

Revelli and Fennell:
The Albert Austin Harding Influence

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March 1, 2001

As one of the most influential figures in the history of the wind band, Albert Austin Harding's contributions to public and collegiate bands in America are well-known. Director of Bands at the University of Illinois at Urbana-Champaign from 1905-1948, Harding's name has become synonymous with Sousa, Goldman, and Maddy. Leonard Falcone, famed director at Michigan State University, wrote the following to Harding:

As for you, I am at a loss to find words that would adequately express my admiration for the wonderful work you are doing. All college band directors owe you a debt of gratitude for having lifted college band music from the typical [sic] brassy kind to the best that could be found in symphonic literature. (letter, March 11, 1931)

Through the course of this work, I intend to demonstrate the profound impact the work of A. A. Harding had on the wind band medium, particularly as it relates to four key areas: (1) Instrumentation, (2) Marching Band Development and Innovation, (3) Guest Conducting/Adjudications, and (4) Transcriptions. How did Harding so dramatically influence the lives of Revelli and Fennell – men who were never his students at Illinois?

Lovingly called the “Father of the School Band,” and “Dean of College Band Directors” (McCarrell, 1971), Harding worked tirelessly to promote the concert band as an important musical medium throughout the United States. His innovations in instrumentation (Manfredo, 1993), marching band performance, and administration became the standard model of the band profession (Goldman, 1962). Additionally, his skillfully crafted transcriptions for band, 147 in total written from c. 1914 to 1957 (the year before his death), continued to enjoy popularity into the 1960s (Weber, 1963, p. 132) and are still programmed today. Certainly, Mark H. Hindsley, Harding's former assistant and successor of the Illinois legacy, was influenced by Harding's transcriptions:

For many reasons... one was to keep the literature moving and to create interest in better music and better performance. The other [was] to create music that was worthy of a band... I felt that the published literature was not as good as the band was. (Gregory, 1982, p. 87)

A master transcriber in his own right, Hindsley would soon achieve greater acclaim than his mentor for his contributions to the transcription literature, amassing an impressive catalog of historical publications sold and performed throughout the world (Gregory, 1982, p. 145).

THE MASTER

Born in Georgetown, Illinois in 1880, A. A. Harding (see Figure 1) was raised by his maternal grandparents, Mr. and Mrs. Stewart, after the passing of his mother in 1881. After their death in 1890, Harding lived with his paternal grandmother and great-grandmother on their farm in Paris, Illinois. Always a lover of music, Harding's grandmother purchased a silver-plated Jaubert cornet

for him at a cost of nine dollars. For 50 cents more, a lesson book was included. At the age of 14, Harding taught himself cornet, eventually performing in several local community bands, which provided his livelihood after graduation from high school. In 1902, Harding entered the University of Illinois at the age of 22 as an engineering major, the same year Emma Glodery created the music education division at the University of Illinois School of Music (Silverberg, 1995, p. 18). Rising through the ranks of the University of Illinois Military Band, Harding quickly became first chair cornet player, impressing members of the band at one particular practice when he pulled a piccolo from his coat pocket and performed a flawless rendition of the piccolo solo from Sousa's "Stars and Stripes Forever." His performance "...was greeted by cheers and a round of applause from his fellow bandsmen" (Weber, 1963, p. 58).

Harding was soon noticed by then band director and Director of the School of Music, Frederick Locke Lawrence. Professor Lawrence was engrossed in developing the burgeoning School of Music at Illinois. In the fall of 1905, Harding's senior year, Professor Lawrence asked Harding to take his place as band director. According to Harding, "Professor Lawrence never again raised a baton over the band, beginning in September, 1905" (Weber, 1963, p. 60). That same year, Harding was hired as a "part-time instructor" in the School of Music; a position he always considered temporary. Although he was responsible for all rehearsal and performances of the band, Harding was given the title of Assistant Director. In 1906, Harding graduated from the University of Illinois with a degree in engineering; a degree he would never use. In 1907, Harding was offered and accepted the position of Director of Bands at the University of Illinois, where he remained until his retirement.

Harding began an important event in the history of bands and orchestras in 1919 – an event that would one day be known as the National Band Clinics. He began opening rehearsals to other directors and influential members of the music industry, allowing them to witness his rehearsal techniques, and hear the premier performance of new works for band. Harding was so committed to this idea that the blueprints for the Harding Band Building included permanent observation seating at the front of the rehearsal hall and special doors around the perimeter of the second floor "balcony." (see Figure 2) (Gregory, 1982, p. 232, Fig. 16). In 1930, the first official meeting of the Illinois Band Clinic was held, with 50 directors in attendance. These clinics eventually became the Midwest Band and Orchestra Clinics (Gregory, p. 69). In 1929, Harding was invited by Edwin Franko Goldman to become a founding member (in addition to Captain William Stannard, Victor Grabel, and Sousa) of the American Bandmasters Association, the only educator to be so honored (see Figure 3).

Harding's friendship and mutual admiration of John Philip Sousa is well known, beginning in 1906. Sousa conducted the University of Illinois Band on many occasions, composing "The University of Illinois March" in 1930 (Burford, 1952, p. 465). Upon his death on March 6, 1932, Sousa bequeathed his complete library of band music (shipped in 39 large wooden trunks, weighing 9,170 pounds) to Harding and the University of Illinois Bands (Weber, 1966, p. 11). The collection, in addition to the Harding, Hindsley, and Begian Archives, the

Herbert L. Clarke and Busch Instrument Collections, are housed in rooms 236-256 of the Harding Band Building. A. A. Harding was the recipient of two honorary doctorate degrees (Phillips University, Enid Oklahoma on April 3, 1936 and Davidson College, June 2, 1936). He also was honored with the rank of Colonel on the staff of Governor of Illinois Dwight H. Green in 1944 (Burford, 1952, p. 590). On September 1, 1948, Harding retired from the University of Illinois and Mark Hindsley, assistant director since 1934, was named as his successor. On March 7, 1958, Harding witnessed the realization of a dream that began with his first written request for appropriations in 1930: the dedication of the Harding Band Building. Nine months later on December 3, Albert Austin Harding died of an extended illness at his home. Like the College Band Directors National Association (CBDNA) 17 years past, the American Band Association further canonized Harding as honorary life president in 1958.

THE LEGACY BEGINS: WILLIAM D. REVELLI

William D. Revelli and Frederick Fennell, two young contemporaries who began their respective careers under Harding's watchful eye would one day rise to similar heights of esteem and admiration within the band community. Interestingly, neither was ever a student of Harding's at the University of Illinois, although Fennell comments, "He [Harding] had offered me a scholarship to come to the University of Illinois to get my education and to be a member of the famous Illinois Concert Band" (Rickson, 1993, p. 267). "At that time, Eastman was the only university in America offering a degree in percussion performance, and I was their first graduate with that degree. I knew that an intensive study of theory was also very important to my future plans as a conductor, and Dr. Harding was quick to "hurry me off" to Eastman and Dr. Hanson" (Frederick Fennell, personal correspondence, March 23, 2001). In 1935, Revelli had just been hired as director at the University of Michigan. That same year, Fennell presented his first concert with the "University of Rochester Concert Band." Both men considered Harding their mentor, and corresponded with him often when seeking guidance, or simply to share news of a concert, or other important events in their lives. Self-proclaimed "world's poorest correspondent," Harding preferred communication via telephone or by wire when necessary (Weber, 1963, p. 85). Upon his appointment as director of the University of Michigan Bands, Revelli sent a Western Union Telegram dated September 16, 1935, asking Harding to recommend a prospective candidate to be his successor at Hobart High School.

William Donald Revelli (see Figure 4) was born on February 12, 1902 in Spring Gulch, Colorado to John and Rose Revelli. Revelli's father worked his entire life as a coal miner, and enjoyed a deep love of Italian opera, singing arias and filling the home with wax cylinder recordings of Caruso. In 1904, the Revelli family (including newly-born siblings Lena and John) returned to the Midwest, settling in Panama, Illinois. In 1907, John Revelli presented his son with a violin for Christmas. Approximately one year later, Revelli began taking lessons from Mr. Thompson, a teacher who traveled 30 miles once a week to offer instrumental lessons.

I remember I would play and he would be looking out the window. But he was a very nice person, and he motivated me. Maybe it was a good thing that he didn't know too much because he never criticized me, and I always felt that I was terrific, which of course I wasn't I'm sure. (Mark, 1980, p. 2)

After one year of lessons with Mr. Thompson, John Revelli realized that his son needed better instruction. He spoke with a member of the St. Louis Symphony Board, who recommended Dominick Sarli as a teacher for William. Revelli would wake at 4:00 a.m. every Sunday morning and flag a train from Panama to St. Louis in the darkness. His lesson with Sarli began at 1:00 p.m. and cost one dollar. Revelli attended lessons every Sunday for nine years, rarely missing a lesson. In 1918, Revelli began his university career at Chicago Musical College, which boasted an internationally known faculty (Mark, 1980, p. 5). It was here that Revelli met one of his most demanding teachers, L. V. Saar, who taught sight-singing and dictation classes every day. The president of the college taught Revelli's history course, and in 1922, Revelli received his bachelor's degree. In 1923, Revelli entered the music education program at the Columbia School of Music in Chicago, where he studied for two years. In 1924, Revelli married Mary Vidano, a third grade teacher from Joliet, Illinois, and in 1925, received his diploma from Columbia (Mark, p. 6).

Eager and excited, Revelli began his first full-time teaching job at Hobart High School in Hobart, Illinois where he was responsible for all aspects of the music program.

I had a very deep interest and love for the band sound from the time I heard our little town band play. And then later, of course, I heard the Sousa Band and then the Illinois band under Harding when I was just a kid. Those sounds were just so intriguing to me – the color of it, the sonority, the instrumentation. And I also think I come from a band background; you know, Italians love bands. (Talford, 1985, p. 30)

At the time of Revelli's hiring, "all aspects" of the music program included only choir – there was no instrumental music program, until Revelli created it (Mark, p. 7). With no place to rehearse, no time in the schedule and no money whatsoever, Revelli ended his first band meeting with 16 students. They rehearsed from 7:00 a.m. to 8:00 a.m. on Monday, Wednesday, and Friday in the high school chemistry lab. The orchestra met from 4:15 to 5:15 after school on Tuesday and Thursday. During his tenure at Hobart, the band would also rehearse in the study hall, the basement of the Methodist Church across the street, and a renovated portable classroom that Revelli proclaimed, "...was magnificent!" (Talford, p. 41). By the end of the year, the number of students in the instrumental music program had risen to 40. The first concert was presented in January 1926. After three years, a vocal teacher was employed by the school to allow Revelli the time necessary with his students. Revelli was a firm believer in individualized instruction. He met with every student privately once a week (in addition to ensemble classes) by working weekends: "Anytime I was down, all I

had to do was give a lesson, and those kids pulled me right out of it" (Talford, p. 32). He also insisted that sight-singing was a crucial skill for his students (Phillips, 1991, p. 16). Performance of a solo or ensemble by each student was a requirement. Finally, students were expected to maintain his academic standards in all classes. This placed Revelli in great esteem with the rest of the high school faculty. During Revelli's ten years at Hobart, only three students left the band program. This was a testament to both Revelli and the students (Phillips, p. 14).

I think I have the band mortality record. When I tell you I lost three students in ten years at Hobart, I mean it; there were only three. Only three students who I started quit. The reason was I spent so much painstaking time at the beginning, selecting the right instrument. A lot of kids give up, because, if after four or five years they can't play the cornet above the staff, it's not very encouraging, so they quit. (Talford, p. 35)

In 1931, Revelli received a second bachelor's degree, and in 1936 a master's degree, this time from the VanderCook School of Music. The Hobart band prospered under Revelli's direction, winning National Band championships every year from 1930-1935. During the last years of his tenure at Hobart, Revelli begrudgingly outfitted a marching band – an activity for which he had little interest. Though Hobart won the Lions International Marching Band Contest, placing over many other well-established high school and university marching bands, Revelli was not swayed (Mark, p. 9).

Early in the 1930s, The University of Michigan band department had reached a plateau. Nicholas Falcone, long-time director of bands had for some time experienced steady and profound hearing loss. The quality of the band performances naturally reflected Falcone's ailment, and in 1934, Falcone retired as Director of Bands. Bernard Hirsch, a graduate student and transitional figure, assumed the position of band director for two years. During this time, the University began a frenetic search for a new band director, and wisely judged that they should seek a candidate who had accomplished a great deal with very little in a relatively small amount of time. Of William D. Revelli, Edwin Franko Goldman said, "Give him your whole-hearted support, and Michigan's Band will be the finest of its kind in the world" (University of Michigan Band, 2000). In 1935, The University of Michigan offered William D. Revelli the position of band director. Revelli accepted, and the birth of an era of unparalleled prosperity, innovation, and excellence began for the University of Michigan bands.

Immediately, Revelli identified his most severe problem: the attitude of the band. Student arrived fifteen to twenty minutes late, and many smoked during band rehearsal (Talford, p. 93). After one month, Revelli was so disheartened by the situation at Michigan, he actually had a letter of resignation written: "I didn't care where I'd go, Podunk or whatever. It had to be better than this. I was very discouraged" (Talford, p. 94). Revelli's wife Mary is credited with preventing his resignation, reminding him that he had accomplished a great deal at Hobart, and he could do the same at Michigan. At the time of his arrival,

the marching band was known as “The Fighting Hundred” – a name Revelli was not interested in keeping. One of Revelli’s first changes to the band was the addition of a drum major to replace the starter pistol system previously used with disastrous effect at the Michigan-Ohio State game of 1934 (Mark, p. 21). Revelli also felt the importance of the concert band must be elevated. He arranged for credit to be issued (it had not been previously offered) and raised money for the band program from the admission fees of “Varsity Night,” “Bandorama,” and concert tours. Revelli convinced the university to provide a portion (50 cents) of the six-dollar fee paid by each student to the band. Eventually, the university instituted a scholarship called the “band award,” paying each student 50 dollars for membership in the marching band, 75 dollars for membership in the symphony band / concert band, and 150 dollars for first chair players (Mark, p. 24). These types of awards for the entire band were unheard of for university band programs. Due to increasing membership, the Varsity and Wolverine Bands were created, the latter created especially for non-music major participants.

In 1941, Revelli called a meeting of college band directors, hoping each member would assist one another in promoting the importance of college bands across America. Thus, CBDNA was born, electing Revelli as their first president, and A. A. Harding as honorary life president. The Michigan Marching Band’s performance at the 1948 Rose Bowl game and parade and the symphony band’s ten country tour in 1961 solidified Revelli’s prominence in the band world. Revelli’s commitment to the improvement of band instrumentation and literature closely rivaled those of A. A. Harding, a man he revered. Of Revelli, Harding said: “You’re not a graduate of Illinois, but I’ve always considered you one of my boys” (Talford, 210).

In 1971, Revelli retired as Director of Bands at the University of Michigan, naming George Cavender as his successor. At the time of his retirement, Revelli had received five honorary doctorates from The Chicago Musical College, Oklahoma City University, Western State College of Colorado, Temple University, and Eastern Michigan University (Talford, p. 190). Shortly after his retirement, Revelli Hall was constructed on the University of Michigan campus; designed and built solely from the donations of former students, friends, and community members. Like their mentor, many of Revelli’s students (Jerry Bilik, John Higgins, James F. Keene, Robert Jager, Harvey Phillips, H. Robert Reynolds, Ronald P. Socciarelli, Gene Thrailkill, Frank Wickes, and Paul Yoder) have also contributed greatly to the development of bands in America. William D. Revelli died on June 16, 1994 at the age of 92 and was further honored by the creation of the Revelli Foundation – an organization established by former students, friends and supporters wishing to continue the important work of one of the most influential figures in the history of bands.

THE LEGACY BEGINS: FREDERICK FENNELL

Frederick Fennell (see Figure 5) was born July 2, 1914 in Cleveland, Ohio. At the age of seven, Fennell became entranced by the fife and drum corps the members of his family had created. His father played fife and his uncles played

the drums. Fennell's father encouraged his son to learn the fife, and on July 4, 1921, Frederick Fennell made his debut performance. He attended John Adams High School in Cleveland, Ohio, and characterizes his education there as, "first rate." Fennell was a member of the band and orchestra, and took part in music theory classes as well.

From the years 1931-1933, Fennell was privileged to take part in the National Music Camps at Interlochen, Michigan. These camps, according to Fennell, influenced him greatly and shaped his experiences as a future conductor. It was at Interlochen that Fennell would meet two pillars of the Illinois legacy: Mark H. Hindsley (director of the camp marching band) and A. A. Harding. "I begged Dr. [T.P.] Giddings to allow me to take Dr. Hindsley's techniques class. My high school band was purchasing new uniforms that year, and I had it in my mind that I would be drum major" (Frederick Fennell, personal correspondence, March 23, 2001). "I was admitted to Mark Hindsley's (see Figure 6) graduate class in field tactics/maneuvers and Drum Majoring" (Rickson, 1993, p. 266). Based on his innovations as director at Cleveland Heights High School (Ohio), Dr. Hindsley (given the degree of *honoris causa* by Indiana University in 1972) taught a revolutionary marching band techniques class at Interlochen, which provided Fennell with the knowledge and skill he would later need as director and founder of the University of Rochester Marching Band. "Dr. Hindsley's Cleveland Heights High School Band was the best traditional marching band I had ever seen" (Frederick Fennell, personal correspondence, March 23, 2001). Regarding the Rochester band's first marching experience on campus, Fennell stated, "It was a pretty good parade – thank you Mark Hindsley" (Fennell, 1986, p. 646). Interestingly, a young Fred Fennell (see Figure 7) was photographed as a field drum "model" in Hindsley's marching band text, *Band--at-ten-tion!* (Hindsley, p. 40). "When I returned home that summer, I furiously wrote-out everything I could remember from the text of that book for my high school band. We had tested Dr. Hindsley's ideas while he was writing it at Interlochen. My band director was impressed with what I had learned, and the position of drum major was mine" (Frederick Fennell, personal correspondence, March 23, 2001).

Professor Harding was a long-time friend of Joseph Maddy, the founder of the National Music Camp, who insisted that Harding lead the camp band staff. While directing the camp band, Harding appointed Fennell his bass drummer (William F. Ludwig, Jr. played snare drum) and worked diligently with the young percussionist to develop the "Harding style" of bass drum playing.

I developed my own bass drum beater, which I used in all of the Eastman recordings, and which I still carry with me. Dr. Harding loved it. The beater was a wooden ball I'd taken from the middle of an old bookshelf. I screwed the beater into the handle, which was a hunk of bamboo and added a tube of glue. Then, I wrapped the beater in two layers of wash shammy. The 'Fennell Beater' was born! It was wonderfully articulate. In a march, it could be

thunderous when necessary or hushed in an instant" (Frederick Fennell, personal correspondence, March 23, 2001).

Like Sousa, who payed his bass drummer more than any other member of the band, Harding believed the bass drummer was the heart of the band:

The conductor of the [Interlochen] high school band was Albert Austin Harding, the Director of Bands at the University of Illinois. He was the real father of school bands in America. He and I got along very well because he was, in his lifetime, a real 'march nut'. He sort of sensed that I loved playing under him because he had a series of little signals he would give for accents on the bass drum and cymbals, or for something special from the snare drums in the typical marches we all knew. He never played them the way anybody else played them. He was interesting and imaginative. I enjoyed that about him very much. (Rickson, 1993, p. 267)

Fennell was greatly impressed with Harding. "Dr. Harding offered a highly-organized concept of what a musical organization is all about – a standard. His library was not comprised of sheets of music, but of a real repertoire. Dr. Harding stood for something. He had principles" (Frederick Fennell, personal correspondence, March 23, 2001). In 1933, the third year Fennell attended camp he composed a march entitled, "The Spirit of Youth." Carl Fischer would later publish the work in 1938 under the new title, "Palestra." Fennell was asked by Edwin Franko Goldman to rename his march, as Goldman had a similar title already in publication. Fennell chose "Palestra" – the name of a then-new physical activities building on the campus of the University of Rochester. "Palestra" is dedicated to Amos G. Wesler, "...my high school orchestra, and band conductor for four years" (Frederick Fennell, personal correspondence, March 23, 2001). He presented the march to Harding, who insisted that the band read the march so that Fennell might hear and evaluate his composition. Fennell had to appeal to his friends and camp sweetheart, piccolo player Barbara Booe to help copy a set of parts in a very short time (Frederick Fennell, personal correspondence, March 23, 2001). Harding was sufficiently impressed with the march, and programmed it on the band's finale concert at the 1933 World's Fair where the Interlochen Band was in residence during the last week of camp. He also insisted that Fennell conduct his own march. This idea of allowing young composers to conduct their work was not standard practice at the time, but it was for A. A. Harding. Harding similarly encouraged Thacher Howland Guild (cornet player and instructor of Rhetoric) to conduct "We're Loyal To You, Illinois," and Earl Elleson McCoy (oboe player) to conduct "Lights Out" at the Illinois Band concert of March 3, 1906 in which both pieces were premiered (Weber, 1969, p. 71). Fennell accepted Harding's gracious invitation to conduct the Interlochen band, and so began the conducting career of Frederick Fennell. Certainly, Harding's influence as conductor of the Interlochen Camp Band greatly shaped Fennell's career.

Fennell wasted little time while a student at Eastman in convincing Howard Hanson (long-time director of the School of Music), Edwin Fauver

(Director of Athletics), and the Board of Controllers that the university was in need of a marching band – and he should be the person to organize and direct it. From this “good little band” of 25, Fennell was able to convince the members that they should then form a concert group to perform the important band literature of the time. Thus, in 1935 “The University of Rochester Concert Band” was born. The band was an immediate success, and Hanson was an enthusiastic supporter, insisting that the band perform at Eastman’s Kilbourn Hall. Fennell would receive his B.M. in 1937 and M.M. in 1939 from the University of Rochester – an institution where he would remain for 30 years.

In 1952, Fennell was admitted to the hospital, suffering from a severe case of hepatitis. His physician mandated that Fennell remain flat on his back, unmoving for three weeks. During this time of solace and deep introspection, Fennell began to formulate his concept of a revolutionary new performance medium that would resonate throughout the band world: the wind ensemble. With the full support of Hanson, the Eastman Wind Ensemble was born in September 1952. Throughout his ten years as director of the ensemble, Fennell would produce 22 albums for the Mercury Records label. The first, recorded in May, 1953 was entitled, “American Concert Band Masterpieces.” These recordings have had a profound impact on the performance quality and interpretation of wind band conductors everywhere.

Finding the need to provide a lasting history of the wind band, Fennell authored the important text, Time and the Winds (1954). In 1970, Fennell was awarded a gold record from Mercury, and the Fennell / Eastman Wind Ensemble recording of Percy Grainger's *Lincolnshire Posy* was selected one of the Fifty Best Recordings of the Centenary of the Phonograph (1877-1977). Fennell became the conductor of the Tokyo Kosei Wind Orchestra in 1984, a position he would occupy for 15 years. In 1985, he was awarded the Star of the Order from the John Philip Sousa Memorial Foundation, the A. A. Harding award from the American School Band Directors Association in 1988, and honorary doctorate degrees from Oklahoma State, Idaho State, and the Eastman School of Music (Frederick Fennell, personal correspondence, March 23, 2001). Frederick Fennell is an honorary life member of CBDNA, and was inducted into the Hall of Fame for Distinguished Band Conductors by the National Band Association in 1990. On July 17, 1992, Fennell Hall was dedicated in Tokyo, Japan – a 700-seat concert hall built as a gift by Tokio Kikushima, an admirer of Fennell. In 1997, Colonel Timothy Foley invited Fennell to become the first and only civilian conductor of the U.S. Marine Band. In 1999, Fennell conducted “The President’s Own” in celebration of the 200th Anniversary of the band. Fennell continues to influence the wind band literature as editor for Carl Fischer, Sam Fox, Boosey & Hawkes, and Theodore Presser Publishing companies. He is perhaps best known for his masterful Fennell Editions with Ludwig Music, Inc. Now 87, Fennell serves as Conductor Laureate of the Tokyo Kosei Wind Ensemble.

THE DEVELOPMENT: REVELLI

The early to mid-1930s were times of rapid growth and prosperity for college bands across America, largely due to the popularity of professional bands

by Goldman and Sousa. The unique program created by A. A. Harding at the University of Illinois served as a model for other universities eager to duplicate his success on the field and on the auditorium stage; men such as Glenn Cliffe Bainum at Northwestern and Ray Dvorak at Wisconsin, both former assistants of Harding, established similar programs of distinction at their respective institutions. From 1930 to 1935, William D. Revelli had established his program at Hobart High School, taking the group farther than they ever dreamed possible by winning the National Band Contest all five years. It was at these National Band Contests that Revelli would make primary contact with Harding, who served as a member of the respected panel of judges (Phillips, 1993, p. 11; Talford, p. 52). On September 19, 1935 (see Figure 8), Revelli dispatched a letter to Harding in which he discusses his new position at Michigan. In the letter, Revelli jokingly refers to, "...the 'burdens' of working with 'small stuff' – the University of Michigan Band" (letter, Sept. 19, 1935). This is merely friendly banter, as Revelli immediately states his anticipation of "real pleasure" in working at the collegiate level, especially with Harding, Bainum, and Bachman. Revelli's affection and respect for Harding is clearly seen by his request to visit Illinois "in the near future" to "...discuss some of the problems with which I will be confronted at Michigan and which I am sure you have worked out during your years at Illinois" (letter, September 19, 1935). Harding's reputation at Illinois was internationally known at this time. His relationships with faculty and the athletic department at Illinois were excellent, as were his many professional relationships. In every way, A. A. Harding was an exemplar Revelli admired and respected. Regarding his decision to accept the Michigan position, Revelli said:

If I worked diligently, effectively, there was no other way it could go except up. I had already been doing a lot of conducting and clinics all over the United States and I felt that, as far as my peers were concerned, Illinois would be my only competition. (Talford, p. 84)

This statement underscores Revelli's deep respect and admiration for the work of Harding, and the level of excellence commanded by the Illinois band program.

The quality of the program didn't bring me to Michigan. The Michigan band, in 1935, couldn't turn pages for my Hobart band; it wasn't even in the same league – no questions about it. The thing that brought me to Michigan was the future of the program, just like the future in Hobart. They were very much alike; you had to start at the bottom (Talford, p. 87)

Additionally, in this letter to Harding, Revelli makes primary overtures in bringing the University of Michigan Band to the Illinois-Michigan "foot-ball" game. Again, Revelli proposes time for a discussion between himself and Harding and also comments on his desire for the Michigan Band to see the Illinois Band perform, and to visit Harding's "set-up", "...maybe we can learn something at the same time" (letter, September 19, 1935). The term "set-up"

refers to the excellent system of administration and rehearsal that Harding established at Illinois. Harding's experiments with instrumentation (Manfredo, 1993) and library management (his system was used at Interlochen by librarian and Illinois assistant George C. Wilson) were considered models by directors across the nation.

An interesting aside to this letter is the mention of the "Sousa tablet." Upon his death in 1932, Sousa's personal collection of band music and related material was donated to Harding and the University of Illinois, where it remains on display today. The tablet to which Revelli refers is mounted prominently next to Mr. Sousa's podium. The February 1935 issue of *Music Educators Journal* reveals the source of the tablet in the minutes of the National School Band Association:

National School Band Association Sousa Memorial Committee, headed by William D. Revelli was given an appropriation for the purpose of a relief bronze of John Philip Sousa to be presented by the Association to the Sousa Memorial Library at the University of Illinois (p. 71).

Revelli had contracted Dieges and Clust of New York to construct the dedicatory tablet on behalf of the NSBA. It is interesting to note that Harding was chosen to provide the inscription for the tablet, based on his friendship with Sousa. It reads: "This tablet is presented to the John Philip Sousa Library in grateful appreciation of the interpretation, cooperation and leadership received from the Master Director." – National School Band Association, November 6, 1935.

Revelli's proposal to bring the Michigan Band to Illinois was later confirmed in a subsequent letter dated October 26, 1935 (see Figure 9). Here, Revelli's fervor and enthusiasm is seen as he questions Harding about a myriad of details regarding Memorial Stadium at Illinois. We also find a rare and insightful glimpse at Revelli's first month as director at Michigan, and the factors he determines necessary to affect change. In 1936, the Illinois Band would travel to Michigan for a football game performance. Once more, Revelli's attention to detail and planning can be witnessed by his request of Harding for a diagram of Franklin Field at the University of Philadelphia (Harding was unable to locate the diagram in time for Michigan's trip to Philadelphia, however, Harding would later send the diagram for Revelli's "records").

In his letter dated December 2, 1936 (see Figure 10), Revelli commends Harding for the Illinois Band performance, speaks of attending the National Clinic (hosted by Harding at the University of Illinois), and again asks Harding for his time to "...discuss some of my problems over a cup of tea or something" (letter, December 2, 1936). Apparently, Revelli had not solved all of the issues he spoke of in correspondence of the following year. Revelli continued to correspond with Harding in future years about subjects such as Michigan's performance at the Michigan School Band and Orchestra Association and Revelli's editorship of *ETUDE* Music Magazine (he asked Harding to contribute

to the April 1939 issue). Perhaps the most insightful correspondence between Harding and Revelli would come in 1941, at the onset of the World War II. University Bands across the nation were decimated by the draft, Michigan and Illinois being no exceptions. In response to his bands losses, Revelli speaks of the importance of his upcoming drum major auditions, and the addition of the “rockettes” to his halftime performances. Of lasting importance to the history of collegiate bands in America, Revelli writes of an upcoming meeting he is organizing in Chicago, and asks Harding to serve as honorary chairman of a committee serving university and college bandmen:

... to formulate plans and details connected with a meeting of university and college bandmen, to be held in Chicago, December 21st and 22nd. The purpose of the meeting is to provide an opportunity for these bandmen to discuss various problems pertinent to our particular field.

Revelli continues, “As you realize, a meeting of college and university bandmen without your presence would be like a football team without its captain” (letter, September 20, 1941), to which Harding responds (see Figure 11):

The impact of this “meeting” would later be revealed as the primary assembly of CBDNA (College Band Directors National Association), which Revelli founded in 1941. Not surprisingly, Harding was elected honorary life president of CBDNA at this time. It is also interesting to note that Frederick Fennell was one of the directors attending this meeting.

The position of Chief Illiniwek which Harding speaks of, the symbol of the University of Illinois, is a student in full Illini symbols of office who performs an Indian dance routine during the band’s “3-in-1” halftime performance. Chief Illiniwek was created by Ray Dvorak, then Harding’s assistant director, and first appeared in 1926. Revelli’s response (see Figure 12) was enthusiastic and assuring that Harding’s time would be well spent.

THE DEVELOPMENT: FENNEL

Similarly, Frederick Fennell was expanding his musical education as a student musician at Interlochen from 1930-1933, and while at Eastman, began to develop the marching and concert band programs. In a correspondence dated January 21, 1935, Fennell sent a letter to Harding in which he discussed his career as a student at the University of Rochester and specifically, the creation of the school’s first marching band. As can be imagined, the creation of such an organization was not easily accomplished (see Figure 13):

For Fennell, one of the perceived benefits of starting a marching band was the hope of creating a concert band (see Figure 14). Fennell offers, “We [the marching band] were performing at a University of Rochester Football game. It was bitter cold, as is usually the case in Rochester. The men approached me after a halftime show and said, ‘Can’t we play somewhere warmer?’ And with that, the decision was made” (Frederick Fennell, personal correspondence, March 23,

2001). In early 1935, hope became reality with the formation and subsequent birth (utilizing members of the marching band) of the University of Rochester Concert Band – the predecessor of the Eastman Wind Ensemble. Both ensembles were organized and conducted by Fennell. On January 18, 1935, the band presented its premier concert, including works by Sousa, Wagner, Goldman, and Ketelby. Interestingly, Fennell programmed the march he wrote while a student at Interlochen (“The Spirit of Youth”), which Harding allowed him to conduct (see Figure 15):

Speaking of his fondness of Harding, Fennell writes of a recent visit to Cleveland, Ohio with his friend, Melvin Balliett:

“I spent one nite [sic] at mel’s [sic] room and all we did was talk bands. Then we both felt homesick for you the next day when he conducted and I played the Harding style on bass drum. I Tell [sic] you that was a marvellous [sic] feeling.” (letter, January 18, 1935)

The following year, Fennell wrote Harding about his accomplishments with the band programs at Eastman. The marching band was increasing in numbers and quality, and Howard Hanson had agreed to offer credit for participation in the organization. Fennell was given a band office in the school, and had begun using the library system he learned from Mel Balliett while at Interlochen, stating that, “...it is working to perfection” (Note: this was the library system developed at Illinois) (letter, January 18, 1936). Additionally, Fennell mentions his attempts to build a band library at Rochester, commenting that he recently purchased music from a close out sale of a publisher in Toronto. Fennell asks that Harding loan Eastman his transcription of “Death and Transfiguration” for inclusion on the annual Eastman School Concert. Certainly, Fennell was a great admirer of Harding’s masterful transcriptions (see Figure 16):

In a letter dated September 7, 1936, Fennell wrote to Harding asking to be considered for the position of Harding’s assistant at the National Music Camp to take place that summer. He stated: “Since everything that I do or know about bands I learned from you and I have patterned my style after you so it would be an extension of your principles into the playing of the band” (letter, September 7, 1936). Fennell would ultimately attend that camp, which provided time for the two men to discuss band, and specifically Fennell’s development of the Rochester Concert Band. Harding was very interested in hearing about the events taking place at Rochester (see Figure 17), and encouraged Fennell at every opportunity (letter, 1937):

In January 1938, Harding writes to Fennell, congratulating him on a recent Eastman radio broadcast, stating (see Figure 18):

Fennell responded with surprise and elation to this recent letter from his mentor. He speaks to Harding about his time at Interlochen, his upcoming concert programming, and the recent publication of his “Spirit of Youth March,” now titled, “Palestra.” An interesting aside in this letter as well as the previous response from Harding is the mention of Hanson and his compositions for band.

Harding had long encouraged Hanson to compose for the band medium, an event that would not take place until 1954 when “Chorale and Alleluia” was written. Fennell shared similar interest in Harding’s desire to promote original publications for band. Additionally, Fennell would one day follow his mentor’s example as conductor of the Interlochen Camp band in 1940 and 1941. “My last conversation with Harding was in Chicago. He said, ‘Great record you made.’ That record was American Concert Band Masterpieces – the first Eastman recording” (Frederick Fennell, personal correspondence, March 23, 2001):

It was a pleasure to make music with and be conducted by Dr. Harding, because of his utter devotion to the music and his way of getting it. He enjoyed it, so everyone playing in his band did, too. That’s not the reason all people are conductors today. The first reason to make music is to bring enjoyment and artistic quality to the audience. The ‘nuts-and-bolts’ serve the music and the making of music – not the reverse. That is what I took from three summers of Dr. Harding (Frederick Fennell, personal correspondence, March 23, 2001).

INSTRUMENTATION: THE PATHS DIVERGE

The issue of instrumentation is one not easily resolved. Indeed, the very question of “What is a band?” is perhaps more properly asked, “What makes up a band?” A. A. Harding experimented his entire career at Illinois in an attempt to find the perfect combination of instruments for the band medium. During his travels abroad, Harding collected instruments such as the antoniophone, sarrusophone, and baritone oboe with which to add a distinctive sound to the Illinois Band. After varying degrees of success (or failure), these instruments were ultimately dispatched from the band, and the “traditional” instrumentation used today by countless bands was formalized. Some of Harding’s most important contributions to the process of instrumentation were the addition of complete clarinet and saxophone choirs. He believed strongly that the clarinets were the “violins” of the band, and bolstered their numbers greatly (having as many as 30 Bb soprano clarinets in his later years) to bring prominence to their sound within the band (Manfredo, 1993, p. 74). He worked tirelessly with Joseph Maddy in 1923 as part of the Committee on Instrumental Affairs (COIA) to bring standard band instrumentation to bands across America, and lobbied publishing companies to work together in addressing the issue. In 1931, the American Bandmasters Association (ABA) established a set of Band Instrumentation guidelines, which endorsed the use of a large woodwind and soprano clarinet sections, and called for the elimination of non-traditional instruments, such as Db piccolo, treble clef trombone, and Eb horn. Harding was a prominent leader of the organization, and as in the past, encouraging publishers to adopt a standard nomenclature. Harding was also a proponent of the large symphonic band. Though Harding championed the COIA guidelines on standard instrumentation, he disagreed sharply with their concept of the ideal size of the band, 72 members. He was more closely aligned with the ABA concept of 90 members. During most of his tenure as Director of Bands at Illinois, Harding’s ensemble utilized 100-plus members (Manfredo, 1993, p. 123). Both Hindsley and Revelli embraced Harding’s concept of the large symphonic band and its

instrumentation. In 1958, Revelli championed the cause of standardized instrumentation once more, achieving great success through the efforts of CBDNA and presented their findings at the tenth annual National Conference (Manfredo, p. 148). He, like Harding and Hindsley embraced the large symphonic band instrumentation.

It is at this juncture that the paths of Harding, Revelli, and Fennell diverge. In 1952, Fennell began formulating the idea of a small, “one-on-a-part” ensemble. This group would be capable of performing the early wind works of Catel, Mozart, and Stravinsky, as well as the larger works of Persichetti. On September 20, 1952, the Eastman Wind Ensemble was born. The minimal instrumentation of the wind ensemble was in direct conflict with Harding’s ideal of the large symphonic concert band, and a bold innovation for the future of the band medium. Ever faithful to his beliefs, Revelli would not incorporate the wind ensemble during his tenure at the University of Michigan. Since 1952, Fennell’s work has been adopted by countless public and collegiate wind organizations.

CONCLUSION

In the years that followed the death of A. A. Harding, both Revelli and Fennell would comment on his importance to their careers, and to his influence upon the development of bands, both public and collegiate. In 1958, Fennell wrote a “Testimonial to Albert Austin Harding, Honorary Life President” found in *The College and University Band*. During an interview with Joseph Manfredo regarding the instrumentation practices of Harding, Revelli stated, “Harding was the single most influential factor in the development of band programs in the United States next to the National Band contests” (Manfredo, 1993, p. 65). In an interview conducted by Harry Began for the *Instrumentalist*, Revelli said, “...he owed more to Harding’s influence on him as a band conductor than anyone else” (Began, 1995, p. 17). “Mr. Harding was a wonderful man. I loved him; he was one of my dearest friends” (Talford, p. 96). Harding’s lasting impact on college bands is evident through his mentorship of these legendary figures, as well as through his former assistants at Wisconsin (Dvorak), UCLA (Sawhill), and Northwestern (Bainum). The band programs at each of these fine institutions have been inexorably affected by the teachings of A. A. Harding, whose insight and innovation remains today. While the paths of Revelli and Fennell were divergent in their views of the future of band instrumentation, their love and ceaseless work in promoting the band medium is without question. Both men have contributed immeasurably to the betterment of bands, past and present. It is perhaps prophetic that Fennell would conclude his preface to *The College and University Band* with these enduring words:

If anything is missing from this source book, it is any words from the real source himself – Albert Austin Harding. I don’t know of any articles or speeches by this shy, powerful man, and perhaps that is how it should remain; I don’t know of any articles or speeches by Arturo Toscanini, either, save for a quote of thanks he gave to *Life* magazine on the occasion of the Allied liberation of

Italy in 1945. But it was Harding's sometimes blinding example, radiating out of Champaign-Urbana, Illinois, that paved the way for many of the best achievements of college and university bands.

William Revelli realized the debt of gratitude we all owe Harding. His way of expressing it was to get us all together [the formation of CBDNA]. Thanks and admirations, W. D. R.

Frederick Fennell
University of Miami
1977

Note: Harding is known to have written at least one article in 1916, "The Band as a Community Asset" in School and Home Education, 35(10), 336-338 (Manfredo, 1993, p. 70).

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Figure 1. Photograph of Albert Austin Harding, circa 1930

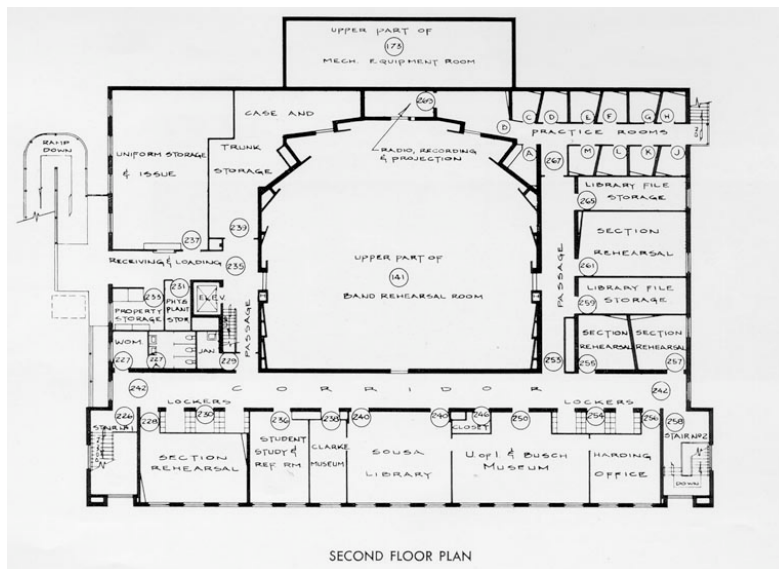


Figure 2. Harding Band Building, Second Floor Schematic (Gregory, 1982, p. 232, Fig. 16)



Figure 3. Founding members of the American Bandmasters Association (ABA). Seated (L to R): Albert Austin Harding, Arthur Pryor, Edwin Franko Goldman, Charles O'Neill. Standing (L to R): J.J. Gagnier, Frank Simon, Charles Benter, Victor Grabel, Richard B. Hayward



Figure 4. William D. Revelli. Photo courtesy National Band Association Hall of Fame



Figure 5. Frederick Fennell



Figure 6. Professor Mark H. Hindsley, circa 1958



Figure 7. Frederick Fennell, pictured as Field Drum model in Mark Hindsley's marching band text, "Band—at-ten-tion!" Photo taken at Interlochen near band stage in 1932

HOBART HIGH SCHOOL CONCERT BAND

National Champions Class B
1930 - '31 - '32 - '33 - '34

WILLIAM D. REVELLI, Conductor

HOBART, INDIANA

Sept. 19, 1935

**BAND OFFICERS
FOR 1934 - 1935**

President
ELDOR PFLUGHOEFT

1st Vice-President
DALE GRABILL

2nd Vice-President
WILMA RASCHKA

Secretary
ADAH SIMPSON

Band Sponsor
LUCIA BARIBEAU

Student Director
LEE CHRISMAN

Drum Major
ROBERT MUNDELL

Librarian
DONALD MARRS

1st Assistant
EDWARD INGRAM

2nd Assistant
MORRIS FERGUSON

Quartermaster
KENNETH KOSTBADE

Assistant
ROBIN CLIFF

Efficiency Manager
EVERITT BAKER

Mr. A. A. Harding
Director, University of Illinois Bands
University of Illinois
Champaign, Illinois

Dear Mr. Harding:

Without doubt you have heard of the move that I am making in leaving Hobart to assume the "burdens" of working with "small stuff" the University of Michigan Band. I consider it quite a come-down from a high school band to a University organization. Seriously, I am anticipating real pleasure in the experience of working in the same league with such men as yourself, Bainum, Bachman, and others. Some time in the near future I would like to come to Illinois and discuss some of the problems with which I will be confronted at Michigan and which I am sure you have worked out during your years at Illinois. If it is not asking too much I would appreciate the opportunity of discussing some of these problems with you for a few moments.

According to our foot-ball schedule I see we play Illinois at Champaign. It is probable that the band will accompany the team. Perhaps we could manage to squeeze a few minutes during this date if not before. Personally I am rather anxious to have the band make trip to Illinois if for no other reason than to see your band perform and to visit your "set-up" but maybe we can learn something at the same time.

Mr. Parker of Dieges and Clust has asked for the final C.K. on the Souse tablet. We are prepared to feel this should need some appropriate lettering which is to appear thereon. Since you were a intimate friend of Mr. Souse and are more familiar with the inscription that should go on the tablet, would it be possible to send me some information relative to this inscription. We are anxious to get this completed and I would appreciate an early reply. My address will be--Morris Hall, University of Michigan, Ann Arbor, Michigan. With best wishes to you and your band for a successful year, I am

Yours truly

William D. Revelli

Figure 8. Letter to A. A. Harding, September 19, 1935

UNIVERSITY OF MICHIGAN BAND

WILLIAM D. REVELLI
CONDUCTOR
HERBERT G. WATKINS
BUSINESS MANAGER

MORRIS HALL ANN ARBOR
ORGANIZED 1859

October 26th, 1935.

GEORGE N. HALL
MANAGER
MAURICE DREIFUSS, JR.
LIBRARIAN

Professor, A.A. Harding .
Conductor, U. of I. Bands.
University of Illinois,
Champaign Illinois.

Dear friend Mr. Harding:

As we are planning to have our band at the Illinois-Michigan game on November 9th I am writing you for some information relative to the entrances at the Illinois stadium.

At what end of the stadium can our band make its entrance upon the field, is there a side entrance to the field?

On what side of the stadium does Michigan sit?

I hope this information does not seem foolish to you, but you know that I am a rookie trying to get along, and will appreciate your help in this matter.

I am so glad that my band can make the trip to Ill. this year because I know we are going to learn a great deal of what to do and also learn that some of Michigan's traditions are rather silly.

At present our band is very, very, very bad. but I believe we are making some improvements, esp. in discipline (spelling) I can't type anyway. please excuse the appearance of this letter, I will try to do better next time.

We are going to trim Ill. this year--so the boys say --we mean in football-- With best wishes, I am ,

cordially yours

Bill

Figure 9. Letter to A. A. Harding, October 26, 1935

Dear Mr. Harding:

Thanks very much for your diagram of Franklin Field. I appreciate this favor and your thoughtfulness makes me think that you must be a native of the City of Brotherly Love.

Our trip to Philadelphia from our point of view was very successful. They even went so far as to permit both bands on the field during the half. (No pun intended) One of these days, our football team is going to score a touchdown and break into the headlines.

We were very glad that your band made the trip to Ann Arbor this year, and hope that your boys enjoyed the trip as much as we and the Michigan crowd enjoyed having you. We trust that you will find it possible to be with us again in the very near future.

There are many things I would like to discuss with you, and although I know you are extremely busy during the National Clinic, if you can afford to steal away for a few minutes, I would like to have you visit with me where we might discuss some of my problems over a cup of tea or something.

Figure 10. Letter to A. A. Harding, December 2, 1936

October 2, 1941

Mr. William D. Revelli, Conductor
University of Michigan Bands
Morris Hall
Ann Arbor, Michigan

Dear Bill:

This is my first opportunity to drop you a line as we too are having our troubles trying to fill the gaps in our sadly depleted bands. We have lost over 150 of last year's bandsmen, over 50 of them being from the very best players in my Concert Band. Mark is also trying to find a drum major as well as a former Eagle Scout for the Chief Illiniwek position.

I will, of course, be glad to lend my support to any movement that will benefit bandsmen, particularly university and college bandsmen. I will make a note of the dates mentioned and if I can get rid by that time of the terrific cold that is pestering me now I will be glad to meet with the group. However, I am counting on the word "honorary" to carry with it the privilege of dodging all work.

Figure 11. Letter to William D. Revelli, October 2, 1941

Dear Mr. Harding:

I cannot tell you how pleased I was to know that you had agreed to accept the honorary chairmanship of our University and College Band Committee, and I promise that we will try to adhere to your desire to eliminate as much work as possible. However, we will certainly need your advice and will count upon your help and suggestions to help make this meeting successful.

I do hope that you will be able to meet with us, as your presence would mean a great deal to the meeting. As yet we have no way of knowing just how many men will attend, but we are going to send invitations to every college and university bandsman whose address we are able to get.

Figure 12. Letter to A. A. Harding, October 5, 1941

642 E. Main St.
Rochester, N.Y.
January 21, 1935

Hello Mr. Harding:

I have been going to sit down and really write this letter to you for a long time, I am finally all prepared, so here goes. Well, as you know I came here to the Eastman School after the '33 session of camp and you haven't heard much from me since. You know, Mr. Harding that when I came here, and before, my whole heart and soul was in bands. People told me that The Eastman School would soon knock that out of me . . . but it is just the opposite. When I came here I began looking around for the University band. Much to my surprise I found that there was not even so much as the mention of a band around the place. So I began to organize one.

That year the University hired an orchestral man to do the job, and, he just didn't have any interest in the movement and the football band was put under my leadership and as you can well imagine the first season was not such a corking good one. The real trouble was in the fact that the Eastman school is three miles from the University campus and the fellows down here never got outside the bounds of their own school. Well I was pretty fortunate in getting about 25 of our fellows out to drill and play for the games. The football season ended and, the leaders' interests no longer at a high level, the band just went to pieces. This disappointed me greatly and I made up my mind to see to it that it didn't happen again this year. I kept talking the band idea up to the fellows and somehow the Board of Control got ahold of my interest and in the spring they offered me the job at free tuition and 200 dollars. Well, I just was swept off my feet and began making preparations for the coming season with the football band. They wanted a band on a much too flimsy budget which we took care of after much fighting.

The football band increased in number from 20 to 46 and I got a trip out of town with the team to keep the fellows interested and they really drilled plenty hard and together we turned out a good little band. . . . interest ran just enough with the fellows to want to stick with me after the season was over.

Figure 13. Letter to A. A. Harding, January 21, 1935

Well, here we were....we wanted a concert band and had no music aside from the marches I purchased for the Football band. We borrowed some concert music from the Public schools and started in..soon I got some money and we purchased the program enclosed.

The fellows are a real bunch .They don't have to play in the band..let alone under anobscure conductor, yet we worked together and last Friday evening saw the fruits of own labor and the realization of my lifes ambition come true.

I have talked this same thing over with Doctor Hanson here many times and at last it looks like were getting someplace. The material is here, the men are here the financial support is here and it CAN be done.....I proved it to them last Friday nite when in the face of doubt these same skeptical fellows played a concert of band music.

I could go on like this for page after page.

The band is a fine one. A lot of good men, For instance: Bob DeHart, camp' #33 is playing solo cornet for me, and he is going with the Marine Band in Ju, June. Quite good eh? Harry Jacobs who has played horn for you is in the band and of course little need be said of Norm Herzberg on Bassoon. A really fine brass and woodwind section and you can well imagine how I trained my bass drummer after you got through with me.

I sure was thrilled to find out last summer that Mr. Hindsley would be with you. I have written him some this fall. Give him my regards.

Figure 14. Letter to A. A. Harding, January 21, 1935

<p>SEMPER FIDELIS—March Sousa Semper Fidelis is one of Lieut. Com. John Philip Sousa's many famous marches. It is the official march of the United States Marine corps.</p> <p>"RIENZI OVERTURE" Wagner <i>Rienzi</i>, Wagner's first opera, was composed between 1837 and 1839, and produced with great success at Dresden in 1842. The story is concerned with the Roman Tribune, Cola di Rienzi, who overthrew the Roman aristocracy, and was later killed by the populists, who at first idolized him. The fine broad melody which forms the opening portion of the overture, after the <i>Deliberate Call</i> on the trumpet, is taken from Rienzi's Prayer for the people. The quick movement which follows leads to the <i>Woe Cry</i> of the Romans, <i>Santo Spirito</i>. A repetition of the prayer and a bold march-like theme combine to form a very brilliant ending.</p> <p>SERENADE ROCCOCO Meyer-Helmund This work is an attempt to portray in music the variety of ornament of the time of Louis XIV, characterized by meaningless scrolls and shell-work. This work features the oboe as solo instrument.</p> <p>THE CLOCK AND THE DRESDEN FIGURES Ketelby For Piano and Band—PHILLIP MANGOLD, <i>Soloist</i> Two Dresden China figures standing on each side of a clock come to life and dance to the ticking of the clock; after a while the clock goes wrong, the spring breaks suddenly, and the two figures rush back to their former positions.</p> <p style="text-align: center;">INTERMISSION</p> <p>UNIVERSITY GRAND MARCH Goldman This Grand March is the first work of Dr. Edwin Franko Goldman in the larger march forms. <i>Auld Lang Syne</i>, cleverly woven behind the closing theme brings this march to a rousing conclusion.</p>	<p>SCHERZO FROM "THE RUSTIC WEDDING" SYMPHONY Goldmark This scherzo, the third movement of the symphony by Goldmark, written for orchestra, is a fine transcription for band, the composer having employed the woodwinds of the orchestra to full advantage in the score. While this work is marked <i>Allegro moderato scherzando</i> one is fully aware that it is in the form of a rustic serenade.</p> <p>COCKNEY SUITE Ketelby 1st Movement, A STATE PROCESSION One is to suppose that the King and Queen are going to open Parliament, and Pall Mall is crowded with onlookers. Pomp and pageantry, brilliant uniforms, and military bands all combine to make a gay spectacle, and this is what might be played by the regimental bands as they pass along the route.</p> <p>2nd Movement, THE COCKNEY LOVER The Cockney whistle, <i>As if a Pair of Mild and Bitter</i>, has been employed as the leading theme in a little Cockney serenade. The suggestion (in the accompaniment of the second part) of the <i>Little Brown Jug</i> indicates that the lovers have retired to a Public House, and the Chimes from Big Ben, and other buildings are intended to indicate that it is night and very near closing time. The sweethearts leave the pub and the young fellow once more sings his song softly to the girl.</p> <p>3rd Movement, ELEGY This represents the serious thoughts which would occur to anyone on passing the Cenotaph in Whitehall. The second part, in a major key, suggests the feeling of affection and tender remembrance which would prevail in the hearts of sweethearts and wives, yet with a feeling of gratification that their loved ones had died for a noble cause.</p> <p>4th Movement, THE PALAIS DE DANSE A feature of the jazz bands in any <i>Palais de Danse</i> is the way in which the key of the music is suddenly changed. This waltz has been treated in this manner in the second part, and other jazz effects are introduced.</p> <p>THE SPIRIT OF YOUTH—March Fennell This march was written in the composer's third summer at the National Music Camp, Interlochen, Michigan. It is dedicated to Amos G. Wesler.</p>
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Figure 15. University of Rochester Concert Program, January 18, 1935

Mr. Harding, I should like to ask a great favor of you. Perhaps it is too great a one for me to ask...and that is ..will you, and can you, loan or rent me your arrangement of the Finale to "Death and Transfiguration" by Strauss. I recall having played it with you at camp and I am so anxious to use it on our annual Eastman School Concert. I realize that you must get many requests for your arrangements and consequently you cannot possibly satisfy all of them. I ask this of you because I think it will really help me and the cause of symphonic bands here at Eastman to let the people hear what a good transcription sounds like. I have a big enough and well enough instrumented band to do it the performance it deserves. I should like to borrow it until April 2.

Figure 16. Letter to A. A. Harding, January 18, 1936

I am always very much interested in hearing about the things that you are doing at Rochester and it gives me a great deal of pleasure to know of the success that you are meeting in your work there, which gives me a great deal of satisfaction to have had some part in your preparation as a college bandmaster and I hope that I can be of some further help in the future. Please convey to Dr. Hanson my kindest greetings and accept for yourself my kindest regards and best wishes for your continued success.

Figure 17. Letter to Frederick Fennell, January 13, 1937

Dear Freddy:

I have just finished listening to your radio program and want to congratulate you and the members of your band upon it. Personally, I got a kick out of the realization that the concert was being conducted by my star bass drummer (and possibly I might say protege) of the National Music Camp Band.

Kindly remember me to Dr. Hanson and tell him that he cannot continue to use that alibi about having to finish his opera, so we are expecting that long-looked-for work for band. If he doesn't find the band score paper I gave him at the camp, I will be glad to send him more of it.

Figure 18. Letter to Frederick Fennell, January 27, 1938