America Savings	8,261.15
Total Bank Accounts	\$10,624.71
Other current assets	
BofA CD	20,926.83
Lifetimes Dues Funds (deleted)	1.00
Total Other current assets	\$20,927.83
Total Current Assets	\$31,552.54
TOTAL ASSETS	\$31,552.54
LIABILITIES AND EQUITY	
Total Liabilities	
Equity	
Opening Balance Equity	39,753.55
Retained Earnings	1.27
Net Income	-8,202.28
Total Equity	\$31,552.54
TOTAL LIABILITIES AND EQUITY	\$31,552.54

Monday, Jun 16, 2014 11:40:00 PM PDT GMT-4 - Cash Basis

UMBAA BALANCE SHEET As of June 16, 2014

TOTAL	
ASSETS	
Current Assets	
Bank Accounts	
Bank of America - Checking	5,037.83
Bank of America Savings	0.00
Life Member Funds	2,723.22
New Instrument Fund (deleted)	0.00
Total Life Member Funds	2,723.22
New Instrument Fund	1,331.00
Total Bank of America Savings	4,054.22
Total Bank Accounts	\$9,092.05
Other current assets	
BofA CD	12,176.83
Lifetimes Dues Funds (deleted)	0.00
New Instrument Fund (deleted)	0.00
Unrestricted Funds	-960.00
Total Other current assets	\$11,216.83
Total Current Assets	\$20,308.88
TOTAL ASSETS	\$20,308.88
LIABILITIES AND EQUITY	
Total Liabilities	
Equity	
Opening Balance Equity	38,504.55
Retained Earnings	-8,201.01
Net Income	-9,994.66
Total Equity	\$20,308.88
TOTAL LIABILITIES AND EQUITY	\$20,308.88

Monday, Jun 16, 2014 11:37:16 PM PDT GMT-4 - Cash Basis

That Michigan Band, 1914 in Performance and Song

BY Richard Alder '69

As Europe trembled at the beginnings of the First World War in the first week of August, 1914, the football-crazed campus of Ann Arbor, in the heartland of isolationist America, made note of a new beginning for its band. A student population without a national cause poured its patriotic fervor into the support of a band whose justification for such aid was its appellation, Michigan. From this support was to arise the first national recognition of the group and the first musical composition dedicated to it.

“A university without a band is a seminary. For nearly a whole year Michigan had no band. For the past year, however, due to the zest of Mr. Samuel Hoexter, Michigan flourished one of the foremost university organizations in the country.”

This not-so-modest statement made its way into *The Wolverine*, a summer edition of the *Michigan Daily*, on August 8, 1914. Indeed, the successes of the 1914 band were undoubtedly due to Hoexter, an engineering professor serving as faculty manager who managed to have his name appear with every printed reference to the band that year. His constant reminders to the university community of the band's existence were very significant in its ability to function.

Beginning on August 8, over seven weeks before the fall semester and tryouts, he announced on the front page of *The Wolverine* that the band would travel to Cambridge for the Harvard game on October 31. Claiming that this was the first time in the history of the Michigan Band that actual plans were made in advance, he disclosed that the band would travel to

Lansing for the game with MAC on October 17, and would then head for New York City on Friday, October 30, where it would play for alumni and then accompany them to Cambridge. Finally, he acknowledged that

Up to last year, the University of Michigan band was one of the biggest problems on campus. Trips to Cornell and Pennsy [sic] have always been made by selling tags or passing the hat among local merchants. This year, under Mr. Hoexter's guidance the organization, with what help it received from the athletic association, and by two public concerts and a dance, has been able to establish itself on a footing, which in another year will be entirely “rock bottom”!

With the beginning of classes, the propagation of the band story continued. On Tuesday, September 29, the first issue of the *Michigan Daily* announced that Hoexter was predicting a “banner season” for the band, with auditions to take place that afternoon in University Hall. H.E. Richards of Detroit had been obtained to lead the band, coming highly recommended after having been engaged in orchestral work for thirty years. Richards may have been the director, but Hoexter was undoubtedly making the plans. He further announced in the story that he was raising money for the trips by a concert in Hill Auditorium and a tag sale. In addition, he boldly



THE BAND AT HARVARD

University of Michigan Band

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395

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UNIVERSITY OF MICHIGAN

The University of Michigan Band at the Harvard Game, as shown in the 2014-15 *Michiganensian*

announced that the band would play in a campus concert on Friday, October 2, and at the Case game on Saturday the 3rd, while noting that George Olsen would not return as drum major that year.

From the “record number” of sixty-three men who tried out (“all very professional”, according to Hoexter who claimed to be puzzled about how to select the best), forty were selected to begin rehearsals the next day. There was little doubt in his mind about the ability of the group to be ready for performance as he announced on Thursday that the Friday program would consist mostly of classical music with some of the more popular Michigan songs. By Friday he was forced to admit that the group still

(Continued on page 10)

1914 Michigan Band

(Continued from page 9)

needed more practice time, and the *Daily* noted he had cancelled the concert, although he hastened to mention that the students could “count on seeing the band in full uniform playing the ‘Victors’ on Ferry Field on Saturday.” The *Daily* also indicated on Friday that tryouts for drum major would be held before Saturday, although if they were, the position was not a permanent one.

Nearly a decade had passed since the glorious years of Coach Yost’s Point-a-Minute teams, but the 1914 football team was destined to become the highest scoring Michigan team

since 1905. Case ventured into Ann Arbor for the eighteenth time and was treated more rudely on the scoreboard than it had in any of its previous contests with the Yost juggernaut. But the final score of 69 – 0 was not the only impressive Michigan performance of the afternoon. Blazoned across the front page of Sunday’s *Daily* was an article modestly titled “Now for a Cheer! They Are Here! Ta-r-ra Ta-r-ra Ta-r-ra! Boom! Boom! Yea-a-a-a Band!” Through the blue-blinded writer’s myopic prose, the obvious pride is apparent in his eloquent description of the afternoon:

Forty blue clad musicians swing eight abreast onto the oval of velvet grass. To the jerky tap of the snare drum, the rows wheel into place behind the whitened goal posts. A shrilling blast of the drum major’s whistle puts the body into motion. The first row passes beneath the crossbar; another thrill of the whistle, a flashy swirl of the silver

knobbed baton and the first martial notes of “The Victors” crash through the air.

A ripple of clapping palms passes over the packed north stand. The ripple increases in volume; it reverberates from stand to stand and the echo crashes back across the field. A rumble of cheers, unorganized, delirious and powerful roars from the crowded wooden tiers, mingling with the hand clapping and drowning the notes played by the band now crossing the 50 yard line. A cheer leader springs from his half hidden seat, raises his megaphone for an instant, then casts it away to fit the motions of his body to the long drawn out, “Yea-a-a band”...



Drum Major George Olsen

A football game without a band is a Donnybrook fair without a shillalah.

An article in the October 6 issue of the *Daily* helped to set the tone for the following month. While indicating that the band was in a second year of growth, and admitting that it was not as good as those at universities where military training was given, it raised the question of support for the band, stating that it couldn’t depend on university handouts. Tag sales were considered to be “beggarly,” and “cheerful support at concerts” was urged for the group which now had “a new conductor who look[ed] well in uniform and who seem[ed] fit.”

Despite Hoexter’s bravado of August, the *Daily* was quite correct in pointing out that the band, as had been typical of the past two decades, was still lacking any meaningful financial support. As the university community prepared for the annual Convocation exercises on October 17 (which the

band, as usual, participated in, according to the *Daily*, “under the direction of S.J. Hoexter”), an announcement was made that a Band “Bounce” would be held on October 22 to raise \$1500 to send the band to the Harvard game at the end of the month. Labeled also as a “funconcert”, it was to be a vaudeville show which would include musical selections by the band, glee and mandolin clubs, and the University Symphony Orchestra.

With stories in the *Daily* such as “Play Victors on Crimson’s Field,” interest seemed to run high on campus. Despite the shortness of time available to put the show together, it was reported that plenty of talent had been secured, and that the performance might become an annual event. It was reported the morning after as a big success in which the band had played “Light Cavalry” and “Adele.” It became official as the *Daily* reported on Sunday that forty men would travel east when “S.J. Hoexter, faculty director, assured the campus of this fact.” It was also noted that Hoexter would accompany the band.

All stops were pulled as the major event approached. Special drilling took place in Waterman gymnasium to make a “rousing impression.” Efforts were underway to locate George Olsen to take the baton as drum major, although it was reported that J.Y York, ’16, had been training with the baton for the past two weeks if Olsen couldn’t be obtained. New military overcoats, similar to those at West Point, but with yellow lining, arrived on Tuesday. On Friday, the *Daily* was able to proclaim “Band Leaves For Harvard, Music May Make Bay State,” the latter part of the headline a reference to the fact that Hoexter had managed to leave the band’s music in his office, and had it sent after them.

In 1881, in the first intersectional football game, a Michigan football team ventured east to play the big three of college football. In its very brief history,

(Continued on page 14)

Adventures in Rose Bowling

The 1964/65 Rose Bowl Band

BY James Roach, BM '67, MM '68

“I want to go back to Michigan, to dear Ann Arbor town.” By the end of summer, 1964, I was ready to return for my sophomore year. The first full rehearsal was on Saturday, August 29, from 1:30-4:00 pm in Harris Hall, followed the next evening by the Band Meeting in the Union Ballroom. Rehearsals followed that week; however, we did not have a game until September 26: Band Day, against Air Force.

I had returned early to serve as a councilor at “Freshman Rendezvous,” sponsored by the Office of Religious Affairs, held at Judson Collins Camp in the Irish Hills. I also needed to return early because I was now living in the Trigon Fraternity house at 1617 Washtenaw. Trigon, at the time, was the only local fraternity on the Michigan campus and the oldest local in the Big Ten. I mention pledging Trigon for three reasons.

First: For several seasons surrounding and during the time I was in school, there were at least 12 other Trigons in Marching Band – Thomas Blaske, Robert Bowser, David Bushouse, Charles Coon, Richard Diederich, Eliot Evans, Nicholas Kozel, Dennis Miller, Leo Settler, Richard Sies, and two Drum Majors – Richard Follett and Mark Brown, the first Michigan Drum Major to do the pre-game back-bend. (I probably missed someone and I’ll probably hear about it!)

In the summer of '61 or '62, as a member of the High School Band chosen from All-State at Interlochen to come to Ann Arbor for the Summer Music Conference, I remember hearing a splendid trumpet recital by Emerson Head, who years later I realized was also a Trigon.

After Trigon’s active chapter disbanded and the house was sold in the mid-’90’s, we established a scholarship fund. One of our scholarship recipients, Peter Ceglarek, was a member of the MMB for two years and

played in the Campus Band, 2010-2014.

Second: Arguably, Trigon’s most illustrious alum was J. Fred Lawton, '11, author of the lyrics to “Varsity.” I had the great good fortune and privilege of meeting and talking with J. Fred on several occasions while in school. I have two most treasured

pieces of Michigan memorabilia. My copy of “Roses That Bloomed In The Snow,” a book of poetry by J. Fred in which he signed “Varsity – down the field” and added the rhythm to the introduction of Varsity. The book was inspired by Michigan’s victory in 1950, which propelled Michigan to the 1951 Rose Bowl. He also autographed my copy of the “Michigan Songbook” on the title sheet of “Varsity.” “To the one and only Trigon from one who is so proud to belong.” Oh, and yes, the “...raise high our shield” refers to Trigon’s Shield. I asked him.

Third: I had pledged Trigon in February, 1964. When it came time to pledge Kappa Kappa Psi, I decided one fraternity at a time would be enough. I have few regrets, but for professional reasons and especially now since retirement, with my increased involvement with UMBA, I do wish I had pledged Kappa Kappa Psi. But, we can’t do everything.

September 19, 1964, saw the dedication of the new School of Music building on North Campus. We were

so pleased to move into the beautiful space from the various buildings where the School of Music had been housed up to that point. On that rainy Saturday, honorary degrees were conferred on Leonard Bernstein, Aaron Copland (both who directed the Symphony Band) Earl V. Moore and Aline Saarinen, widow of the building’s architect Eero Saarinen (1910-1961).

Wednesday, November 11, 1964, 8:30 pm, Hill Auditorium was the venue for the first Band-O-Rama, presenting the Marching, Symphony, Varsity and Jazz Bands, and as the poster stated, “Featuring 400 Musicians.” Under the listing of Dedication Recitals for the School of Music, this concert was apparently to take place on October 23 and the Symphony Band was to present a concert on November 11. Dr. Revelli and Prof. Cavender must have decided to switch the dates after the Dedication Booklet had been printed.

My cousin, Gary Kilgore, played Tuba in the 1964 band. In Dr. Revelli’s scrapbook for that fall (he must not have thrown away anything!) I found a handwritten letter to Dr. Revelli from Gary’s parents, my Aunt Erlene and Uncle Martin Kilgore, congratulating him on the concert and stating how proud they were that Gary was able to be part of the band. They had listened to the concert on the radio from their home in Hillsdale. Parts of the letter are underlined in red and Dr. Revelli specifically refers to those lines in his return letter to them.

After a lack-luster season in 1963, the football team, under Coach Bump Elliott, looked forward to returning most of their starters for 1964. The team was even predicted by some to win the Big Ten and finish in the top five

(Continued on page 12)



Rose Bowling-Fifty Years On!

(Continued from page 11)

nationally; and with All-American quarterback Bob Timberlake and backs like Mel Anthony and Carl Ward, that is precisely what they did. Along the way they beat Navy with their quarterback, 1963 Heisman Trophy winner Roger Starbuck, 21-0, and faltered only against Purdue, led by quarterback Bob Griese, 21-20.

Saturday, November 14, 1964, I was with members of Trigon Fraternity who had joined many Detroit area alums for our annual luncheon at the Detroit Boat Club. This was the first time I was going to meet J. Fred and I had my Michigan books in hand. After lunch and friendly conversation we sang some Michigan songs (what else would we do with J. Fred around?). On our drive back to Ann Arbor, listening to the game on the car radio, we were, of course, all hoping Michigan would beat Iowa; but the band members in the car were especially overjoyed when we heard the final score, 34-20. Michigan was going to Columbus the next week-end and would be playing for the Big Ten title and, for us, a trip to the Rose Bowl!

The band traveled to Dayton on Friday, November 21. We stayed in Dayton because we were giving a marching exhibition that evening (and it was probably safer.) The weather was terrible! There had been a blizzard and the marching field was covered with a coating of slippery snow.

Meanwhile, my parents and sister were driving through that same blizzard from Coldwater, MI, to Van Wert, OH, where my Grandfather lived. Gary's parents and brother were also driving from Hillsdale, MI. (Yes – Gary and I were born in Ohio – so now you know.) On Saturday, all seven relatives crowded into my Uncle's Buick and headed for Columbus.

The temperature at the Horseshoe was in the low 20's and the wind was blowing up to 23 mph. This was before the end of the Horseshoe was permanently closed in with seats and before we heard of daily wind-chill predictions. It was COLD!

I remember three things about the game: It was the coldest I had ever been, we played an arrangement of the Finale to Tchaikovsky's Symphony No. 4, although many of our instruments were frozen and barely worked, and MICHIGAN WON! J. Fred could easily have written a sequel to his "Roses That Bloomed In The Snow." Oh, and did I mention it was COLD! We couldn't have cared less! My Mom says that as she watched we jubilant band members board the busses, she remembers seeing Dr. Revelli with a Rose in his teeth. We were headed to the Rose Bowl!

My Mom is 93 and lives in her own home in Coldwater, MI. Gary's parents are in their mid-90's and live in their own home in Spring Arbor, MI. Football fans and Band Parents are a hardy bunch!

During December, along with studying for final exams, we learned the Rose Bowl Show, with clever Jerry Bilik arrangements of a the Victors/Auld Lang Syne as it might sound in various countries around the world. We rehearsed the marching in the gymnasium on Hoover Street, next to where Revelli Hall stands today.

At the Trigon Christmas Party my Secret Santa presented me with a pair of Dr. Scholl's Insoles "for the long march ahead."

On Wednesday, Decemebr 16, we turned in our instruments and uniforms at Harris Hall for transfer to Los Angeles by truck, and most of us left for a shortened holiday, reporting to the Band Desk at Willow Run Airport at noon on Saturday, December 26.

We flew on prop planes and the flight took seven hours. The band was divided equally with both balanced instrumentation and a conductor on each plane. This was my first time to fly and dividing the band this way did not put be any more at ease; but, I guess I assumed that if the worst would happen

the "show must go on."

The band was housed at Sprowl Hall on the campus of UCLA, with the drill field near the residence hall. Except for the first day, which was a full day of rehearsals, we traveled every day to a performance. Our first performance was in San Diego. We had a magnificent dinner at Del Webb's Ocean house on Misson Bay. We then gave a performance in the stadium at San Diego State College.

Fast forward: our younger daughter was a cheerleader at San Diego State University, 2004-2008, and when we first went our to watch her cheer at

a basketball game (Steve Fisher, Basketball coach), I kept having this feeling I had been there before. The 12,000 seat Viejas Arena (formerly the Cox Arena) was opened in 1997, built on the foundation of the Astec Bowl, a 1930's WPA project. Cleverly, much of the original outside walls were worked



into the facade of the arena. I had been there! (Or maybe I hadn't. I don't actually remember the performance, I do recall it was raining that evening. So we may have played somewhere else on campus – anyone remember?)

The next day we marched in the Disneyland Toy Parade and had the afternoon to enjoy the park – in uniform. The white plastic dickeys with the big black Block M were not only hot in the California sun, but sparked

(Continued on page 13)

Adventures in Rose Bowling

(Continued from page 12)

“humorous” remarks and inquiries from tourists as to our membership in the Mickey Mouse Club.

We had a free evening on New Year’s Eve and I and some friends made it into Hollywood. Several of us splurged on dinner at “Trader Vic’s.” I have a slide of the street sign at Hollywood and Vine (maybe we were hoping to be discovered) and another slide showing that Sean Connery was staring in “Goldfinger” at the Grauman’s Chinese Theatre. But our evening was short lived because we had to be back for “BED CHECK AT 11:00 pm Sharp. Remember you have to be up at 5:30 am and this is THE BIG DAY. You parade for 5 ½ miles and you perform at the ROSE BOWL.” (quote from our itinerary)

Along the parade route we played the “Victors” and “See the USA In Your Chevrolet” numerous times. (Chevy was our corporate sponsor.) At the end of the parade we were given a box lunch to eat on the way to the Rose Bowl; from another slide I found, most of us waited to eat while sitting on the grass by the bus. Our performance was sparkling, like the bubbles in the wine glass. The game was fairly one sided, Michigan 34, Oregon State 7, and the Oregon State coach, Tommy Prothro was quoted as saying Michigan was “the greatest football team he has ever seen.”

As soon as the game was over we were bused to the Santa Fe Railroad Station in Pasadena to catch our chartered overnight train to San Francisco. After we had been assigned to our train sleeping compartments we were treated to a spectacular dinner in the dinning car consisting of “Spiced Watermelon Cubes, Cream of Chicken with Asparagus Tips Princess, or Consomme en Tasse (Hot or Jellied), Grilled Swordfish Steak Maitre d’Hotel or Prime Ribs of Prime Beef au Jus, Potatoes au Gratin, New Peas, Chef’s Combination Salad, Dinner Rolls, dessert of Fresh Strawberry Sundae, Blueberry Pie, Layer Cake, Baked Apple with Cream, Vanilla Ice Cream with Cookie, or Petit Gruyere Cheese, and Coffee, Tea or Milk.” Much more filling than our earlier box lunch. We slept well!

After breakfast on the train the next morning, we arrived in San Francisco and were transferred by 8:30 am to the San Francisco Hilton, where the Beatles had stayed and we imagined that we must be staying in the same rooms in which John or Paul had partied only weeks before.

We had only a little time before a performance in Union

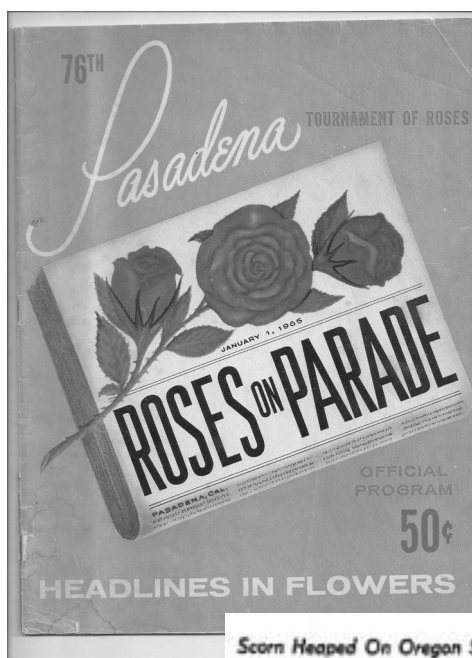
Square and travel to Kezar Stadium for the East-West Shrine All-Star Football Game, pre-game at 1:20 pm.

It had been raining for days. In an effort to soak up the water, sand had been brought in, creating only a very deep, muddy field. Just as I mostly remember the OSU game as COLD, I only remember this game as WET and MUDDY. By the end of the game our uniforms were in such sad shape that the Shiners had them all dry cleaned **M** by the next day. But we had an evening free in San Francisco and “Mr. Shortt will give you money for dinner on your own.” China Town, here we come!

The next morning several of us went to Fisherman’s Warf before we all met in uniform for lunch at the hotel, followed by a performance at Yule Stadium, Oakland. Again - evening free. “Mr. Shortt will give you money for dinner on your own.” Back to China Town!

Monday, January 4, we transferred to San Francisco International Airport. One of the prop planes had engine trouble and so the plane to which I was assigned flew back to Detroit on latest jet! After a fantastic trip with some wonderful friends, a trip we would all remember for life, vacation was over and it was back to school.

As I remember, soon after our return, Dr. Revelli and Prof. Cavendar thought it would be a good idea to record the Marching Band performing selections we had played during the season and especially the Rose Bowl half-time



show. There had been a movie made of the Rose Bowl performance, and this may be apocryphal, but as the story goes, since the sound pick-up for the film was not of sufficient quality, the recording we later made was used in the final edit of the film; the tempos were an exact fit.

Look for my next installment: “Travels With George,” as we embark on the adventure of taking a 25 piece Basketball Pep Band to Lexington and Portland in March, 1965.

That Michigan Band – 1914

(Continued from page 10)

Michigan had never lost a game. At the experienced hands of Harvard, though, it was shut out in its first loss, as it was in two subsequent games against the Crimson. In his only game against Harvard, Coach Yost could do no better, as Michigan registered its first shutout loss in three years. The trip was not a total loss, as the band raised a few eyebrows that day.

The *Daily's* report on Sunday that the band was "the spectacular feature of the afternoon festivities" and "the basis of much enthusiasm on the part of the eastern spectators" might, by itself, be of doubtful merit. But an article from the *Boston American*, reprinted on Tuesday in the *Daily*, bespeaks an incredible response from the East.

A brilliant feature was the performance of Michigan's fine military band of 40 pieces. It paraded the field before the game, played between halves on the field, and, in spite of defeat, mached [sic] on the field after the game was over, and led the loyal band of Michigan rooters out of the grounds.

The Michigan musicians in their natty uniforms, went through a series of evolutions with regular football precision, while the strains of the Michigan anthem were wafted into the stadium.

Even the Harvard sympathizers cheered as the musicians manoeuvred [sic]. The gathering went wild when the famous Michigan locomotive yell shattered the silence. There was more enthusiasm when the Michigan band played 'Our Director,' a Harvard song, as a token of good feeling. The professional band employed by the Harvard undergraduates then opened up. It looked and sounded like a nickel movie orchestra compared with the glaring Michigan musicians.

Reaction was still coming in several weeks later, when the *Daily* printed a letter signed, "Easterner".

The U. of M. band made a great

impression. Nothing like that either was ever seen in this town, so far as I know. In addition to playing good music, they could march some, as they demonstrated between halves, and the formation of the 'M' made them 'solid' with the crowd.

The "M" formation referred to, the earliest documented "M" formed by the band, was, of course, nothing like the modern Block M, but a stick figure letter. Recorded on film, it is also one of the earliest existing pictures of the band on the field of which a record exists.

Never content to rest on the laurels already received, Hoexter kept the band on the front page of the *Daily*, with a report the following Friday indicating that he expected next year's band to contain 65 to 100 members and be "one of the best in the country." After contrasting the voluntary service of Michigan band members "with schools where band work is undertaken to avoid military drill," he continued unashamedly

When the band marched onto Soldier's Field in Cambridge last Saturday, it was the first time in its history that a fully equipped and properly trained band represented the University of Michigan. Heretofore, we have sent a delegation of musicians, but it was not trained nor possessed of any library.

Although the publicity may have been calculated to increase enthusiasm for the band, the simple fact was that all was far from the rosy picture Hoexter tried to portray. It was shortly announced that the band was still two hundred dollars short of meeting expenses for the Harvard trip. (This figure was revised a week later when it was changed to one hundred-eighty dollars for the Harvard trip and four hundred dollars for the overcoats!) Charles Kountz, '02, a lawyer by profession, declared his intention to get an appropriation from the state legislature in the form of a cash stipend for the benefit of the band.

Kountz made his first plea for better

support of the band during a short speech at the mass meeting held on Friday night before the Pennsylvania game. He could not have played to a more appreciative audience; the band was in attendance, making its "first local appearance at a mass meeting since the M.A.C. game and the football-mad rooters fairly went wild when the musicians played 'The Victors'." The presence of Koontz was hardly arbitrary; the writer of "Men of Yost" and the "Michigan Drinking Song," he took this occasion to introduce his newest song, entitled "**That Michigan Band.**"

**With beat of drum the band will come and melody inspiring
Our courage will be firing to victory aspiring
And music rare will fill the air and the crowd will start to sway
When the band, when the band,
when the band begins to play.**

What is it puts the spur in inspiration?

**It is the band, that Michigan Band,
What is it fills us with exhilaration.
It is the music of the band
With 'Hail to the Victors Valiant'
'Sing to the colors that float in the light'**

**And 'Here's to the Yost men'
Listen to that grand old band.**

Whatever its limitations musically, this was the earliest known work to have been dedicated to the Michigan Band. Sung at the first performance by Charles Sykes, '16E, it was to be performed by the band on other occasions through the year, including one with the Glee Club singing. About a week after its premiere, Kountz announced that he was assigning all rights and royalties to the Varsity Band.

The song title caught on quickly, as it was used a few days after the premiere for the title of a *Daily* editorial urging better support.

It was not so many years ago that the band of a rival institution

(Continued on page 15)

That Michigan Band – 1914

(Continued from page 14)

appeared on Ferry Field, and everybody busied themselves in making slighting comparisons, to the disadvantage of the Michigan Band. Last Saturday the tables were reversed . . . the band is becoming a necessary adjunct of the Michigan team . . . If it continues to improve in the all-around way that has marked its history for the last two years, it will not want for consistent appreciation.

Two major fund-raising efforts were attempted to eliminate the debt and build the surplus for Hoexter's grand dreams. The first was a three-night showing of motion pictures taken at the Harvard and Pennsylvania games. Filmed by some local Ann Arbor photographers, they included footage of the band at the Copley-Plaza Hotel in Boston, game shots of the band marching on the field and forming the historic "M" at the Harvard game, and pictures of the team playing Pennsylvania. (The football game with Harvard was not filmed because the Crimson coach wouldn't allow it. His concern, a refreshing bit of true amateur competition and naiveté by today's standard of collegiate athletics, was that other teams might acquire the film and study Harvard's plays!) Initially, there was no plan for the band to play at these showings, but it was later decided to have the band perform "That Michigan Band" and several other concert pieces. As opening night approached, the plans for a hundred-piece band appeared again in the *Daily* as it was announced that "if the motion picture enterprise proves successful, the band association will be able to devote the proceeds from the next 'Band Bounce' . . . to enlarging the band for next year."

Just after the football season, it had been announced that regular rehearsals of the band had not been set, but it was expected that there would be at least one rehearsal a week during the winter as the band prepared a "large amount of concert and dance music" under the direction of Richards.

The non-mention of his name through the fall would make it very uncertain that he had much to do with the band. His name does appear, however, in connection with the Band Bounce, the second of the two post-football efforts to bring in additional funds.

Scheduled for February, it had the goal of raising two thousand dollars for a hundred-member band for the following year. Besides the band, it featured, for the first time in university history, women taking part in a program of concert and vaudeville entertainment presented by men, as the 60-voice Girls' Glee Club was scheduled to sing with some of the accompaniment to be provided by the band "if practicable." In addition to some solo acts, the Men's Glee Club was also included, singing "That Michigan Band" with the band. In announcing "another rehearsal" of the Varsity Band for the event, the only thing printed that came close to being a quote by Richards appeared in the *Daily*.

Director H.E. Richards, who is training the band for the event, announces that the musicians will be able to produce the best brand of music they have played thus far, and that both the concert and solo work will be of a universally high standard for a college band.

On the day of the show, it was announced that 2500 tickets had already been sold for the Varsity Band's second concert of the year. A special feature of the evening was to be Waldo Fellows, star of the 1914 Michigan Union Opera, singing J. Fred Lawton's newest work, "She's the Old Girl of Half a Dozen Fellows," which would be published if it were well received that night. Its reception is uncertain, but there was little doubt of the band's success.

Yes, the band came back last night – bounced all the way from Cambridge, Massachusetts, into the campus limelight, with a punch that knocked the legs out from under the long-faced contingent, and sent 5,000 students and townspeople on

their way chuckling over the two hour program of song, dance, and story that they had viewed in Hill auditorium under the head of Michigan's second "Band Bounce." The bellows of "more" had almost equaled in volume the spine-tickling strains of the "Victors," so the promoters of the entertainment chuckled as well.

George M. Olsen, '17, stepped out of the veil of obscurity that has shrouded him since leading the 1913 Varsity band down Ferry Field, and showed his old adeptness with the baton.

Successful as the event appears to have been, receipts came to about one thousand dollars, which took care of remaining debts and left a "substantial surplus," but not nearly what had been hoped for. Plans for the remainder of the year included a series of outdoor concerts, performances at spring athletic events, a boat club regatta, and commencement week activities. Other than announcements of upcoming events, little comment is made of the band other than a letter complaining that the band needed to do more to arouse spirit at baseball games by playing "the right thing at the right time. The 'right thing' is 'The Victors,' the most inspiring of our college songs." Apparently, it was customary only to play it once during the game.

On April 28, notice was given of Hoexter's newest idea, that of holding band auditions in May for the following year. Freshmen could not be recruited for the band, but it was hoped that open air concerts might be possible in October with the early start on personnel. Ten members were expected to graduate that year. A week later, it was announced that tryouts would begin at the rehearsal on May 6, and that the selections for the band next year would depend on the showing of bandsmen during spring season. A month later, on June 3, it was disclosed that the tryout had brought out eleven new men, and that

(Continued on page 16)

That Michigan Band – 1914

(Continued from page 15)

with a total of 40, there would be no need to hold tryouts in the fall. Anyone else could give their name to Hoexter, if interested.

The dream of the hundred-member band was far from a reality. Although the heights being reached for were not achieved, the 1914-15 band did bring a degree of national fame to a group that maybe didn't deserve recognition beyond its state boundaries. It was an important transition year, however. The university, which had provided limited funding for a part-time director, was ready to make the next step. On August 10, the summer campus paper, *The Wolverine*, made the following note

regarding the three new faculty and their offerings in the independent University School of Music:

Mr. Wilfred Wilson, for twelve years director of the Culver Military Institute band, will offer work in wind and band instruments on a more definite and better basis than has been the case in the past. He will also direct the University of Michigan band.

A new era and direction was about to begin.



Wilfred Wilson

The Band Director You've Probably Never Heard of

by Joseph Dobos and William Berz

It might be tempting to assume that most of the early leaders of college bands of the teens and 1920s were, themselves, students in collegiate band programs. Looking at the role of the University of Illinois Band program under the leadership of Albert Austin Harding during this era, such assumption would appear to be true. "Harding's contributions to the development of the collegiate band program affected nearly every aspect of college bands." Many of Harding's students became leaders in the early collegiate band world. Some of the most notable include, Mark Hindsley, his successor at Illinois, Raymond Dvorak at Wisconsin, Glenn Cliffe Bainum at Northwestern, Keith Wilson at Yale, Guy Duker at Illinois, Clarence Sawhill at UCLA. Others such as William D. Revelli and Frederick Fennell were deeply influenced by Harding. In this era of training future college directors, Harding's mark certainly left a lasting impression that is the norm in present times. Harding's pioneering work with public school directors through the

National Band Clinic and other activities helped to establish important links between bands and music education that still exist.

However, the training of the early collegiate band conductors was not as homogenous as it might appear. The two Falcone brothers, Nicholas and Leonard, each led important and emerging college bands beginning in the 1920s. Both were trained as musicians and played in bands in Italy before immigrating to the United States early in their adult life. Although arriving in America at different times, the brothers worked as best as they could as professional performers largely in theater orchestras in and around Ann Arbor, Michigan. Their eventual career as college band conductors might not have been predicted. Their move to the collegiate band world shows what might be a unique element of bands at this time.

Another widely held but flawed perception is that the rise of the modern band program in the United States began

with the appointment of William D. Revelli as Director of Bands at the University of Michigan in 1935. While Revelli's contribution to the development of educational bands in the United States was extraordinary and his work at Michigan brought significant attention to the bands there, the efforts of Nicholas Falcone should not be underestimated. Nicholas Falcone might be the most interesting collegiate band conductor that you have never heard of.

Two Brothers

When looking at the broad history of college bands in the United States, it is amazing that two brothers conducted college bands in the same state at the same time. From 1927-1935, two brothers, Nicholas and Leonard Falcone conducted bands at rival colleges—the University of Michigan and Michigan State College, later to become Michigan State University.

Of the two brothers, Leonard was to

(Continued on page 17)

The Band Director You've Probably Never Heard of

become better known. He served as Director of Bands at Michigan State University from 1927-1967; he received many awards including honorary membership in the College Band Directors National Association (CBDNA). He was also acknowledged as one of the premiere performers and advocates of the euphonium. The Leonard Falcone International Euphonium and Tuba Festival held at the Blue Fine Arts Camp in Michigan is named in his memory. There has been some writing about Leonard Falcone, most notably Myron Welch's dissertation and Rita Griffin Comstock's book. There is also an extensive archive at Michigan State University.

Lesser known is Nicholas Falcone, whose career was cut short tragically by the "musicians dread—deafness." While his career at the University of Michigan spanned a very short time, Nicholas Falcone made an important impact in the direction and purpose of bands in the United States. He had a vision of what bands ought to be, and he pursued his dream with vigor. He was the Director of Bands at the University of Michigan from 1927 through 1935, although he was not active during his last year. While he is certainly did not achieve the prominence as did his successors, William D. Revelli, H. Robert Reynolds, and Michael Haithcock, he played an important role in the establishment of the Michigan band program as one of the best in the United States.

Early Musical Training

Nicholas Falcone was born on September 20, 1892 in Roseto Valfortore, Italy, a town approximately 150 miles east of Naples. He was the oldest of seven children. His father, Dominico was a barber and as a young man sang in the church choir. It does not appear that his mother, Maria Filippa (Finelli) had an interest in music.

When he was approximately two years old, his family immigrated to São Paulo, Brazil. The family returned to Italy after a four-year stay, although it appears that Dominico might have stayed in Brazil a little longer than the rest of the

family. Nicholas began his studies in music at age ten at the Roseto School of Music and graduated in June of 1912. He studied conducting with Donato Antonio Donatelli. By the time that he graduated, Falcone considered himself to be a skilled clarinetist.

Like so many from his town of Roseto, Nicholas emigrated to the United States.

At that time everyone wanted to come to the United States. Several people from Roseto had gone to America and returned with stories of wealth and grandeur. They claimed that, in America, all one had to do was dig a hole and find gold. That was the impression anyway. It was understood that we all, one day, would be going to America. In Roseto, there were not many prospects. It was expected that people would leave Roseto, live in America for about five or six years, make their fortune, and return home.

He moved to New York in November of 1912 and lived there for four months hoping to find a position in one of the large theater orchestras. He was not able to find a job and was told that employment as a musician was not likely because contracting was generally done during the summer. He wrote to a good friend from Italy, Michael Converso, who was teaching wind instruments and working as a tailor in Ann Arbor, asking if there were any opportunities in Michigan. Converso advised Falcone that he should come to Ann Arbor. Soon after his arrival, he found a position playing at the Majestic Theater. With the University of Michigan and a surprisingly large number of theaters in Ann Arbor and neighboring Ypsilanti, the area was very culturally refined. Converso also helped find a job for him as a tailor.

In June of 1913 he was asked to play with the University of Michigan Band for commencement. Referring to himself in third person, he recounts this first experience with the Michigan Band.

He told one of the clarinet players he wanted to tune up, and to his amazement, his instrument was a half tone lower. The members of the band started to laugh and no one knew what

the trouble was. After several attempts with different brass and wood[wind] players, he discovered the band was using high pitch instruments, and he had to transpose the music as they played, to one-half note higher. His clarinet was of international low pitch, which is the same as all bands are now using. The music that the band played were all marches. After the concert was over, all the players were amazed that he could transpose so rapidly while sight-reading.

Falcone became a member of the University of Michigan Orchestra in October of 1913 and continued to play in the group until 1929. He played a number of concerti with the orchestra. He also took postgraduate courses at the University with Dr. Albert Stanley and Professor Otto J. Stahl.

His brother, Leonard emigrated to the United States in June of 1915 at the age of 16 at the urging of his parents in order to escape the inevitable draft into the Italian army and the fear of World War I. Leonard moved in with Nicholas and found a job as a tailor's assistant. Nicholas was later able to find a position for his brother in various theaters playing trombone.

All during this period of the teens and early twenties, Nicholas worked with a number of different musical institutions in addition to playing with the band and orchestra at the University. He played clarinet solos with several bands including the Belle Isle Concert Band in Detroit, the Baltimore City Park Concert Band, and the Fordson Tractor Concert Band. He directed the Saline (MI) City Band for nine years. He also organized the Belleville High School Band and led the Wayne High School Band for three years. In addition to his work at the Majestic Theater, he was asked to form and direct an orchestra at the Wuerth Theater. Each of these theaters normally employed a seven-piece orchestra consisting of piano, violin, flute, clarinet, cornet, trombone, and drums.

Conductor of the University of

(Continued on page 18)

The Band Director You've Probably Never Heard of

Michigan Band

In the fall of 1926, Nicholas was asked to organize a new University Reserve Band at Michigan. The need for a new band arose for a variety of practical reasons, one being the University requirement that wind players had to be sophomores to be able to participate in the school's only band—the Varsity Band. Leonard commented on his brother's efforts.

The 1926 Reserve Band played "beautifully." Nothing like that had been heard before from a Michigan Band. He [Nicholas] tried to convey an orchestral (string playing) style to achieve "nuance." He found it difficult to train his bands to understand and appreciate this type of refinement.

The group gave their first concert on March 23, 1927 in Hill Auditorium on the Michigan campus. The concert was reviewed in the *Ann Arbor News*.

Nicholas D. Falcone already known to Hill Auditorium audiences for his virtuosity with the clarinet and to Majestic and the Wuerth Theaters' audiences for his ability in arranging attractive programs, stood in bold relief Wednesday evening. The band being composed of freshman, Mr. Falcone nevertheless has succeeded in whipping together a band which responds instantly to his finished conducting. Falcone is a stylist with the baton, and knows his job from A to Z: For his sound musical training he received in Italy; as a composer, the "M" Men March; as an arranger for band, with the third and fourth movement of the *L'Arlesienne Suite*. It was in the stunning rendition of the difficult *Semiramide Overture* by Rossini that the shades of the symphonic bands that Mr. Falcone knew so well in Italy, cast their spell of musical delight over Hill Auditorium. Leonard Falcone, brother of the director, playing a trombone solo, the *Rondo Caprice* by Herbert L. Clarke, astounded the large audience with the richness and depth of tone, and marvelous technique he has at his command.

In June of 1927, Falcone was appointed Director of the University of Michigan Bands and Instructor of Wind

Instruments at the University of Michigan School of Music. Norman Larson has held that position for the 1926-27 academic year. Wilfred Wilson, the first official band director at Michigan had resigned in 1926 to become Supervisor of Music for the Fort Worth, Texas schools. Wilson had been appointed in 1915 and was a good friend of Falcone.

Robert Campbell had assumed the position of faculty band manager during the Wilson years. Probably more important, Campbell was also Treasurer of the University and became Mayor of the City of Ann Arbor. Known as "Uncle Bob" to the students, Campbell held considerable authority at Michigan. Nicholas was keenly aware of Campbell's role and most likely was interested in advancing his career at the University. He adapted a march that he had written for his orchestra at the Wuerth Theater for concert band. He titled it *M Men March*, dedicated it Campbell, and performed it with the Reserve Band in 1927. Campbell was in the audience that night and was impressed with the band's playing a piece that was dedicated to him. The favorable review in the newspaper (see review above) certainly must have helped Nicholas' cause. When Nicholas was appointed Director of the Michigan Band, Professor Samuel Lockwood from the School of Music told Nicholas that "this was long over due."



Figure 1. Nicholas Falcone as Director of Bands at the University of Michigan

Courtesy of Bentley Historical Library, University of Michigan

The band position opened in the same year at Michigan State College. Herman Halladay, Secretary of the College, contacted Robert Campbell for suggestions on who might be appointed as Director of Bands at State. Campbell suggested Leonard for the post.

An August 6, 1927, *Ann Arbor News*

article about the selections [of the band directors at Michigan and Michigan State]...suggests that though the appointments for the top band positions at the two schools came separately, there were publically announced simultaneously—or nearly so. Nicholas it states, "was officially named last June to succeed Norman Larson as head of the local Varsity Band, (though) the appointment was not made public until today. Leonard Falcone, however, was not appointed to lead the Michigan State band until recently.

Two brothers attaining top band director positions at neighboring schools was remarkable. In a letter at the end of his first semester as bandleader, Dr. Charles A. Sink, President of the University Musical Society made the following statement to Nicholas. "Your appointment as leader of this organization [at Michigan], and the appointment of your brother as leader of the State College Band, is more than ordinary interest." During Nicholas' tenure at Michigan the two brothers would guest conduct each other's bands, and the friendly rivalry between the two marching bands attracted some interest. The *Michigan Daily* noted that it had "become a leading feature of the traditional Michigan-MSC [Michigan State College as it was known at the time] game and (was) known all over the country." Regardless of the outcome of the game or the battle of the bands, the day ended with a spaghetti dinner at the home of the host band director.



Figure 2. Nicholas and Leonard Falcone at Interlochen c. 1930

Courtesy University Archives and Historical Collections, Michigan State University

Nicholas also accepted a position as band director at Ann Arbor High School in 1927, a post that he held for just one year.

(Continued on page 19)

Nicholas Falcone

At Ann Arbor High School, Falcone was following Joseph Maddy's three years as Coordinator of Music in the Ann Arbor Public Schools and his groundbreaking work in music education techniques. Falcone took the first steps in developing the high school band as a separate organization from the orchestra. Juva Higbee, who had been hired in the fall of 1927 as well, lead the orchestra and rehearsed her group three times a week, while Falcone rehearsed the band twice a week, with students in each ensemble receiving a quarter-credit. Falcone was naturally not able to significantly increase the size or quality of the high school band in his one year, but he was able to keep the momentum going for his successor, William Champion.

The fall of 1927 was an important time for the new band director. The newly constructed Michigan Stadium, with a capacity of 83,000 people, was dedicated in October of 1927. Undoubtedly, the Marching Band attracted considerable attention that fall. His first concert conducting the Varsity Band has held in December in connection with the Michigan Glee Clubs. In a review of the concert that appeared in *The Ann Arbor News*, Carl E. Gehring made the following observation.

"New history" in the annals of the Varsity Band was recorded Wednesday evening in Hill Auditorium: Another epoch, which began with the appointment last summer of Nicholas D. Falcone as University Bandmaster, was definitely established in this, the first home concert of the organization. The Varsity Band proved its ability as a Symphonic Band as they are known in Italy. To the fore among compositions heard on this occasion was the *Rienzi Overture*.

While there was nothing in Nicholas's background or training that would prepare him to take charge of a marching band, he was, nevertheless, astute enough to realize that the Michigan Varsity Band was not on the same performance level—marching or playing—with other collegiate bands. With the rising popularity of Michigan Football and the weekly opportunity to be seen by thousands in the country's largest collegiate stadium, Falcone

understood the importance of the marching band. For these reasons, in his second year as conductor, Falcone understood the importance of a marching band. For these reasons, in his second year as conductor, Falcone arranged to have an R.O.T.C. officer drill the band; this was an innovation for the Michigan Band. Since its founding in 1897, the University Band was mostly a student run, grass roots effort. Even during the Wilson years, membership in the band fluctuated from week to week. It was not unusual for a musician to "show up" on a Saturday morning and perform with the band on Saturday afternoon at the football game. It was not a tightly run ship. The inclusion of the R.O.T.C. officer brought discipline and organization to the band that it had not enjoyed previously. It was also arranged that if any freshmen musicians took a one-hour course in R.O.T.C., they would be eligible to participate in the Varsity Band. The alliance with the R.O.T.C., however, had a price. The name of the band, much to Falcone's displeasure, was changed to the "University of Michigan R.O.T.C. Band" by pronouncement of the University president.

Partly because of this, band enrollment in 1928 grew from 72 to more than 100 members. In a few years, sometimes more than 200 men auditioned for the band for half that many positions, limited by the number of uniforms.

In regards to the actual music being played, he poured considerable energy into making special arrangements for the Michigan R.O.T.C. Band. Most notable of these was an excerpt from Wagner's *Die Meistersinger*. He performed this when the band went to Boston in 1930 for the Harvard/Michigan game, where it received an enthusiastic review from the Boston press.

Seeing that a number of high school band directors took courses at the School of Music during the summer, Falcone decided to organize a summer band beginning in 1930. He and the high school band directors shared the conducting. This was the first time that a college or university in the state of Michigan recognized that, during the summer months, the needs of music

educators could be addressed.

The 1930-31 academic year was an important one in establishing a strong impression for the Michigan Band. Following its successful appearance in Boston in the fall, the band presented a concert at the grand, acoustically perfect Orchestra Hall in Detroit the following spring. In a post concert critique in the *Detroit Times*, the reviewer described the concert of May 4, 1931.

The band offered a program of classical selections ranging from Weber's Overture to *Oberon*, to the latest thrill of the concert hall, Ravel's stunning *Bolero*. The piece lends itself very well to brass instruments and the band's rendition can be compared favorably with that of the Detroit Symphony Orchestra who played in the same hall a week ago.

His brother Leonard, who was also soloist at the concert made the transcription of *Bolero*. Nicholas had requested and received permission to perform the arrangement by Durand, the music publisher, for a fee of \$10.

Also heard on this concert was Nicholas's transcription of the *Passacaglia and Fugue in c minor*. To most of the players in the band, this was music of a complexity and technical demand that had never before been encountered. Compared to the repertoire performed only a few years earlier, this was a radical change in the development of the University of Michigan Band. Thirty years later, this Bach transcription would figure prominently in the programs of William D. Revelli, Frederick Fennell, and many others. In May of 1931, Nicholas was notified that he was promoted to the rank of Assistant Professor and given a thousand dollar raise.

Most of his programming relied on transcriptions of orchestral and keyboard works. This was no different than what was done at other college campuses. Yet, on the horizon, Nicholas Falcone realized that a new repertoire was coming—original compositions written for the wind band. In the 1920s, he and Leonard had met Gustav Holst when the composer visited Ann Arbor. (Holst was a candidate for the position of Dean of

(Continued on page 20)

The Band Director You've Probably Never Heard of

the School of Music.). Years later, Leonard would recall how eager they were for the publication of the *First Suite* in the United States.

In May of 1931, Nicholas was notified that he was promoted to the rank of Assistant Professor and given a thousand dollar raise.

The sophistication and higher standards that were evident in the University of Michigan Band's performances on the concert stage were also seen on the gridiron at the football games. Under the guidance of R.O.T.C. drillmaster, Lt Richard Coursey, the University of Michigan R.O.T.C. Band placed more emphasis on precision drills, straightness of ranks, sharp turns, and spacing. Falcone insisted that the number of steps and moves coordinate with the phrasing of the music. More and more, picture formations were featured regularly. This represented a dramatic change.

On October 15, 1932, the marching band started a tradition that was soon adopted by another band. The Michigan Band traveled to Columbus, Ohio and performed at the Michigan/Ohio State football game. (Playing center on the Michigan football team was a young freshman named Gerald R. Ford.) Through intricate maneuvers devised by Lt. Coursey, the band formed, what has been acknowledged—even by The Ohio State University Marching Band, the first "OHIO" spelled in script. Also during that fall, the Michigan Band traveled to Detroit to perform before and after a campaign speech by President Hoover at the Olympia Auditorium.



Figure 3. Michigan Band in script Ohio formation, October 15, 1932

In 1933, Falcone made a decision that was viewed by many as unpopular and certainly created some controversy. In February of 1933, an African-American flute player, George Benjamin, asked

Falcone if he could play in the Michigan band. After an audition, he was accepted into the band and was told to report to the next rehearsal. At the rehearsal following, three flute players and one tuba player quit the band. However, Falcone did not back down. In the fall of 1933, the Michigan Band had four African-Americans members. The band enjoyed a very successful fall season with a trip to Chicago to play at the Michigan/University of Chicago Football game and to present concerts at the Century of Progress International Exposition that was held in Chicago in 1933.

The Musician's Dread

Again using third person, Nicholas describes the dramatic events that began in 1934.

In January, 1934, while directing the Varsity Band in Yost Field House during a basketball game with Northwestern, Professor Falcone raised his baton, glanced over the University of Michigan Band, which was alert and watching him, and gave the down beat. The field house was jammed with cheering students and spectators. The band launched into a routine performance of a familiar Sousa March. But nothing routine or familiar was happening to their popular conductor. His band began to sound, to him, as if it had been whisked away as far as the football stadium [which is fairly distant to the field house]. This was Professor Falcone's first warning of the difficulties slated to darken and hamper his musical activities—the musician's dread—DEAFNESS.

This was not the first time that Nicholas experienced a hearing loss. In November 1918, he was encouraged to play in a band that marched in parades in Ann Arbor and Ypsilanti to celebrate the end of World War I. Despite having a fever, he participated in these events. He returned home and went to bed. The next day he felt a click in his left ear that was followed by partial deafness. Not realizing the seriousness of the affliction, he did not seek suitable treatment. In 1932, he lost all hearing in the left ear, and for this reason, he was granted a short

leave of absence beginning April 1, 1932 "to permit him to receive medical treatment for defective hearing in New York City." He later reported that a large number of severe colds that he had between 1918 and 1932 caused further damage to his hearing.

The hearing loss in January of 1934 affected his remaining good ear—the right. The next day Nicholas' wife Thelma called Leonard and asked that he come to Ann Arbor. Nicholas asked Leonard if it was possible for him to take charge of the Michigan Band and to give lessons to his private students. Leonard went to see Earl V. Moore, who was Director of the School of Music about the arrangements. With some alteration to the band's schedule, Dr. Moore approved of the plan. Day-to-day rehearsals and administration of the band were carried out by student leaders. As the date of a concert drew near, Leonard would come to Ann Arbor to put the finishing touches on the music and would conduct the concert. Charles Sink announced that Nicholas Falcone would be on leave of absence with pay for a period of 6 weeks beginning April 1, 1934; he traveled to New York for treatment. Nicholas returned to Ann Arbor in June of 1934. He noted that his hearing had improved somewhat and he was able to rehearse two band concert programs and organize the summer band.

A week before the end of the summer program, Dr. Moore suggested that Nicholas travel to Northern Michigan for a vacation with his family so that he would be well rested for the fall. During his vacation, the weather turned cold and rainy. After a few days, his deafness returned.

Falcone was given leave of absence for the fall semester of the year 1934-35 with full salary. In January, the leave of absence was continued but without pay.

Starting in the fall semester of 1934, the day-to-day operation of the University of Michigan Band was given to one of Falcone's students, Bernard Hirsch who received the title of Acting Conductor and was paid a salary of

(Continued on page 21)

Nicholas Falcone

\$400 for the semester; Falcone, still, was listed as the Conductor of Bands. Hirsch's appointment was extended for the winter semester in January 1935.

Bernard Hirsch was appointed Technical Assistant in the School of Music and Acting Conductor of the University Band for the second semester of the present University year with salary at the rate of \$800 a year. The \$400 salary requirement under this appointment is to be provided by the sum of \$100 from income account of the Oliver Ditson Fund and the remainder from the balance in the salary budget of the School of Music due to the leave of absence of Assistant Professor Falcone.

In December of 1934, Charles Sink wrote a letter to Samuel Lockwood, Professor of Piano at the University of Michigan describing Nicholas' ailment.

Poor Nick Falcone is in a bad way. For two or three years, he has been troubled, more or less, with deafness and, on a couple of occasions, he has spent long periods receiving treatments in New York City. He returned to Ann Arbor for the summer session, much improved. After the summer session, he went north for a good rest. While there, he caught cold affecting his ears, so that when he returned in October, it [sic] was practically stone deaf. He has worried so much about it that he has almost gone into nervous prostrations. He doesn't want to see anybody so that it has been very difficult for his friends to comfort him or cheer him up. Unofficially, I am very much afraid that his career as a musician is at an end. Obviously, this has broken his heart. We are all so sorry for him and at the same time are so helpless.

With the coming of the 1935 fall semester, it was felt that faculty leadership was needed at Michigan during Nicholas' continued leave, especially since his condition did not seem to improve. According to the *Michigan Daily*, the band's performance, the band's performance suffered during this period of student leadership. This might not be unexpected given that the band was under the student leadership of Bernard Hirsch.

Based on an interview with Leonard Falcone in 1973, it appears that there was at least some interest in Leonard assuming his brother's position at Michigan.

When it was evident that Nicholas would not return to his Michigan position, Dr. Charles Sink...invited Leonard to his home to discuss the possibility of succeeding his brother at the University of Michigan. The resources and facilities far surpassed those of Michigan State, and since it was his alma mater, he probably would have accepted the position. After his meeting with Sink, however, he heard nothing further about the position.

From various telegrams and letters found at the University of Michigan, it is clear that Michigan pursued the new director of Bands at the University of Wisconsin, Raymond Dvorak to come to Michigan. This correspondence appears to begin with a telegram dated August 9, 1935 and continues until August 20, 1935. It appears that Wisconsin did not want to release Dvorak leaving the University without a band director. Shortly thereafter, Charles Sink established contact with a young high school band director from Hobart, Indiana, William D. Revelli. On August 26, 1935, Revelli was offered the position of Assistant Professor of Wind Instruments in the School of Music and conductor of the University Band for the year 1935-1936.

As noted, Nicholas was on leave for the fall of 1935. After more medical evaluation it was determined that the hearing nerves were damaged; mechanical aids would be of no benefit to a person with this kind of affliction. In February of 1936, Falcone resigned his position at Michigan.

In his "Town Talk" column in the *Detroit News*, George W. Stark reported on Falcone's career after become deaf.

Many stories have been told of Beethoven and the music that the master conceived after he became deaf. There's something comparable in our own neighborhood. Professor Nicholas D. Falcone, formerly Director of the University of Michigan Band, became deaf. He was forced thereby to

give up his position as Director of Bands at the University. But he still used music as a means of making a livelihood. Employing the only talent he had acquired and developed through the years, he put himself to the task of writing band arrangements for the modern symphonic band.

Falcone did indeed become even more active as an arranger than he was prior to becoming deaf. From 1936 until 1942, he was employed by the Federal Music Project (FMP) and then the subsequent WPA Music Program, both parts of the New Deal.

Instituted in May 1935 as part of the Four Arts Project of the WPA, the Federal Music Project built on the musical activities of the earlier Federal Emergency Relief Administration and the Civil Works Administration. At its peak in 1936, the project employed over 15,000 people in 42 states and the District of Columbia.

Most of these federal activities stopped with the beginning of World War II, although they were not officially terminated until July 1943.

It is likely that Earl V. Moore, first Director (1923-46) and then Dean (1946-60) of the School of Music at the University of Michigan, played a role in Falcone's gaining employment with the federal program; Moore had become Director of the program in 1939. As one of the country's leading arts administrators, Moore certainly would have had an influential voice. "During that time [Falcone] made 43 arrangements for modern symphonic band."

Nicholas had long arranged music both for his theater orchestra and bands. Several of his arrangements are still widely performed. The fact that he continued to do this after he became deaf speaks to his impressive musicianship. One of his best is his arrangement of Bach's monumental work for organ, *Passacaglia And Fugue In C Minor* (BWV 582). Other available arrangements include *Symphonic Concert March* by Giose Bonelli, *Moto Perpetuo*, op. 11 by Niccolò Paganini, and *Passo Doppio Sinfonico* by

(Continued on page 22)

The Band Director You've Probably Never Heard of

Leonard Marino. In another brotherly effort, Nicholas arranged *Campane di Roma (Bells of Rome)* for a concert by the Michigan State Concert Band on February 9, 1967 at the national CBDNA conference held in Ann Arbor. His composition *Mazurka for Solo Euphonium* is still in print.

Sometime after his work for the WPA stopped, he went to work in a factory in Ann Arbor. "It was a very noisy facility, a good place for Nick because he couldn't hear anything."

Especially remarkable given his deafness, "...he attended almost every concert by all the Michigan bands following his retirement despite the fact that he could not hear a single note being performed." When attending a concert, "Nick would sit there like he was holding his clarinet and play the notes. If he knew the music, he could tell where they were by the way they were fingering and the vibrations, but if the music was new to him, he couldn't do this."

Falcone was honored at halftime ceremonies in October, 1975 by the University of Michigan Band Alumni Association. He was named Director Emeritus of University Bands by the Board of Regents in 1978. As part of this action, Richard L. Kennedy commented, "Mr. Nicholas Falcone is truly an 'M' man with contributions indelibly recorded in the historical annals of the Michigan Bands."

Nicholas Falcone passed away on February 11, 1981 at the age of 88. He was survived by his wife, Thelma and two children, Nicholas, Jr. and Mary.

Coda

It is a remarkable story that two brothers simultaneously led the band programs at two of the great universities in the state of Michigan. Their unique stories illustrate how much has changed in the band field in higher education during the last century.

Their musical training in Italy was certainly unique to the collegiate band profession at that time where many leaders rose through town and professional bands. While the Falcone's played in bands in their home country, they also received rigorous theoretical training. Nicholas was an accomplished clarinetist having played in numerous professional organizations both as a regular player and soloist. Leonard was one of the leading euphonium players in the country and also played violin on a professional level.

Not unexpectedly and as was noted above, Leonard Falcone's career has been studied. However, there has been very little written about his brother. Perhaps earlier than some popular accounts hold, it was Nicholas Falcone's tenure that started the dramatic development of the band program at the University of Michigan. As H. Robert Reynolds, former Director of Bands at Michigan has noted, "there were fine bands at Michigan before William D. Revelli's time."

When Falcone arrived in Ann Arbor, the University of Michigan Band was a somewhat informally organization with

modest expectations. As Earl V. Moore would remember, "they were the best we had in those days, and perhaps they made up in enthusiasm for what they lacked in technique and drill. "Through the introduction of more demanding repertoire, insistence on higher musical standards, and his ability to attract the best musicians on campus to play in the band, the level of performance increased dramatically as evidenced by very positive newspaper reviews and laudatory comments made by University administrators. From these sources, one can conclude that there was a major change in the band's performance on the concert stage and on the football gridiron. Clearly, the Michigan Band at the end of Falcone's brief tenure was a completely different band than it was before he came. It had progressed significantly from the loosely organized group that he inherited.

The story of Nicholas Falcone raises so many questions about what might have happened to the development of the collegiate and school band movements if he had not been forced to resign because of deafness. What directions would have been taken should William D. Revelli not been appointed at Michigan? Obviously, this and other questions cannot be answered. Still, his story shows a slightly different narrative of what happened in the rise of the band program at the University of Michigan, one of America's leading collegiate bands.



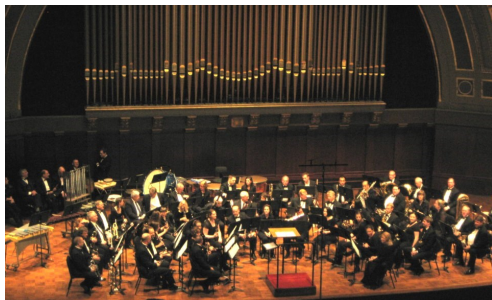
Figure 4. H. Robert Reynolds, William D. Revelli, Nicholas Falcone (l. to r.)

Photo was taken by Richard Gaskill on October 25, 1975; courtesy of H. Robert Reynolds

From The Author::

Co-written with William Berz, Professor of Music at the Mason Gross School of the Arts of Rutgers University, this is the most definitive study of Nicholas Falcone to date. The Michigan Band at the end of Falcone's brief tenure was a completely different band than it was before he came. It had progressed significantly from the loosely organized group that he inherited. In just a few short years, the quality, the philosophy, and the direction of the band was completely changed. ~Joseph Dobos '67

UMBAA Concert Band 2014/15



UMBAA Concert Band

It's time to get fired up for UMBAA Concert Band!

2014 Fall Session:

We are excited to welcome a doctoral candidate from the University of Michigan School of Music, Theater and Dance, **Joshua Roach**, as our conductor this session. He is in process of working with our conductor committee in selecting our music repertoire and more information will be sent soon.

Based on feedback from the yearly survey we are extending the Fall session with 10 rehearsals. The concert band will start rehearsals weekly on Thursday evenings from 7:30 - 9:30 pm at [Skyline High School](#), 2552 N. Maple Road, Ann Arbor. The band room will be opened by 7p to give members time to warm up. Rehearsals will begin September 11th and

continue thru November 13th, with our dress rehearsal and concert on Sunday, November 16th. We are still confirming facilities but are looking into Huron High School Theater.

2014 Winter Session:

We have extended the Winter session and are tentatively targeting rehearsals from Jan 8th-Mar 19th with a concert on March 22nd, no rehearsal on Feb 19th. We are still confirming facilities but are looking into Huron High School Theater.

Fees:

To cover the expenses of the Concert Band there is a participation fee of \$30 per session or \$60 for both Fall and Winter sessions. The participation fee will be collected when you register online at our website, <https://www.umbaa.org/>



Joshua Roach

From Your President

August 2014

Greetings UMBAA Members and Friends,

I hope everyone has had an enjoyable summer, wherever you may live. My family and I took a break from my son's baseball games to enjoy a long weekend in Boston, MA. On August 3 the UMBAA Golf Outing turned my attention toward fall and marching band season.

I would like to thank Mike Kardasz and his committee for putting together a wonderful golf outing on August 3. Not only was the weather in Ann Arbor terrific, but everyone who participated and volunteered had a great time. To the many volunteers who assisted that day, I extend my appreciation as well.

So, the golf outing was the signal for me to begin to anticipate the 2014 Blast from the Past on November 1. I hope all who are able to make the journey will be here to join us in Ann Arbor on this day. Online registration will be open by the time you read this letter.

Jason Townsend and his website committee have been working very hard all year to bring us a new and improved website. The website looks fantastic, and it will allow us to communicate with our membership in many new ways. Watch your inbox for this unveiling soon.

Last year I was pleased to see my son decide to join the sixth grade band and then decide to continue on in seventh grade this year. He also chose to play the clarinet, which is my instrument as well. Watching him and his friends learn and enjoy making music brought back fond memories of my band career. It also serves as a strong reminder of how important it is for our generation to support future generations of Band members. One of our basic charters as the University of Michigan Band Alumni Association is to support the Michigan Band Program. There are many methods to show support, but UMBAA can demonstrate this support significantly through our scholarship endowment. Each year we add to the endowment, the funds available increase the scholarship support of current and future band members is enhanced. Please consider offering your support this year at membership renewal. Any contribution is welcomed and appreciated.

Thank you and see you all soon.

Go Blue!

Peter C. Cubba '84
UMBAA President



President Peter C. Cubba

WWW.UMBAA.ORG



THE UNIVERSITY OF MICHIGAN
BAND ALUMNI ASSOCIATION

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SUBMISSIONS for M FANFARE:

News items of current activities are welcomed for *Mfanfare*. **DEADLINES:** Materials must be received by July 15 for FALL Issue, November 15 for WINTER ISSUE, February 15 for SPRING Issue, April 15 for SUMMER Issue.

Submit online or via email..

Tell us what you've been up to so the rest of us know ...promotions, awards, positions, births, family, publications).

Please be specific but brief.

ONLINE WWW.UMBAA.ORG

E-Mail your submissions to mfanfare-editor@umich.edu

BLAST FROM THE PAST—OCTOBER 31—NOVEMBER 1, 2014
BANDORAMA “LET’S GO BOO!”—OCTOBER 31, 2014

REGISTER NOW: WWW.UMBAA.ORG

FULL CALENDAR [HTTP://WWW.MUSIC.UMICH.EDU/PERFORMANCES_EVENTS/EVENT_DISPLAY.PHP?F=M](http://WWW.MUSIC.UMICH.EDU/PERFORMANCES_EVENTS/EVENT_DISPLAY.PHP?F=M)

UMBAA Members Welcome The Class of 2018!

Nearly 125 New MMB members, on their first day of Band, were served lunch by UMBAA members!



UMBAA Members serve up a welcome break to new Michigan Band members!



Past UMBAA Secretary Gary Straffon with Drum Major Jeff Okala

