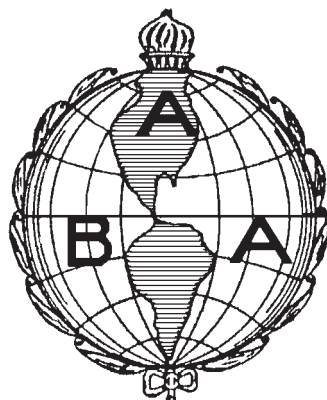


The American Bandmasters Association



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SUCCESSFUL CAREER WIND BAND LITERATURE CONTRIBUTIONS ORIGINATING FROM THE YOUNG COMPOSERS PROJECT

Christian Zembower

Introduction/Overview

*“Tell me and I forget. Teach me and I may remember. Involve me and I learn.”*¹ When related to education and teaching students subject matter, involvement is paramount, and when you involve students in a musical ensemble setting, great learning happens from collaboration. Disagreements in learning theories during the early-1950s caused American society to question the current state of education. In order to remain an important core subject in the educational system, leaders in music education sought avenues to strengthen music in remaining an essential art form in the schools.² Among several, one such endeavor was the Young Composers Project which started in 1959.³

From 1957 to 1962, the Ford Foundation aided the arts through two types of grants;⁴ at numerous conferences held during 1958, foundation members solicited ideas from leaders in the arts. Of these, composer Norman Dello Joio suggested a union between composers and public school music programs. From this idea, the Young Composers Project (YCP) moved forward with the Foundation providing funding of \$200,000, and the National Music Council (Howard Hanson, chair) providing the administration and publicizing of the program.⁵ The project was to place composers (35 years of age or younger) in public school systems serving as composers-in-residence over the next three years.⁶ The first meeting of the composers selection committee was held on May 29, 1959,⁷ with 123 composers applying for consideration. During the first year, twelve composers were placed in public schools across the United States, with 31 composers participating by year three.⁸ With the project beginning in September, 1959, the composers were paid \$5,000 a year to master their craft, writing music for specific performance media at levels of experience and proficiency, with assurance that these new compositions would be learned and performed. The impetus of this relationship would be providing the composer the creative outlet, contributing a large body of new music to the school repertory library, and having students develop respect and appreciation for contemporary music.⁹

After the first three years, the participating composers discovered that many music educators were deficient in training and preparation in dealing with new, contemporary music written for their programs. With their reluctance and hesitation to become involved, this was then passed on to their students.¹⁰ Overall, this perceived lack of compositional knowledge by those participating did not detract from the success of the project as a whole.

Wind Band Literature Contributions

Of those composers who participated in the Young Composers Project (YCP) from 1959 through 1963, it is speculated that the majority continued in careers of composing for other musical genres and/or teaching in music schools.¹¹ A small percentage of these 31 composers continued writing for wind band, contributing to the body of literature that we know today. They were: John Barnes Chance, Donald Erb, Arthur Frackenpohl, Joseph Willcox Jenkins, Ronald LoPresti, Martin Mailman, and Robert Washburn.¹²

John Barnes Chance

Born in Beaumont, Texas in 1932, Chance attended the University of Texas at Austin, receiving a bachelor's degree in theory-composition in 1955 and a master's degree in composition in 1956. His primary teachers were Clifton Williams, Kent Kennan, and Paul Pisk. He served for one year with the Fourth U.S. Army Band in San Antonio and two years with the Eighth U.S. Army Band in Korea.

Chance was one of eight new composers added to the second year of the YCP and was placed in the Greensboro, North Carolina public schools (Herbert Hazelman, music supervisor) for two years from 1960 through 1962.¹³ In 1966 he was awarded the Ostwald Award by the American Bandmasters Association for his *Variations on a Korean Folk Song*, written in 1965, and was also appointed to the music faculty at the University of Kentucky in 1966, working there until his untimely death of accidental electrocution on August 16, 1972 at the age of 39.¹⁴

In addition to his *Variations on a Korean Folk Song* (1967), Chance's other published wind band contributions include *Incantation and Dance* (1963);¹⁵ *Introduction and Capriccio* (1966) for solo piano and winds; *Blue Lake Overture* (1971); *Elegy* (1972); *Symphony No. 2* (1972);¹⁶ and *Overture for a Musical Comedy* (1997, published posthumously).¹⁷ Two sources also state that Chance was commissioned to write a work for the Baytown (Texas) Arts Festival, entitled *Concerto for Trumpet and Band* for famed trumpet artist, Carl "Doc" Severinsen, and was premiered in the spring of 1972.¹⁸ Including those published works listed above, sources for Chance's compositional output indicate that he wrote a total of twelve works for band.

Knowing him personally, composer, Francis McBeth stated that Chance ". . . was not a fast writer. That is why there are so few of his works. He would rewrite and rewrite, sometimes over a period of years. It is so tragic that his life ended so early . . . and to lose some great works that would have been written."¹⁹

Donald Erb

A native of Youngstown, Ohio, Erb was born in 1927. Following service with the U.S. Army during World War II, Erb earned a bachelor's degree in music from Kent State University

Successful Career Wind Band Literature Contributions from Young Composers Project

in 1950, and studied composition with Marcel Dick at the Cleveland Institute of Music, receiving a master's degree in 1952. Erb also studied with esteemed pedagogue, Nadia Boulanger in 1953 in Paris. He completed a doctorate in composition in 1964 from Indiana University, studying with Bernhard Heiden.²⁰

Erb was appointed to the faculty at the Cleveland Institute of Music in 1952 and retired in 1996 as distinguished professor of composition there.²¹ He also taught theory and composition as a visiting professor at Southern Methodist University from 1953 to 1961, Indiana University from 1983 to 1988, and at the University of Melbourne.²² Erb served as composer-in-residence from 1962 through 1963 for the YCP, being assigned to the Bakersfield, California public schools (Ray Van Diest, music supervisor).²³

Erb's published wind band contributions are *Space Music* (1972);²⁴ *The Purple-Roofed Suicide Parlor* (1972);²⁵ *Cenotaph* (1979);²⁶ and *Symphony for Winds* (1995). Sources also list between two and four other unpublished works for his wind band output.²⁷

Described in his obituary as “. . . a composer with a strong interest in electronic music . . . prominent on the avant-garde scene of the 1960s and 1970s,”²⁸ of his music, Erb said “. . . a craftsman can create entertainment, but you need more than that to create art. You need an emotional, inspirational quality, because in and of itself craft means nothing. There has to be something inside you pushing out or all a person will ever write is a craftsman-like piece, and that's not good enough.”²⁹ He died at the age of 81 on August 12, 2008 after a long illness.³⁰

Arthur Frackenpohl

Born in 1924 in Irvington, New Jersey (northeast portion of the state), Frackenpohl served in World War II from 1943 to 1945 with the U.S. Army.³¹ He studied with Bernard Rogers at the Eastman School of Music, receiving a bachelor's degree in composition in 1947, and a master's degree in 1949. In 1948 and 1950 respectively, Frackenpohl studied with Darius Milhaud at Tanglewood and with Nadia Boulanger in Paris. He received a doctorate in composition from McGill University in Montreal in 1957. Frackenpohl joined the faculty at the Crane School of Music at the State University of New York (SUNY) at Potsdam in 1949 teaching theory, composition and keyboard courses, remaining there his whole career, retiring in 1985.³² Given a one-year leave of absence in 1959 from SUNY-Potsdam, Frackenpohl was another of the first twelve composers with the YCP, assigned to the Hempstead, New York public school system (Imogene Boyle, music supervisor) from 1959 to 1960.³³

Published works for wind band by Frackenpohl include *The Earl of Salisbury* (1961);³⁴ *Diversion in F* (1968); *American Folk Song Suite* (1973); *Variations for Tuba and Winds* (1973); *The Entertainer* (1975);³⁵ and *Pas Redouble* (1975).³⁶ Sources list at least two other unpublished works for wind band in his output.³⁷

Promoting music in schools throughout his career, Frackenpohl's music is described as "... *having long been popular with school ensembles for the way in which they blend the difficult and the playable, the demanding and the accessible.*"³⁸ He passed away on June 8, 2019 at the age of 95.³⁹

Joseph Willcox Jenkins

Born in 1928 in Wawa, Pennsylvania, a small community in the western suburbs of Philadelphia, Jenkins first attended St. Joseph's College studying pre-law, but found himself frequently at the Philadelphia Conservatory of Music taking piano lessons, and then began counterpoint and composition lessons with Vincent Persichetti.⁴⁰ With a bachelor's degree in law from St. Joseph's, Jenkins then entered the Eastman School of Music and earned both a bachelor's degree and a master's degree in composition, studying with Howard Hanson, Bernard Rogers, and Thomas Canning.⁴¹ During the Korean War years, Jenkins served as composer and arranger for the U.S. Army Field Band and the Armed Forces Radio Network, later re-enlisting in 1956 to serve as chief arranger for the newly formed U.S. Army Chorus at Fort Myer, Virginia, also completing doctoral study at Catholic University in Washington, D.C.⁴²

Chosen as one of the first twelve composers for the YCP, Jenkins was assigned to the Evanston (Illinois) Township High School music program (Sadie Rafferty, music supervisor) from 1959 through 1960 as composer-in-residence. He states that during his time there, he learned firsthand of how to write and score for various levels of the senior and junior high school program.⁴³ In 1961, Jenkins joined the music faculty at the Duquesne University School of Music in Pittsburgh, Pennsylvania teaching music theory, orchestration and composition for forty years, retiring from full-time teaching in 2000.⁴⁴ He continued to teach music courses on a part-time basis through the fall of 2012, and in 2013, was diagnosed with lung cancer, passing away on January 31, 2014 at the age of 85.⁴⁵

Published works for wind band by Jenkins include *Pieces of Eight* (1951);⁴⁶ *American Overture for Band* (1956);⁴⁷ *Charles County Overture* (1959); *Three Images for Band* (1960);⁴⁸ *Cumberland Gap Overture* (1961);⁴⁹ *Cuernavaca* (1962); *Arioso* (1963), for solo trumpet and band; *Purcell Portraits* (1963); *Viva Vivaldi* (1963); *In Traskwood Country* (1975); *Symphonie Jubilee* (1975); *Tartan Suite* (1977); *Toccata for Winds* (1977); and *Cannonade* (1980). In addition to these works listed, there are also sixteen unpublished compositions for wind band in Jenkins's oeuvre.⁵⁰

Making such a difference in so many lives during his teaching career, a Duquesne University School of Music colleague stated that "... *he was always thinking of some kind of canon or 12-tone row that he could compose.*"⁵¹ Jenkins mentions that these compositional thoughts could be ignored or embraced, and composing music was food for his spirit and sustenance for his soul, being at his best when involved with it in some way. When asked whether he wrote popular music or classical, his reply was always "*I hope it is popular now and classical later.*"⁵²

Ronald Lo Presti

A native of Williamstown, Massachusetts (located in the northwest corner of the state), Lo Presti was born in 1933. He studied at the Eastman School of Music with Louis Mennini and Bernard Rogers, earning a bachelor's degree in clarinet performance in 1955, and a master's degree in composition in 1956, teaching privately following graduation.⁵³ Lo Presti was hired in 1959 by Texas Tech University in Lubbock to serve as a one-year sabbatical replacement, teaching first and second year music theory, and form and composition in the music department.⁵⁴ Stating that it was a happy experience for him, from 1960 through 1962,⁵⁵ Lo Presti served as composer-in-residence for two years with the Winfield (Kansas) Unified School District music program (Howard Halgedahl, music supervisor) with the YCP.⁵⁶ In 1963, he was hired by Indiana (Pennsylvania) State College (now Indiana University of Pennsylvania) to serve as a one-year sabbatical replacement teaching band, orchestra, and woodwinds in the music department.⁵⁷ Lo Presti accepted a full-time position in 1964 as a professor of music with the School of Music at Arizona State University in Tempe. He remained there on the music faculty for the next twenty-one years,⁵⁸ until his untimely passing on October 16, 1985.⁵⁹

Lo Presti's published works for wind band are *The Masks* (1955); *Prelude* (1959); *Tribute* (1960);⁶⁰ *Pageant Overture* (1963); *Elegy for a Young American* (1964);⁶¹ *A Festive Music* (1968); *Ode to Independence* (1974);⁶² *Introduction, Chorale and Jubilee* (1978); and *Tundra* (1981). Sources list one unpublished work for wind band in his compositional output in this genre.⁶³

As with other composers, Lo Presti stated that the late night hours were more conducive to musical thought with composing, with the newspaper article saying that “. . . *when his children are asleep, Lo Presti sits at the piano and listens to the sound of his memory.*”⁶⁴ As with John Barnes Chance, Lo Presti was taken from the musical world too soon, but his memories continue on from the music he contributed.

Martin Mailman

Born in 1932 in New York City, Mailman earned a bachelor's degree in 1954, a master's degree in 1955, and a doctorate in 1960, all in composition from the Eastman School of Music, studying with Louis Mennini, Wayne Barlow, Bernard Rogers, and Howard Hanson.⁶⁵ He served for two years with the U.S. Navy, and in 1959 was another one of the first twelve composers to be selected to the YCP, assigned to the Jacksonville, Florida public schools (Carolyn Day, music supervisor), serving as composer-in-residence with them for two consecutive years.⁶⁶ Mailman states of his time with the school programs “. . . *not every work I composed nor every performance I received was successful. Although there were some musical disasters, there were also enormously satisfying moments . . .*”⁶⁷

From 1961 to 1966, Mailman served on the music faculty at East Carolina University in

Greenville, North Carolina. In 1966 he was appointed to the faculty at the University of North Texas in Denton, teaching composition there for 34 years until his passing from cancer on April 18, 2000 at the age of 67.⁶⁸

Mailman's published works for wind band include *Alleluia for Chorus and Band*, Op. 15 (1960); *Geometrics No. 1 for Band*, Op. 22 (1961);⁶⁹ *Alarums for Band*, Op. 27 (1962); *Geometrics in Sound (Geometrics No. 2) for Band*, Op. 29 (1962); *Leaves of Grass for Narrator, Chorus and Band*, Op. 30, #2 (1963); *Concertino for Trumpet and Band*, Op. 31 (1963); *Liturgical Music for Band*, Op. 33 (1963); *Four Variations in Search for a Theme for Narrator and Band*, Op. 36 (1965); *Geometrics No. 3 for Band*, Op. 37 (1965);⁷⁰ *Geometrics No. 4 for Band*, Op. 43 (1968); *Association No. 1 for Band*, Op. 45 (1968-69); *In Memoriam Frankie Newton for Lab Band*, Op. 50 (1970); *Shouts, Hymns, and Praises for Band*, Op. 52 (1972); *A Simple Ceremony (In Memoriam John Barnes Chance) for Band and Chorus*, Op. 53 (1973); *Decorations (Music for a Celebration) for Band*, Op. 54 (1974); *Night Vigil for Band*, Op. 66 (1980); *Exaltations for Band*, Op. 67 (1981); *The Jewel in the Crown (A Ceremonial March) for Band*, Op. 78 (1987); *For precious friends hid in death's dateless night (for Wind Ensemble)*, Op. 80 (1988);⁷¹ *Concertino for Clarinet and Band*, Op. 83 (1990); *Bouquets for Band*, Op. 87 (1991); and *Secular Litanies for Band*, Op. 90 (1993). Of the 99 total opus numbers from Mailman's complete list of compositions, seven other works for wind band are listed as manuscript only.⁷²

Known for promoting comprehensive musicianship programs throughout his career, Mailman gave presentations at conventions and schools featuring other composers' music instead of his own, focusing on music in general and the impact it has to the populations as a whole. It is said that Mailman was intrigued by the process and concept of music as "organized sound over time with intent."⁷³ He is quoted as saying that he had a long standing aversion to writing about and describing his music, mentioning ". . . if I have done my work as a composer properly, the music will not benefit from my words . . . had I written whatever my thoughts are about the work(s), [musicians] would never have had the freedom to create their own rich imagery."⁷⁴

Robert Washburn

A native of Bouckville, New York (east of Syracuse) and born in 1928, Washburn earned a bachelor's degree in music education from the Crane School of Music at the State University of New York (SUNY) at Potsdam in 1949. Following military service from 1950 to 1954 performing and arranging for the Air Force Band of the West at Lackland Air Force Band, San Antonio, Texas, Washburn joined the faculty at the Crane School of Music in 1954 and during this time completed a master's degree.⁷⁵ He began doctoral study in composition at the Eastman School of Music in 1957, studying with Howard Hanson, Bernard Rogers, and Alan Hovhaness. Washburn also studied with composer, Darius Milhaud at the Aspen Music Festival in the summer of 1959, and in Paris with Nadia Boulanger in the fall of 1964.⁷⁶

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In the fall of 1959, Washburn was given a one-year leave of absence at SUNY-Potsdam to participate in the YCP as one of the first twelve composers chosen, and he was assigned to the music program at the Elkhart, Indiana school system (William Gowdy, head of the music program).⁷⁷ As stated in an article written by Washburn in the *Music Educators Journal* (1960; volume 47, number 1), his experience with the project residency was a positive one with comments made of being able to devote himself exclusively to composing and the many enthusiastic performances by the talented students and capable music directors, providing immediate feedback and the response and comments of an interested audience further stimulating creative work.⁷⁸ Following this residency, Washburn returned to SUNY-Potsdam and after 40 years of teaching and administration with the Crane School of Music, retired in 1995.⁷⁹ He passed away on November 13, 2013 at the age of 85 after an extended illness.

Published works for wind band by Washburn include *March and Chorale* (1955); *Ode for Band* (1955); *Burlesque for Band* (1956); *Pageantry* (1962); *Partita for Band* (1964); *Suite for Band* (1967);⁸⁰ *Symphony for Band* (1967);⁸¹ *Ceremonial Music* (1968); *Intrada, Chorale and Toccata* (1970); *Overture: Sunmount* (1970); *Prelude and Paragrams* (1972); *Epigon IV* (1974); *Trigon* (1975); *March – Opus '76* (1976); *Impressions of Cairo* (1978); *Three Diversions for Band* (1978); *Olympic March* (1979); *Kiliminjaro – An African Portrait* (1981);⁸² *Equinox* (1983); *Pageant Royale* (1988); *Tower Bridge* (1992); *Temple on the Nile* (1992); *Hoosier Holiday* (1994); *Tidewater Festival Overture* (1994); *Far East Fantasy* (1995); *Song of Krishna* (1995); and *Toccatarentella* (1995).⁸³ In researching Washburn's compositions, not including his published works listed above, sources list another ten to fifteen titles for wind band, but with no year of documentation, if published.

At the closing of Washburn's recorded interview with interviewer, Jack Stamp,⁸⁴ he asks him for any final words, and Washburn states “. . . *choose music for quality as well as practicality . . . try to include a good variety of music in your program . . . and, a final bit of advice, is courage.*”⁸⁵

In Closing

Various sources define *courage* as a “*mental or moral strength to venture, persevere, and withstand . . . the conviction and confidence to act in accordance with one's beliefs.*”⁸⁶ Norman Dello Joio had the courage to believe that, by placing 31 young composers into public school systems between 1959 and 1963, a difference could and would be made to further music curricula at a time when society was questioning its importance in students' education. Dello Joio states that the YCP was a testimony to the musical vitality of many different communities, showing how this vitality could be enhanced by the presence and direct contribution of a creative artist.⁸⁷ Edward D'Arms, from the Ford Foundation, stated that, for him, it was among the most exciting and rewarding experiences in the Arts and Humanities area of the program, observing the relationships between composer, music teacher, music students, and community.⁸⁸

The focus of the Barchesky (2019) study was on the significance of the compositions written during the YCP (and also the Contemporary Music Project, 1963 to 1973), and the relevance to today's band repertoire. The contribution of these compositions was substantial, but Barchesky states the works have lost their significance compared to music available for performances today.⁸⁹ In the *Contemporary Music for Schools* publication, a total of 85 works for band were written during the YCP years, while only 30 had been published (by 1966), which equals a low 35 percent.⁹⁰ And, as stated earlier in this study, the majority of the 31 young composers who participated did not continue writing for the wind band genre once they finished their residency with the project.⁹¹ While only 30 out of 85 works for wind band were published, the contributions of the seven composers profiled in this study are very significant. While very little or none of the works they wrote during the YCP are known or published, the works for wind band they contributed, following their residencies, to the body of literature we know today, is very important and significant.

As said by most of the seven composers listed and discussed in this study, the project made it possible for them to develop and practice their craft while the process happened. This development and practice led them to produce the wind band works listed in each of their oeuvre during their career. Many of these works are foundational in the literature and well-known by those in the wind band performance world. In conclusion, as stated by Edward D'Arms, ". . . the project is a testimonial to the diligence and ability of all who were involved . . . and a permanent reminder of a seminal idea that took action and left the world of secondary education richer and more vital than it was before." ⁹² Of those of us involved in today's wind band performance profession, we remain forever in gratitude for their contributions.

ENDNOTES

1. Attributed to the writings of Xunzi (Xun Kuang), a Confucian philosopher from the third century B.C. As found at www.quoteinvestigator.com/2019/02/27/tell/.
2. Barchesky, Christopher S. "The Significance of Compositions from the Young Composers Project and Contemporary Music Project in Today's Band Repertoire." *Journal of Band Research*, 54 (2) (Spring, 2019), 1. Barchesky uses the term, *discrepancies*, as related to learning theories during the early-1950s. The disagreements had little to do with learning theories and research in music education, but more to do with politics of the time with the Cold War and the Korean conflict.
3. *Contemporary Music for Schools* (Washington, D.C.: Music Educators National Conference, 1966). The subtitle states: a published catalog of works written by composers in the *Young Composers Project* – 1959 to 1964 – sponsored by the Ford Foundation and the National Music Council. Public announcement of the program was made on February 19, 1959.

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4. Ibid., 8. The first type of grant helped individual artists at critical points in their careers. The second type of grant assisted with experiments, demonstrations, and studies to clarify objectives and establish standards for future development.
5. Ibid.
6. Mark, Michael L. *Contemporary Music Education* (2nd ed.) (New York: Schirmer Books, 1986), 35. Dello Joio stated that “. . . having lived the precarious life of a composer of serious music, having the idea of putting young composers of proven talent to work . . . it seemed logical that placing someone in school settings to serve the program’s needs and writing for particular and specific groups would serve to give them an outlet, bring needed exposure of music of our time to young students, stimulate teachers to expand interest in a fresher repertory, and make the general community aware that composers were living beings, functioning right in their midst.”
7. *Contemporary Music for Schools*, 9, 73-75. Starting in 1959, composer selection committee members included Norman Dello Joio (Chairman), Jacob Avshalomov (Portland Junior Symphony), Vittorio Giannini (North Carolina School of the Arts), Howard Hanson (Eastman School of Music), Wiley Housewright (Florida State University), Goerge Hoverton (Northwestern University), Thor Johnson (Interlochen Arts Academy), Robert Marvel (SUNY-Fredonia), Peter Mennin (Juilliard School of Music), James Neilson (Oklahoma City University), and Ralph Rush (University of Southern California). Other notable names in later years included Bernard Fitzgerald (University of Kentucky), Bernhard Heiden (Indiana University), Leon Kirschner (Harvard University), Max Rudolf (Cincinnati Symphony Orchestra), and Gil Waldrop (Juilliard School of Music).
8. Mark, 35, 36.
9. Ibid., 36; and *Contemporary Music for Schools*, 9-10. Each participating school system was funded \$650 dollars toward costs of duplication of music and parts, copies, and other directly related areas.
10. Ibid., 36; and *Contemporary Music for Schools*, 10. Differing opinions and experiences were present throughout the project. Mark states that those students and teachers who gained first-hand experience with contemporary music were most receptive to the new music by their composer-in-residence. In the *Contemporary Music in the Schools* publication, many of the composers became much more interested in the issues of secondary education from their experience with the high school students and curricula.
11. As researched by the author in numerous sources: Wind Repertory Project (www.windrep.org), the home pages, biographies, and works listed of participating YCP composers on the internet, and other publications.

12. Research disclaimer: in order for this research study not to be so comprehensive in scope, the author decided that the composers must have contributed at least four published works to the wind band genre. While Philip Glass (Pittsburgh, Pennsylvania schools) continued to develop minimalism very successfully in the late-1960s and 1970s, he only contributed three published works for wind band. Peter Schickele (Los Angeles, California schools) was also very successful with his comical musical inventions and his alter-ego of P.D.Q. Bach, only contributed two published works for wind band. The author felt that four publications was a substantial number for recognition and contribution to the body of literature for wind band.
(*In Richard K. Hansen's book, *The American Wind Band: A Cultural Heritage* (Chicago: GIA Publications, 2005), he documents that composer, Warren Benson was one of the first composer-in-residence participants with the YCP (p. 102), but further research does not support this statement.)
13. From the obituary of John Barnes Chance, published in the *School Musician Director and Teacher* (November, 1972), 49. It was noted that his experience in the YCP proved to be a stimulus on a notable career as a composer and teacher.
14. Ibid.; he was appointed Head of Theory and Composition at the University of Kentucky in 1971.
15. Originally titled *Nocturne and Dance*, it was written in 1960 and dedicated to Herbert Hazelman, director, and the Greensboro Senior* High School Band during his YCP residency (*now called Grimsley).
16. From the John Barnes Chance Wikipedia page. Although the entire work was not published until 1972, information states that the first movement of *Symphony No. 2*, "Allegro energico", was premiered in 1961.
17. Ibid.; Information states that this piece was premiered in 1962, but wasn't published until 1997 with a slight title change.
18. From Chance's obituary in the *School Musician Director and Teacher* (November, 1972), 49; and Smith, Norman E. *Program Notes for Band*. (Chicago: GIA Publications, 2002), 118. Further research for this work's existence was unproductive, with speculation that it has remained unpublished (and unknown).
19. Ripley, James. "John Barnes Chance's *Elegy*." *The Instrumentalist* (September, 2006), 35, 37-38. An analysis of the work with an inset by McBeth about his friend.
20. From "Donald Erb, Composer of Electronic Music, Dies at 81", *New York Times* obituary dated August 15, 2008 (www.nytimes.com/2008/08/16/arts/music/16erb.html); and in

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Grove Music Online (Oxford University Press) website (<https://smu.primo.exlibrisgroup.com/discovery>).

21. Ibid.; also from the Indiana University Retired Faculty website for Erb (<https://music.indiana.edu/departments/academic/composition/faculty/Erb/index.shtml>). Information states that he suffered cardiac arrest in 1996, limiting his activities as both a composer and lecturer.
22. Ibid.; and the Grove Music Online website. Finding the years he served on the music faculty at the University of Melbourne was unproductive.
23. *Contemporary Music for Schools*, 33, 67-68.
24. From the Wind Repertory Project website. Erb wrote this work in 1963 during his YCP residency with the Bakersfield, California school system.
25. Ibid.; a very odd and dark title, it is derived from a segment of the Kurt Vonnegut, Jr. book, *Welcome to the Monkey House*, which takes place in a world of the future where euthanasia is commonplace.
26. Smith, 194. The work is dedicated to composer, Edgard Varese, whom Erb cited as one of his principal influences in composition in regard to exploiting electronic sound.
27. From the Wind Repertory Project website; and from the Indiana University Retired Faculty website for Erb.
28. From the New York Times obituary, dated August 15, 2008.
29. From the website of the Theodore Presser Company (www.presser.com/composer/erb-donald).
30. From the New York Times obituary.
31. From “Composer and teacher, Arthur Frackenpohl dies at 95”, by Brenda Tremblay, dated June 20, 2019 (www.classical915.org/post/composer-and-teacher-arthur-frackenpohl-dies-95).
32. Information from a Frackenpohl biography by Thomas Oram on AllMusic website (www.allmusic.com/artist/arthur-frackenpohl-mn0000169167).
33. *Contemporary Music for Schools*, 34, 67-68.
34. From the Wind Repertory Project website. This piece was originally written for keyboard by William Byrd in c.1612.

35. Ibid.; Scott Joplin's classic ragtime piano piece written in 1902.
36. Ibid.; Camille Saint-Saens's 1887 work for four-hand piano. Although not original, this is Frackenpohl's most performed work for wind band.
37. Ibid.; the website lists work titles with dates, but no other information is supplied.
38. From the Thomas Oram authored biography on AllMusic.
39. From the Brenda Tremblay obituary story; and Wind Repertory Project website
40. Camphouse, Mark (ed.). *Composers on Composing for Band*, volume 3. (Chicago: GIA Publications, 2007), 115-116.
41. Ibid., 116; and information from the Wind Repertory Project website.
42. Camphouse, 116. During his three years of service with them, Jenkins wrote over 350 choral works and arrangements.
43. Ibid., 119. He described his position there as being "Vivaldi-like".
44. Ibid., 116-117. Jenkins also served as Head of the Theory and Composition area at the Duquesne University School of Music.
45. From Jenkins's obituary in the Pittsburgh Post-Gazette (www.post-gazette.com/news/obituaries/2014/02/03).
46. Camphouse, 137. His very first work for wind band, this concert march was written with Jerome Neff, another composition student at Eastman during Jenkins's studies there.
47. Camphouse, 136; and the conductor's full score to *American Overture for Band*. Considered his most popular wind band work, it was written in 1953 for the U.S. Army Field Band, then revised in 1955, with Theodore Presser publishing it in 1956.
48. Ibid., 138. This work was one of several written during his residency for the Evanston Township High School band, published by Elkan-Vogel. Other works written during this time are only in manuscript.
49. Ibid., 137. Jenkins received the American Bandmasters Association Ostwald Award for this work in 1961.
50. Ibid., 136-138. From his "Comprehensive List of Works for Band" section in the chapter

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written by Jenkins for the volume three publication.

51. As quoted in Jenkins's obituary by Ann Labounsky, chair of organ and sacred music.
52. Camphouse, 118-119. When also asked what his favorite composition was, Jenkins always said, with conviction, "*my next one*".
53. Information from the Texas Tech University Archives of Lo Presti's employment application to teach there (dated 1959-1960); and from the Wind Repertory Project website.
54. Information from the Texas Tech University Archives of Lo Presti's employment there. He was hired to teach from September 16, 1959 to June 15, 1960, with an additional appointment from June 20 to July 1, 1960 for summer band instruction.
55. Information from an *Arizona Republic* newspaper article, dated August 8, 1965, on Lo Presti and composing. He said of his experience, ". . . *Winfield, a town of perhaps 12,000 people, was truly a musical center.*"
56. From a *Lubbock Avalanche-Journal* newspaper article, dated Tuesday evening, March 15, 1960. Another article in this same newspaper, dated Sunday morning, November 20, 1960, states that Lo Presti was one of 20 young composers now involved with the YCP. Information in the *Contemporary Music for Schools* publication states that for the 1960 to 1961 year, four composers from year one were given appointments for a second year, and eight new composers were added, which equal twelve, 9.
57. Information from the Indiana University of Pennsylvania Archives from a dissertation written by Edward Sims entitled "The History of the Music Department of the Indiana University of Pennsylvania"* (University of Michigan, 1968), p. 183, 186. (*the university name changed in 1965)
58. Information from the Arizona State University Archives. Evidence shows his name is listed in the resident faculty section of the General Catalog from Fall, 1964 (as an assistant professor of music) through Fall, 1985 (as professor of music theory).
59. From three newspaper obituaries (*Arizona Republic*; *Tempe Daily News*; *Phoenix Gazette*), all dated October 29, 1985, about the death of Lo Presti. The *Arizona Republic* article lists the death on October 16, 1985, while other sources list the date of October 25. The cause of death was not given in any of the obituaries.
60. From the Wind Repertory Project website. Written for mixed choir and concert band on a text of Walt Whitman.

61. Smith, 390. His most performed and known work for wind band. It was premiered in April, 1964 by the Indiana (PA) State College Wind Ensemble, Daniel DiCicco, conducting. Lo Presti was on his one-year sabbatical replacement position at (now) IUP when this piece was written and premiered.
62. Written for baritone (solo voice), mixed choir, and concert band, with text by Selah Gridley and Laurence Lo Presti
63. Smith, 390; Wind Repertory Project website; Lo Presti Wikipedia page. This work is entitled *Suite for Winds*.
64. From the *Arizona Republic* article, dated August 8, 1965. Lo Presti was quoted as “. . . we are most happy here in Arizona, and I hope to be here a long time.”
65. Information from the Wind Repertory Project; and Smith, 399.
66. *Comprehensive Music for Schools*, 30, 69-70.
67. Barchesky, 5. Quote taken from a 1968 *Music Educators Journal* publication written by Dello Joio of the YCP experience.
68. From Martin Mailman’s biography website (www.martinmailman.com/bio.html); the Wind Repertory Project website; and Smith, 399. In Smith’s summary, it states that Mailman also worked at Oklahoma City University, but according to his son, Matthew (who works there), this information is incorrect.
69. This work was written during Mailman’s residency with the Jacksonville, Florida public schools.
70. From Mailman’s website, complete list of compositions page. This work states “rental only”, but lists no publishing company (as other rental pieces have on the list with a company).
71. From the University of Maryland Libraries archive listing of Ostwald award winners of Mailman’s works (www.lib.umd/ostwald/winners/1981-1990/martin-mailman). A three-movement work, each inspired (and titled after stanzas of) by William Shakespeare’s sonnets, this was the winner of the American Bandmasters Association Ostwald award and also the National Band Association prize for composition in 1988.
72. From the Mailman complete list of compositions.
73. From the University of North Texas College of Music Composition webpage on Mailman

(www.composition.music.unt.edu/archives/former-faculty).

74. From email correspondence with Mailman's son, Matthew, on August 11-12, 2019.
75. Zembower, Christian. "Robert Washburn's *Symphony for Band*: A History and Analysis." *Journal of Band Research*, 48 (2) (Spring, 2013), 17.
76. Ibid., 17.
77. Ibid., 17, 35. In a 2003 recorded interview with Washburn (Klavier Records, K-11177, 2009), he mentions that he wrote twelve works during his residency at the Elkhart, Indiana music program. In the *Contemporary Music in Schools* publication, the music supervisor for the Elkhart, Indiana school system is listed as John Davies, 67-68.
78. Barchesky, 2.
79. Zembower, 17.
80. Ibid., 35. While researching and preparing this published, 2013 article, in interviewing Washburn during the summer of 2011, he mentioned that his *Suite for Band* was written for the Elkhart, Indiana band during his residency there. A three-movement work, Oxford University Press expressed that it would sell better in single movements/pieces: 1) *March and Chorale*; 2) *Ode for Band*; and 3) *Elkhart: 1960*. In the 'works listed' on the Wind Repertory Project website, there are two different listings for *March and Chorale* and *Ode for Band*, and an *Overture: Elkhart*, indicating a possible title change by the publisher.
81. Ibid., 18. Various websites list several different years of publication for his *Symphony for Band*. Washburn stated in his interview (with this author) that the work was completed and premiered in 1959, with the copyright year of 1967 by Oxford University Press as indicated on the conductor score.
82. Another publication year discrepancy. Some websites list the *Kiliminjaro – An African Portrait* publication year as 1981, while others list 1993. Norman Smith (p. 627) states the piece premiered in 1981, with a publication date of 1994. No further research could be found for confirmation.
83. Smith, 627. This piece is listed as being published by Warner Brothers in 1995, while no other source lists this work in Washburn's composition output.
84. Compact disc: *The Composer's Voice: Robert Washburn* (The Keystone Wind Ensemble, Jack Stamp, conductor), Klavier Records, K-11177; 2009, track 14. The

interview of Washburn (by Stamp) was recorded on April 26, 2003 in Indiana, Pennsylvania. Washburn was a major influence in Stamp becoming a composer, taking multiple hours of composition lessons from him.

85. Zembower, 34.
86. From www.merriam-webster.com/dictionary/courage and www.dictionary.com/browse/courage.
87. *Contemporary Music for Schools*, 6. Dello Joio, in the Foreword, is both introducing and summarizing the whole project.
88. Ibid., 10-11. D'Arms was the associate director of the Arts and Humanities program with the Ford Foundation.
89. Barchesky, 4.
90. *Contemporary Music for Schools*, 55.
91. Barchesky states (p. 5) that many of the composers did not become well-known in the wind band profession, which is accurate.
92. *Contemporary Music for Schools*, 11.

WIND BAND ADJUDICATION FORMS IN THE UNITED STATES: VALUES FOR LISTENING

Lindsey R. Williams and DaLaine Chapman

INTRODUCTION

The current educational climate is one of high stakes testing, pressuring teachers and administrators for students to do well as a direct reflection on teacher effectiveness, administrative leadership, and school district prominence. While the most commonly assessed subjects within this paradigm are English, math, science, and social studies, the arts have yet to enter the arena of high-stakes testing where music performance is included in the overall school grade. Music assessments (e.g., contest, festival, music performance assessments) are typically annual activities and are not generally factored into the overall evaluation of a particular school. Although these events are frequent and address various genres and ensemble types, the purpose and outcomes of these events are sometimes unclear to stakeholders and can be consequential for secondary music programs in the U.S.

One of the primary challenges with music performance assessment is addressing the subjective nature of art. For some music teachers, measuring something as rich and intrinsically meaningful to an objective measure can seem to be a daunting task however, ample research into the assessment of creative music endeavors have generally concluded that the assessment of music events can be appropriately evaluated when clear, precise expectations are provided (Asmus, 1999; Rohwer, 1997; Wesolowski, 2012; Wesolowski, et. al., 2018).

Possible Consequences of Performance Assessments

As with any system that provides a “score” or “label” for a performance, there can be unintended consequences – both positive and negative. Although unfortunate, it is not at all unexpected when interested parties such as administrators conflate the results of a single performance as an indicator for teacher or program quality (Asmus, 1999; Burnsed, Hinkle, & King, 1985; Stegman, 2009). While this may occasionally function in a positive fashion, it can also be a dangerous and short-sighted approach to any evaluation paradigm.

Some posit that music assessment events provide a motivation to drive for excellence – however one chooses to define “excellence” (Heller, 1983; Rohrer, 2002). Others may counter that music as a competitive activity can create inappropriate competitive pressure (Austin, 1999), potentially risk student morale (Batey, 2002), and shift student – and teacher - motivation to “win” (Rohrer, 2002), in opposition to the spirit of the origin of festivals started by Beach in 1915 (Heller, 1983). It appears that the potential benefits or detractors of performance assessment

may be affected by the approach and responses of the music educator and how she chooses to frame these activities and the adjudicator comments.

Reflection upon the teaching process leading to these sorts of evaluated performances can certainly place added value in the preparation process (Rawlings, 2018) as well as help a reflective practitioner evaluate her instructional strategies (Asmus, 1999; Wesolowski et al., 2018). Conversely, other authors suggest that the competitive nature of these events may cause a tendency for music educators to shift away from pedagogically sound music pursuits (Bergee, 1989; Floyd, 1986). It is important to note, however, that these possible motivating factors and potential outcomes fall on the approach of the individual music educator, the program and school culture, and student expectations. Therefore, it may be inappropriate to assume a cause and effect relationship between music “contest” and any of these possible outcomes. So much is dependent upon the attitude, motivation, and approach of the music educator and the relationships she has developed with students, parents, and administrators.

Adjudicator Bias and Other Factors Relating to Results

It is also important to remember that even if one has designed a music performance assessment that was painstakingly developed using clearly understood descriptors of expected musical outcomes (Asmus, 1999; Rohwer, 1997; Wesolowski, 2012; Wesolowski, et. al., 2018), extant research has shown that there are numerous nonmusical factors that can impact the rating assigned to a group (e.g. Howard, 2012; Ryan & Costa-Giomi, 2004; Silvey, 2009; Wapnick, Mazza, & Darrow, 1998, 2000). While the instructor has control, or at least influence, over both the goodness of fit and difficulty level of literature selected (Baker, 2004; Brakel, 2006; Hash, 2012), she may not have control over the size of the ensemble (Killian, 2000) or when they are scheduled to perform (Bergee & McWhirter, 2005), all of which may directly affect the ratings received. Numerous researchers have either advocated for training for adjudicators and teachers on the process and the assessment tools themselves (e.g., Stegman, 2009), or ways to address, and potentially improve inter-rater reliability (e.g. Bergee, 1989; 2003; Burnsed, Hinkle, & King, 1985; Geringer, Allen, MacLeod, & Scott, 2009; Norris & Borst, 2007; Rawlings, 2018).

Assessment Types and Structure

For an assessment to be of value, it must effectively measure what it purports to measure (validity) and it must do so providing similar results over time (reliability). Asmus (1999) contextualizes a music performance rubric as “[a] set of scoring criteria used to determine the value of a [student’s] performance on assigned tasks; the criteria are written so students are able to learn what must be done to improve their performances in the future” (p. 21). One could reasonably extend this concept to a group of students and a set of criteria that a music educator could use to prepare an ensemble for an effective performance. Further, criteria-specific rating scales may provide higher diagnostic value as more detailed criteria may allow for adjudicators to better discriminate among different levels of student performance (Saunders & Holahan, 1997).

One benefit of any analytic rubric as a form of a criteria-specific performance scale is that it can be used to determine the achievement level of a student's performance on assigned tasks. In doing so, it defines tangible measures of individual achievement and functions as a connector between student learning and teacher expectations. In order for an assessment to function appropriately, it must be written such that it allows students (and teachers) to reinforce performance elements that are effective, as well as provide a recommended course of action to improve future performance endeavors (Wesolowski, 2012).

Criterion-based assessment tools, as opposed to more holistic tools, can allow for more specific evaluation and may help to bind adjudicators to specificity, thus strengthening feedback to students and teachers (Norris & Borst, 2007; Saunders & Holahan, 1997). However, the usefulness of the tool is likely linked to its structural validity or its ability to measure what it purports to measure (e.g., Burnsed, Hinkle, & King, 1985), and content that provides clear, detailed descriptions of assessed elements (e.g., tone, intonation, rhythmic accuracy, expressiveness, etc.). While detailed, criterion-based assessment tools can provide needed clarity, adjudicators are individuals with independent perceptions and biases. Because of these individualities, there is a need for strong inter-rater reliability related to the usefulness of the feedback provided (e.g., Bergee, 1989; 2003; Burnsed, Hinkle, & King; Rawlings, 2018).

The act of performing a piece of music – alone or with others – requires a complex combination of activities that occur simultaneously and, one would hope, consistently throughout the entire performance (e.g., articulation, interpretation of phrases, etc.). The number of skills necessary to sonically realize a system of musical ideas, notated or not, are many. As these myriad skills are actually musical behaviors, they can be taught. Therefore, the instructional process could be described as a prioritization task of what skills to teach and when. These pedagogical decisions can be more purposeful and informed through the use of a series of assessment activities that provide a teacher and her students with precise feedback, which may serve as grounds for evaluating current and developing future practices. One of the most common evaluative events is the large-group performance assessment, and central to the feedback provided within this context is the adjudication form (e.g., rubric). The purpose of this investigation was to gather and review the various assessment tools used to investigate not only how we choose to measure but also what we value enough to measure in large-group wind band performance.

METHOD

In the current study, we discovered that 45 of the 50 states had some version of a state-wide wind band adjudicated event and therefore, had an assessment form for these events. For the purposes of this study we are using the words 'assessment' and 'evaluation' interchangeably. We understand that evaluation and assessment typically have different functions and that using these terms interchangeably may be potentially problematic. The current data does not provide enough information to determine how or if the various forms are purposefully differentiating

between the two terms, which led us to allow the interchangeability for the purposes of this project.

After investigating all states either via personal connection or through state-supported websites, we were able to collect information provided on Wind Band assessment forms ($N = 46$) in the United States. We found that some did not provide an assessment/evaluation opportunity for school bands, ($n = 5$). One state, California, was divided into a northern and southern region, hence the $N = 46$. To find the most current information, we accessed websites from each of the National Association for Music Education state-level organizations and then, if needed, any affiliate state-level organizations (e.g., Bandmasters Association, State High School Activities Association, etc.).

Some states' sites were password protected and subsequently required credentials from members only. When issues with access arose, we contacted colleagues and requested that they send us forms electronically. In several cases, we contacted representatives indicated on the website and requested electronic copies. Several representatives provided access with the confirmation that their intellectual property (e.g., forms(s), rubric(s)) would not be disseminated as is without their permission. Where there was a choice whether to use district, regional, or state music performance assessment forms, we chose either one and used those forms interchangeably, unless the forms were different (e.g., Indiana), in which case we used the state-level form. The rationale for this choice was that while the weight differentiation for each musical element may vary between district and state, it was likely that no state measured different *categories* of musical elements between those two levels of performance.

An online file sharing service (Dropbox™) was used to store and maintain protected access to the forms for the researchers. A spreadsheet was created to keep track of progress or data received, including specific state-by-state information. We specifically were interested in the assessment structure of adjudication forms. This structure included *how* the adjudicators were asked to evaluate, and *what* they were asked to assess in the form of a cumulative list of all musical elements that were to be measured by adjudicators (e.g. Tone Quality, Band Sonority, Style, Intonation, Interpretation, Balance, Rhythm, Blend, etc.). Two emergent themes were used as categorization structures for this project: 1) overall adjudication tool structure; and 2) the type of music content (i.e., music elements or concepts specifically identified).

As a means of triangulating the results, two experienced researchers, each with more than 20 years of teaching and adjudication experience, independently analyzed and coded each musical element included on each form. The researchers searched for logical groupings and developed a unique categorization system. Each researcher was free to interpret and group the elements as patterns emerged (Patton, 2002). They then met and negotiated a single group of categories for all elements present on the forms collected. All elements were then independently reviewed and assigned to a classification. After initial categorizations were assigned, all discrepancies were then viewed together until 100% agreement was reached on

every comment.

For the adjudication tool structure, we wanted to know if the form had adjudicators score music elements equally or weighted. For instance, some states measure specific elements of music (e.g., tone, intonation, rhythm, balance, etc.), with each valued equally (e.g., 10 points) such that the sum of each of the identified elements provides a total final score. Some states, however, use a weighted point system (e.g., Tone – 15 pts; Intonation – 15 pts; Expression – 15 pts; Technique – 10 pts; Rhythmic Accuracy – 7 points, etc.) when determining the final ratings. Other states did not utilize a point system but provided a more qualitative structure to the form indicating specific elements or concepts and use of “+” or “–” for each element or concept. Further, some states included a detailed rubric indicating expected levels of performance for each element, for instance, describing what Tone in a “Superior” performance would sound like relative to an “Excellent” performance. Some forms included a “catch-all” category - *General Information* – that included such items as Stage Presence, Appearance, Posture, and other non-musical attributes that while still contributing to the overall performance, typically were not specifically “scored” in a final rating of an ensemble.

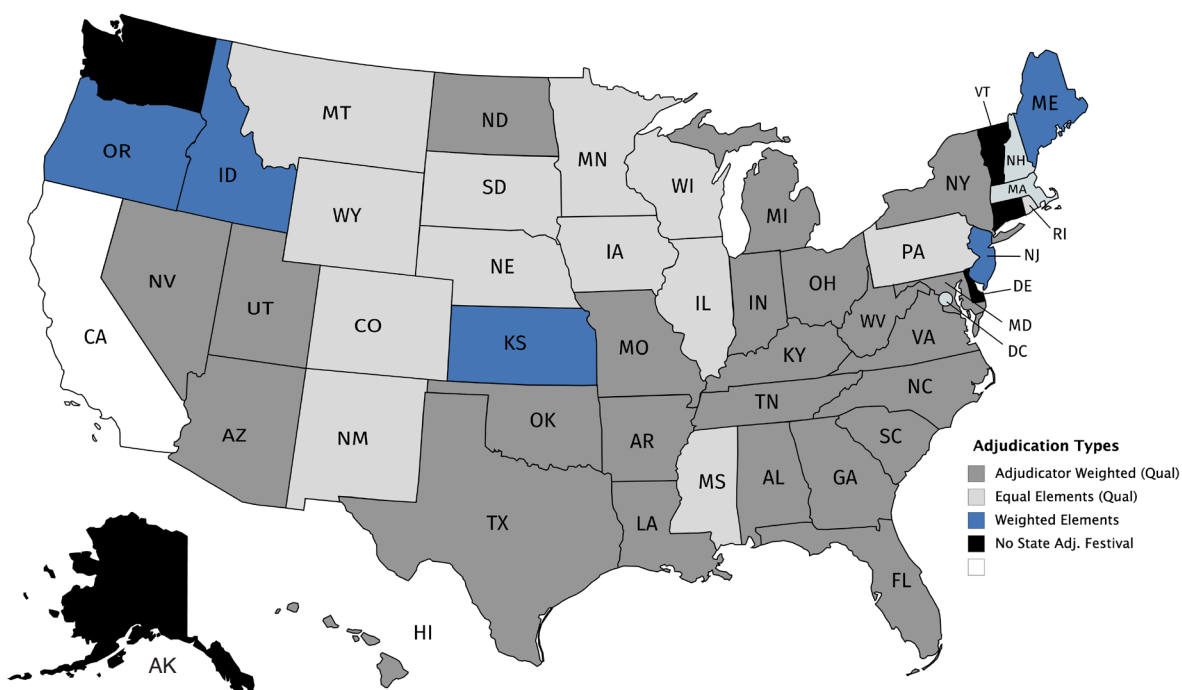
Forms used for adjudication often have main headings that include areas like *Tone Quality*, *Musicianship*, etc. For example, under the main heading of *Tone Quality* one may find subheadings like *Blend* or *Balance*. Subheadings seemed to be used as descriptors or suggestions for adjudicators, assisting them as to where they should focus their attention. Headings and subheadings were used on each sheet as measured areas of musical elements. The final score under each main heading was a result of the subheadings in that category. For example, a form may have had “Expression” as a main heading and to score “Expression” the adjudicator was asked to consider *Phrasing* and *Dynamics*. In these instances, we marked *Phrasing* and *Dynamics* as musical dimensions measured as those elements attributable to the main heading of “Expression.” This project focused on how adjudicators were asked to evaluate as well as what they were asked to listen for and measure. For the purposes of this study, the order in which the elements/musical dimensions were provided on the form was not evaluated (e.g., whether a specific element was listed first on one form and third on another).

RESULTS

During the review of the assessment forms, the data indicated five states do not have a large wind band adjudicated event at the state level (Alaska, Connecticut, Delaware, Vermont, Washington) while 45 states have a state-sponsored (or a designated affiliate) large ensemble adjudicated event. Washington state, for instance, has numerous region-specific adjudication protocols but they are not cohesively state sponsored and was therefore not included. California, on the other hand, is an extremely large state both in population and geography and is divided into two regions (north and south) with each region utilizing its own assessment structure (see Figure 1). All assessment tools culminated in a quantitative score or “rating.” However, a review of these assessment tools ($N = 46$) revealed three emergent structural themes. These can

Figure 1. Wind Band Large Ensemble Adjudicator Form Types

Dark Gray = Qualitative Adjudicator Weighted; Medium Gray = Quantitative Weighted Elements (ID, KS, OR, ME, NJ, NoCA); Light Gray = Qualitative Equal Elements; Black = no state sponsored adjudicated festivals; White (California) = NoCal – (Quantitative Weighted); SoCal = (Adjudicator Weighted)



Wind Band Adjudication Forms in the United States: Values for Listening

Table 1. Music Element Concept Organization and Frequency Count

		FREQUENCY
PERFORMANCE FUNDAMENTALS	Tone Quality	36
	Band Sonority	2
	Sound/Tone	22
	Intonation	42
	Pitch	2
	Balance	24
	Blend	9
	Balance/Blend	18
TECHNICAL PREPARATION	Technical Preparation	12
	Accuracy	1
	Technique/Technical Facility	33
	Attacks/Entrances	5
	Releases	5
	Rhythm/Rhythmic Accuracy	34
	Articulation	22
	Breath Management/Breathing	7
	Note Accuracy	14
	Facility	6
	Precision	9
	Ensemble Precision	2
	Fundamentals/Accuracy	4
	Rhythm/Tempo/Precision	2
	Stability of Pulse/Fluency	5
	Position/Posture	4
	Performance Fundamentals	3
MUSICAL EFFECT/ MUSICIANSHIP	Musicianship/Musicality	11
	Expression	9
	Musical Effect/Ensemble Effect	10
	Phrasing	16
	Interpretation/Style	27
	Interpretation/Musicianship	17
	Dynamics	17
	Tempo	11
	Dynamic Expression	3
	Transitions	2
	Shaping of Line	1
	Repertoire/Choice of Music	12
	Demand of Literature/Suitable Cuts	1
	Programming/Presentation (Choice of Literature, Stage Presentation, Department)	2
	Stage Presence/Department	11
	Other Factors	21

Evaluation Form - Music Elements

In all, 41 different Music Elements were identified either as a Music Element to be evaluated or as a subheading for a larger evaluated category. While this is a fairly copious number of music elements, they can be generally combined into three conceptual categories: Performance Fundamentals, Technical Preparation, and Musicianship/Musical Effect (see Table 1).

Evaluation Form Element Structures

The content and organizational structure of the forms tended to fall into three types. This grouping related to how the music elements were presented (i.e., which ones, how many, list, groups, etc.); if they were assessed as an individual, discrete data point, quantitative or qualitative; or if they were assessed as a subheading or point of focus as a component of a larger music concept (e.g. Heading—Musical Effect; Subheading – Phrasing). The majority of states' forms ($n = 28$) approached the evaluation task by providing a discrete list of music elements, each evaluated individually. While the number of discrete categories ranged from as few as six (West Virginia) to as many as 12 (Colorado) or 14 (Missouri), many states ($n = 13$) specifically identified seven music elements and the remaining states identified eight ($n = 7$) or nine ($n = 5$). Regardless of the total number of music elements provided, all 28 of these forms included the following: Tone, Intonation, Rhythm Accuracy/Technique, Balance and/or Blend, Musicality/Expression. Many of the remaining forms included "Other Factors" which includes a wide array of items including, but not limited to, stage presence, deportment, literature selection, posture, etc.

The second most common approach was to have adjudicators evaluate a smaller number of overarching concept areas (e.g., Performance Fundamentals, Technical Preparation, Musical Effect, etc.) with individual elements listed as "points of focus" or elements to consider. While this seems similar to the organizational structure discussed in the previous paragraph, this "Concept Format" groups similar skills with a larger, overarching concept and the adjudicator provides fewer discrete data points to determine the overall assessment or "rating" for the ensemble. For example, the Maine form requires the adjudicator to provide four overarching concept-based ratings and a final, overall rating. The first overarching concept is "Performance Fundamentals." Immediately under that heading, it states "Consider: Tone Quality, Intonation, Articulation, Balance, Blend."

The final approach is a combination of both the overall concepts and subcategories. The adjudicator provides an individual assessment for all subcategories, an additional assessment for the larger "header" and then a final, overall rating. This approach appears to be a more granular format that requires the adjudicator to be very specific in her evaluation in a "funnel" of sorts, ultimately arriving at the final assessment.

Evaluation and Rating Scale

With any assessment procedure, the performing group is provided with a final, overall evaluation score or “rating.” In reviewing the 46 rubrics, the most common final rating system was a five-point, Likert-type scale ($n = 29$) with 17 of those indicating the highest rating as a “1” or “I”, eight as an “A” and only two with “5” as the highest rating. These top ratings were consistently described as a “Superior” score followed by “Excellent” (aka 2, II, or B), “Good” (aka 3, III, or C), “Fair” (aka 4, IV, D) and finally “Poor” or “Unprepared” (aka 5, V, or E). A smaller number of forms utilized a four-point system and only two used a three-point system with both providing final ratings as “Gold”, “Silver”, and “Bronze.”

DISCUSSION

The impetus of this study was to collect and review the evaluation tools that are used across the U.S. to assess and evaluate music students in a large group performance setting. It is possible, even likely, that the pedagogical approaches may be impacted by what we know will be measured; in a way, teaching to the test. Over the past century, it is clear that much of the music education experiences that are available to students in the final portion of the K-12 educational system is in a group setting. While individual student assessments most certainly occur, the most visible assessments occur in the form of an organized festival or contest. Anecdotally, “going to contest/festival/MPA” is a fairly ubiquitous part of the culture and expectations of secondary school music programs across the country. Therefore, the investigation was a way to initially delve into *how* we evaluate student performance and music educator effectiveness, if only on a single performance event. In order to determine, with any confidence, if these forms can potentially illuminate *what* we value enough to measure, more information is needed to gain insight into the values that may have motivated specific design decisions. Areas that may provide more clarity could involve investigations into such questions as to how these forms are developed and revised, who participates in a revision process, and how often – if ever – these forms are reviewed. Further investigations into the development and evolution of these forms might provide a fascinating view on how different constituencies address the measurement of creative endeavors and the need for adherence to clear and precise outcomes as suggested in previous research (Asmus, 1999; Rohwer, 1997).

One interesting finding was the similarities between elements and concepts that were evaluated. It was not particularly surprising that all the forms we reviewed evaluated what many may consider “fundamental” skills that affect the level of a performance (i.e., Tone, Intonation, Rhythm Accuracy/Technique, Balance and/or Blend, Musicality/Expression). What was interesting was *how* each state approached the identification, grouping, and ultimately the assessment of these elements. The approaches varied between evaluating large concepts in a qualitative, narrative approach versus those states that focused on quantitative evaluation systems providing discrete data points for specific elements or overarching concepts. It is curious that “Stage Presence/ deportment” are not more common on the forms given the copious amount of

research that indicates that appearance and behavior may bias evaluation (e.g., Ryan & Costa-Giomi, 2004; Wapnick, Mazza, & Darrow, 1998; 2000) or perhaps this is simply an example of extant research findings not reaching public school educators.

When comparing forms, some of the most similar forms are grouped geographically (see Figure 1). For instance, the most common structure is the scoring of 7-10 discrete music elements. If one were to simply review these forms “at a glance”, some of these forms only differ in the heading portion of the page (naming the state or district) and are nearly interchangeable. The structural similarities of many of these forms would be readily apparent with a simple visual scan. When plotted on a map, the similar rubrics are from the southeastern group of states that are in close proximity to one another (Maryland, Virginia, North Carolina, South Carolina, Georgia, Alabama, Louisiana), with one noteworthy exception – Hawai’i. Another organizational structure quite similar in content, but slightly differing in organizational structure occurs in the northcentral portion of the U.S. (Nebraska, South Dakota, North Dakota, Wyoming, Montana). In retrospect, this sort of grouping may seem fairly logical as certain geographical regions can have similar values, cultural aspects, etc. Of course, this is a broad generalization and requires more investigations to provide validity to these assumptions.

Data indicated what appears to be a strong similarity in rating scales with nearly all states using a four- or five-point Likert-type scale with “Superior” as the most common descriptor for the top rating. It would be interesting to investigate the frequency of the various ratings to see the distribution of scores. Anecdotally, some adjudicators will share that although a state may have a five-point scale, rarely are ratings given beyond the top two or three possible scores making the scale, in effect, a three-point scale. Collecting data across a large and diverse demographic could provide much more clarity in this particular area to determine the possibility of purposeful or unintended consequences to this sort of approach.

Prior to the advent of small and convenient audio recording devices (e.g., tape recorders, digital recorders, etc.), the adjudication sheet was the only evidence and support for the final rating given to the music educator and her musicians. It is possible that the development of digital recording (creating, storing, sharing) has had an impact on the construction and emphasis on the written tool utilized, but this assertion is speculative at best.

We did not gather data on the number of states that utilize both written and audio adjudicator feedback (aka “Judges’ Tapes”) in which the evaluator creates a recorded (spoken) commentary of the performance simultaneously with the actual performance. Depending on the quality of the recording device and the proximity of the adjudicator to the ensemble, this feedback can be a fairly accurate temporal account of the performance, as one can actually hear the ensemble in the background in conjunction with the verbal comments. This form of assessment can provide both contextual and timely feedback to the music teacher (and students). The focus on the written tool absent any verbal comments may be a notable limitation to this investigation. The perception of the value of written versus recorded, or *in situ* comments would

be interesting to explore as it relates to the meaningfulness of the feedback provided. The continued development of digitally recorded adjudicator comments that occur during the performance and the ability to nearly instantaneously disseminate these to the director may be a contributing factor to the development, or stagnation, of a written adjudication tool; however, further investigation would be needed in this area to make such an assertion.

These data provide a small view of the multifaceted process of assessing a single performance and the myriad variables involved in the evaluation. This project is likely the first of numerous investigations into the assessment practices of school ensembles and into the much deeper topic of student performance assessment, music literacy, and music understanding. Further investigations may consider reviewing potential similarities and differences among choral, orchestral, and wind band assessment procedures moving beyond the tool itself. We will continue to investigate the adjudication process, number of adjudicators (e.g., Bergee, 1989), adjudicator training (Stegman, 2009), if any, and adjudicator perception of the forms and evaluation format.

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THE FREDERICK NEIL INNES/CONN NATIONAL SCHOOL OF MUSIC, 1915 - 1932

Phillip M. Hash

Band conductors and musicians had few opportunities for formal preparation during the nineteenth and early twentieth centuries.¹ Public school bands did not evolve on a widespread basis until the 1910s and most conservatories focused solely on art music for voice, piano, and orchestra. There were exceptions including Baxter University in Friendship, New York (1870); Dana's Musical Institute in Warren, Ohio (1870); the Mansfield Normal School of Music in Mansfield, Pennsylvania (c. 1871); the New England Conservatory of Music in Boston, Massachusetts (c. 1877); the Broad Street Conservatory of Music in Philadelphia, Pennsylvania (c. 1884); and the Northwestern University Conservatory of Music in Evanston, Illinois (c. 1884). These schools offered a complete program for bandmen including private and class instruction, institutional bands, and courses in harmony, counterpoint, composition, and music history.²

The Conn Conservatory of Music operated by the C. G. Conn musical instrument company opened in 1896 in Elkhart, Indiana. This institution focused on the development of band music and sought to provide students the opportunity to study with the world's greatest bandmen such as Jules Levy (cornet) and Edward A. Lefebre (saxophone). Graduates of the advanced class earned a gold medal and a diploma signifying that they were qualified as a soloist and—with completion of the harmony and instrumentation course—a bandmaster. The Conservatory was short lived, probably due to the departure of prominent faculty and its failure to attract students outside the immediate area.³

Aspiring band musicians with limited finances or living in remote areas often learned their craft through a combination of self-study, lessons with local musicians, on-the-job training, and correspondence schools.⁴ Charles T. Howe from Columbus, Ohio, taught flute lessons by mail beginning in 1889.⁵ Jules Levy of the Conn Conservatory provided correspondence instruction beginning in 1899 at the cost of \$10.00 for twelve lessons.⁶ The Siegel-Meyers School of Music, later known as the University Extension Conservatory, opened in 1903 and offered beginning and advanced home-study courses in cornet and other band instruments. Additional examples included the Virtuoso Cornet School, established by William M. Eby in Kansas City, Missouri, in 1910, and the International Cornet School, managed in Boston, Massachusetts, by Ralph C. Boyd.⁷

The advent of jazz, the automobile, motion pictures, and other diversions shortly after World War I brought a decline in professional and amateur bands. The disruption of the war in 1919, furthermore, resulted in the discharge of military musicians and ended the need for a steady supply of instruments to the armed forces. At the same time, the goals of progressive

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education contributed to a rise in the number of school bands in the United States. Articulated in 1918 as the “Cardinal Principles of Education,” these goals stated that the purpose of the high school curriculum was to develop (1) health, (2) fundamental processes (the three Rs), (3) worthy home membership, (4) vocational skills, (5) citizenship, (6) worthy use of leisure time, and (7) ethical character.⁸ Rationales for school bands followed these general principles:

Experience has shown that the band . . . is a builder of character, a discipline for the mental faculties, a training in good citizenship, a promoter of health and a preparation for earning a livelihood.

. . . The band is a splendid builder of democratic group spirit . . . [in] which all the members are bound together in a common interest, working and pulling together for the immediate organization as well as the community as a whole.⁹

The increase of school band programs created a need for qualified teachers. However, only a few institutions offered instruction in directing these ensembles. Hale A. Vandercook of Chicago, Illinois, opened the Vandercook School of Music in 1909 to train musicians, directors, and teachers. Students studied brass instruments, conducting, and harmony both in person and, beginning in 1917, through home-study.¹⁰ Likewise, the American Institute of Normal Methods began offering coursework in instrumental music shortly after World War I. This school operated during the summers at Northwestern University in Evanston, Illinois, and at Boston University in Massachusetts. Sponsored by the textbook publisher, Silver, Burdett, and Company, students could earn a diploma for completing the three-summer program, as well as college credit applicable towards degrees at the host institutions.¹¹

Frederick Neil Innes, a well-known trombonist and bandmaster, opened the Frederick Neil Innes School of Music in Denver, Colorado, in 1915.¹² The institution offered residential and correspondence instruction in band instruments, music theory, and ensemble leadership.¹³ Innes moved to Chicago in 1923 and sold the school to the instrument manufacturer, C. G. Conn, shortly thereafter. The institution continued to offer instruction both in person and through the mail for the next nine years. Innes served as president and general manager until his death in 1926.¹⁴

Band schools of the previous generation trained musicians and conductors for professional and community ensembles. The Conn National School of Music, however, prepared teachers for the numerous school bands that developed during the progressive era. Although most colleges and universities had yet to implement programs in instrumental music education, the Conn school offered a complete curriculum in band and orchestra pedagogy that led to teacher certification and college degrees.¹⁵

Several authors have detailed the development of band schools in the United States.¹⁶ However, none have examined the Innes/Conn School in detail. Therefore, the purpose of this study was to document the history of the F. N. Innes/Conn National School of Music from its

origin in Denver, Colorado, to its closing in 1932. Research questions addressed the school's organization, operation, curriculum, pedagogy, faculty, and students. This study adds to the literature on the history of bands, teacher preparation, and instrumental music education in the United States.

Methods for this study involved the process of immersion and saturation, in which the historian collects and examines everything possible to develop a complete understanding of the topic. Immersion for this study involved searching online and in physical archives for primary sources, which included institutional publications, newspapers, didactic materials, and articles and advertisements in various periodicals such as *Music Trade Review*, *Presto*, the *Metronome*, the *School Musician*, C. G. Conn's *Musical Truth*, and *Music Supervisors' Journal*. I determined saturation once these searches resulted in no new data. I also utilized secondary sources consisting of dissertations, journal articles, and histories of bands and music education in the United States to establish historical context and provide additional information.¹⁷

Frederick Neil Innes

Frederick Neil Innes was born in London, England, October 29, 1854.¹⁸ He entered the London Conservatory at age eight and studied piano, violin, trombone, and harmony. At age 12, Innes enlisted in the Life Guards First Regimental Band where his father served as a musician. He moved to Boston in 1874 and joined the Howard Street Theater orchestra. He returned to Europe the following year and performed as a soloist with the Follies Bergere in Paris and the Hans Halle Orchestra in Germany. After touring the principal cities of Europe, Innes returned to the Follies until 1880, when the famous American bandmaster, Patrick Gilmore, hired him as a featured soloist with the Twenty-Second Regiment Band in New York City.¹⁹

Innes organized his own professional concert band in 1887, for which he engaged some of the finest musicians in the world including Herbert L. Clark and Bohumir Kryl (cornet), Leo Zimmerman (trombone), and Simone Mantia (euphonium). The Innes Band frequently appeared at summer concerts in Madison Square Garden in New York City, and at Willow Grove Park, near Philadelphia. They toured the United States and Canada and performed at prominent events such as the World's Columbian Exposition in Chicago (1893), the St. Louis Exposition (1904), and the San Francisco World's Fair (1915).²⁰ Programs consisted of popular orchestral transcriptions as well as Innes's own compositions, which included cornet and trombone solos, orchestral suites, marches, waltzes, overtures, and humoresques.²¹

The health of Innes's fourth wife, Francis, caused him to relocate to Denver, Colorado, in 1914. In addition to teaching and operating his school, he conducted several ensembles in eastern Colorado including the Denver Municipal Band (1914-1917), the El Jebel Shrine Band, and the Longmont American Legion Band.²² Innes also organized the Denver Boy Scout Band in 1919 and a boys' band in Longmont about two years later. The Scout band travelled to England in 1920 for the International Boy Scout Jamboree and won the band contest held in conjunction

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with that event after less than nine months of instruction.²³ The Longmont Boys' Band was described as "one of the best of its kind in the state."²⁴

Following the death of his wife in 1923, Innes moved to Chicago and reorganized his school, which soon became affiliated with the C. G. Conn Corporation.²⁵ Innes had been an avid supporter of Conn instruments throughout his career and often appeared in company advertisements and publications.²⁶ By this time, however, he had ceased most performing and conducting activities and concentrated on his work with the institution. Innes died December 31, 1926, from a heart attack and was buried with his wife at Spring Grove Cemetery in Cincinnati, Ohio.²⁷

Frederick Neil Innes School of Music

The Frederick Neil Innes School of Music (FNISM) opened in Denver, Colorado, in or about 1915.²⁸ Although definitive dates are unknown, the school likely evolved shortly after Innes moved to Denver in 1914 and began offering correspondence instruction around 1918.²⁹ The FNISM was fully functioning by 1919, when it offered residential and correspondence instruction on band instruments, a bandmasters' course, and classes in harmony, composition, and thorough bass.³⁰ The school was located at a former Episcopalian girls' academy known as Wolfe Hall in Denver (see figure 1), but moved in 1919 when the church sold the building.³¹

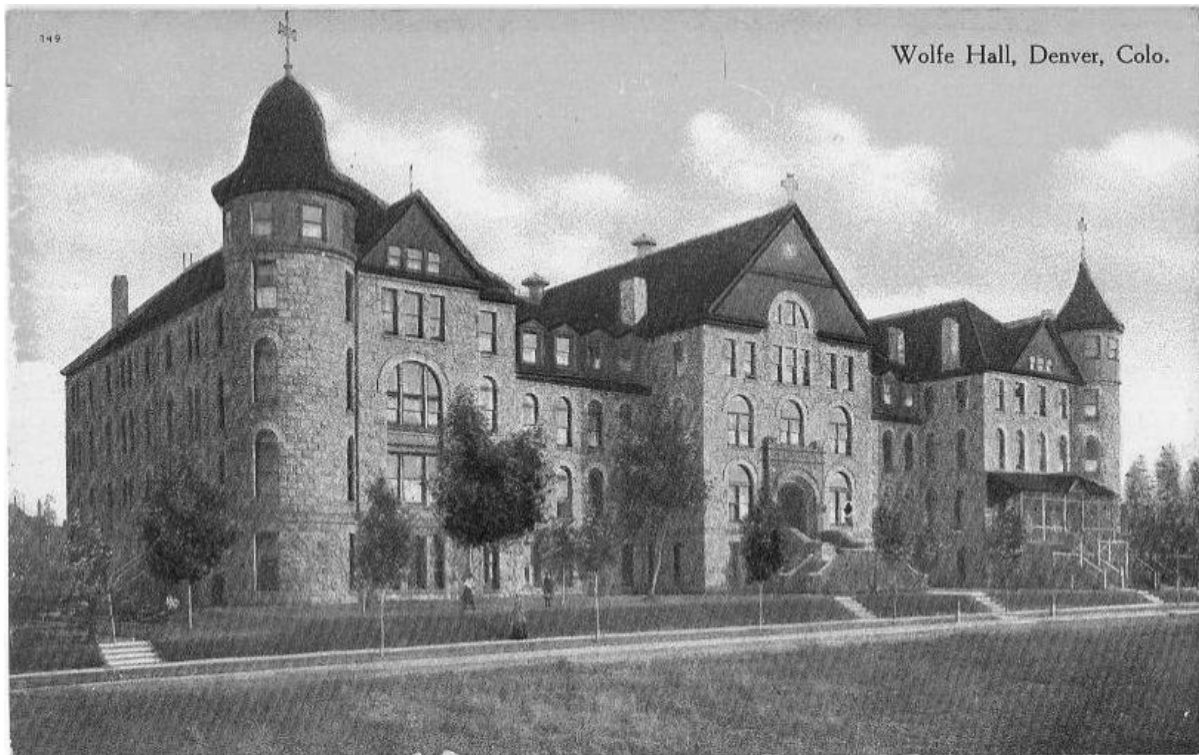


Figure 1. Wolfe Hall, Denver, Colorado.

Innes taught a six-week session during the summer of 1923 consisting of “elementary, advanced, and pedagogical classes . . . for the teaching of Band, Orchestra, Opera and Concert Directing.”³² In September of that year, he moved his school to Chicago, Illinois, and continued to offer private and class instruction on all wind and percussion instruments and courses in band and orchestra directing.³³ By December, Innes employed a dozen faculty to assist with the large number of students studying either in person or through correspondence. In February 1924, he held another class in directing and pedagogy at Steinway Hall in Chicago before selling the school to C. G. Conn shortly thereafter.³⁴


Correspondence Instruction

Innes initially was skeptical about the efficacy of correspondence instruction due to “the inability of the . . . teacher to know just what the student did in following out the instructions.” However, he came to believe that “the personal method” he developed over a two-year period was “as SURE, as LEGITIMATE [emphasis original], as the older method.”³⁵ The personal method involved direct communication between teacher and pupil through examination forms included with each lesson. Students answered questions to demonstrate their understanding of the content and/or describe their progress. Instructors sent their corrections and provided recommendations specific to each pupil with the next lesson.³⁶

Tuition for each course ranged from \$35.00 to \$40.00 payable in \$5.00 monthly installments or at a ten-percent discount if paid in full.³⁷ Innes offered pupils a money-back guarantee and promised that “[t]hese courses will not alone make you a Director or Player of authority, but they will open to you a new career—that of teaching others.”³⁸ Graduates earned a diploma and the privilege of free consultation with Innes for a period of twelve months. According to Innes, he developed the correspondence courses

. . . in response to the urgent demand of hundreds of Bandmasters and ambitious players of the country who felt that my knowledge of the subject would make easy to them the road to SUCCESSFUL [playing/]Bandmastership. They urged further that it was an obligation I owed to the whole musical profession whose members had been instrumental by their Loyalty, playing ability and friendship in contributing so largely to my own success as Bandmaster, Soloist, and Player.”³⁹

Advertisements for the FNISM (see figure 2) appeared in several trade journals and featured sensational headings such as “95% of the Bandmasters of America Fail,” “Is it a Miracle?,” and “What Would an Increase of \$2000 to \$5000 a Year Mean to You?”⁴⁰ A form attached to each ad allowed potential students to request promotional materials, which included a course outline and a sample lesson. By the early 1920s, Innes reported that the student body consisted of 400 musicians from all over the world studying by mail.⁴¹



NO PLAYER EVER BECAME GREAT

except under a Great Teacher. That is why the present-day great Violinists studied under Auer; the Pianists under Leschetitsky; the Singers under De Reszke; the Cornesists under Innes. Do you know of a greater expert in the teaching of Cornet than

INNES

If you do, **STAY BY HIM**, for you will have the greatest teacher in the world. **IF YOU DON'T**, we offer you the same teachings (and teacher) which gave to the world KRYL, PECHIN, ZIMMERMAN, LEICK, and hundreds of others of only slightly lesser fame. Don't take our word for it. Ask any well-informed musician. Ninety-nine out of every 100 will tell you Innes **IS** the greatest teacher in the world in his particular specialties.

Mark plainly on the annexed Coupon the Course you are interested in and free sample Lessons, Money-back Guarantee and valuable Literature will be sent you.

The INNES School of Music, Denver, Colorado.

Please send free sample Lesson and **Money-back Guarantee**. I am interested in the course marked with an X.

Band-Orchestra Directing[]

Cornet.....[] Trombone[]

Alto.....[] Baritone[]

Name

Address

City

Dept. F.

Figure 2. FNISM Advertisement. *Musical Messenger*, December 1922, p. 23.

Instrumental Lessons

The FNISM offered lessons on all band instruments “personally directed by world famous masters, including Innes himself.”⁴² Although advertisements for correspondence instruction listed only cornet, trombone, alto horn, and baritone, an article in *Jacob's Band Monthly* reported that “the faculty of the institution is composed of the greatest men in the profession, and no matter what instrument the student selects, a competent expert is in attendance for either branch of study.”⁴³ I found no indication as to the names of the “world famous masters” teaching at the school. They likely were local professional musicians who helped Innes accommodate the large number of students in the home-study courses.

Correspondence students could take instrumental lessons at either the beginning or advanced level. The beginners' course focused on teaching fundamentals and sight-reading “in such a way as to do away entirely with the usual drudgery of the first six months of learning so as to make the initial work a pleasure to the student rather than a nuisance as well to himself as to those in the immediate neighborhood.” Innes guaranteed that musicians finishing the course would be ready to join any amateur or semi-amateur band in the country.⁴⁴

Advanced courses prepared students on the techniques necessary to perform difficult solo and ensemble repertoire. The cornet, trombone, and baritone curricula included supplementary lessons that would teach “how to attain . . . even triple tonguing[,] . . . the art of solo playing, phrasing, the authoritative reading of standard Solos, and how to create effects in the Solos of his own repertoire.” Promotional materials promised that graduates would be able to attain a better position, a higher salary, and a more dignified standing in the profession.⁴⁵

The outline to the elementary and advanced trombone courses examined for this study were likely similar to those for the other brass instruments. The elementary course consisted of fifty lessons (see figure 3) at a total cost of \$35.00. The first eight lessons introduced musical notation, hand, mouthpiece, and instrument position, breathing, tone production, and basic articulation. Lessons nine and ten illustrated “how the extreme higher and lower tones of your instrument may be as easily and surely attained as those of your middle register. . . [as well as the] . . . danger of ‘pressure’-playing [and] how to overcome it.” Subsequent lessons worked to expand range, develop various articulations, and perform increasingly complex rhythms. Lesson twenty-two (See figure 3), for example, introduced the natural slur, followed by exercises on intervals of a fourth, fifth, and sixth in lesson twenty-three, and syncopation in lesson twenty-four. The elementary course culminated with Innes’s solo, “La Coquette” (see figure 4), “analytically examined and made easily playable by the Student.”⁴⁶

The advanced trombone course consisted of forty lessons and cost \$40.00 in its entirety. The curriculum focused on extending range and technique to the point that students could perform advanced solos. Several lessons claimed to introduce techniques developed by Innes and unknown to others. Lesson twenty-five, for example, taught

A Novel way to tongue the dotted note in fast playing so as to enable the player to easily perform—smoothly and with the speed of the wind—passages otherwise difficult and lacking in smoothness. This is one of the additions to the art of band instrument playing by Mr. Innes in his solo-playing days, and now given out for the first time.⁴⁷

By lesson twenty-nine, students were to have developed the skills necessary to perform Innes’s concert polka, “The Debutante.” After learning double and triple tonguing in lessons thirty-one to thirty-four, students studied the solo, “Les Folies Bergeres” in lesson thirty-five, followed by ornaments and trills in lessons thirty-six to forty-five. The course ended with two of his most challenging pieces, “Phenomenal Polka” and “Sea Shells Waltz.”⁴⁸

THE FREDERICK NEIL INNES
Home Study Courses for Band Instruments
Denver, Colo. Copyright 1920. **Exercises on the Slur. Continued.** **Lesson No. 22.**

Up to this point the Slide positions, in Slurring, have been figured with a view to helping you to a clear understanding of how to produce the Slur,—that is a continuous sound, without break of any kind. In the following the correct SLURRING positions are given. Note them carefully. See how the Slide is made to move in “contrary motion,” that is for an Upward Slur, outwards; for a downward Slur, Inwards. Met: 104 – 14 note counts.

No. 1. 6 4 in a Meas.

No. 2. Met: (Same as No. 1.)

No. 3. Met: 104 – 14 note counts, 3 in a Meas.

No. 4. Met: 88 – dotted 14 notes, 2 in a Meas.

Met: 88 – 14 note counts, 4 in a Meas.

No. 5.

No. 6. Met: (Same as No. 5.)

No. 7. Met: 84 – 8th note counts, 6 in a Meas.

Figure 3. Innes Elementary Trombone Course, Lesson 22.

CONCERT POLKA "LA COQUETTE"
TROMBONE SOLO

Trombone. *By FRED'K. N. INNES.*

7 1

rit

Tempo di Polka.

Polka, con Grazia.

p

accelerando.

a tempo.

crescendo.

Allegro

f

8 15

Figure 4. "La Coquette" Trombone Solo, p. 1 of 2. *Elementary Course*, Lessons 49 & 50.

Innes found creative ways to overcome the asynchronous and distant nature of correspondence instruction. For example, he asked students to create a plaster cast of their embouchures using a special molding compound so that he could diagnose problems and make

recommendations for change. The following dialog between Innes and Joe C. Wooden of Scottsbluff, Nebraska, illustrates how home-study lessons might have transpired.

JUNE 7th, 1921.—Mr. W. sent cheque [*sic*] and enrollment for the Advanced Cornet Course.

JUNE 21st.—Mr. Innes, in going over the Students' Examination papers, discovered something wrong and diagnosed the trouble as *Mouth-piece Misplacement* and *Pressure-playing*.

JUNE 28th.—In reply to this diagnosis the Student reported (to use his own words): "The first few notes I play all right and the Mouth-piece feels all right. But once the Mouth-piece is removed I can't replace it so that I can play again. The trouble comes on any time and lasts sometimes as long as two weeks, during which *I am unable to play at all*."

JUNE 30th.—Innes' Modeling Compound, with detailed directions as to its use, was sent to the student.

JULY 7th.—A careful study of the resulting plaster-cast confirmed the original diagnosis and special exercises and treatment to cure the trouble, were sent to the student.

JULY 20th.—From J. C. W.: "While it is too early yet to say definitely, I am inclined to feel that you have solved the trouble through the exercises for 'setting the embouchure' which you sent. I have used them four days only, yet the results are surprising. The most difficult part was to leave the Cornet alone for a week, something I have never done before."

JULY 23rd.—From J. C. W.: "After using the special embouchure exercises for a few days longer, I am more than ever convinced that you have succeeded in solving the difficulty."

AUG. 10th.—From J. C. W.: "Haven't had any more trouble on account of my lip being 'off' since practicing embouchure exercises. Have never been exempt for this long before."

AUG. 24th.—From J. C. W.: "Wish you could hear the difference in my tone compared with six weeks ago. It's getting big as a house."

SEPT. 2th.—From J. C. W.: "I am entirely cured of the trouble. The Course has been worth fifty times its cost."⁴⁹

Wooden became director of the Municipal Band in Boulder, Colorado, a year after finishing instruction with Innes.⁵⁰ The 1930 U.S. Census indicated that he continued to live in Scottsbluff and listed his occupation as a teacher of band music.⁵¹

Bandmasters' Course

The correspondence course for bandmasters and orchestra directors was divided into elementary and advanced sections and consisted of twenty-five lessons at a cost of \$35.00. Each lesson contained one to five pages of text, often with diagrams and musical examples. Part one of the elementary section taught band organization and basic conducting. Topics related to organizing an ensemble included selecting players based on physical and musical aptitude, class

teaching and configuration, and instrumentation of various sized ensembles. The conducting lessons illustrated “how to beat the time” in various simple and compound meters, pick-up notes on and off the beat, selecting and maintaining tempo, style differences, and the importance of facial expression. Part two addressed issues associated with leading a rehearsal including seating and parade formations, tuning, efficient use of time, indoor and outdoor playing, and maintaining the instruments and music library.⁵²

Part one of the advanced section returned to topics related to conducting such as the use of the left hand, phrasing, and expression. Other lessons covered rehearsal discipline and procedure, and the benefit of the phonograph and player piano in studying scores and developing an appropriate sense of interpretation. Part two provided lessons on programming concert repertoire, reading and memorizing scores, and conducting two standard band arrangements, *Poet and Peasant* overture by Von Suppe and the overture to *William Tell* by Rossini. The course concluded with a lesson on basic music theory and arranging, followed by final thoughts on artistry and the importance of performance practice.⁵³

Innes utilized the examination forms as part of the pedagogical process. Lesson twenty-three, for example, referred to an assessment from a previous lesson in helping the student remember how to solve a particular conducting problem, saying, “. . . a close study of my ‘Answers’ to Query 1, Exam Paper No. 2, will enable you to cope with the difficulty.” For lesson twenty-two, Innes sent pupils a condensed score to an arrangement of the “Blue Danube” waltz by Johann Strauss and asked them to “give careful study so that you may mark into the part such variations from the printed copy as would, in your judgement, add to the effectiveness of its playing.” He also asked students to provide specific details related to tempo, instrumentation, and “effects” throughout the work. Innes concluded by saying, “I shall send you upon receipt of your ideas . . . a detailed lesson showing, bar by bar, just how the waltz should be directed.”⁵⁴

Throughout the bandmasters’ course, Innes encouraged aspiring conductors to attain the highest level of personal musicianship and to promote the same among players in their ensembles. In the final lesson, he states that, “It is the possession, or non-possession, of [artistry] which distinguishes one . . . director from another. The performer who has it to a superlative degree is said, by his fellows, to be a GREAT ARTIST. . . . Those who have it not, even in a minor degree are usually spoken of—if they are directing a Band or Orchestra—as ‘Time-beaters.’”⁵⁵ He also advocated for a higher quality of repertoire—defined mostly as Western art music—among the nation’s bands. Still, he understood that the success of any musical organization depended on satisfying audiences, saying,

Never forget that the playing of GOOD music by your Band even if at your rehearsals only, is GOOD FOR THE PLAYING ABILITY, while the playing of POOR music (Rag-time and such stuff) is BAD [emphasis original] for the playing morale. I do not mean you should not play this cheaper music. You should. It is a necessity of your business. But by a judicious choice in the building up of your programs, you can sandwich in enough

of the good to counterbalance the harm which undoubtedly comes from the playing of the trash. . . . You will always find a few who want you to play nothing but Rag-time. Others who want nothing but Symphony music. It is in the mean, between these two, that your success will lie.⁵⁶

Conn National School of Music

C. G. Conn established a branch store in Chicago in 1922 and opened the Conn Service-School of Music the following year. The school offered beginning and advanced instruction on all wind, percussion, and string instruments by leading artists, including former members of John Phillip Sousa's band. Conn provided studio space free of charge to allow teachers to offer lessons at a reduced fee. The store also employed a corps of experienced musicians to help schools, colleges, and other organizations develop bands of their own. President and manager, J. D. Henderson, hoped that both initiatives would boost sales and attract leading artists to the store, thus perpetuating the reputation of the Conn brand.⁵⁷

The Conn Corporation absorbed the Innes School of Music in early 1924 and renamed it The Conn National School of Music (CNSM).⁵⁸ Innes served as president of the institution and helped expand the faculty and curriculum of both the in-person and home-study programs.⁵⁹ The CNSM was opened year-round and included ten-week terms during the academic year and a summer session that focused on preparing instrumental music educators for the growing number of school band programs throughout the country.⁶⁰ Conn executives recognized that an abundant supply of directors was necessary for the school band movement to develop and thus open new markets for their products. Although students at the CNSM paid tuition, the company subsidized the institution as a long-term investment in the business.⁶¹

The institution resided with the store at 64 East Van Buren before moving to a separate facility at 506 South Wabash in 1927.⁶² Beginning in 1926 or 1927, summer sessions met at the Uptown Conservatory of Music located north of the business district three blocks from Lake Michigan.⁶³ An advertisement in August 1925 listed several advantages of the CNSM including evening instruction, moderate tuition rates, and the availability of instruments for beginners. Students from outside the greater Chicago area could rent living space in dormitories maintained by the school.⁶⁴

The CNSM sponsored regular radio broadcasts to showcase faculty, promote the company, and provide a unique performance opportunity for students. A transmitter installed at the Chicago store in the fall of 1924 allowed for remote broadcasts over WTAS in nearby Elgin two or three times per week.⁶⁵ A concert over station KYW in Chicago on July 9, 1925, featured Innes leading a student band of fifty players, "composed wholly of bandmasters and orchestra directors from all parts of the country."⁶⁶ The Uptown Conservatory also housed a radio studio, which CNSM personnel utilized in the summers.⁶⁷

Curriculum and Credentials

The CNSM offered a wide range of programs including instruction in all band and orchestra instruments, piano, church and movie organ, voice, music theory, public school music, band and orchestra directing, and opera coaching.⁶⁸ However, it was “essentially a bandmasters’ school” that prepared K-12 vocal music supervisors to teach instrumental music, and equipped the experienced bandsman for the elementary or secondary music classroom.⁶⁹

The State of Illinois officially recognized the CNSM in 1925, which authorized the institution to issue teaching certificates and grant Bachelor of Music and Doctor of Music degrees. Students pursuing a degree during the summer attended the graduate (bachelor’s) or the post-graduate (doctoral) program, depending on their level of experience and previous education. Each session lasted five weeks with classes meeting Monday through Friday from 9:00am to 4:00pm.⁷⁰ In 1926, the school began awarding a Master of Music rather than a Doctor of Music degree, and by 1930, the summer program had only one session lasting six weeks.⁷¹

The first summer session in 1924 included course content in band and orchestra directing, methods of organizing and teaching instrumental ensembles, score reading, interpretation, harmony, aural skills, and training children’s voices.⁷² Within a few years, the curriculum also consisted of student psychology, classroom pedagogy, and school government, as well as complete courses in high school and junior high school vocal methods, and music appreciation.⁷³ In addition to applied instruction, students participated in regular band and orchestra rehearsals “to acquire routine and repertoire” and prepare for occasional concerts and radio broadcasts.⁷⁴ The CNSM fostered brand loyalty through such activities as excursions to the C. G. Conn factory in Elkhart, Indiana, where students toured the facility and witnessed the manufacturing process.⁷⁵ Novice teachers also gained practical work experience assisting with the numerous school bands organized by Conn in Chicago and the immediate vicinity.⁷⁶

The CNSM continued to offer Innes’s correspondence courses in brass and band/orchestra directing, as well as programs for woodwinds and other instruments authored by members of the faculty. Innes and his successors supervised the bandmasters’ course while a “corps of instructors” helped administer applied instruction.⁷⁷ Students attending the school during the summer could receive credit towards a degree for home-study during the academic year. Others pursuing only correspondence courses earned a diploma.⁷⁸

Lessons by mail especially supported the sale of Conn instruments in remote locations. According to T. P. Cunningham, head of the home study department in 1927,

One of the great obstacles in the sale of musical instruments in the smaller communities . . . is the lack of adequate instruction for the boy or girl after he or she has purchased the instrument. A good many people are still located on the farm, where they find it inconvenient to come into town for their music lessons, and in such cases we are again

of considerable help to the dealer. The very nature of mail instruction is such that we are able to get into places where a resident music teacher is altogether out of the question. We are to-day rendering service in communities where there would be no music instruction at all except for our home study courses.⁷⁹

Advertisements in magazines such as *Boys' Life* promised that “with an easy playing Conn instrument and new methods of teaching[,] practice is pleasure! *You play tunes almost immediately*” (emphasis original).⁸⁰

Faculty and Administration

About seventy instructors taught at the CNSM including prominent orchestral and band musicians, instrumental and vocal soloists, and teacher educators (see Appendix).⁸¹ Bohumir Kryl performed as a cornet soloist with bands led by Sousa (1894-1898), T. P. Brooks (1899-1900), and F. N. Innes (1902-1906) before organizing his own professional concert band. He produced numerous recordings under the Columbia, Victor, and Zonophone labels.⁸² Ernest Pechin played solo cornet for Kryl, Sousa, Innes, and Patrick Conway. He conducted the Angol-Canadian Leather Company Band in Ontario, Canada, from 1925-1927 prior to developing a career in theater and radio orchestras in Chicago.⁸³ Jaroslav Cimera served as a trombone soloist under both Sousa and Kryl before becoming a successful recording artist, radio musician, and pedagogue.⁸⁴ A. J. Prochaska (clarinet and saxophone) performed under Sousa, Innes, and Liberati. In addition to applied teaching, he wrote the correspondence courses issued by the CNSM for clarinet and saxophone.⁸⁵ Instructors from the Chicago Symphony Orchestra included Herman Felber Jr. (violin), Theodore Charles Yeschke (flute), Max Paul Pottag (horn), and Carroll F. Martin (trombone).⁸⁶

Edwin N. C. Barnes taught public school music methods at the CNSM in the summer of 1926. At the time, he served as music supervisor in the segregated schools of Washington DC and as an instructor at the Washington College of Music.⁸⁷ His successor the following summer, Kenneth R. Umfleet, was head of school music at DePauw University and music supervisor in the Green Castle, Indiana, public schools.⁸⁸

Several faculty members besides Innes participated in the administration of the CNSM. Robert W. Stevens served as the first dean in 1924 and taught music history, appreciation, and harmony. Stevens was a prominent musician who had served as organist and choir master at the University of Chicago, and on the faculties of the Chicago Conservatory, University of Colorado, and University of Nevada.⁸⁹ Stevens relinquished the deanship the following year but continued to teach at the institution.⁹⁰

John D. Henderson, manager of the Conn branch store in Chicago, became the dean of the CNSM in 1925. In this role, he assisted Innes by managing local instruction and publicity. Henderson was an experienced musician, administrator, and bandmaster. After several years of

playing and teaching clarinet and saxophone, he became director of the Third Regiment Band of Arkansas and later organized bands for the Alabama Boys' Industrial School and the Alabama Polytechnic Institute. He later moved to Chicago and served as bandmaster at Calumet High School before joining C. G. Conn.⁹¹ Henderson left Conn around 1927 to become director of the American Band and Orchestra School, and then returned about a year later as dean and vice president of the CNSM.⁹²

Clifford W. Collins became director of the institution in 1927 following Innes's death. He completed his Bachelor of Music degree at the CNSM and acted as Innes's assistant for two years. Collins also served as the school music supervisor in suburban Glen Ellyn and conducted the elementary and high school bands in that community.⁹³

The last director of the CNSM, Albert R. Gish, was born in Abilene, Kansas, and attended the Dana School of Music from 1912-1916. He served as a bandmaster in the US Army during World War One and then played trombone in concert bands, theater orchestras, and various travelling shows throughout the country. Gish was a prominent music educator who led the Senn High School Band of Chicago to championships at the National School Band Contest in 1929 and 1930. During the summer of 1930, he taught a bandmasters' course at the Chicago Musical College before joining the Conn Company in the fall of that same year. Although reluctant to leave Senn, the position at the CNSM paid double what Gish earned from the Chicago Public Schools.⁹⁴

Students

Students came from throughout the United States to study at the CNSM. Although some worked towards a degree over multiple years, others came for just one term to pursue the bandmasters' course with Innes. The summer session was the most active with a reported 400 participants in 1925.⁹⁵

Promotional efforts by the school emphasized the shortage of qualified bandmasters and promised to help pupils find teaching positions.⁹⁶ According to one advertisement, "So great has become the demand for graduates from the CNSM that in many cases the students are under contract before they graduate."⁹⁷ Faculty enticed prospective students by offering full and partial instrumental and vocal scholarships, and by publicizing the cultural and recreational aspects of the city. One advertisement touted the "Miles of towering spires along a magic boulevard. Cooling breezes from majestic Lake Michigan. Marvelous parks and drives. Open air opera at Ravinia . . . The Field Museum . . . Art Institute . . . Endless pleasures and advantages of a great metropolis[.]"⁹⁸

In addition to expert instruction, students gained the privilege of claiming Innes and other prominent faculty among their teachers and mentors. Benjamin L. Zipse of Freeport, Illinois, completed the bandmasters' course at the Conn school in the summer of 1924. In announcing his

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return, the local newspaper was quick to mention that “. . . demands on [Innes’s] time are such that he can accept only advanced pupils for private teaching, and Mr. Zipse considers himself fortunate that he was able to avail himself of the opportunity[.]”⁹⁹ Leo T. Manly, director of the American Legion Band of Canton, Ohio, attended the first summer session in 1924. According to the *Canton Repository*, he “was complemented publicly by Innes on several occasions and was presented with an autographed photo of the director before he left Chicago.”¹⁰⁰ Murrell P. Simpson of Omaha, Nebraska, studied at the CNSM in the fall of 1926 and “. . . although one of the youngest professional directors in the middle west, he received the honor of a personal endorsement from Mr. Innes himself.”¹⁰¹ Other students made similar observations regarding Innes. One said, “He had so much to give us and so little time to do it in. I consider myself very fortunate to have had that summer with this great man.” Another stated, “He really was a great man and always was more like a father to me. I really appreciate starting out in my career under his guidance.”¹⁰²

Conclusion

Both the CNSM and the Conn Chicago Branch closed in 1932 due to financial strain caused by the Great Depression.¹⁰³ Declining enrollment might also have resulted from other Chicago institutions—including the Bush Conservatory, Sherwood Conservatory, Chicago Musical College, American Conservatory, and Vandercook School of Music—offering coursework in instrumental music education by the late 1920s. Like the Conn school, all these programs led to state teaching certificates, diplomas, and bachelor’s degrees.¹⁰⁴

The CNSM helped fill the gap between the growing number of school bands in the United States and the lack of instrumental music education programs offered by colleges and universities. The instruction provided to former professional and military bandmen, as well as vocal music supervisors, helped perpetuate the school band movement in its infancy. By the time the school closed in 1932, colleges and universities were beginning to implement coursework for future band and orchestra teachers.¹⁰⁵ Many institutions provided a full array of instrumental methods classes by the end of the decade.¹⁰⁶

Correspondence courses offered by the FNISM/CNSM made applied lessons for musicians and professional development for teachers accessible to those who might not otherwise have been able to study in person.¹⁰⁷ The effectiveness of lessons by mail is difficult to ascertain and probably depended on students’ motivation, musicianship, and prior experience. However, the number of people who took advantage of these opportunities and the longevity of the programs offered by Innes and others suggest that at least some students must have made progress through this form of instruction.¹⁰⁸ Technological advances allowed for more direct contact with students later in the century. Joseph Maddy at the University of Michigan, for example, taught band (1931-1939) and string (1933-1937, 1950-1951) instruments over local radio, and then on the National Broadcasting Company (NBC) network.¹⁰⁹ Today, the World Wide Web provides a new medium for distance learning in music and teacher education.

Students at all levels can take applied lessons online, while a growing number of colleges and universities deliver graduate programs partially or entirely through this platform.¹¹⁰

The CNSM perpetuated a mutually beneficial relationship between industry and education at a time when instrumental music was in transition in the United States. New diversions, the end of World War I, and the advent of sound cinema resulted in the need for fewer professional bandsmen.¹¹¹ The Conn school prepared former professional and military musicians to organize school bands, which provided them with employment, supplied music for their communities, enriched K-12 students, and bolstered the instrument manufacturing industry.

Today, music related companies continue to support education and in turn, their own interests, through professional development opportunities such as the Music for All Summer Symposium Directors' Academy, presented by Yamaha, and the Conn-Selmer Institute, sponsored by Conn-Selmer Incorporated.¹¹² Industry partners also help finance state and national music education workshops and organizations through corporate memberships, sponsorships, and conference exhibits.¹¹³

This study documents the history of one institution important to the development of bands and instrumental music education in the United States during the early twentieth century. Future research could focus on efforts by other schools and conservatories to provide in-person and correspondence instruction for musicians and teachers who might not otherwise have had access.¹¹⁴ Researchers might also examine the relationship between teacher education and industry in the field of instrumental music education in the past and present, as well as recent developments in distance learning for musicians and music educators.

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APPENDIX

Known Faculty, CNSM, 1924-1932

Name	Teaching Duties & Backgrounds
Barnes, Edwin N. C.	Public School Music. Music Supervisor, Washington DC Public Schools. Faculty, Washington School of Music
Beilfuss, Albert H.	Bassoon
Benditzsky, Naoum	Cello. Chicago String Quartet
Beringer, H. J.	Percussion
Breyn, Simon	Piano
Carmichael, Beatrice Van Loon	Soprano, Edmonton, Alberta, Canada
Collins, Clifford W.	Violin, Instrumental Music Education. Music Supervisor, Band & Orchestra Director, Maywood, IL
Conrad, William	Violin
Cost, Herbert W.	Uptown Conservatory Director, Critic, Author, Lecturer
Evarts, H. C.	Flute
Evarts, Howard C.	Flute
Felber, Herman	Violin, Chicago Symphony Orchestra, Chicago String Quartet
Gish, A. R.	Bandmaster, Senn High School, Chicago (1924-1930)
Hannah, W. H.	Horn
Horvath, Stephen	String Bass Soloist
Innes, Frederick Neil	Trombone, Bandmaster
Katz, Theodore	Violin
Kittay, Theodore	Tenor
Kling, H. J.	Oboe
Kryl, Bohumir	Cornet, Bandmaster
La Capria, Vanda	Soprano. Opera Soloist
La Capria, Vincenzo	Pianist, Composer
Martin, Caroll	Trombone
Mason, D.	Trombone
Pechin, Ernest F.	Cornet, Trumpet, Bandmaster

Hash

Pirie, Samuel	Oboe, English Horn
Pottag, Max	Horn
Prochaska, Adolph J.	Clarinet, Saxophone
Provinsen, Martin	Bass (voice)
Saxbe, Marvin	Banjo. Originator of chord system of playing
Scott, Andrew V.	Percussion, Field Music
Sirimarco, T.	Clarinet, Saxophone. Italy
Sternberg, Leo L.	Clarinet, Saxophone
Stevens, Robert W.	Pianist, Organist, Choirmaster, Harmony, Appreciation. Formerly University of Chicago, Chicago Conservatory
Stross, Richard	Cornet
Taylor, Clara	Soprano
Thaviu, A. F.	Cornet, Bandmaster
Umfleet, Kenneth R.	Public School Music. Green Castle, Indiana, Music Supervisor, Head Public School Music, DePauw University
Yesche, Theodore	Flute, Piccolo

Notes

1. Michael D. Martin, "Band Schools of the United States: A Historical Overview," *Journal of Historical Research in Music Education* 21, no. 1 (1999): 45, <https://doi.org/10.1177/153660069902100108>.
2. Edward Bailey Birge, *History of Public School Music in the United States*, new and aug. ed. (Philadelphia, PA: Oliver Ditson Company, 1937), 178-88; Martin, "Band Schools," 47-50; *New England Conservatory of Music, Boston Music Hall* [prospectus] (Boston, MA: New England Conservatory, 1877), 10-1; "Conservatory of Music," in *Catalog of the Northwestern University: 1884-85* (Evanston, IL: Northwestern University, 1884), 49-55; "Young Musicians Graduate," *Philadelphia Inquirer*, June 6, 1900, 6. Other conservatories, especially in large cities, offered wind instrument instruction in the late 1800s, but focused solely on orchestral music. Examples included the Cincinnati Conservatory of Music, the New York College of Music, the Grand Conservatory of Music, and the National Conservatory of Music in America, located in New York City. See William Smythe Babcock Mathews, *A Hundred Years of Music in America* (Philadelphia, PA: Theodore Presser, 1900), 457-8, 472, 506; "The Grand Conservatory of Music of the City of New York [advertisement]," *New York Herald*, January 20, 1889, 15; "Conservatory Examinations," *New York Herald*, July 14, 1890, 6.

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3. Phillip M. Hash, The Conn Conservatory of Music at Elkhart, Indiana: 1896-1903, *Journal of Historical Research in Music Education* 38, no. 1 (2016): 9, 27, 43, <https://doi.org/10.1177/1536600616663840>.
4. Martin, "Band Schools," 45.
5. Charles T. Howe, *All about the Flute* (Elkhart, IN: Buescher Manufacturing Company, 1898), 48, 59-60.
6. Hash, "Conn Conservatory," 36.
7. Martin, "Band Schools," 51-4; "Cornet Free [advertisement]," *Success Magazine*, March 1907, 212. Instructor A. F. Weldon, a prominent cornetist, bandmaster, composer, and teacher, designed both beginner and advanced courses for the institution. Although Weldon died in 1914, Siegel-Meyers continued to advertise the courses until at least 1930.
8. Michael L. Mark and Charles L. Gary, *A History of American Music Education* (Lanham, MD: Rowman & Littlefield, 2007), 300, 306; Bureau of Education, *Cardinal Principles of Education: A Report of the Commission on the Reorganization of Secondary Education, Appointed by the National Education Association*, bulletin no. 35 (Washington, DC: Government Printing Office, 1918), 11-6.
9. *Band and Orchestra Guide: A Practical Handbook for Bandmasters and Music Educators* (Elkhart, IN: Pan-American Band Instrument & Case Co., 1935), 5; See also *Band Organizing Made Easy* (Elkhart, IN: C. G. Conn, 1928), 3-9.
10. Gilbert Edwin Wilson, "H. A. Vandercook, the Teacher" (DMA diss., University of Missouri at Kansas City, 1970), 11, 14, 35-6, ProQuest Dissertations & Theses; Mark Fonder, "Band Lessons by Mail: A Look at Musical Correspondence Schools of the Early Twentieth Century," *Bulletin of Historical Research in Music Education* 13, no. 1 (1992): 5-6. Vandercook limited correspondence instruction to cornet and band directing.
11. Marvin Platt, "The History and Development of the American Institute of Normal Methods (AINM), 1914-1950," *Contributions to Music Education* 2 (1973): 34-5. Declining enrollment resulted in combining the eastern and western sections of the AINM at one location in Boston, where the school continued to offer separate curricula for general/choral and instrumental music until it closed in 1952.
12. "Frederick Neil Innes Dies at Age of 76," *Music Trade Review* 84, no 2 (January 8, 1927): 22; "Conn National School of Music Offers Direct Co-operation with Small Dealer," *Music Trade Review* 85, no. 17 (October 22, 1927): 24.

13. *Bandmaster, Soloist and Player* [promotional brochure] (Denver, CO: Frederick Neil Innes School of Music, 1919), n.p.
14. Glenn Bridges, *Pioneers in Brass* (Detroit, MI: Shorewood Publications, 1965), 94.
15. "Summer Master Schools [advertisement]," *Music Supervisors' Journal* 12, no. 4 (1926): 43.
16. For example, Darla Funk, "Dana's Musical Institute of Warren, Ohio – 1869-1941," *Contributions to Music Education* 13 (1986): 56-63; Michael D. Martin, "The Band School of Dana's Musical Institute, Warren, Ohio, 1869-1941" (Ph.D. diss., Kent State University, 1996), ProQuest Dissertations & Theses; Nathan Rinnert, "A History of the Bands at the Teachers' School in Mansfield, Pennsylvania, 1871-1971" (PhD diss., University of Miami, 2006); Wilson, 1970, ProQuest Dissertations & Theses.
17. Terese M. Volk, "Looking Back in Time: On Being a Music Education Historian," *Journal of Historical Research in Music Education* 25, no. 1 (2003): 55.
18. "United States Passport Applications, 1795-1925 [database with images]," FamilySearch (<https://familysearch.org/ark:/61903/1:1:Q24F-JB5J>; 16 March 2018), Frederick N. Innes, 1897; citing Passport Application, New York, United States, source certificate #, Passport Applications, 1795-1905., 496, NARA microfilm publications M1490 and M1372 (Washington D.C.: National Archives and Records Administration, n.d.). Various sources list Innes's birthday as October 28 or 29, 1854 to 1857. This record appears to be the most reliable due to the fact that it was completed in Innes's own hand.
19. Bridges, 94; Gail Campbell, "Frederick Neil Innes as Trombonist," *Journal of Band Research* 6, no. 2 (1970): 30. The Twenty-Second Regiment Band was also known as Gilmore's Band.
20. Frank R. Seltzer, "Famous Bandmasters in Brief: Frederick Neil Innes," *Jacobs' Band Monthly* 4, no. 11 (November 1919): 18; Bridges, 95-6.
21. William H. Rehrig, "Innes, Frederick Neil," in *Heritage Encyclopedia of Band Music: Composers and Their Music*, vol. 1, ed. Paul E. Bierley (Westerville, OH: Integrity Press, 1991), 365; Bridges, 96.
22. "City Park Municipal Band Concerts," *City of Denver* 2, no. 17 (June 13, 1914): 16; "Colorado State News," *Alamosa Journal*, March 29, 1917, 6; "600 Nobles of Mystic Shrine Coming Aug. 27," *Montrose Daily Press*, August 3, 1921, 6; "Program of the Formal Opening of the City's Season of Summer Concerts," *Longmont Ledger*, May 20, 1921, 1. Longmont is located 33 miles north-northwest of Denver.

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23. Frederick Neil Innes, "The Musical Possibilities of the Wind Band," *Music Supervisors' Journal* 10, no. 5 (May 1924): 43; "Professor Frederick Neil Innes Resigns," *Longmont Ledger*, March 9, 1923, 1.
24. "Professor Frederick Neil Innes Resigns," 1923, 1.
25. Martin, "Band Schools," 56.
26. For example, F. N. Innes to A. A. Harding, June 29, 1906, A. A. Harding Papers, Sousa Archives and Center for American Music, University of Illinois at Urbana-Champaign. This letter from Innes to the director of the University of Illinois Military Band promotes Conn instruments. *Musical Truth* 9, no. 21 (September 1917): front cover; 11, no. 23 (November 1919): 6. Charles G. Conn established the C. G. Conn company in 1874 and grew the business into the largest instrument manufacturer in the world by the end of the nineteenth century. Although focused mainly on band instruments, the company dabbled in various forms of music instruction, starting with the Conn Conservatory in Elkhart, Indiana, from 1896-1903. Conn also offered instruction through recordings including a series of lessons on phonograph cylinders for woodwind and brass in 1906, and records for trumpet/cornet and trombone/baritone in 1929. Hash, "Conn Conservatory," 13.
27. "Frederick Neil Innes Dies at Age of 76," 1927, 22.
28. Various publications and advertisements referred to the institution as the "Frederick Neil Innes School of Music," ". . . School of Band Music," or . . . "Correspondence School of Band Music." For example, *Bandmaster, Soloist, and Player*, 1919, n.p.; "News Notes," *Musical Messenger* 18, no. 8 (August, 1922): 30; "Without Tone, Endurance, Artistry [FNISM advertisement]" *International Musician* 19, no. 4 (October 1920): 10.
29. Although primary and secondary sources place the origin of the FNISM between 1915 and 1918, information supplied by Conn gives 1915 as the date on two separate occasions. "Frederick Neil Innes Dies at Age of 76," 1927, 22; "Conn National School of Music Offers Direct Co-operation," 1927, 24; Dates conflicting with 1915 appear in "News Notes," 1922, 30; Bridges, 94; Mark Fonder, "Band Lessons by Mail," 1992, 5.
30. *Bandmaster, Soloist and Player* [promotional brochure], 1919, n.p. It is unclear if students could study all band instruments through correspondence. Later advertisements offered courses for only cornet, trombone, alto horn, and baritone. For example, "[FNISM advertisement]," *Musical Messenger* 14, no. 4 (March 1921): 2.
31. Ibid.; "Wolfe Hall, Known for Music and Art, May Soon Be but Memory," *Denver Rocky Mountain News*, October 19, 1919, 44. Wolf Hall was a center for music instruction in Denver and included a concert hall and dormitories.

32. *Metronome* 39 (November 1923): 55, as cited by Martin, "Band School of Dana's Musical Institute," 1996, 150.
33. "Innes' Home Study Courses [FNISM advertisement]," *Metronome* 34, no. 8 (August 1923): 31.
34. Martin, "Band School of Dana's Musical Institute," 1996, 150.
35. *Bandmaster, Soloist and Player*, 1919, n.p.
36. Frederick Neil Innes, promotional letter for bandmaster course, November 1, 1919, Albert Austin Harding Papers, Center for American Music, University of Illinois at Urbana-Champaign; Promotional letter for trombone course, July 24, 1922, International Trombone Association Collection, Glen Bridges Special Collection, Box 1, Folder 2, Columbus State University Archives; "Is it a Miracle? [FNISM advertisement]," *International Musician* 20, no. 7 (January 1922): 10.
37. Ibid.
38. "[FNISM advertisement]," March 1921, 2.
39. Innes, promotional letters for bandmaster and trombone courses, 1919, 1922.
40. "95% of the Bandmasters of America Fail, [FNISM advertisement]," *International Musician* 19, no. 6 (December 1920): 18; "Is it a Miracle?," 1922, 10; "What Would an Increase of \$2000 to \$5000 a Year Mean to You?," *International Musician* 19, no. 5 (November 1920): 19.
41. "News Notes," *Musical Messenger* 18, no. 8 (August 1922): 30; "Innes May Live in Chicago," *Presto*, August 25, 1923, 21.
42. "Is it a Miracle?," 1922, 10.
43. Seltzer, "Famous Bandmasters in Brief," 1919, 20.
44. *Bandmaster, Soloist and Player*, 1919, n.p.
45. Ibid.
46. *Summary of the Frederick Neil Innes Trombone Courses: Elementary and Advanced* (Denver, CO: Frederick Neil Innes Correspondence School of Music, 1921), n.p. International Trombone Association Collection, Glen Bridges Special Collection, Box 1,

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Folder 2, Columbus State University Archives.

47. Ibid.
48. Ibid.
49. "Is it a Miracle?," 1922, 10.
50. "The Secrets of Cornet Playing [FNISM advertisement]," *Musical Messenger* 28, no. 9 (September 1922): 24.
51. "United States Census, 1930," FamilySearch (<https://familysearch.org/ark:/61903/1:1:XQ26-N1D>), Joe C Wooden, Gering, Scotts Bluff, Nebraska, United States; citing enumeration district (ED) ED 13, sheet 1B, line 82, family 17, NARA microfilm publication T626 (Washington D.C.: National Archives and Records Administration, 2002), roll 1293; FHL microfilm 2,341,028.
52. *Summaries of the Frederick Neil Innes Elementary and Advanced Bandmaster Courses* (Frederick Neil Innes Correspondence School of Band Music, 1920), n.p., A. Austin Harding Papers, 1895-1958, Sub-series 2, box 144, folder 12, Center for American Music and Sousa Archives, University of Illinois; *Frederick Neil Innes, Course for Bandmastership and Orchestra Directing*, lessons 1-25 (Denver, CO: FNISM, 1919-1922), Vandercook College of Music Archives. There is some discrepancy between the order of lessons in the summaries and the actual copy of the course used for this study. Although the summaries imply two separate courses (elementary and advanced), it appears that Innes marketed and sold the twenty-five lessons as one unit. The title of the course implies that it covered directing orchestras. However, all content addressed issues related to bands and did not address working with strings.
53. Innes, *Course for Bandmastership and Orchestra Directing*, lessons 1-25.
54. Ibid., Lesson 22, n.p.
55. Ibid., Lesson 25, n.p.
56. Ibid., Lesson 16., n.p.
57. "Conn-Service School of Music," *Musical Truth* 13, no. 32 (1923): 1, 5; "Conn School Aid to Sales," *Presto*, July 26, 1924, 22.
58. Martin, "Band Schools," 56.

59. "Summer Master Schools [CNSM advertisement]," 1926, 43; "You Can Study with a Master as Your Teacher in Your Own Home [CNSM advertisement]," *Musical Truth* 17, no. 44 (fall 1927): 15.
60. "The Door to Musical Attainment is Open to You [CNSM advertisement]," *Musical Truth* 14, no. 35 (1924): 16; "CNSM, Inc. [CNSM advertisement]," *Musical Truth* 15, no. 37 (March 1925): 17; "Back from the Convention [CNSM advertisement]," *Music Supervisors' Journal* 10, no. 5 (May 1924): 23; "Big Demand for Conn School Graduates," 1926, 22. Applied students could enter at any time but had to stay a minimum of ten weeks.
61. Charles Vandever Reed, "A History of Band Instrument Manufacturing in Elkhart, Indiana" (master's thesis, Butler University, 1953), 37-8.
62. "CNSM [advertisement]," *Chicago Daily Tribune*, September 14, 1924, I 13; "Conn School Grows," *Presto*, July 11, 1925, 19; "Now You Can Really Study Music at Home [CNSM advertisement]," *Musical Truth* 17, no. 43 (Spring 1927): 19.
63. "Conn National School of Music to Give Course in Band Direction for Teachers," *Music Trade Review* 84, no. 22 (May 28, 1927): 93. Although I found no evidence that the summer session of 1926 met at the Uptown Conservatory, the facility opened the previous February and might have housed the CNSM that year. "The Uptown Conservatory of Music [advertisement]," *Chicago Daily Tribune*, February 12, 1926, 20.
64. "CNSM [advertisement]," September 14, 1924, I 13.; "Summer Master Schools [CNSM advertisement]," 1926, 43.
65. "New Instrumentalists for Villa Olivia, WTAS," *Milwaukee Journal*, October 26, 1924, 89.
66. "A Bandmasters' Band," *Presto*, July 11, 1925, 21.
67. "Conn National School of Music to Give Course in Band Direction," 1927, 93.
68. "Conn National School of Music [advertisement]," *Chicago Daily Tribune*, September 14, 1924, I 13; "Conn National School of Music [advertisement]," *Musical Truth* 16, no. 42 (November 1926): 17. Several students probably pursued only applied instruction and basic musicianship classes without taking part in the music teacher education curriculum.
69. Quote from "Conn Dealers Gather in Elkhart from Entire Country for Annual Convention," *Music Trade Review* 83, no. 11 (September 1926): sec. 2, 11; "Conn National School of Music to Give Course," 1927, 93.
70. "The Summer Session of the Conn National School of Music," *Musical Truth* 15, no. 38

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- (June 1925): 8; "Conn National School of Music to Give Course," 1927, 93.
71. "Summer Master Schools," 1926, 43; "Officially Recognized by the State of Illinois [CNSM advertisement]," *School Musician* 2, no. 4 (December 1930): 31.
72. "Back from the Convention," 1924, 23.
73. "Conn National School of Music to Give Course," 1927, 93.
74. "CNSM [advertisement]," August 30, 1925, C 11; quote from "Nation-Wide Shortage of Qualified Musicians [CNSM advertisement]," *School Musician* 2, no. 6 (February 1931): inside front cover; "Famous Band Leader will be at Mike," *Rockford Daily Register Gazette*, July 8, 1925, 4.
75. "A Bit of Chatter," *Musical Truth* 16, no. 42 (November 1926): 6; Lawrence W. Chidester, Frederick Neil Innes and His Band: Part III," *Instrumentalist* 10, no. 8 (April 1956): 77.
76. "Six Weeks This Summer in Chicago [CNSM advertisement]," *School Musician* 2, no. 8 (April 1931): 31.
77. "Conn National School of Music Offers Direct Co-operation with Small Dealer," *Music Trade Review* 58, no. 17 (October 22, 1927): 24; "Now You Can Really Study Music at Home [CNSM advertisement]," 1927, 19.
78. "You Can Study with a Master," 1927, 15.
79. "Conn National School of Music Offers Direct Co-operation," 1927, 24.
80. "See America with the College Band [C. G. Conn advertisement]," *Boys Life* 17, no. 2 (February 1927): 30. Advertisement includes mention of lessons through the CNSM.
81. "CNSM [advertisement]," August 30, 1925, C 11; "Summer Master Schools," 1926, 43; "CNSM to Give Course in Band Direction," 1927, 93; "Officially Recognized by the State of Illinois," 31.
82. Bridges, 54-6. Kryl began teaching for Innes in the fall of 1923 before Conn acquired the school. Martin, "The Band School of Dana's Musical Institute," 1996, 150.
83. Bridges, 66-7.
84. Keig E. Garvin and Andre M. Smith, Jaroslav Cimera – 1885-1972: Virtuoso Trombonist – Master Teacher, *I. T. A. Journal* 25, no. 1 (winter 1997): 35, 41.

85. "Conn National School of Music Offers Direct Co-operation," 1927, 24.
86. "Summer Master Schools," 1926, 43; "Officially Recognized by the State of Illinois," 1930, 31.
87. "Dr. Barnes Returns," *Sunday Star*, September 26, 1926, 60; Thomas J. Elward, "Edwin Ninyon Chaloner Barnes American School Musician," *Bulletin of Historical Research in Music Education* 5, no. 1 (1984): 6-10. Barnes only supervised in the White schools of Washington DC. His colleague, Alfred Henry Johnson, supervised in the Black schools.
88. "Conn National School of Music to Give Course in Band Direction," 1927, 93; "H. S. Boys' Glee Club in First Appearance," *Greencastle Herald*, November 20, 1929, 4.
89. "Leader of Band Attends Summer Musical School," *Canton Repository*, August 17, 1924, 17; "Intercollegiate Glee Club Contest," *University of Chicago Magazine* 15, no. 3 (January 1923): 95.
90. "The Summer Session of the Conn National School of Music [advertisement]," 1925, 8; "Conn National School of Music to Give Course," 1927, 93.
91. "Henderson Dean of Conn National Music School," *Music Trade Review* 80, no. 3 (January 17, 1925): 32.
92. "Band Spirit Spreads," *Presto-Times*, February 12, 1927, 21; "Musical Honor Gained," *Oregonian*, July 4, 1929, 5. Music companies organized band and orchestra schools to encourage instrument purchase by providing a place for students to learn and participate in an ensemble. For example, "Tom Brown Music Co. Give Pupils Outing," *Music Trade Review* 79, no. 11 (September 13, 1924): 50. Henderson might have returned to Conn when the American Band and Orchestra School failed.
93. "Conn National School of Music to Give Course, 1927, 93; "C. W. Collins on the Moral Value of Music," *Presto-Times*, December 3, 1927, 7; "Faculty," in *Niles Reflections* (Skokie, IL: Niles Community High School, 1947), 4.
94. "Summer Master School [Chicago Musical College advertisement]," *Etude* 48, no. 6 (June 1930): 444; James Edwin Moore, "The National School Band Contests from 1924 to 1931" (PhD diss., University of Michigan, 1968), 206, ProQuest Dissertations & Theses.
95. "Reports Big Enrollment," *Music Trade Review* 81, no. 1 (July 4, 1925): 1.
96. "Conn National School of Music to Give Course," 1927, 93; "Nation-Wide Shortage [CNSM advertisement]," 1931, inside front cover.

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97. "Big Demand for Conn School Graduates Exceeds Supply," *Musical Truth* 16, no. 40 (February 1926): 22.
98. "Summer Master's School [CNSM advertisement]," 1926, 43; "Six Weeks This Summer in Chicago [advertisement]," *School Musician* 2, no. 8 (April 1931): 31.
99. "Gets Certificate as Bandmaster," *Freeport Journal-Standard*, September 23, 1924, 2.
100. "Leader of Band Attends Summer Musical School," 1924, 17.
101. "Studies Band Music," *Omaha World Herald*, November 14, 1926, 27.
102. Chidester, "Frederick Neil Innes: Part III," 1956. 77.
103. Moore, "The National School Band Contests," 206; "[news items]," *Presto-Times*, January-February 1933, 6.
104. "Thirty-Fourth Annual Summer Session," "Summer Master School [Chicago Musical College]," "Summer Masters School [American Conservatory]," "Bush Conservatory Summer School," *Etude* 47, no. 3 (March 1926): 220, 224-5, 228, 232; Wilson, 15-7. Vandercook awarded its first bachelor's degrees in the summer of 1931.
105. Chauncy B. King, "College Courses in Music Education," *Music Supervisors Journal* 20, no. 1 (October 1933): 26-8, 64.
106. See, for example, Illinois State Normal University (ISNU), *Seventy-Fourth Annual Catalog with Announcements for 1932-1933* (Normal, IL: ISNU, 1932), 226-31; ISNU, *Eighty-First Annual Catalog Issue with Announcements for 1939-1940* (Normal, IL: ISNU, 1939), 135-42; Indiana University, *Catalog: 1930-1931* (Bloomington, IN: 1930), 366-8; Indiana University (IU) *Catalog, 1940-1941* (Bloomington, IN: IU), 389-90.
107. "Conn School Aids Sales," 1927, 16.
108. The University Extension Conservatory (formerly Siegel-Meyer Correspondence School of Music), for example, existed from 1903 until the early 1950s. The last advertisement I found for this institution was in *Etude* 70, no. 5 (May 1952): 49.
109. Constance Armfield Sanders, "A History of Radio in Music Education in the United States, with Emphasis on the Activities of Music Educators and on Certain Radio Music Series Designed for Elementary and Secondary Use" (DME diss., University of Cincinnati, 1990), 189, 195, 200-2, ProQuest Dissertations & Theses.

110. See “Find Your Music Teacher,” <https://takelessons.com/online>, accessed June 21, 2019, for a listing of online private music instructors. See “Best Online Masters of Music Education Programs,” <https://www.bestcolleges.com/features/top-online-masters-in-music-education-programs/>, accessed June 21, 2019, for a listing of master’s programs in music education.
111. Mark and Gary, 306.
112. “Conn-Selmer Institute,” Conn-Selmer, <http://www.conn-selmer.com/en-us/education/conn-selmer-institute/>, accessed June 30, 2019; “Directors’ Academy,” Music for All, <https://camp.musicforall.org/directors/>, accessed June 30, 2019.
113. See, for example, “Corporate Member Benefits,” National Association for Music Education, <https://nafme.org/membership/corporate/benefits-and-member-fees/>, accessed June 30, 2019.
114. Martin, “The Band School of Dana’s Musical Institute,” 1996, 121-65, provides an overview of band schools, from which authors might focus on single institutions. Another overview is provided by Dorothy Vogel, “‘Are You Only an Applauder?’ American Music Correspondence Schools in the Early Twentieth Century,” *Journal of Research in Music Education* 62, no. 4 (2015): 446-61.

LOVE, FORTUNE, AND MURDER: A TALE OF JEALOUSY AND DESIRE IN RODRIGO'S EPIC *PER LA FLOR DEL LLIRI BLAU*

Brian Diller

Joaquín Rodrigo was born on November 22, 1901 in Sagunto, Spain, near Valencia. At age of three the composer lost his eyesight from a diphtheria epidemic. His parents saw him as somehow diminished, but he didn't want to be considered that way. The youngest of ten siblings, he played football with brothers and even rode a bicycle.¹ The composer claimed that his disability led him to music: "When I lost my sight, I could see light but not form. I remember auditory things more than visual."² The young composer attended the Valencia School for the Blind and his passion for music was ignited by early experiences including attending opera and a concert by the great harpsichordist Wanda Landowska.³ He took up piano and published some early compositions. The process of composition was an arduous one for Rodrigo because he had to write all his compositions in Braille and later dictate them, note by note, to a copyist. It is miraculous that he was so prolific given this laborious process.

Rodrigo first studied composition in Valencia with Eduardo López-Chavarri but, like his countrymen Albeniz, Granados, Falla, and Turina, he headed to Paris for more study: There he studied with Paul Dukas at the Ecole Normale de Musique from 1927-1932. While in Paris, Rodrigo was also able to mingle with musical celebrities including Ravel, Stravinsky, Poulenc, d'Indy, Honegger, and de Falla, along with his future wife, the Turkish pianist Victoria Kamhi.⁴

The 1930s was a difficult period for Rodrigo. While courting Victoria, he made several long trips home to Valencia, and although the couple exchanged many letters, their long periods of separation made the courtship uneasy and prolonged.⁵ In February of 1932 Rodrigo went to Paris to ask Victoria's father's permission to marry. He would not consent, and with Victoria unwilling to challenge her father, the couple parted thinking this was their end. Rodrigo returned to Valencia heartbroken, "entering into a dark night of the soul during which no music was written and no letters exchanged with his former fiancée."⁶ That summer Victoria's sister Matilde visited the despondent Rodrigo and found all joy of life had left him. Matilde returned to Paris to discuss the matter with her family, and miraculously, Victoria soon traveled to Spain to revive the relationship. The couple was married January 19, 1933 and moved to Madrid.⁷

After a period of acute poverty, Rodrigo won a major scholarship which permitted him to complete his studies in France. In 1936 the couple was traveling in Germany when news arrived that the Spanish Civil War had broken out. This was devastating for the Rodrigos as Joaquín's scholarship was immediately canceled. The couple was broke and, because Victoria was Jewish, they were in danger in Germany.⁸ They found shelter in Freiburg at the Institute for the Blind where they lived in utter hardship for eighteen months.⁹ Rodrigo composed little during this period¹⁰ and when Victoria experienced a miscarriage they were devastated. Crushed with debt

from hospital bills, the couple even had to sell their piano.¹¹

The destitute Rodrigos were finally able to return to Madrid in 1939, Joaquín carrying a manuscript which would change his life: That of the *Concierto de Aranjuez* for guitar and orchestra. Victoria later described their arrival “with only two suitcases, containing old clothes and some books and scores, among them the finished manuscript of the *Concierto de Aranjuez*.”¹² The work was premiered the following year and became one of the most loved concertos of all time. It was crucial for the struggling composer as he began to be recognized among the leading composers of Spain.¹³ With the phenomenal success of the *Concierto*, Rodrigo established his career and remained in Madrid, teaching at Complutense University. He died July 6, 1999 at his home in Madrid.

Rodrigo’s music is marked by a conservatism and a distinct Spanish quality. By sticking to a mostly consonant harmonic manner and taking inspiration from folk elements of his homeland, Rodrigo rejected the confrontational modernism which prevailed in Europe. Rodrigo himself said that he was being “faithful to a tradition.”¹⁴ Graham Wade notes that, like his countrymen (de Falla, Turina, Torroba, and Mompou), Rodrigo forged his own way, continuing to write in traditional styles laying emphasis on melodic lyricism, tonal harmony, and impressions of Romantic philosophies. Perhaps Rodrigo missed some compositional opportunities, but he also avoided the alienation of audiences which proved a consequential outcome of modernist temperament.¹⁵ Rodrigo’s daughter summarized her father’s philosophy thus:

He knew the tendencies of the avant-garde, but he followed his own path, knowing that he was criticized and sometimes even vituperated in Spain and abroad by high-flying musicologists who maintained that music which seems easy to the ear is ‘easy music,’ but he wanted to do what he liked, and he felt that he was on the right road.¹⁶

Rodrigo occasionally quoted Spanish folk melodies and he employed distinctive dance rhythms from various regions including Valencia, Catalonia, and Andalucia.¹⁷ Calcraft notes that “the music of Joaquín Rodrigo represents above all a homage to the rich and varied cultures of Spain. No other Spanish composer has drawn on so many different aspects of his country’s spirit as sources of inspiration, from the history of Roman Spain to the work of contemporary poets.”¹⁸

Circumstances of composition

Rodrigo married Victoria after a protracted and anxious courtship. Her family was uneasy about the match and, after marrying, the couple settled in Madrid. They were poor but had at first a happy life together with many trips to attend concerts and sightsee. Economic conditions were challenging across all of Spain at this time and, despite some limited success with his compositions, Rodrigo could not secure any regular employment, remaining dependent on his family for financial support. When his mother became ill the couple returned to Valencia

penniless. Victoria's mother visited the couple and was so severely displeased with their living conditions and the weak state of Victoria's health that she took Victoria with her back to Paris. The couple was yet again separated.¹⁹ The couple maintained hope by exchanging dozens of letters and Rodrigo was less despairing than during their 1932 separation. Throwing himself into composition, Rodrigo was particularly successful with several songs, including the *Cántico de la esposa*.²⁰

Rodrigo desperately needed a breakthrough to get his life on track when he decided to apply for a prize offered by the Valencia Círculo de Bellas Artes. The high-profile prize could establish his reputation as one of Spain's burgeoning young artists and provide some financial stability. Reunion with his beloved Victoria was in the balance and for this pressing task Rodrigo composed a symphonic epic steeped in Spanish folklore. Rodrigo won the prize and his orchestral work *Per la Flor del Lliri Blau* was premiered on July 26, 1934. He must have worked in a feverish torrent of inspiration, because he did not begin it until after May 15.²¹

Graham Wade notes that the jury panel was impressed not just by the subject matter, but also by the "originality and beauty of the symphonic poem and Rodrigo's total identification with the culture of his native land."²² *Per la Flor* had a striking effect on its audience and the imagination of one reviewer named Emilio Fornet could hardly be contained as he wrote this ecstatic review in *Las Provincias* entitled "Pinpoints of Light in a Night of Music:"

We are six centuries away from that dying king with his request to see a blue lily. Yet stained glass windows still sparkle with moonlight. The sound of hunting horns still resonates over mountains and hills. Crossbowman pass by on their horses. Palace lights still shine out from massive bronze candelabras set in carved oak and gold ceilings. And behind drawn curtains, in his oak bed, with a pale and worn face, the king is dying. All this here—on a night in 1934—amid the sweet fragrance of magnolia and roses. All this can be seen, if we close our eyes. The person who created the perfect illusion of this world is blind himself, like the great poets and visionaries who look within themselves for the things of the spirit.

His name, Rodrigo, itself seems to evoke that epoch which today, through his genius, he brings to life in orchestral brilliance. Young Rodrigo is a Valencian from Sagunto. In his veins are the ancient lights of heroic, legendary Sagunto... Our blind composer invokes images from medieval legends... flowers, stones, stars, laurels, oleanders or the ravines, mountain flowers of the summits.²³

Rodrigo's piece was a success and led to exciting opportunities for him in Spain, but he was not immediately reunited with Victoria. Financial pressures persisted and Victoria's parents would only permit the couple to be reunited after Rodrigo won a major scholarship to continue studies in Paris later that year.

Version for band

Rodrigo's original version of *Per la Flor* was for full orchestra. The composer himself made the band version, but, according to the composer's daughter, it is not known when or for what reason he decided to transcribe it for concert band. The first record of the band version being performed is March 30th, 1947 at the Teatro Monumental of Madrid by the Banda Municipal de Madrid.²⁴ Growing up in Valencia where the band tradition is very strong, Rodrigo had a special fondness for bands and his first impression of music was a town band.²⁵ Rodrigo himself penned three works for wind instruments: *Per La Flor del Lliri Blau* (orchestra 1934, later transcribed); the *Pasodoble para Paco Alcade* (1943); and the *Adagio* (1966), composed for Robert Austin Boudreau and his American Wind Symphony Orchestra. Two other works exist in arrangements: *Homenaje a la Tempranica* (1939, arr. Gomez) and *Homenaje a Sagunto* (1954, arr. Julio Ribelles).

The legend

Rodrigo's *Per la Flor* is based on a Valencian legend which tells the story of a dying king who summons his three sons to his court. He promises the kingdom to whichever can find the flower of the blue lily. The princes set off on a harrowing search, crossing mountains, valleys, and rivers. The youngest prince finds the mystical flower and returns; before he can cross one final river, the older brothers slay him in a jealous rage. All of nature weeps for the young prince.²⁶ The poem is printed in Valenciano and Spanish in the full score published by Piles. Graham Wade's translation is printed below:

Traveller, stay! Listen to the song of the
blue lily.
Do you hear the King's bugles?
They summon the princes to the royal
chamber.
The King is dying of a strange affliction,
but above all he wishes to see for the
last time
the flower of the blue lily.

The sound of warlike horns awakens the
echoes of the sleeping mountains,
and the three princely brothers ride in haste.
They go in search of the longed-for flower;
the one who returns with it, the entire
kingdom will be his reward.

The youngest of the three princes travels
happy and spirited;
he crosses valleys and mountains, rivers
and ravines,
on and on he goes, ever higher.

The flower is his:
ecstatically he looks at it in his hands.

Returning joyfully, he passes again over
mountains and valleys;
he is just arriving,
and has only to cross the Arenes river.

Young knight, you will not be able to
cross,
for in ambush in the thickets,
the fratricides with daggers wait for you.
Now the prince has died...

The reeds, the rushes, the oleanders
weep;
the willows, the agave, and the old
popular weep;
the stones of the ravine, the stars of
the evening,
the wind of the mountain.
They moan ceaselessly, grieving night
and day:

Pass, pass, good brother,
Pass, pass and do not say my name,
For they have killed me in the river Arenes,
For the flower of the blue lily...²⁷

For this important project Rodrigo chose a dramatic text which provided a feast for his musical imagination. All the ingredients for a gripping epic are present: a sick king, love for family, a noble court, a dashing young prince, a mystical flower, countryside, and murder, all set in a rugged, mountainous landscape. Graham Wade notes that “with such a canvas, Rodrigo’s romantic imagination could luxuriate in an explosion of color and vitality.”²⁸ Rodrigo illustrated the text quite literally and every aspect of the poem is poetically rendered in his music. Rodrigo’s choice of this medieval ballad of local extraction indicates his continued steering away from French influences and toward his Spanish roots. In Rodrigo’s effective connecting the past of his country to the present, John Duarte notes that the “ability to view the past from a distant musical present is one of Rodrigo’s most appealing attributes, the building of a ‘time bridge’ the listener may cross with comfort.”²⁹

Folksong: Els Tres Tambors

After traversing various dangerous landscapes, the young prince suddenly encounters peasants playing the folk tune *Els Tres Tambors* on fifes and drums at 14.³⁰ A jovial atmosphere depicts a countryside joyous with celebratory dancing and singing. This portion of the piece is light and festive, contrasting sharply with the rest of the piece which is brooding and intense. Rodrigo did not quote the folk tune literally; rather, he borrowed ideas from it. The tune is Catalanian but little else is known about its origins.³¹ The first version printed below is the original folk tune. Rodrigo’s version follows in example 2. Motivic cells are circled to facilitate comparison of the two versions.

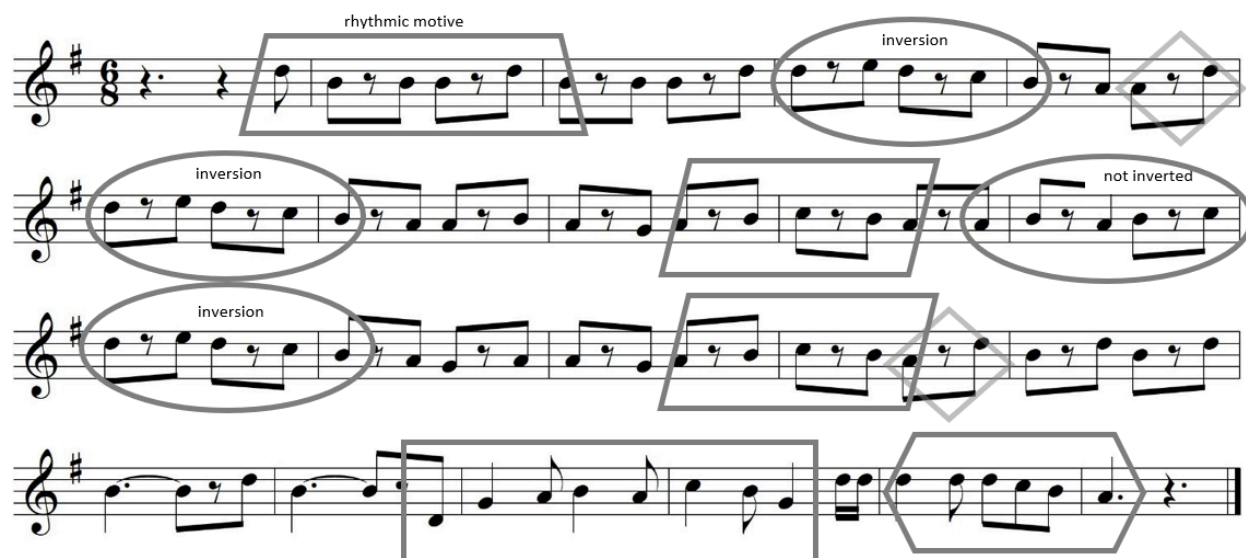
Els Tres Tambors

Allegro. rhythmic motive

Si n'e-ren tres tam-bors, - ve-ni-en de la que-rra: el mes pe-lit de pots por-

taun ram de ro-se - tes, tam, ram, pla-ta - lam, por-taun ram de ro-se - tes. -

Example 1, original *Els Tres Tambors* folktune with motives circled.³²



Example 2. “Els Tres Tambors,” transposed to G major, in *Per la Flor del Lliri Blau*:
mm. 272-292.

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Rodrigo allowed himself quite a bit of recomposing when employing *Els Tres Tambors* but the two versions are unmistakably related. Musically, *Els Tres Tambors* provides a bit of comic relief to *Per la Flor*, but its text is very significant. Originally set in the Catalan language, an English translation is provided below.

There were three drummers
coming from the war:
and the smallest of them all
is carrying a bunch of roses
Ram, rampataplum!

The king’s daughter
looks out the window
--Drummer, good drummer,
do you want to give me a rose?
Ram, rampataplum!

--The Maiden who gets it
will become my wife:
I won’t give you a bunch
unless I can marry you.

Ram, rampataplum!

--You must ask my father
and my mother for me.
If they say yes,
I agree.
Ram, rampataplum!³³

Additional verses are found online at Lyrics Translate:

So, the drummer went
To find the king and his queen:
- "May God keep you, King of
France:
I want to marry your dear daughter!"
Rom, ro-po-pom-pom!
"I want to marry your dear daughter!"

- "Get you gone, drummer,
Before I have you arrested!"
- "You shall not arrest me,
And neither will anyone from this
land"
Rom, ro-po-pom-pom!
"And neither will anyone from this
land"

- "For there, in my country,
There are people who will defend
me!"
- "Tell me, oh drummer:

Who is, then, your father?"
Rom, ro-po-pom-pom!
"Who is, then, your father?"

- "My father is the king
Of all of England"
- "Come forth, come forth,
oh drummer,
For you shall have my daughter!"
Rom, ro-po-pom-pom!
"For you shall have my daughter!"

- "I do not like you at all,
And I don't like your daughter,
either:
For there, in my homeland,
Much more beautiful girls can
be found!"
Rom, ro-po-pom-pom!
"Much more beautiful girls can be
found!"³⁴

Els Tres Tambors tells an engaging story involving the following themes:

- Three young soldiers
- Drumming
- Flower imagery: a symbol of prosperity and the key to power
- Powerful king and royal heritage
- Maiden with unapproving father
- Powerlessness
- A fickle prince

The text of *Els Tres Tambors* is highly significant in two ways. First, it relates strikingly to the legend of *Per la Flor*. Both describe three dashing young men who travel great distances; both involve drumming; both texts relate to a powerful king and explore royal identity; and both texts rely on flower imagery: In *Els tres tambors*, the flower bouquet is the vessel holding one's love. In *Per la Flor* the blue lily holds the key to life itself, whose healing power can save the ailing king and elevate the princes to a lifetime of power.

Els Tres Tambors takes broader significance in further relating love, rejection, and powerlessness in *Per la Flor* to Rodrigo's own life. Both *Els Tres Tambors*' maiden and *Per la Flor*'s prince are rejected by those who once loved them; with his beloved Victoria taken back to Paris and the couple's future in peril, Rodrigo certainly was feeling rejected as he composed *Per La Flor*. Victoria's own powerlessness is clearly reflected in *Els Tres Tambors*' maiden as both women were subject to an unapproving father.

Per la Flor was composed during a period of political instability in Spain. King Alfonso abdicated the Spanish throne on April 14, 1931 and the subsequent struggle between opposing forces set the stage for a forthcoming decade of conflict.³⁵ A nostalgia for kings and court appears to be on Rodrigo's mind because both *Els Tres Tambors* and *Per la Flor* involve them. It is impossible to know with what intention Rodrigo selected *Els Tres Tambors* for use in *Per la Flor*, but the parallels between the folksong, Rodrigo's composition, and his own life are substantial and provide insight into the meaning behind Rodrigo's music. Undoubtedly, the lonely and struggling composer was seeking refuge in legends concerning kings and dashing princes which mirror his own unfortunate circumstances.

Form

The form of *Per la Flor* is rhapsodic and directly generated by the legend as Rodrigo narrates it in gripping detail. The body of the piece is in three parts, yielding a ternary form: The author labels them Court, Searching, and Return Journey. A chilling coda concludes the piece which illustrates the gruesome murder of the young prince.

The piece opens with an anxious view of the kingdom from inside the castle. The author names this first portion of the piece's ternary form "**Court.**" Brass fanfares summon the kingdom's subjects and a gently strumming harp takes us inside the dying king's bedchamber.

The king's three sons leave hastily at 7 and the search for the blue lily begins. The author calls the interior portion of the ternary form "**Searching**" and it contains four different episodes. Rodrigo's deftly crafts effective music to exemplify each different section of the story:

- 1) Dangerous journey over snowcapped mountains at 7;
- 2) A few moments of rest in the countryside at 14;
- 3) Resumption of earnest searching at 18;
- 4) Finding the blue lily at 22.

Soon after finding the lily, the youngest brother begins the arduous return journey. The third part of the ternary form, which the author calls “**Return Journey**,” begins at 23. This recapitulation establishes hope that the young prince will reach his father in time to save him, but as the young prince approaches the River Arenes, Rodrigo deploys dissonance, horn rips, thrilling scales, and woodwind screams to foreshadow the young prince’s gruesome demise.

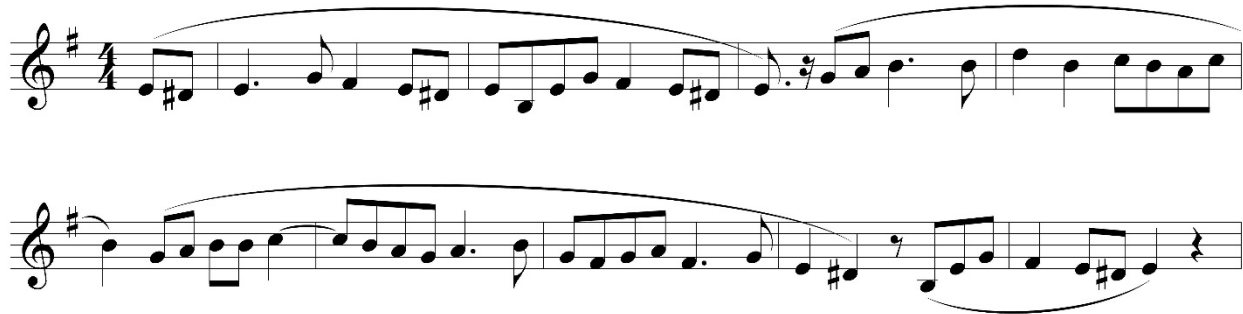
The uproar breaks suddenly with the tolling of a bell at 27. In the strophic-form **coda** which follows, an evil idea appears and gradually becomes a deadly maelstrom. A sinister version of the primary melody is stated eight times and each successive statement of the melody collects a new chromatic counter line, creating a cauldron spiraling out of control. Rodrigo brilliantly captures the psychological drama of the murderers’ descent into a jealous rage and the piece ends as it began, with drums and brass fanfares.

Table 1. Formal organization of materials and their relationship to the legend of *Per la Flor del Lliri Blau*.

Measure	Large form	Story	Small Form	Harmony	Notes
1 <i>Andante maestoso</i> $\frac{4}{4}$	A: Court	King's court: Fanfares	statement 1	<div><div>Chord</div><div><div>5</div><div>4</div><div>2</div><div>1</div></div></div>	King's fanfare summoning subjects. Symbolism of brass fanfares and heralding rhythms above drum rolls
11			statement 2		Repeats more insistent. Marching \square s and people arrive
37 <i>Largo</i>		King's bedside	King's Theme stated	e-	Mournful instrumentation: English horn and solemn harp
41			Restatement		thicker texture
71			development	b- \rightarrow unstable	Gradual building. Develops fragments of primary melody
84				f#-, e-	
104	b-			climax of opening section	
7 <i>Allegro</i>	B: Searching	Episode 1. Brothers set off across valleys and mountains	f#-	full ensemble	
8			shifting often	Menacing dissonance shows danger of journey	
9 <i>Allegro molto</i> $\frac{2}{4}$, 10 <i>poco sostenuto</i>			36m phrase	e- \rightarrow f#-	New staccato version of primary tune. Woodwinds. Light texture
173, 11 <i>poco sostenuto</i>			Same 36m phrase repeats up whole step	f#- \rightarrow g#-	
12 <i>A tempo</i>			fanfares build	g#-	Heavy brass build tension, increase dissonance
14 $\frac{6}{8}$		Episode 2. Countryside: <i>Els tres tambors</i>	15m tune sounds twice	A	($\square = \square$) Folk song. Spare instrumentation. Penny whistles, drum taps
15			development	c#- \rightarrow E	Dialogue between voices. Very festive atmosphere! Trills, horn slides, bubbling woodwinds. Respighi
342			restatement	A	
18 $\frac{2}{4}$		Episode 3. Search regains intensity	return of main melody, in altered form	A minor and major together	Trombones in augmentation. Again ominous. Phrase is repeated up a 5 th then developed by altered rep
395 <i>Sostenuto</i>			Climax and transition	A	Bullfight in brass then utter calm
22 <i>Adagio</i>		Episode 4. Youngest prince finds the blue lilly	c#- Chromatic inner harmonies	Oboe/hn solo Extremely delicate texture. An enchanting, holy place with cascading mountain streams, thick forests, and still air.	
23 <i>Andante mosso</i>	A' : Return Journey	Majestic sweep of hope	King's Theme returns	e-	Full ensemble
447 <i>Allegro</i>		Son begins return journey	Riding fast	\rightarrow g- \rightarrow bb- \rightarrow f#-	Phrase stated, repeated exactly but up m3, then developed. Tension builds to extreme: dissonance, horn rips, thrilling scales, WW screams depict the other brothers lurking in the thickets across the River Arenes. Suddenly, with tolling of a huge bell, everything stops and...
27 <i>Andante mosso</i>	Coda: Murder	Strophic unfolding of scheming thoughts and death swirls	Contrabassoon	a-	An evil idea appears and tendrils of evil swirl fiendishly. Harp and tam provide accompaniment: timeless, aloof. Each statement adds a new layer of chromatic churning, gradually building menace. Unusual circle of fifths harmonic progression.
531			Bass cl	e-	
538			English horn	b-	
545			Bassoon	F#-	
28			flutes	c#-	
559			oboes	ab-	
29			horn	eb-	
573			clarinets	bb-	
580 <i>Piu mosso</i>		Gruesome murder	tutti	e- \rightarrow <div><div>Chord</div><div><div>5</div><div>4</div><div>2</div><div>1</div></div></div>	Brutal orgy of violence. "All of nature weeps." King's Theme in both diminution and augmentation simultaneously.

Melody

Rodrigo's overall style relies a great deal on repetition and the work contains only two melodies: *Els tres tambors* and the following original tune composed by Rodrigo.



Example 3. “King’s Theme” in English horn in *Per la Flor del Lliri Blau*: mm. 42-50.

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Presented quietly above soothing harp strums, this melody is mournful and noble, perfectly representing the dying king. The author calls it the King's Theme. Excepting the episode in the countryside featuring *Els Tres Tambors*, all other melodic material in the piece is derived from the King's Theme. Numerous cells are extracted for development and the tune appears in various disguises, several of which are given below.



Example 4. Tuba in *Per la Flor del Lliri Blau*: mm. 76-77.

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Example 5. Solo clarinet in *Per la Flor del Lliri Blau*: mm. 85-88.

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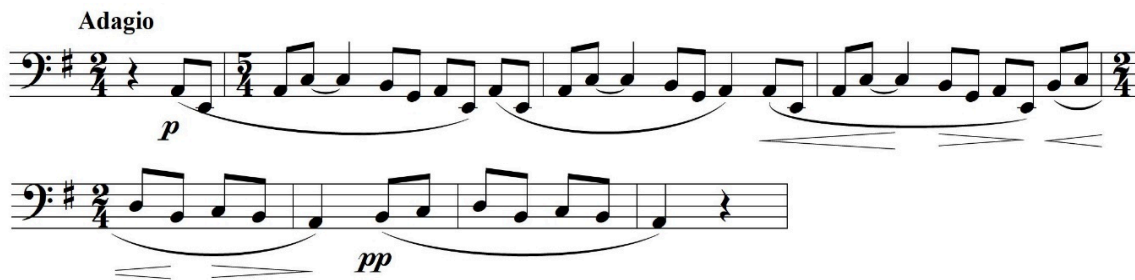
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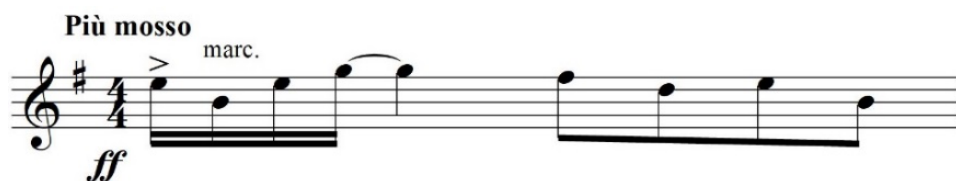
Example 6. Clarinet 1 in *Per la Flor del Lliri Blau*: mm. 129-143.
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Rodrigo is fond of diminution and augmentation in this work and both devices are used extensively. The King's Theme is augmented into the following sinister version for the prince's death:



Example 7. Contrabassoon solo in *Per la Flor del Lliri Blau*: mm. 523-530.
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When it is time for the older brothers to bring down the daggers and end the younger brother's life, Rodrigo uses diminution to create a frenzied atmosphere, shown below in the brutal culminating version of the King's Theme:



Example 8. Trumpet in *Per la Flor del Lliri Blau*: m. 580.
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Orchestration and dynamics

Rodrigo's inventive orchestration of *Per la Flor* helps to memorably illustrate his story. In contrast to his *Adagio* for orchestral winds, *Per la Flor* is scored for a large concert band of the kind the composer was familiar with in Valencia. The lushness of *Per la Flor* is highly appropriate for the full forces of the concert band and *Per la Flor* abounds with examples of unique and brilliant orchestration. Three especially notable passages are highlighted below.

1. Rodrigo gives the second statement of the King's Theme to the saxophone choir at m. 51. This is a truly unprecedented choice and is the only example in the entire Romantic repertoire for band of unaccompanied saxophone choir. Subtly assisted by bass clarinets, Rodrigo's interesting counterpoint rendered by a saxophone choir creates a striking and magical effect.

The image shows a musical score for a saxophone choir. It includes five staves: Bs.Cl. (Bass Clarinet), S. Sax. (Soprano Saxophone), A. Sax. 1-2 (Alto Saxophone 1-2), T. Sax. 1-2 (Tenor Saxophone 1-2), and Bar.Sax. 1-2 (Baritone Saxophone 1-2). The music is in 2/4 time, key of D major, and features a complex, melodic line for the saxophone choir, with the Bass Clarinet providing a counterpoint. The dynamics range from piano (p) to mezzo-forte (mf).

Example 9. Saxophone choir in *Per la Flor del Lliri Blau*: mm. 51-57.

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2. The development of *Les Tres Tambors* at 15 is another remarkable passage of dazzling orchestration. In this portion of the piece, Rodrigo illustrates joyous dancing with trills, muted brass, horn rips, and scales that burst like fireworks. The ebullient countryside episode culminates at 17 in a glittering passage that Respighi would be proud of.
3. The emotional heart of *Per la Flor* is the young prince's finding of the blue lily. While one might expect Rodrigo to set this moment with triumph, the composer retreats into a reverent and mystical place to extract the precious quality of the lily. Rodrigo's masterly orchestration skills create one of the most poignant and enchanting passages in all concert band repertoire. The lily, perhaps hidden in moss behind a quiet waterfall, is depicted at 22 with bubbling flutes, a tender oboe solo, and captivating chromatic inner harmonies.

Diller

Adagio

Flute

Oboe

Clarinet in E

Clarinet in Bb 1

Clarinet in Bb 2

Clarinet in Bb 3

Bass Clarinet

Horn in F

Harp

Cymbals

Bells

Example 10. Discovery of the lily in *Per la Flor del Liri Blau*: mm. 429-431.

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The above three examples are unparalleled in the Romantic repertoire for band and demonstrate the care with which Rodrigo prepared his transcription. Clearly, Rodrigo understood the sonic potential of the concert band with a remarkable and unique sensitivity.

Rodrigo's dynamics are very often overscored. There are several extended passages of tutti scoring with everyone marked *ff*. Playing the written dynamics will not allow the emotional energy to unfold properly. In many cases, the conductor must negotiate Rodrigo's thick scoring by prioritizing layers, reducing the printed dynamic, and directing players in how to recolor their sound.

Romantic style

Per la Flor is one of very few tone poems in the Romantic tradition for concert band. To achieve the proper style, the musicians must carefully consider two principles less frequently encountered in the band setting: richly singing melodic lines and rubato. Rodrigo writes beautiful melodies that cry out for shape: Allow the long notes to blossom across a barline. Performers should find the peak of the phrase and allow the phrase to taper down after arriving there, giving special care to slightly extend and delay the last note of a phrase. The use of rubato, crucial to the Romantic style, may be an additional topic with which most band members are less experienced. Harmony

and orchestration give clues as to whether the music wants to move ahead or pull back. Use of rubato requires careful planning and is best reserved to emphasize important structural points. Achieving emotionally fulfilling pacing also requires knowing when to surge ahead, connecting phrases into a larger framework and propelling excitement.

Conclusions

Per la Flor was hugely important to Rodrigo's musical and personal development, helping him to find his voice by integrating his Spanish blood into composition and ultimately enabling the financial means to be reunited with his wife. The analysis above demonstrates aspects of form, melody, orchestration, and Romantic style that contribute to Rodrigo's effective illustration of a gripping legend. The choice of a legend involving a king, fortune, rejection, and murder takes further significance in directly relating the text of the folksong *Els Tres Tambors* into the lonely and struggling composer's own unfortunate life circumstances.

It is easy to see why *Per la Flor del Lliri Blau* propelled Rodrigo's career. The work is well-crafted and creative, illustrating the story with a deep humanity to which audiences can relate. Why has this work been neglected? Perhaps because of its length, technical demands, and intricate scoring. *Per la Flor* is surely worth the effort to prepare it, if for no other reason than as one of very few opportunities to expose band musicians to a rich tone poem in the Romantic style.

The piece is not without criticism. While admitting that *Per la Flor* is the greatest symphonic work until the *Concierto de Aranjuez*, Arnau Amo wonders whether *Per la Flor* represents the composer's best artistry. He laments "that the symphonic poem was shaped by a specific personal predicament, but for the finest Rodrigo he prefers the purity of *Cántico de la esposa*."³⁶

That Rodrigo is at the heart of *Per la Flor del Lliri Blau* is indisputable. But whether this is the best Rodrigo is debatable. In any case we may suppose that refuge in the medieval ballad, induced by a temporary solitude that overwhelmed the man, inhibits certain skills of the musician which inform his more acclaimed works. In *Per la Flor del Lliri Blau* the sorrow is excessive and follows an accumulation of means, which, in this writer's opinion, seems, to some extent, inappropriate to the composer's true gift. That true gift, in contrast, shines out in its absolute and free purity in the song written at the same time as *Per la Flor del Lliri Blau*, as the singer of an absent spouse...³⁷

Despite criticism, *Per la Flor* has won praise and scholars Gilbert Chase,³⁸ Tim Reynish,³⁹ and Graham Wade⁴⁰ agree that the work is certainly one of Rodrigo's best pieces from his early period. It is hoped that this study will facilitate informed performance by wind bands and raise awareness among conductors of this outstanding meditation on love, fortune, and murder.

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