The History and Development of The Ohio State University
Concert Wind Band Program from 1929 – 1995

Thesis

Presented in Partial Fulfillment of the Requirements for the Degree Master of Arts
in the Graduate School of The Ohio State University

By
Jennifer Marie Blair, B.M.
Graduate Program in Music

The Ohio State University
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Master's Examination Committee:
Dr. Daryl Kinney, Advisor
Dr. Patricia Flowers
Dr. Russel Mikkelsen
Abstract

From humble beginnings, the concert wind bands at The Ohio State University developed from a utilitarian campus group to a nationally recognized program, serving the artistic, educational, and aesthetic needs of the students for whom it exists. From an educational standpoint, the Ohio State band program is not alone in this development. Across the country, similar wind groups began as makeshift military bands, fashioned loosely in the style of traveling professional groups from the early twentieth century. As these bands became established campus ensembles, eventually serving the academic needs of music departments and schools, directors began to selectively model their programs on the philosophical and educational trends of the day. Reflective of the national progression of the wind band movement, the Ohio State band directors demonstrated a desire to perform original and often contemporary literature, to replicate the instrumentation of other leading university band programs, and to seek performance opportunities that would bring recognition to the ensemble and attract talented prospective students.

As opportunities and resources grew for band directors at Ohio State, value-based decisions were made, which resulted from the directors' own philosophical views on performance and education, limited only by the support and funding provided by campus administrators. By the 1960s, wind band advocates could no longer claim a professional disadvantage based on the limitations of repertoire or the curricular acceptance of bands
at the post-secondary level. Rather, directors had to choose the path that their programs would take, determining the best balance for their institution, drawing from campus traditions and contemporary methodologies endorsed by leading professionals in their field. During this time at Ohio State, as well as at other institutions, long-established directors would build reputations of excellence and expectations of tradition with their band that would be transferred to future directors for years to come.

As the years passed, a new generation of directors entered the field with firm foundations in the contemporary philosophies of the wind band movement, as encouraged by leading directors and educators in the band world. Faced with the task of evolving their programs from a strong but often outdated philosophical identity, they made changes when possible, updated what they could, and tried not to lose sight of the ultimate goal for their programs – to maintain an outlet for the artistic expression and educational involvement of the students whom they served.
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Vita

1996 ........................................................................................Licking Heights High School, Summit Station, OH

2000 ..................................................................................B.M., Music Education, Ohio Wesleyan University, Delaware, Ohio

2003 – 2004 .............................................................................Research and Editing, Paul E. Bierley, Integrity Press, Westerville, Ohio


2000 – present ........................................................................Music Educator, Westerville City School District, Westerville, Ohio

Honors ..................................................................................Mu Phi Epsilon

Phi Kappa Phi

Pi Kappa Lambda

Fields of Study

Major Field:  Music

Focus:  Music Education
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Introduction

From humble beginnings, the concert wind bands at The Ohio State University developed from a utilitarian campus group to a nationally recognized program, serving the artistic, educational, and aesthetic needs of the students for whom it exists. From an educational standpoint, the Ohio State band program is not alone in this development. Across the country, similar wind groups began as makeshift military bands, fashioned loosely in the style of traveling professional groups from the early twentieth century. As these bands became established campus ensembles, eventually serving the academic needs of music departments and schools, directors began to selectively model their programs on the philosophical and educational trends of the day. Reflective of the national progression of the wind band movement, the Ohio State band directors demonstrated a desire to perform original and often contemporary literature, to replicate the instrumentation of other leading university band programs, and to seek performance opportunities that would bring recognition to the ensemble and attract talented prospective students.

As opportunities and resources grew for band directors at Ohio State, value-based decisions were made, which resulted from the directors' own philosophical views on performance and education, limited only by the support and funding provided by campus administrators. By the 1960s, wind band advocates could no longer claim a professional disadvantage based on the limitations of repertoire or the curricular acceptance of bands
at the post-secondary level. Rather, directors had to choose the path that their programs
would take, determining the best balance for their institution, drawing from campus
traditions and contemporary methodologies endorsed by leading professionals in their
field. During this time at Ohio State, as well as at other institutions, long-established
directors would build reputations of excellence and expectations of tradition with their
band that would be transferred to future directors for years to come.

As the years passed, a new generation of directors entered the field with firm
foundations in the contemporary philosophies of the wind band movement, as encouraged
by leading directors and educators in the band world. Faced with the task of evolving
their programs from a strong but often outdated philosophical identity, they made
changes when possible, updated what they could, and tried not to lose sight of the
ultimate goal for their programs – to maintain an outlet for the artistic expression and
educational involvement of the students whom they served.

The purpose of this document is to trace the development of the Ohio State
concert band program from its inception through its first sixty-five years of existence, and
to create a reference of programming, ensemble, repertoire, and personnel statistics, thus
introducing a starting point for any future study or research on the program. In tracing
the development of the program, many factors will be examined, including educational
and performance trends, both on campus and nationwide, as well as performance
opportunities, relative university developments, and staffing or personnel backgrounds
and influences. Statistics will be gathered from new and archived university sources,
such as personal correspondence and department records, as well as musical programs,
recordings, and literature published by leading wind band and education historians.
Chapter 1: Creating a Department: Music at Ohio State Before 1929

Early Instrumental Education in America

Though the popularity of wind bands in America dates back to the late nineteenth century, instrumental music education for such ensembles did not occur until the twentieth century. During the 1800s, classically oriented, orchestral-focused school curricula reigned supreme.\(^1\) In the years following the Civil War, however, an abundance of veteran bandsmen created a national interest in informal music instruction, live wind band concerts, and touring ensembles, the popularity of which lasted well into the 1930s.\(^2\) Professional conductors wowed audiences around the country with the mastery of their bands and the virtuosic abilities of their performers. Even greater in number, though, were the self-proclaimed band leaders of this era who had little knowledge of teaching, conducting, or instrument pedagogy beyond their own playing ability. Famous touring groups, such as Sousa's or Gilmore's bands, may have captured the hearts of the American public, but it would take more to prove to the educational establishment that school concert band programs could rival orchestral or choral programs in value, given the lack of teacher training and accountability.

As music instruction became more formal and group-oriented in the 1920s, school administrators and state educational boards realized the need for formal teacher training.

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2 Ibid.
Though the school concert band movement had its critics, the popularity of school bands at high school games, contests, and concerts, as well as the support of the aesthetically-minded progressive education movement, won over educators who sought new ways to broaden curricular opportunities and to connect with the community. In short matter of time, the dwindling popularity of professional bands was surpassed by this growing educational band movement. Band contests, in particular, led to the relative standardization of band instrumentation, more consistent publishing practices, and an increased emphasis on instrumental music in teacher training programs. Many World War I bandsmen followed in the footsteps of previous veteran musicians to become professional performers or instrumental music teachers. Unlike earlier instrumental music teachers, however, many post-war instrumental educators sought collegiate-level teacher training to meet certification requirements, thus boosting consistency in educational practices and creating a need for strong collegiate teacher training and instrumental programs.

When the demand for trained and qualified music teachers increased, college and university music department and teacher training programs came under considerable scrutiny. In the earliest years of formal music teacher training, it was common for schools of music to offer summer-only degree programs or two-year degree programs during the traditional academic year. In a survey of over one hundred colleges that offered training for music supervisors, music education scholar and professor Karl W. Gehrkens discovered that only one half offered two-year courses. Completion of twelve

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5 Mark and Gary, 2007, 208-209.
6 Ibid., 318.
of these programs led to the Bachelor of Science degree, while only a total of five programs offered a Bachelor of Music degree after the completion of four years of study. The primary focus of such degree programs was on teacher or supervisor training in general, vocal, and elementary music education rather than instrumental conducting or performing experience. With the endorsement of the Music Supervisors National Conference (MSNC), Gehrkens implemented the first four-year Bachelor of Science in Music Education, or "Bachelor of School Music," at Oberlin College in 1922. Over the following decade, the four-year music education degree became not only the aspiration of most top undergraduate institutions, but a benchmark for many State Boards of Education.

**Instrumental Music at Ohio State Prior to 1929**

Prior to the official creation of the Department of Music in 1925, instrumental ensembles at Ohio State maintained grass roots, utilitarian identities on campus. Like many campus ensembles around the country, instrumental groups served the university through military functions and various campus activities, the needs of which varied from year to year. For example, the 1916 University Orchestra, which had twenty-six members and wind instruments supplied from the University Band, received recognition for filling a void of musical accompaniment at commencement ceremonies and for participating in the Mirror Lake Twilight Concert series. Most ensembles received

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8 Mark and Gary, 2007, 323.
10 Gretchen E. Wyder, "The History of the Ohio State University Symphony Orchestra and String Faculty" (master's thesis, The Ohio State University, 1995), 5.
some funding or support from the University, but lacked an appointed professional
director. In its earliest days, even the military-supported University Band was student-led
and makeshift in nature. As George S. Bonn stated in Kappa Kappa Psi's 1936 biography
of the band, "The first musical organization [established in 1878] on the campus for the
playing of marches was a drum corps [run by students and military personnel]... This
corps consisted of three fifes for music, eight snare drums for noise, and a bass drum for
keeping time."\textsuperscript{11} Over the years, tales of inexperienced student directors, novice
beginners, and embarrassing public antics were plentiful in early University Band
folklore, affirming the need for departmental structure and control of campus ensembles.
However, this shift could not occur until the Music Department financially and
academically justified the need for such a realignment.

After considerable revisions were made to the Standards for Teacher Training
Institutions by the State Department of Education in 1926, Ohio State was forced to
reevaluate the curricular objectives and degree requirements of the Music Department.
According to the revised Standards, students would be required to take a minimum three-
year course of study in which approximately 45 semester hours would be offered, though
a four-year, 60 hour degree program was preferred and expected from institutions of
greater stature.\textsuperscript{12} In a letter dated November 29, 1926, to Ohio State President George
Rightmire, the State Supervisor of Music, Edith Keller, stated that a temporary approval
of music work at the University had been granted years before to ease the transition
period from a part-time summer course to a full-time course, thus allowing the

\begin{footnotesize}
\textsuperscript{11} George S. Bonn, \textit{Kappa Kappa Psi Presents a History of the Bands of The Ohio State University}
(Columbus: Eta Chapter, Kappa Kappa Psi, 1936), 1.
\textsuperscript{12} Ohio Department of Education, \textit{Standards for Teacher Training Institutions: Supervisors of Music}, The
Ohio State University Archives, 2.
\end{footnotesize}
department to award the Bachelor of Science and grant four-year provisional teaching certificates in music upon the completion of 30 semester hours.\textsuperscript{13} She also pointed out the inadequacies of the University's teacher training program, facilities and other related subject areas.

\begin{quote}
Ever since I have been in the Department, I have felt that your facilities are inadequate for the efficient training of supervisors of music... More adequate training should be given in music itself and you should have the same practice teaching facilities which other courses require. A definitive course should be planned for the academic year which will take care of all phases of the music work. I am assuming that Ohio State will offer nothing under a four-year course.\textsuperscript{14}
\end{quote}

In a similar letter to Dr. Royal Hughes, head of the Music Department, Keller elaborates: "there should be regular music work offered during the year, so that students will have the opportunity of working constantly along music lines." In general, the message from the State Board of Education was clear: Ohio State's music education program and related courses had been part of a temporary but flawed system and were not deemed adequate for further approval from the state. To maintain accreditation by the 1928 deadline, the Music Department would have to make drastic improvements not only to its teacher training program, but to its other musical course offerings.

Of all the music courses related to teacher training in the revised Standards for Teacher Training Institutions, instrumental music, in particular, was the most scrutinized. Traditionally, teacher training programs of the early-to-mid 1920s focused on vocal, general, and elementary music education, as well as the fundamentals of sight-singing, theory, and history. In the revised standards, several key issues affecting instrumental education were addressed, such as required ensemble participation, course load

\textsuperscript{13} Edith M. Keller to George W. Rightmire, November 29, 1926, The Ohio State University Archives.
\textsuperscript{14} Ibid.
limitations to prevent early completion without adequate participation, observation and "practice teaching" experience in all varieties of classroom music, access to instruments and training for methods classes, studio instruction, and, in general, meeting the increasing demand for teachers with some knowledge of band or orchestral technique.\textsuperscript{15}

At the time when these new standards were introduced, students at Ohio State could perform in the orchestra without receiving course credit, but performance opportunities in a concert band setting were nonexistent beyond the scope of the Gustav Bruder's military University Band, which performed at football games, baseball games, track meets, and similar functions.\textsuperscript{16} The lack of courses in which to enroll during the calendar year gave music education students no reason to make a long-term commitment to a University ensemble, nor did the light course load and short enrollment expectancy. The few performing groups that did exist on campus, such as the Glee Club, University Band, and Orchestra, were not under the control of the Music Department and were not staffed by official Music Department faculty. Ohio State not only had to rebuild its music teacher training program, but it had to create, revise, or gain control of other music programs that were necessary for the training program.

The task of installing full-time, accredited programs in the Ohio State Music Department occurred in a relatively short but arduous period of time. With only two years in which to meet the revised State Board of Education standards, Department chair Royal Hughes wasted no time in seeking the approval and funding of the University. Under the direction and guidance of President Rightmire, the Department was reliant on approval from the University Legislature for all expansion and personnel changes, the

\textsuperscript{15} Ohio Department of Education, Standards for Teacher Training Institutions, The Ohio State University Archives.

\textsuperscript{16} Bonn, 1936, 18.
funding of which would be decided for the biennial budget beginning July 1, 1927. On November 10, 1926, Hughes sent a 1927-1928 budget proposal to Dean George Arps in the College of Education, which covered the addition of four full-time music teacher training faculty. He describes this request as a "reduced personnel" proposal and implied in no uncertain terms that he was reluctant to revise an original, rejected budget proposal. Included in the requested personnel was the appointment of Jay W. Fay as Assistant Professor of Band and Orchestra with a salary of $4500, up from the $600 he made on Summer Quarter budget. This new position was intended for the direction of the University Orchestra and the teaching of band methods courses. The next day, Dean Arps contacted President Rightmire, asking that the Music Department establish only the bare minimum of services required to maintain accreditation and to save the reputation of the University, which had promised teacher training improvements years ago and failed to follow through. He stated his approval of the revised budget proposal, which included funding for an Assistant Professor of School Music Methods, an Instructor in School Music Methods, an Assistant Professor of Band and Orchestra, and an Assistant Professor in History and Appreciation of Music, adding a net total of $10,800 to the existing budget. With the approval of this budget by the University Board and the assignment of the old Presidents' residence as a music facility, the Music Department became full-time for the 1927-1928 school year and was on the path to meeting the deadline for the State Board of Education's teacher training accreditation requirements by the summer of 1928.

17 George W. Rightmire to Milford L. Landis, October 8, 1926, The Ohio State University Archives.
18 Royal D. Hughes to George F. Arps, November 10, 1926, The Ohio State University Archives.
19 George F. Arps to George W. Rightmire, November 11, 1926, The Ohio State University Archives.
With the installation of a small but full-time faculty in the Music Department, Ohio State was close to meeting the State's teacher training standards. However, the issue of ensemble control within the University remained unresolved. Groups such as the Orchestra, Glee Clubs, and Chorus were usually directed by members of the Music Department, but operational funds were controlled by outside individuals or student members. In addition, the Department had been approached by the University Band to take control of its funding, leadership, and operations. Based on the checkered reputations of some groups, including unpaid bills and negative public perception, Royal Hughes was open to taking control of their campus operations and function but sensitive to the situation of the current directors.20 21

As you know these groups were for years allowed to go pretty much their own way and have built up certain notions of freedom of action not at all in keeping with university practice in other lines. We have gone through the year in as careful and politic a way as possible and by remembering that it must be a gradual process in bringing these organizations completely into university control have avoided every appearance of difficulty. However the difficulty is there and is apt to become a serious matter at any time.22

It seems to me that any campus organization which bears the university name should be under the control of the university. This is certainly a vital matter in the case of musical organizations. The groups which have gone out from the university in the past few years have aroused much adverse comment from the small colleges in Ohio and from the musical interests of the state. It would seem wise, therefore to make this matter a university policy.23

President Rightmire agreed with the proposed ensemble transfers and encouraged him to discuss the matter with all involved parties before presenting a proposal. After consultation, Hughes concluded that the University should fund the purchase of music for

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20 Royal D. Hughes to George W. Rightmire, June 8, 1928, The Ohio State University Archives.
21 The Ohio State Department of Music, Faculty Meeting: Minutes, The Ohio State University Archives.
22 Royal D. Hughes to George W. Rightmire, June 8, 1928.
23 Royal D. Hughes to George W. Rightmire, July 13, 1927, The Ohio State University Archives.
the groups, as seen fit by the directing Music Department faculty, and that some form of academic credit should be awarded for participation.24

The matter of merging the University Band program with the interests and control of the Music Department required careful approach. The current administrator of the military bands, Col. G. L. Townsend, and Hughes, presented a form of agreement to President Rightmire regarding the Music Department takeover of the program. Detailed in the agreement were explicit instructions about the control and funding of four military bands and one mass band, as well as an agreement that the Music Department would create "a concert band of selected players... for occasions demanding a better type of music, especially for indoor concerts and certain major university functions."25

The delicate nature of the matter at hand pertained to the issue of staffing. President Rightmire had encouraged Hughes to trim looming departmental expenses by retaining several current ensemble directors rather than hiring new Departmental faculty, presumably to the avoid salary increases that would be expected to secure experienced instructors. However, Hughes had issue with keeping the current directors, Gustav Bruder and Elvin Donaldson, on with the program. In a letter to the President he stated, "I regard the retention of Mr. Bruder and Mr. Donaldson as an unsatisfactory arrangement but one which seems to be necessary. The affairs of the band would move more smoothly and rapidly on the basis of a clean slate, as we have had in the case of other campus organizations."26 It is likely that Hughes held the directors, Mr. Bruder in particular, responsible for the aforementioned public improprieties of the existing band

24 Royal D. Hughes to George W. Rightmire, June 25, 1928, The Ohio State University Archives.
25 Royal D. Hughes and G. L. Townsend to George W. Rightmire, June 5, 1929, The Ohio State University Archives.
26 Royal D. Hughes to George W. Rightmire, June 10, 1929, The Ohio State University Archives.
program, such as negative public perception, unprofessional behavior, and substandard performance quality. Regardless, in a manner of compromise through the merger, Bruder was assigned to direct the Infantry Band and Donaldson was to direct the Artillery Band.  

With his wishes made known to disassociate the military band staff from the concert band almost entirely, Hughes brought attention to the dire staffing needs of the Department in general. Since 1927, the first two years of the small but full-time Music Department had been very successful. As a result, all faculty members were spread as thin as possible, teaching much heavier course loads than any other department staff.  

No faculty member had time to maintain his or her current teaching load and begin the new instrumental programs, let alone assist with them. Hughes requested $5000 to $5500 for a Professor of Band and Orchestra, and $2500 to $3000 for an Instructor of Band and Orchestra, as well as additional funding for other new music faculty. He made it clear to the administration that nothing but a properly staffed, faculty-directed ensemble would meet the teacher training standards of the state or the quality standards of the Music Department.

Our facilities for teacher equipment have been limited to the vocal aspect. There is a constant demand from the staff, the students, prospective students and the State Department, to equip supervisors of instrumental music. The need for such teachers in the public schools of Ohio is very great and rapidly increasing. The Departmental program will be very inadequate until this instruction is provided... The vocal organizations among the Campus Music groups are becoming representative of the standards of the University and are doing splendid service for the campus. The instrumental groups lag sadly behind. We cannot afford to have some organizations flourish and other major groups remain at a low level... [A Professor of Band and Orchestra and an Instructor of Band and Orchestra]

28 Royal D. Hughes to George W. Rightmire, May 15, 1929.
would take care of this lack. The investment above mentioned would bring the University and the Administration rich returns.29

After a great deal of debated correspondence over the matter, a budget was approved to hire one Professor of Band and Orchestra for $5000, plus a few additional faculty members.30 31 Aware that the funding debate had not been an easy one, Hughes expressed his gratitude on behalf of the Department with little argument.

Rumors of the anticipated concert band program had circulated around the country for years, and there was no short supply of applications on file from eager and qualified candidates.32 However, when the process was complete, the chosen applicant was none other than the first male graduate of Ohio State's new Music Department: Eugene J. Weigel.

29 Ibid.
30 Royal D. Hughes to George W. Rightmire, June 1, 1929.
31 The Ohio State Department of Music, University Budget Information, The Ohio State University Archives.
32 Royal D. Hughes to George W. Rightmire, October 4, 1926.
Figure 1. Eugene Weigel, 1934
(The Ohio State University Archives)
Chapter 2: The First Ten Years: 1929-1939

After years of planning, determination, and sacrifice, the Music Department began the 1929-1930 school year with the formation of the University Concert Band, directed by recent Ohio State graduate and Professor of Instrumental Music Eugene Weigel. A successful educator, performer, and World War I veteran, the 34-year-old Cleveland native established an impressive résumé during his short career.\footnote{Original Roster of Ohio Soldiers, Sailors and Marines in the World War, 1917-1918. Vol. 1-23. Columbus: F. J. Heer Printing Co., 1926. Quoted in The Generations Network, Inc. "Ohio Military Men, 1917-1918" http://www.ancestry.com (accessed October 4, 2007).} Weigel was, among other things, a supervisor of orchestral music for the Cleveland Public Schools while enrolled in summer sessions at Ohio State.\footnote{John Brian Bonner, "Eugene J. Weigel: Major Contributions to the Music Program of The Ohio State University" (master's thesis, The Ohio State University, 1972), 5.} Following graduation with a Bachelor of Science in Education in 1928, he was hired as an Assistant Professor in the Music Department by Royal Hughes one year before the creation of the University Concert Band.\footnote{Ibid., 7.} When Hughes sought to expand the Department and obtain full instrumental teacher training accreditation from the State Board of Education, he approached Weigel with an offer of a full professorship and complete authority over the instrumental program.
In a recommendation for the position, dated May 15, 1929, Hughes expressed his confidence in the favored candidate:

> Mr. Weigel stands at the top of his particular field. Since beginning his teaching in Cleveland bands and orchestras trained by him or working under his supervision have won first in all state and some national contests each year. He is extremely dynamic and capable and is a persistent and tireless worker. The department would gladly trust this important work to his guidance.\(^{36}\)

On June 10, 1929, Weigel was appointed by the Board of Trustees as the Music Department's sixth full-time faculty member and third full-time professor, which placed him above the rank of several existing faculty members and on the same level as the department chair.\(^{37}\) His teaching duties included "courses needed for supervisors of Instrumental Music and for members of the University Orchestra and Band," and his "non-teaching" duties were the "supervision and drill of the University Orchestra and Band."

\(^{36}\) Ohio State University, Recommendation for Appointment: Eugene J. Weigel. The Ohio State University Archives.

\(^{37}\) Bonner, 1972, 8.
THE OHIO STATE UNIVERSITY
RECOMMENDATION FOR APPOINTMENT

Department: Music
College: Education

Name: Eugene J. Weigel

Address: Board of Education, Cleveland, Ohio.

Title Proposed: Professor
Salary Proposed: $5000

Quarters of Service: X X X To become effective Oct. 1, 1929.

To Succeed: whose resignation blank was forwarded to President’s office under date of 192.

Courses to be taught:

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Credit Hours</th>
<th>Estimated Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>5004</td>
<td>1 each 50</td>
<td></td>
</tr>
</tbody>
</table>

(Courses needed for supervisors of Instrumental Music and for members of the University Orchestra and Band)

Nature of Non-Teaching Services to be rendered:
Supervision and drill of the University Orchestra and Band.

Necessity for appointment:
The School music program is badly crippled through the inability of the University to offer the work above specified. The program of campus music activities requires the attention which such an instructor would give it. The work of the department cannot approach that of a well equipped unit until provision can be made for this branch of instruction.

Is appointment within Departmental budget? No.

If not, explain proposals for financing fully. Would require an additional allotment.

* The salary figure of $5000 on the budget blank is set as a limit to which the University may have to go.

Approved:
President: [Signature] Date: 9/5/29
Dean, Chairman: [Signature] Date: 9/5/29
Dean of Graduate School: [Signature] Date: 9/5/29
Dean of College: [Signature] Date: 9/5/29

All recommendations should be in office of the President at least one week before the meeting of the Board of Trustees.

* In case person recommended is expected to give graduate instruction or to conduct research work.
PROFESSIONAL HISTORY

Academic Degrees:

<table>
<thead>
<tr>
<th>Degree</th>
<th>Institution</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>B.S.C.</td>
<td>Ohio State University</td>
<td>1928</td>
</tr>
</tbody>
</table>

Major subject of Graduate study:

Minor subject of Graduate study:

Professional or business experience since graduation:

9 years of study of the violin in United States and Germany.
2 years study of the French Horn (played two years in the United States Navy Band under Sousa)
Director of the All State High School Orchestra - 1928.

Nature and extent of Graduate Work to be carried while teaching:

Teaching Experience:

<table>
<thead>
<tr>
<th>Institution</th>
<th>Subjects taught</th>
<th>Rank</th>
<th>Years</th>
<th>Salary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cleveland Schools</td>
<td>Music</td>
<td>1923-25</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cleveland Schools</td>
<td>Supervisor of Instrumental Music</td>
<td></td>
<td></td>
<td>$6000</td>
</tr>
</tbody>
</table>

* Approximate salary.

Remarks concerning qualifications:

Mr. Weigel stands at the top of his particular field. Since beginning his teaching in Cleveland bands and orchestras trained by him or working under his supervision have won first in all state and some national contests each year. He is extremely dynamic and capable and is a persistent and tireless worker. The Department would gladly trust this important work to his guidance.
The First Year

The Concert Band began with the purpose of creating an ensemble for the study and performance of high-quality wind literature for indoor concerts and various University functions. As per the formal agreement between the Music, Athletic, and ROTC Departments from 1929, the Music Department took care of staffing needs while other instrumental needs also shared by the military and marching bands would be covered by the Athletic and ROTC Departments. Membership for the Concert Band was derived from the all-male rosters of existing University Bands and from the recruitment of new or previously unaffiliated male students. The former Marching Band Director, Gustav Bruder, and the former Marching Band solo trumpet and assistant, Elvin Donaldson, were in charge of the Infantry and Artillery Bands respectively, under the supervision of Weigel. Donaldson tried to resign from the position when Weigel took over the instrumental program but, according to Donaldson, Weigel asked him to stay and "make out the formations" for the band. Records do not indicate if Donaldson's attempt to resign was based on the reluctance of Dr. Hughes to retain the former band staff under the new instrumental program, or if the reason was unrelated.

Weigel had high expectations for his band, allowing only the best and most experienced musicians to join its ranks. Membership was open to advanced members of the Marching Band, which was primarily comprised of upperclassmen and qualified

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39 Ibid.
41 Ibid., 10.
underclassmen. As reviewer Lev Flournoy stated in the Columbus Citizen a few years later, the band was "a picked band of a picked band of a picked band and is [Weigel's] great pride." Weigel preferred the name Symphonic Band rather than Concert Band, associating higher quality or serious band repertoire with the name "symphonic," and lighter or more popular music with the name "concert." Band members were expected to earn their one hour of academic credit with the band as they would with any other course, and the informal or lax attitude associated with participation in previous bands was not tolerated. As stated in John Bonner's 1972 biography about the Director, "He would not regard tardiness or absence from rehearsals lightly and would occasionally drop players from his organizations for those reasons."

The Symphonic Band, dressed in matching marching band uniforms, may have looked ready for a parade or football game, but the ensemble's performance repertoire was far from belonging in a halftime show. Although few original works for wind band existed beyond the realm of the march, Weigel provided quality literature to challenge the musicians while exposing them to popular band selections of the time. From personal correspondence with Evan Whallon regarding the early University Orchestra, Gretchen Wyder Zunic noted, "At a time when many people were renting music, Weigel was purchasing it." Though few programs were saved and little repertory information was documented during his first few years with the band, the same can be assumed about the creation of the band music library during Weigel's tenure with the ensemble.

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42 Bonn, 1936, 29.
43 Bonn, 1936, 29.
44 Bonn, 1936, 29.
45 Bonn, 1936, 29.
46 Bonn, 1936, 29.
From the inception of the Symphonic Band program, Weigel aspired to uphold the reputation and quality of the ensemble by recruiting and maintaining a strong student base from varying backgrounds. For this purpose, he began the tradition of taking the band on an annual tour during the Spring Break of 1930. Usually limiting appearances to a specific region of the state, the band offered matinee and evening concerts for a fee while the host school or organization kept all proceeds. Matinee programs were informal concerts held for school children in the form of a music appreciation lesson, including demonstrations on the instruments, while evening concerts were formal events for which the band would abandon its standard uniform dress and wear concert attire.

The duty of booking performances at a high school primarily fell upon the local music supervisor, band director, or administrator. Weigel would contact cities and schools months in advance to advertise the tour, arrange housing for the band members, plan meals, and, in general, reassure concert organizers that they would indeed make more than enough profit from ticket sales to justify hosting the ensemble.

A successful tour not only enhanced recruitment, but gave the students a variety of performance opportunities, improved alumni and statewide relations, and showcased the strengths of the Music Department, all independent of additional University funding and relatively within budget. The first annual tour of 1930, in which the band traveled to Dayton, Liverpool, Salem, and Cleveland, seem to meet these criteria. Little information about the band's appearances can be located, but Weigel's success is evident.

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47 Eugene J. Weigel to Royal D. Hughes, March 30, 1935.
48 Eugene J. Weigel to George Byrd, February 15, 1939.
49 Eugene J. Weigel to Grover Yous, December 9, 1937.
50 Royal D. Hughes to George W. Rightmire, May 28, 1930.
by the hearty praise from Dr. Hughes as conveyed to President Rightmire:

"I am sure that you will agree with me that Mr. Weigel is to be congratulated upon his success with these organizations this year. To organize such a group of men, pay all their expenses on a concert trip and carry the fair name of the University into the towns of Ohio in such a splendid fashion is a project which should have our full support. I feel sure that a letter of commendation from you would be a great reward for Mr. Weigel for the success he has had with his groups for the year just closing."

Also impressed with the success of the band program, Rightmire submitted a congratulatory letter to Weigel, to be included in a scrapbook made by the boys in the band, as per the request of Dr. Hughes:

"I have just been looking over the scrap book of the band left with me by Professor Hughes today, and have found the clippings, and picture, and letters of the greatest interest. The appearances of the band at various points in the State of Ohio have produced an excellent effect in these localities, and the members of the band themselves are building great good will and understanding for the University."

Another significant milestone in the band's inaugural season was Weigel's decision to participate in the University's Twilight Concert series. As a student at Columbia University, he attended concerts by the Goldman Band in Central Park. Weigel decided that the band should participate in similar outdoor concerts given on campus, in the spring, in the area around Mirror Lake that he nicknamed the "hollow."

More informal than a traditional indoor concert, the Twilight Concert series allowed flexibility in programming and enabled combined ensemble collaboration with greater ease. The large, open area surrounding the Mirror Lake Hollow could seat a large

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51 Royal D. Hughes to George W. Rightmire, May 28, 1930.
52 George W. Rightmire to Eugene J. Weigel, May 31, 1930.
53 Bonner, 1972, 61.
54 Ohio State University School of Music, LXXV: The Ohio State Bands: Seventy-Fifth Anniversary, Band office files.
number of people, with the average attendance of most concerts between 1,000 to 3,000 listeners.\footnote{Bonner, 1972, 62.} Generous in his praise of Weigel's band program, Rightmire complemented his appearances in the 1930 Twilight Concerts:

"I can assure you that the University appreciates your fine services with the band, and has an understanding appreciation also of the great progress it has made. The three concerts given down in the hollow made a most stimulating finale to the year's experiences, and the response was most pleasing I am certain to the boys and to yourself. These concerts, I trust, will be a permanent feature of the latter part of the Spring Quarter in University life hereafter."\footnote{George W. Rightmire to Eugene J. Weigel, May 31, 1930.}

Figure 4. First Concert Band Twilight Program, May 21, 1930
(The Ohio State University Archives)
At the end of a successful first year for the Instrumental Music program, the rapidly growing Music Department had no choice but to seek additional University funding to cover considerable staffing deficiencies. During his first year, Weigel taught a maximum of sixteen course hours, which did not include all responsibilities of running the instrumental music program. Although this would be a heavy teaching load by any standards, he was not the most overworked faculty member in the department; teaching duties surpassed thirty hours for three of his colleagues.\(^57\) In a letter to President Rightmire, Dean Arps, head of the College of Education, referred to the "unconscionable teaching load" of the Department faculty and the tendency of viewing music programs as non-core curriculum:

"In general the Department is suffering from a deluge of students -- a situation which is, somewhat, if not entirely, due to the wisdom shown in the selection of the personnel... I think we are rather apt, quite unintentionally, to overlook the amount of energy and time involved in what might somewhat loosely be called 'extra-curricular instruction.'"\(^58\)

The performing ensembles were so overlooked, in fact, that the Department enrollment count for the following year's budget was incorrectly recorded at 874 students rather than 1150, simply because the Girls' Glee Club, the Military Band, and the Concert Band were not recognized courses and were not listed in the College of Education Bulletin.\(^59\)

Unfortunately for the overtaxed faculty, significant funding was not apportioned from the University budget for the upcoming 1930-1931 school year. Arps suggested limiting

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\(^{57}\) Ohio State Department of Music: Teaching and Campus Activity Load, The Ohio State University Archives.

\(^{58}\) George F. Arps to George W. Rightmire, December 9, 1929.

\(^{59}\) George W. Eckelberry to George W. Rightmire, December 11, 1929.
enrollment in music courses to stall the increase of teaching duties that would result from the ever-increasing popularity of the department.\textsuperscript{60}

Departmental resources were already stretched thin, but conflict in the instrumental music program compelled Dr. Hughes to seek financial control of the Military Bands. Having expressed concern over the retention of Military Band directors Gustav Bruder and Elvin Donaldson during the previous year, he expounded upon his objections to Dean Arps and offered suggestions to temporarily resolve the matter:

"I regret to say that the two men who have functioned in this [Military Band] capacity this year have been far from satisfactory. This has been due partly to lack of ability and I fear also to lack of a desire to cooperate. As far as the department is concerned the money paid to these two men is wasted. I realize that in the case of Mr. Bruder a change would be difficult since he has been so long on the campus. He is, however, part of an old haphazard system of handling the band which the University can no longer tolerate. Prof. Weigel could handle the bands much more effectively with the services of two student assistants. Of course, we want as soon as possible to have two full time instructors appointed as assistants in this work but until such a time as the President finds this possible the bands and the work of the department related to them would go forward much more satisfactorily if the department could be authorized by the President to make a change in personnel. If the President prefers it the department would be glad to assume full responsibility for such a change... I mention this situation with regret and with full realization of what it involves. Prof. Weigel has been doing a magnificent piece of work with these organizations this year and oftentimes under the greatest disadvantages. Much remains to be done. The University has a possibility of an organization of which it will be extremely proud. As far as my personal feelings are concerned there is only one thing that can be done, namely to secure a certain amount of assistance, however meagre, in place of indifference and opposition.\textsuperscript{61}

Regardless of the specific events that led to these comments, neither Dr. Hughes nor Dean Arps had the authority to dismiss the band directors, both of whom received compensation from the general and Athletic budgets. Arps suggested to President Rightmire a transfer of the staffing responsibility to the Music Department, thus placing

\textsuperscript{60} George F. Arps to George W. Rightmire, December 9, 1929..
\textsuperscript{61} Royal D. Hughes to George F. Arps, April 9, 1930.
the issue under his campus jurisdiction in the College of Education. After the decision was made to retain Bruder on the staff, Professor St. John was contacted in the Department of Physical Education regarding the reappointment of Donaldson. After a series of letters detailing a misunderstanding about meeting with St. John, Weigel asked to have Donaldson continue as an assistant for the upcoming year. Just as in the previous year, Bruder and Donaldson's knowledge of this situation is unknown. However, in a historical transcript detailing his work with the band, Donaldson makes no reference to the situation, telling only of his seemingly uninterrupted appointment with the Artillery Band. His reason for exiting the band program a few years later, however, most likely confirmed the frustration expressed by Dr. Hughes:

After the 1932-1933 school year was over, Mr. Weigel indicated that they had no money for me for a part-time job with the [Artillery] band, but he offered me a full-time job with the music department. Since the band was only a hobby with me and my principal interest was in teaching in the College of Commerce where I was then an Assistant Professor, and also I know that I was not really a musician, I turned down the offer.

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62 George F. Arps to George W. Rightmire, April 15, 1930.  
63 George W. Rightmire to George F. Arps, April 18, 1930.  
64 George W. Rightmire to L. W. St. John, July 18, 1930.  
65 L. W. St. John to George W. Rightmire, July 22, 1930.  
67 Ibid.
Figure 5. 1930 Symphonic Band
(The Ohio State University Archives)

Figure 6. 1932 Symphonic Band
(The Ohio State University Archives)
Over the next decade, the popularity of the Symphonic Band and the success of its new director enabled the steady growth and development of the University band program. Classroom course enrollment may have been limited to stall departmental growth, as suggested by Dean Arps, but the band roster expanded with almost every passing year.

<table>
<thead>
<tr>
<th>School Year</th>
<th>Woodwinds</th>
<th>Brass</th>
<th>Percussion</th>
<th>Strings</th>
<th>Total Members</th>
</tr>
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<tbody>
<tr>
<td>1929-1930</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>49</td>
</tr>
<tr>
<td>1930-1931</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>70</td>
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<tr>
<td>1931-1932</td>
<td>47</td>
<td>27</td>
<td>5</td>
<td>1</td>
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<tr>
<td>1932-1933</td>
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<td>-</td>
<td>-</td>
<td>-</td>
<td>unknown</td>
</tr>
<tr>
<td>1933-1934</td>
<td>49</td>
<td>29</td>
<td>3</td>
<td>2</td>
<td>83</td>
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<tr>
<td>1937-1938</td>
<td>61</td>
<td>30</td>
<td>6</td>
<td>4</td>
<td>101</td>
</tr>
<tr>
<td>1938-1939</td>
<td>54</td>
<td>31</td>
<td>5</td>
<td>4</td>
<td>94</td>
</tr>
</tbody>
</table>

While the number and arrangement of woodwinds varied slightly from year to year, the brass sections stayed virtually the same, reflecting not only the traditional instrumentation of the time, but a preference in voicing handed down from the marching and military band style. The prevalent use of harmony woodwinds, such as the alto, tenor, baritone, and bass saxophones, the E-flat, alto, and bass clarinets, the contrabassoon, and the sarrusophone was a reflection of Harding's symphonic instrumentation style established years before at the University of Illinois. Notable band members from this decade include composer Clare Grundman, on solo B-flat clarinet, with the title "Principal of

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68 Various corresponding programs.

Wood Winds," Ohio State University Marching Band writer and arranger, Richard Heine, on E-flat and B-flat clarinet, and Harold McGinnis, the older brother of future Concert Band Director Donald McGinnis, on B-flat clarinet.70 71

Figure 7. 1934-1935 Symphonic Band
(The Ohio State University Archives)

Few repertory changes were made during the first ten years of the Symphonic Band. Weigel maintained a balance between sparse original works for concert band, countless popular orchestral transcriptions, and crowd-pleasing marches used for finales and encores. Frequently programmed selections were Respighi's *Huntingtower Ballad for Band*, Glinka's Overture from *Russlan and Ludmilla*, Tchaikovsky's *1812 Overture*, Holst's *1st/2nd Military Suite for Band*, and Wood's tone poem, *Mannin Veen*. The Symphonic Band frequently shared their stage in joint concerts with featured campus groups like the University Orchestra, University Chorus, and Glee Clubs, but few opportunities were given for student or guest soloists. On tour, evening programs usually remained unchanged from city to city, but the choice of "state contest and festival numbers" was offered to the host when submitting the event contract. Few Twilight Concert programs survived from this time, but it can be assumed that the informal, outdoor atmosphere called for a lighter program to entertain crowds that may have been unaccustomed to formal band concerts. In Kappa Kappa Psi's "Major Contributions to the Music Program of The Ohio State University" in 1936, George Bonn summarized the band's future:

> The repertoire of the concert band will be continually enlarged, adding the best of the modern music as well as the most appropriate of the classical past. The OSU will be known more and more as the University, with the All-American Band," whether it be on the football field or in the concert hall.

In addition to regularly scheduled concerts, the Symphonic Band performed for a variety of special occasions on tour and on campus. While on tour from 1930 to 1939, Weigel's band performed at various high schools and auditoriums in forty-one Ohio

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72 Various corresponding programs.
73 Ohio State University Concert Band, Contract With The Ohio State University Concert Band, 1939, The Ohio State University Archives.
74 Bonn, 1936, 41.
This total included a 1936 performance in the peristyle of the Toledo Museum of Art, the first such invitation to be extended to a band. In a review published in the 

*Toledo Blade*, the band was complemented for a professional performance:

> Here was band music of the most effective sort, all of it done with the finesse we have come to expect from professional organizations... The campus band displayed thorough mastery of the work in hand, playing symphonic arrangements and compositions primarily intended for band presentation with equal facility... Briefly, it is astonishingly good.

On campus, the band was one of three ensembles selected to perform in a national radio concert series for the Columbia Broadcasting System, with the purpose to provide quality music for a public school youth program. Performances were also given at the 1937 Ohio Music Education Association (OMEA) convention and the 1938 OMEA Orchestra, Band, and Choral Clinic. Relative to his prior employment in the Cleveland Public School system, Weigel served annually as contest chairman of the OMEA state finals for band, orchestra, and choir, beginning in the early 1930s, and continuing for many years. These events, which drew an average of 4,500 visitors, served as a highly effective recruitment tool used by the Music Department to welcome many of the best high school musicians and prospective students in the state. With the leadership and influence of its director and exposure to a variety of high profile performance opportunities, the band program quickly gained a notable local and statewide reputation.

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75 Bonner, 1972, 58.
76 Bonn, 1936, 37.
78 Bonner, 1972, 58.
79 Ibid., 87.
80 Ibid.
Figure 8. 1931 Symphonic Band
(The Ohio State University Archives)
Figure 9. Eugene Weigel, 1937 Symphonic Band Tour
(The Ohio State University Archives)
Spring Tours

After a successful first-year tour experience, Weigel seemed determined to continue the tradition in an organized manner, financially independent from the University and educationally relevant for the band members who gave up their Spring Break for performing and traveling. Almost every tour was described as the "most successful yet," and the well-attended concerts were praised for their quality and value to both the host organization and the band program.81 However, a successful tour did not come easily. Pre-tour preparation involved a great deal of planning, advertising, budgeting, and, in many cases, bargaining.

The 1934 tour to Steubenville, East Liverpool, East Cleveland, Upper Sandusky, and Bucyrus was very successful, with the band performing two concerts a day to a total audience of over nine thousand children and adults.82 Staying within budget proved difficult, though, as a couple of host schools cancelled at the last minute, forcing Weigel to cut his losses and offer discounts to East Liverpool and Upper Sandusky, from the regular price of seventy-five to eighty dollars, for an appearance.83 While the band members stayed at the homes of local families in each city, Weigel made a point to request housing with the school superintendent of each town.84 In doing this, he observed the administrator's attitude about music performance, music education, and Ohio State in general, and he advocated for his graduating students, helping to fill two upcoming job vacancies.85 After completion of the tour, Dr. Hughes wrote of Weigel's accomplishments to President Rightmire, explaining that the band successfully performed

81 Eugene J. Weigel to Royal D. Hughes, April 16, 1934.
82 Ibid.
83 Ohio State University Concert Band, Band Tour Expenses, 1934, The Ohio State University Archives.
84 Eugene J. Weigel to Royal D. Hughes, April 16, 1934.
85 Ibid.
around the state and advocated for the department and campus without creating an expense for the University.\textsuperscript{86} The tour budget did not quite break even, though, and Weigel covered a deficit of nine dollars and forty cents from his own pocket - an amount which President Rightmire quickly reimbursed.\textsuperscript{87} For future tours, Weigel suggested that a "percentage basis" be collected from concert ticket sales to share profits with the host organization, rather than a flat appearance rate.\textsuperscript{88}

The 1935 tour to Massillon, Lakewood, Sandusky, Defiance, and Fostoria saw an audience total of over 11,000 (3,500 of which were in Sandusky alone).\textsuperscript{89} The band did not share in ticket sale profits with the host schools, but still managed a grand total budget surplus of fifty-seven cents.\textsuperscript{90} Hughes commented to Rightmire, "The interesting part of Professor Weigel's trips is that he always makes them pay out."\textsuperscript{91} Two years later, it should be noted that correspondence to the host band directors offered the arrangement of an evening dance band for forty dollars, in addition to the concert price of one hundred dollars.\textsuperscript{92} Convincing schools to fund the Symphonic Band's appearance proved difficult, however, and the ensemble returned with a budget deficit of eighty cents.\textsuperscript{93}

\begin{flushleft}
\textsuperscript{86} Royal D. Hughes to George W. Rightmire, April 24, 1934.
\textsuperscript{87} Band Tour Expenses, 1934.
\textsuperscript{88} Eugene J. Weigel to Royal D. Hughes, April 16, 1934.
\textsuperscript{89} Eugene J. Weigel to George W. Rightmire, March 39, 1935.
\textsuperscript{90} Band Tour Expenses, 1935.
\textsuperscript{91} Royal D. Hughes to George W. Rightmire, April 3, 1935.
\textsuperscript{92} Ohio State University Concert Band, Band Tour Financial Statement, 1937, The Ohio State University Archives
\textsuperscript{93} Ibid.
\end{flushleft}
BAND TOUR EXPENSES

Bus Transportation (76 passengers) .................. $340.00
Rental Private Car (5 passengers) .................. 15.00
To Joseph Coffman
Garage Rent (University Truck) .................. 2.75
To Murray
Eugene J. Weigel (Personal Expense) .................. 16.29

Total: $374.04

BAND TOUR RECEIPTS

Steubenville ........................................... 80.00
East Liverpool ........................................... 65.00
East Cleveland .......................................... 75.00
Upper Sandusky ......................................... 69.64
Bucyrus .................................................. 75.00

Total Receipts: $364.64

Expenses $374.04
Receipts 364.64

9.40 E. J. Weigel

PERSONAL EXPENSES

Cleveland to Columbus (Rail Fare) .................. 4.97
Cleveland to Columbus (Berth) .................. 2.75
Taxi and Phone Calls (Cleveland to U. Sandusky) 3.60
Columbus to Cleveland (Rail Fare) .................. 4.97

Total: $16.29

Figure 10. 1934 Band Tour Expenses
(The Ohio State University Archives)
Figure 11. 1935 Band Tour Expenses
(The Ohio State University Archives)
Financial Statement
Ohio University Band Tour
March 23-28, 1936

Receipts

<table>
<thead>
<tr>
<th>Location</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Greenville</td>
<td>$125.00</td>
</tr>
<tr>
<td>Piqua</td>
<td>125.00</td>
</tr>
<tr>
<td>Fremont</td>
<td>100.00</td>
</tr>
<tr>
<td>Lorain</td>
<td>125.00</td>
</tr>
<tr>
<td>Mansfield</td>
<td>100.00</td>
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<tr>
<td><strong>Total Receipts</strong></td>
<td><strong>$575</strong></td>
</tr>
</tbody>
</table>

Expenses

<table>
<thead>
<tr>
<th>Item</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valley Public Service (3 busses)</td>
<td>$530.00</td>
</tr>
<tr>
<td>Printing Tickets (Lorain)</td>
<td>4.00</td>
</tr>
<tr>
<td>Linen Signs (Ohio State Band)</td>
<td>9.00</td>
</tr>
<tr>
<td>Long Distance</td>
<td>1.60</td>
</tr>
<tr>
<td>Taxi (EJW)</td>
<td>1.40</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td><strong>$546</strong></td>
</tr>
</tbody>
</table>

Net Credit $29.00
Reflecting the accepted racial segregation of the 1930s, a notable circumstance from the 1938 tour can be found in a letter sent from Weigel to a host band director regarding band member housing:

"In order that you may set up your final plans for housing, I am enclosing herewith the official housing list. There should be no problem in satisfying these men, as they are all high type college men. There is one player, however, who should be noted - namely, Andy Doswell, who is colored. He is a very high type, light in color, but understands that he is not to be housed with a white family. Any arrangements you make, either with someone of his own race or with a hotel will be entirely satisfactory with him and with me. I hope this will not be a problem for you."94

No mention of Andy Doswell, an alto clarinet player in the band, was made in previous or future years, but the letter from Weigel to Von Brock states at the top that this information was given to every host school in preparation for the 1938 tour. It can be assumed that arrangements were made for his housing, as separate hotel accommodations were not recorded in the budget.95

On the lighter side of boarding arrangements, correspondence from the 1939 tour to Piqua, Fremont, Massillon, Sebring, and Youngstown included several suggestions from the Sandusky County Auditor, representative from the hosting town and father to

94 Eugene J. Weigel to Walter F. Von Brock, March 9, 1938.
95 Ohio State University Concert Band, Band Tour Financial Statement, 1938, The Ohio State University Archives.
band member Jack Stierwalt, regarding the preferred dining arrangements for the band members. Weigel offered a humorous response to Stierwalt's suggestions:

The men have no preference, so whichever plan works best for you will be absolutely all right for us. There is only one suggestion, and your son Jack will bear me out in this, as it has become a standing joke among the band men; this is 'let there be no meat loaf,' if you wish to receive a rousing cheer from the boys. This joke developed from the fact that most church organizations in the past have served meat loaf, and when this is repeated in each town the boys have taken up the above slogan. However, do not let this disturb you, as any meal will go well with the boys. In my opinion, they are always hungry.  

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96 Eugene J. Weigel to Oscar J. Stierwalt, February 28, 1939.
CONTRACT WITH OHIO STATE UNIVERSITY CONCERT BAND

Place Sebring
City M. K. High S., Sebring Public School

The undersigned hereby agree to terms of the attached brochure and assume full responsibility for the complete and satisfactory fulfillment as stated therein.

As supplementary to the above, the following specific information is needed:

1. Date of appearance preferred. (Specify first and second choices.)
   (a) Mar. 23
   (b) 

2. Do you wish us to play a matinee? Yes ☑ No

3. Do you wish State Contest and Festival numbers on program?
   (a) On matinee program? Yes ☑ No
   (b) On evening program? Yes ☑ No

4. State which numbers you wish played:
   (a) Your choice - many choices, numbers
   (b) 
   (c) 

5. The transportation guarantee of $125.00 will be paid by check or cash to Eugene J. Weigel, Director, at close of evening performance.

6. Number of programs needed 1500

ACCEPTED BY OHIO STATE UNIVERSITY CONCERT BAND:

[Signature]

Eugene J. Weigel, Director

ACCEPTED BY SPONSOR:

[Signature]

Sebring Public School

Name of Sponsoring Organization

J. D. Paegel

Supt. 7 Schools

President or Business Manager of Sponsoring Organization

Mailing Address Sebring High School, Sebring, Ohio

City State

Date January 23, 1939

(Please return one signed copy)

Figure 13. 1939 Tour Contract for Sebring Public Schools
(The Ohio State University Archives)
Figure 14. 1939 Combined Marching and Symphonic Bands
(The Ohio State University Archives)
As popularity of the Music Department flourished during the 1930s, the need for adequate funding sharply increased. According to a petition to Phi Mu Alpha from 1931, music educators could earn a Bachelor of Science in Education, music majors could earn
a Bachelor of Arts, and, as of the 1930-1931 school year, a Bachelor of Music for singing was newly available. The Department had 335 music majors and eighty concert band members, with a staff of eighteen. Since the creation of the band program and addition of other department studies, student enrollment increased in every class, most notably the sophomore enrollment, which doubled from the previous year. Though commendable, the immediate growth and steady development of the Department came with extremely taxing teaching loads and resulted in cramped, unsuitable facilities. Six years later, more than 2,500 students registered for music courses in a single year, and nearly 3,000 students participated in approximately one hundred Department-sponsored performances a year. Aside from the quality and reputation of newly-developed programs, the Music Department's growth can be explained by a comment added on a letter from Hughes to Arps in 1930:

> The state is making such rigid requirements for teacher training in music that many small schools are no longer able or offer the curriculum and prospective music supervisors and teachers of music must look more and more to state-supported schools.

As noted from his first year with the instrumental music department, Weigel's campus activity and teaching load was quite full, averaging fifteen to sixteen hours each quarter. When considering the lack of academic status given to non-traditional performing ensembles and duties, however, this calculation appears to be an extremely conservative estimate. In 1935, for example, Weigel organized the campus-sponsored

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97 Ohio State University Department of Music, Petition: Alpha Mu Alpha to Phi Mu Alpha, 1931, The Ohio State University Archives.
98 Ibid.
99 Royal D. Hughes to George F. Arps, October 1, 1930.
100 The Ohio State University Archives, School of Music (RG 31/d/5), “Publications: National High School Orchestra Contest: May, 1937.”
101 Royal D. Hughes to George F. Arps, October 1, 1930.
102 Ohio State University Department of Music, Memorandum of the Teaching Load of Eugene J. Weigel for the Spring Quarter, 1935, The Ohio State University Archives.
OMEA contest, taught one course, directed the Symphonic Band, University Orchestra, and Salon Orchestra, supervised two military bands, and supervised "practice teaching" for seventeen seniors in the instrumental music department, though the State Department of Education considered twelve to be a full load. Additionally, he was paid less than his base salary of $5,000 from 1929, having yet to recover from a hefty department-wide cut from the previous year. While his salary cut would not be resolved immediately, Weigel's work load was lessened to some extent for the next school year when Manley Whitcomb was hired to assist him in 1935. The duties of the twenty-two-year-old Northwestern University graduate, aside from work with the Marching Band, are not specifically known, but he was credited on Symphonic Band rosters for the three following years as "Principal of Brasses" in the cornet section.

The other concern of the booming Music Department that directly affected the instrumental music program was the lack of suitable and accessible facilities. In 1931, the Department was using seven different buildings on campus for office space, recitations, and rehearsal purposes. Before official talks began in the late 1930s regarding the construction of a new music building, the Department had to make do with existing spaces that were not originally intended for music activities or performance. In a letter to President Rightmire on April 2, 1932, Dr. Hughes asked to use a large rear room of the cattle judging pavilion for Weigel's instrumental rehearsals, located on the

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103 Ohio State University Department of Music, Memorandum of the Teaching Load of Eugene J. Weigel for the Spring Quarter, 1935.
104 Ohio State University Department of Music, College of Education, Budget Requests for the Biennium, 1933-1935, The Ohio State University Archives.
106 Ibid., 46.
107 Ohio State University Department of Music. Petition: Alpha Mu Alpha to Phi Mu Alpha, 1931.
northwest corner of 19th and Neil Avenues. Band and Orchestra rehearsals held up to this point, in the north tower of Ohio Stadium, were deemed inconvenient to the location of other music buildings near the center of campus, as well as a danger to female Orchestra students and "taxing on girls to walk from the music building to the stadium three times a week." He not only added that extra rehearsals were difficult and night rehearsals impossible, but that the stadium had no storage areas, was too small, and was badly ventilated. Hughes was granted use of this new makeshift Rehearsal Hall in 1933, a facility that would be in use by the Music Department until 1961.

Weigel's priorities at Ohio State not only included directing and teaching, but maintaining his professional development. He wanted to begin graduate studies and considered pursuing this elsewhere, but his absence would have been detrimental to the instrumental programs. Instead, he sought the approval of President Rightmire to enroll for graduate studies while a member of the University faculty. Knowing that this pursuit could create a conflict of interest with his Music Department colleagues, Dr. Hughes explained to Rightmire that the University could benefit from graduate work completed by a faculty member:

[Weigel] has twice undertaken major problems while serving on committees connected with state and national organizations only to have his findings appropriated and published by someone who was working for an advanced degree... He feels that it might be appropriate...to receive credit for such work here and for the University to get the benefit of it.

108 Royal D. Hughes to George W. Rightmire, April 2, 1932.
110 Royal D. Hughes to George W. Rightmire, April 2, 1932.
111 Ibid.
113 Royal D. Hughes to George W. Rightmire, April 20, 1932.
114 Ibid.
Understanding the unusual situation, Rightmire gave his approval for Weigel to start graduate work and left the details of the matter to the Graduate School and Music Department.\(^{115}\)

In the fall of 1938, the Music Department suffered a great loss from which the faculty would scramble to recover. Dr. Royal Hughes, chair of the Department since its inception in 1925, died on November 7th from injuries sustained eight weeks prior in an automobile accident in New Orleans.\(^{116}\) The Department began operating on an executive committee basis, a governing group in which Weigel was appointed membership. It is unclear, however, if this action was taken at the time of Hughes' accident, in September, or after his death. In correspondence to a host band director before the 1939 Symphonic Band tour, Weigel expressed his frustration from this Departmental dilemma that "caused great additional work," apologizing that he lacked the necessary time to give his undivided attention to pre-tour communication.\(^{117}\) Over the course of the school year, this executive committee proved to be inferior to an administratively chaired Department, and it was decided to appoint one man to the position of Department administrator.\(^{118}\)

\(^{115}\) George W. Rightmire to Royal D. Hughes, April 30, 1932.
\(^{117}\) Eugene J. Weigel to Walter F. Von Brock, December 10, 1938.
\(^{118}\) Bonner, 1972, 69.
On May 8, 1939, one month before being awarded the Master of Arts degree from the University, Eugene Weigel was officially appointed Acting Chairman of the Music Department by the Board of Trustees. Though his official title was still Director of Bands, Weigel was replaced by Manley Whitcomb as the Acting Director of Bands, thus ending the new acting Music Department Chairman's successful tenure with the Symphonic Band.

119 Ohio State University Board of Trustees, Proceedings of The Ohio State University, May 8, 1939. Quoted in Bonner, 1972, 69.
Figure 16. Eugene Weigel
(The Ohio State University Archives)
Social, Artistic, and Educational Influences

Technological advancements of the early 20th century and the economic collapse of the Great Depression shaped the future of music education and appreciation in America. A decline of professional bands in the 1930s resulted from the popularity of new entertainment sources, such as motion pictures and phonograph records.\textsuperscript{120} Communities rarely funded or sponsored community or professional bands during the depression, and those that did demonstrated an uncommon but strong desire to keep such groups alive. Paul Bierley made the following observation about the dissolution of John Philip Sousa's band in 1932, in contrast to the perpetuation of Patrick Gilmore's band during the heyday of touring professional bands:

When Patrick S. Gilmore died in 1892, his bandsmen so cherished his memory that they engaged a succession of conductors and kept the band alive periodically for several years. John Philip Sousa was held in even greater esteem by his bandsmen, but when he died in 1932 there was little opportunity for a revival of his band because of the depression of that era.\textsuperscript{121} Instead, most towns and cities began to rely on schools bands to provide music for civic events such as parades, celebrations, and concerts.\textsuperscript{122} The mass production and easy availability of automobiles created a competition for the attention of concert-goers and those looking for entertainment. Unemployed professional band members and other musicians who could afford to do so enrolled in colleges and universities seeking the training and certification that would make them more marketable in the increasingly standardized music education movement. For institutions vying for these pupils, the

\textsuperscript{120} Battisti, 2002, 218.
\textsuperscript{122} Battisti, 2002, 218.
aforementioned automobiles and the willingness of students to attend an out-of-town school created a competitive recruitment challenge around the country.

The development of accredited band education programs and the popularity of school band contests created not only a need for standardized ensemble orchestration, but also for a higher quality of original repertoire. As noted by Frank Battisti in *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor:*

Music found on band programs during the first quarter of the twentieth century consisted primarily of transcriptions of orchestral literature, opera excerpts, light music (waltzes, polkas, patriotic and popular tunes, etc.) and, of course, marches. No significant body of original music for the wind band existed at this time.\(^{123}\)

In 1926, the Committee on Instrumental Affairs established standard symphonic band instrumentation in Joseph Maddy's *School Bands*, which was published by the National Bureau for the Advancement of Music.\(^{124}\) In the next decade, professional organizations advocating collaboration and growth in music education were created, such as the Music Supervisors National Conference, led by Ohio and New York, in 1933, and the College Band Directors National Association in 1938.\(^{125}\) However, one of the most significant personal advocates for the college band movement was University of Illinois Director of Bands, Albert Austin Harding. As one of the first collegiate band directors of a significant program, Harding's greatest contribution to the symphonic band was the development of wind band orchestration in a symphonic-sized ensemble.\(^{126}\) Wanting bands to have an orchestral sound, he favored large woodwind sections and diverse

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\(^{125}\) Ibid., 59.
\(^{126}\) Manfredo, 1995, 60.
harmony instruments rather than the loud, brass-heavy military band orchestrations of the past.\textsuperscript{127} Despite the significance and impact of his program, the repertoire of Harding's band, which included many of his own transcriptions and arrangements, was heavily reliant on orchestral selections. Many years would pass before a greater variety of original compositions would be available, even for the most innovative pioneers of the wind band movement.

The early direction of the Ohio State band program resembles the design or intention of other similar collegiate band programs from this time. In a 1929 survey by LaVerne Buckton at the Teachers' College at Columbia University, band directors and administrators from ROTC schools and non-ROTC schools were asked how a program should be organized and run, from staffing and budgetary issues, to supplies and academic credit.\textsuperscript{128} Of the ROTC schools surveyed, a majority of those surveyed believed that the director should be a member of the music department and should have control of the band at all functions at which it plays.\textsuperscript{129} Concert trips should be arranged "to increase interest and furnish incentive for careful music work and the development of well-rounded programs," and free outdoor concerts should be given in the spring.\textsuperscript{130} However, only thirty-five percent of the institutions surveyed allowed band credit as a free elective on all courses on the college university, and only twenty-two percent of the institutions allowed college credit for band work as a free elective on music and arts courses.\textsuperscript{131} A survey ten years later by Walter Duerksen showed that the matter of

\begin{itemize}
\item \textsuperscript{127} Manfredo, 1995, 62.
\item \textsuperscript{128} LaVerne Buckton, \textit{College and University Bands: Their Organization and Administration}, Teachers' College, Columbia University Contributions to Education, No. 374 (New York: Teachers' College, Columbia University, 1929).
\item \textsuperscript{129} Ibid., 12.
\item \textsuperscript{130} Ibid., 33.
\item \textsuperscript{131} Ibid., 70.
\end{itemize}
securing curricular recognition for college band was still an issue, with thirty-one percent of the schools surveyed stating that no semester credit was given for participation.\textsuperscript{132} The activity of the Ohio State band program closely resembled these educational trends, including the structure of the program and the struggle for acceptance as an academically recognized discipline. In acknowledgement of the new rise of advocacy for music education, Buckton quoted the former Commissioner of Education, Dr. Philander Claxton, as stating, "Sooner or later we shall not only recognize the cultural value of music, we shall also begin to understand that, after the beginnings of reading, writing, arithmetic, and geography, music has greater practical value than any other subject taught in our schools."\textsuperscript{133}


Chapter 3: World War II and the Band Program: 1939-1953

From Department to School: Music at Ohio State

After a productive year as the acting Chairman of the Department of Music from 1939 to 1940, Eugene Weigel was officially awarded the position in 1940. In Weigel's first five years of leadership, he reorganized the structure of the Department to meet the needs of majoring students as well as students from areas outside the College of Education. He completed the development of four music curricula, previously initiated by the late Dr. Hughes, which included instrumental music education. According to John Bonner, Weigel also established entrance assessments for entering students, started a student advisory system, began a new grading and jury system, changed the fee system, revamped summer school programs, and increased the credit value for liberal arts college courses. He also had high regard for strong public relations, in the Department in general, and particularly among the performing ensembles. In a letter to Dr. Arthur J. Klein, Dean of the College of Education, Weigel stated, "We have presented the Chorus, Orchestra and Band as often as practicable and in accordance with department regulations in order to make public concerts available to audiences beyond the campus."

134 Arthur J. Klein to William McPherson, December 22, 1939. The Ohio State University Archives.
135 Eugene J. Weigel to Arthur J. Klein, April 20, 1943. The Ohio State University Archives.
136 Bonner, 1972, 71.
137 Eugene J. Weigel to Arthur J. Klein, February 19, 1944, 15. The Ohio State University Archives.
The quality of the Department of Music did not go unnoticed on campus and in the collegiate music profession. In 1943, the Department was awarded full membership in the National Association of Schools of Music, one of the greatest achievements since its inception. In 1945, the Department was officially given the title School of Music by the Board of Trustees. During this time of considerable growth and increasing popularity, a new provision in Ohio's General Code gave state universities the authority to enforce limited enrollment based on a student's performance in specialized studies. While continuing to make music courses accessible for non-majors on campus, the newly-accredited School of Music could approach the admission process in a different manner, making acceptance into degree programs more selective and thus increasing the level of musicianship.

With the inception of the peacetime draft before the Second World War, the Department of Music struggled to maintain the faculty and students necessary for the development of its ensembles and programs. In a letter to Dean Klein from the College of Education, Weigel gave an account of the impact of military service on the Department of Music:

Practically all of the men in our area have gone into military service. We have seven music students who are lieutenants in the Army and one ensign in the Navy. We have five men who have become warrant officers (director of military band) and some forty students who have been definitely assigned to music activities, thus utilizing their special skills and University experience.”

The forty-plus students mentioned in this letter comprised a large section of the Symphonic Band, leaving a considerable void in the band roster. When the group took

138 Bonner, 1972, 73.
139 Ohio State University Board of Trustees, Proceedings of The Ohio State University, May 7, 1945, The Ohio State University Archives. Quoted in Bonner, 1972, 74.
140 Bonner, 1972, 75.
141 Eugene J. Weigel to Arthur J. Klein, April 20, 1943, 2.
an initial loss in membership before the end of the 1941-1942 school year, women become members for the first time in Ohio State band history.\footnote{Ohio State University School of Music, History of the Concert Band, 1973, The Ohio State University Archives.} In the 2005 article, \textit{Donald McGinnis - A Reminiscence}, OSU Emeritus Professor Paul Droste quoted Donald McGinnis, the newest addition to the band staff at that time, as saying, "Whitcomb was forced to finish the spring quarter concerts with women filling out the missing seats in the Concert Band... Whit had to whistle and sing some of the missing parts."\footnote{Paul Droste, "Donald McGinnis - A Reminiscence," \textit{TBDBITLetter} 2004-2005, no. 3 (Summer 2005): 10-11.}

War-time concessions were also made regarding the construction of new facilities and the recruitment of prospective students. The plans for a new music building, which had been in the works since the late 1930s, were postponed due to restrictions on non-defense construction.\footnote{The Ohio State University, "John H. Herrick Archives," College of Engineering, Knowlton School of Architecture, http://herrick.knowlton.ohio-state.edu/ (accessed September 26, 2010).} Long-distance public relations and student recruitment efforts by groups such as the Symphonic Band were also greatly diminished with the cessation of spring tours during the war.\footnote{The Ohio State University Archives, School of Music (RG 31/d/5), "Concerts and Recitals: November 1947-July 1948."} However, Weigel still maintained close local ties by sending performance groups to Memorial Hall in downtown Columbus to perform for the Red Cross War Chest, as well as other agencies.\footnote{Bonner, 1972, 72.} Many campus concert programs were also dedicated to the war effort, encouraging attendants to support the troops and buy U.S. War Bonds. In a letter to Dean Klein, Weigel also stated that he "attempted to establish at Ohio State a Band Directors' Training School with recognition
by the United States Army," but continued by writing that the plan "did not materialize because of Army policy limiting all instructors to Army personnel."147

Figure 17. Manley Whitcomb
(The Ohio State University Marching Band)

**Directing the Band: 1939-1946**

When Eugene Weigel officially became Chairman of the Department of Music, Manley Whitcomb was granted the title of Director of Bands, following a successful first year as Acting Director, for an annual salary of $2464 plus $340 for summer work.148 Whitcomb was assisted by Department of Music and Symphonic Band alumnus, Clare Grundman, who taught the woodwind studio, all woodwind methods courses, and became

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147 Eugene J. Weigel to Arthur J. Klein, February 19, 1944, 24.
148 Ohio State University Department of Music, College of Education, University Budget Information, The Ohio State University Archives.
the Assistant Director of the Marching and Symphonic Bands. Though not listed among the Band personnel during his two years assisting, it is possible that Grundman filled a seat in the clarinet section when necessary, just as Whitcomb had done in the cornet section while assisting Weigel.

When Grundman resigned from Ohio State, Weigel began the search for a new Assistant Director, asking George Waln, from Oberlin College, for a recommendation. Waln recommended Donald McGinnis, a recent graduate from his clarinet studio. McGinnis had no marching band experience, but he had gained some teaching experience at Oberlin High School while finishing his Bachelor of Music in clarinet performance and his Bachelor of Music Education degrees. After a successful interview with Weigel and Whitcomb, McGinnis was hired to fill the vacancy of Woodwind Instructor and Assistant Director of Bands in the summer of 1941.

In the fall, McGinnis assumed the duties of assisting Whitcomb with the Marching and Symphonic Bands, as well as teaching the applied woodwind studio and woodwind methods courses. Whitcomb also placed McGinnis in the leadership role of principal clarinet and concertmaster, where he ran sectionals and rehearsals as needed. Regarding the opportunity to assist Whitcomb with rehearsals and sectionals, as well as with the selection of repertoire, McGinnis observed, "Had it not been for Whitcomb I would not have been a competent university band director."

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149 Droste, 2005, 10.
150 Droste, 2005, 10.
151 Titus, 2005, 50.
152 Droste, 2005, 10.
154 Droste, 2005, 10.
Knowing that the call to drafted military service was inevitable, McGinnis enlisted in the Navy before completion of the 1941-1942 school year and remained on military leave of absence from the Department of Music for four years.\textsuperscript{155} He spent the first year and a half of his tour at The University of Iowa, where he auditioned with two Ohio State Symphonic Band members and played a year and a half with many musicians from the Big Ten schools, before becoming an officer in World War II.\textsuperscript{156} \textsuperscript{157} During his academic year on leave from the University from 1942-1943, McGinnis was replaced by Interim Assistant Director John Worley, a fellow Oberlin College alumnus who also joined the clarinet section.\textsuperscript{158} In July, 1943, Whitcomb also answered the call of duty, enlisting in the Army where he would serve until his return to Ohio State for the 1946-1947 academic year.\textsuperscript{159} John Worley stepped up as Interim Director from 1943 to 1945, and University of Michigan graduate Justin Gray took over as Interim Director from 1945 to 1946.\textsuperscript{160} Both directors covered the woodwind teaching duties of the Department during the absence of McGinnis, and the Interim Director of the Marching Band, William McBride, covered the brass teaching load during Whitcomb's leave.\textsuperscript{161}

Before the war, the size of the Symphonic Band remained consistent, reflecting the preferences of each director. Concert rosters indicate that Weigel favored nearly a 2:1 ratio of woodwinds to brass, with approximately five percussionists and four string

\textsuperscript{155} Ibid.
\textsuperscript{156} Titus, 2005, 55.
\textsuperscript{157} Drost, 2005, 10.
\textsuperscript{160} The Ohio State University Archives, School of Music (RG 31/d/5), “Recitals and Programs: November 1943-July 1946.”
\textsuperscript{161} Ibid.
basses. Under Whitcomb's direction, the ideal band averaged eighty to ninety players, with a fewer woodwinds and strings and slightly more brass. From 1942-1946, however, the acting directors struggled to maintain a relative balance within the ensemble. Even with the addition of female band members, the overall size of the band during the war decreased by roughly twenty percent. This situation was not ideal, but the concessions of war were not conducive to optimal instrumentation.

<table>
<thead>
<tr>
<th>School Year</th>
<th>Woodwinds</th>
<th>Brass</th>
<th>Percussion</th>
<th>Strings</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1939-1940</td>
<td>51</td>
<td>29</td>
<td>5</td>
<td>3</td>
<td>88</td>
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<tr>
<td>1940-1941</td>
<td>47</td>
<td>31</td>
<td>5</td>
<td>0</td>
<td>83</td>
</tr>
<tr>
<td>1941-1942</td>
<td>45</td>
<td>32</td>
<td>6</td>
<td>0</td>
<td>83</td>
</tr>
<tr>
<td>1942-1943</td>
<td>33</td>
<td>31</td>
<td>5</td>
<td>1</td>
<td>70</td>
</tr>
<tr>
<td>1943-1944</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>unknown</td>
<td>unknown</td>
</tr>
<tr>
<td>1944-1945</td>
<td>33</td>
<td>26</td>
<td>3</td>
<td>3</td>
<td>65</td>
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<tr>
<td>1945-1946</td>
<td>37</td>
<td>26</td>
<td>7</td>
<td>2</td>
<td>72</td>
</tr>
<tr>
<td>1946-1947</td>
<td>52</td>
<td>35</td>
<td>5</td>
<td>1</td>
<td>94</td>
</tr>
<tr>
<td>1947-1948</td>
<td>45</td>
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<td>5</td>
<td>0</td>
<td>83</td>
</tr>
<tr>
<td>1948-1949</td>
<td>48</td>
<td>33</td>
<td>5</td>
<td>0</td>
<td>86</td>
</tr>
<tr>
<td>1949-1950</td>
<td>46</td>
<td>34</td>
<td>5</td>
<td>1</td>
<td>86</td>
</tr>
<tr>
<td>1950-1951</td>
<td>43</td>
<td>36</td>
<td>7</td>
<td>2</td>
<td>88</td>
</tr>
<tr>
<td>1951-1952</td>
<td>42</td>
<td>30</td>
<td>5</td>
<td>2</td>
<td>79</td>
</tr>
<tr>
<td>1952-1953</td>
<td>47</td>
<td>34</td>
<td>5</td>
<td>2</td>
<td>88</td>
</tr>
</tbody>
</table>

When students began to return from military service in 1945, enrollment in University band programs increased immediately. Given the influx of veterans with military band experience, the affect of the G.I. Bill on campus enrollment was more significant to the University's bands than other ensembles, such as the University Orchestra. By 1946, the Symphonic Band had surpassed its pre-war membership, enabling the return to Whitcomb's pre-war instrumentation.

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162 Various corresponding programs.
163 Various corresponding programs.
164 Ibid.
165 Wyder, 1995, 68.
The Post-War Band: 1946-1949

After McGinnis was honorably discharged from the Navy and completed a Master of Arts degree at the University of Iowa, he returned to his position at Ohio State in the fall of 1946 with the title of Assistant Professor, joining Whitcomb to assist with the Symphonic and Marching Bands. As concertmaster of the group, McGinnis held woodwind sectionals and, on occasion, rehearsed the entire group upon Whitcomb's absence. He valued the experience he gained by observing Whitcomb and working with the band:

Manley Whitcomb wanted me to be there for every rehearsal, not standing around with a notebook and a pencil, but be there with my clarinet, sit in the first chair of the clarinet section, and act as the concertmaster of the band, and therefore be acquainted with exactly what was going on. It was a great learning experience for me, because I could see him in rehearsal and learn a lot about rehearsal techniques... At that time, I had not envisioned myself as the conductor of the group. I was happy in my role as Associate Conductor and helping Whit do whatever he needed in the Concert and Marching Band.

Much like the newly renamed and rapidly developing School of Music, the Band program was an industrious part of the School of Music. The Symphonic Band and Marching Band, as well as the Regimental Band, which played at military functions and various games under McGinnis' direction, boasted a total average membership between 280 and 300. Credit for participation in the University Chorus, Orchestra, and Symphonic Band was extended to all undergraduate colleges to a maximum of six hours, thus bolstering the participation of non-majors in School of Music ensembles.

166 The Ohio State University Archives, School of Music (RG 31/d/5), “Concerts and Recitals: October 1946-July 1947.”
168 Ibid., 71.
170 The Ohio State University Archives, School of Music (RG 31/d/5), “Concerts and Recitals: October 1946-July 1947.”
171 Eugene J. Weigel to T. C. Holy, April 9, 1946, 2.
Symphonic Band, which had its largest membership in eight years, averaged 14 concerts a year, including the annual Twilight Concerts and a Spring Tour to Fredericktown, Coshocton, Dover, Bexley, and the Palace Theatre. While few changes were made in the Symphonic Band repertoire since Weigel had left the position, some new elements were added, including the increased use of soloists and featured players, and the introduction of technically impressive and crowd-pleasing tunes that would find a home in the band's library years to come, such as *Clarinet Polka*, a McGinnis favorite.

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172 The Ohio State University Archives, School of Music (RG 31/d/5), “Concerts and Recitals: October 1946-July 1947.”
Figure 18. L – R: Unknown, Donald McGinnis, and Manley Whitcomb, Spring Tour, 1947
(The Ohio State University Archives)
Mirror Lake
Concerts To
Start May 7

Ohio State University's School of Music will present its annual series of
twilight concerts in Mirror Lake Hollow on the OSU campus for the 18th spring, beginning at 8
p.m. on Wednesday, May 7, with the OSU Symphonic Band
under the direction of Manley R Whitcomb of the School of
Music faculty. The concert is free and open to the public.

The concerts will be given each Wednesday evening during May in
the University's outdoor amphitheater. Because of an earlier
sign-off time, WOSU will not broadcast the series this year as it has previous series.

Director Whitcomb has selected four clarinet soloists to appear with the band at the opening
concert. The OSU faculty member who directs the activities of
the large music group, is a graduate of Northwestern University,
where he received his bachelor's and master's degrees in music.

Since 1935, he has worked with the concert and marching
bands and has done considerable composing for symphonic band.
The concert band director is active in college music circles and is a member of Phi Nu Alpha
and Pi Kappa Lambda, honorary musical fraternities.

Figure 19. Mirror Lake Concert Advertisement
(Columbus Dispatch, April 27, 1947)
The steady growth and popularity of the Symphonic Band, or the Concert Band, as it was also known, as well as the heavy teaching load of the current faculty, created the need for a second assistant in the Band Department in 1947. A Cleveland native and former Director of Instrumental Music in the Shaker Heights Schools, Jack Evans was hired by Whitcomb primarily for his marching band experience. In contrast, McGinnis never charted drills or formations, and his experience in assisting the Ohio State Marching Band was simply to conduct from the east ladder on the field while Whitcomb

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173 On formal performances, the band was usually addressed at the Symphonic Band. On programs with lighter literature or outdoor programs, the band was frequently called the Concert Band.
174 Droste, 2005, 10.
ran rehearsals from the west ladder.\textsuperscript{175} Evans' arrival on campus gave McGinnis the opportunity to leave the Marching Band and focus on his other numerous teaching responsibilities, to which he was more suited. In addition to assisting Whitcomb with the Marching Band, Evans was asked to form a second concert band geared toward non-majors:

The Activities Band is unique among college bands since it offers to those students who are not music majors the opportunity to play in a concert band. The greater percentage of its players come from college other than the School of Music. Many of the members are also members of other campus bands. In some cases music majors play in the band. This is usually done if... he is unable to play in the Concert Band or to provide the instruments not normally played by non-music majors, such oboes, bassoons and bass clarinets.\textsuperscript{176}

Notably, the new Activities Band had twenty-five to thirty female members, while the concert band had less than ten, leading to the assumption that the majority of female participants were not majoring on a wind instrument.\textsuperscript{177} 178 179 Regarding women in the bands, Evans said, "I think they make good band members. I would have not objected to having them at any time."\textsuperscript{180} Regardless the balance of the two groups, the creation of an ability-based band program would give advanced musicians in the top ensemble the opportunity to play more challenging music, allowing for the performance of high-quality, original compositions sought after by directors nationwide.

The 1947-1948 academic year was a busy time for Whitcomb, McGinnis, and the Symphonic Band. During the annual Summer Institute of 1947, Whitcomb conducted the

\textsuperscript{175} Paul Droste, Interview with author, October 30, 2010.
\textsuperscript{176} Ohio State University School of Music, LXXV: The Ohio State Bands: Seventy-Fifth Anniversary, Band office files.
\textsuperscript{177} The Ohio State University Archives, School of Music (RG 31/d/5), “Concerts and Recitals: November 1947-July 1948.”
\textsuperscript{178} Script Ohio, 1979, 67.
\textsuperscript{179} As women at Ohio State did not participate in wind bands before the war, it can be assumed that they rarely, if ever, majored on a wind instrument. It would take time before this new opportunity caught on with students, and female enrollment increased.
\textsuperscript{180} Script Ohio, 1979, 67.
Summer Concert Band and taught techniques for marching band, concert band, and drum majors, as well as new developments in teaching methods and materials, attracting part-time graduate students and prospective high school students.\textsuperscript{181} Over the course of the year, the Symphonic Band had six concerts on campus, in addition to performances for the Fairfield Alumni Association and the Phalanx Fraternity and Gradale Sorority. During the winter quarter, appearances were made in a series of weekly broadcasts over the WOSU station.\textsuperscript{182}

On the Spring Tour, the Band traveled to five towns in five days, performing two concert each in Wilmington, Findlay, Maumee, Cleveland, and Cleveland Heights.\textsuperscript{183} Day trips took the band to South High School and Bexley High School, and the Activities Band also performed at Hilliard High School. Programs from these concerts show the inclusion of the medley of campus songs, \textit{Stadium Echoes} (1947 - arr. unknown), on nearly every tour performance, along with other lighter works and selections featuring members or sections of the ensemble. This school year also marked the creation of the Band Club, described as "a new organization at the University which enhances the musical purposes of the bands by encouraging social life among the bandsmen. This group sponsors two dances and a Merit-Award Banquet each year."\textsuperscript{184}

The School of Music had an enrollment of 337 music majors and 31 staff members during the 1948-49 school year.\textsuperscript{185} Of approximately 265 students participating in the bands, 86 were enrolled in Symphonic Band. The Band's concert season included

\begin{footnotesize}
\begin{enumerate}
\item Columbus Dispatch, "Summer Institutes Announced by OSU," \textit{Columbus Dispatch}, March 30, 1947.
\item The Ohio State University Archives, School of Music (RG 31/d/5), “Concerts and Recitals: November 1947-July 1948.”
\item Ibid.
\item Ibid.
\item Ibid.
\item The Ohio State University Archives, School of Music (RG 31/d/5), “Concerts and Recitals: October 1948-August 1949.”
\end{enumerate}
\end{footnotesize}
the annual Spring Tour in four cities (Marietta, Lancaster, Xenia, and Pleasant Hill),
seven campus performances, including a Diamond Jubilee and Seventieth Anniversary
concert celebrating the inception of the Ohio State band program in the 1878-1879 school
year.186 The program for this concert included standard transcriptions for band, as well
as Messager's *Solo de Concours*, a feature for solo clarinet that would become one of
McGinnis' several clarinet section standards over the years. Notably, the program also
included Henry Cowell's *Shoonthree*, Ralph Vaughn Williams' *Toccata Marziale*, and
Pedro SanJuan's *Canto Yoruba*, three selections also performed on the 1948 League of
Composers 25th Anniversary Season concert, which presented "A Program of
Contemporary Music Written For Symphonic Band in Honor of the 70th Birthday of
Edwin Franko Goldman."187 Of the League of Composers concert, Richard Hansen
writes, "Here was a program of increased substance, marking an important step in a new
era of band music... This program celebrated the specific repertoire for wind band that
Goldman had devoted thirty years to creating."188 In the selection of this particular
music, Whitcomb's interest in the campaign for original music for the wind band is
evident. A caption included in a 1948 Summer Band program also notes the involvement
of the ABA and the CBDNA in the promotion of wind music:

The second part of the Band Program is made up of recent compositions written
specifically for the medium of the Concert Band. Recent years have seen an
increase in this type of material which may be ascribed to the untiring activities of
The American Bandmasters Association and The College Band Directors
National Association as well as the impetus provided by the high school band
movement.189

186 The Ohio State University Archives, School of Music (RG 31/d/5), “Concerts and Recitals: October
1948-August 1949.”
188 Ibid., 90-91.
189 The Ohio State University Archives, School of Music (RG 31/d/5), “Concerts and Recitals: November
1947-July 1948.”
Since 1927, various makeshift facilities were provided over the years for music instruction and rehearsal on campus, yet none were designed for this purpose. The former President's house, or Music Hall, was built in 1856 and contained only 7,199 square feet of space. The Rehearsal Hall, which was built in 1907 and assigned to the Department of Music in 1938, was originally a cattle judging or "poultry husbandry" pavilion. Acoustical engineering was performed on this facility in 1940 by the Physics Department and the Department of Electrical Engineering in an attempt to meet the needs of the Department. The use of these buildings was always considered a temporary solution, one that was not sufficient to house the music programs of the University.

The construction of a new facility, which was completed in 1949, was a mark of achievement for the School of Music and Eugene Weigel. In a letter to Dr. Klein, Dean of the College of Education, Weigel expressed high expectations regarding the benefits of a new music building on enrollment:

The University post-war building program will have a tremendous effect upon our future development and, since we are scheduled to have a new building, it is anticipated that we shall double our enrollment. To this natural development add the returning soldier and war worker and we should have a further increase in enrollment. These conditions, I believe, would indicate that our program shall have to be made more comprehensive and more flexible.

The new building was in the works before the start of the war, but further action was put on hold for wartime building restrictions. The Board of Trustees approved plans to build the music facility in 1946, and the contract was awarded at the end of 1947.

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190 John H. Herrick Archives, Music Hall.
191 Ibid., Music Hall.
192 Eugene J. Weigel to Arthur J. Klein, February 19, 1944, 18.
193 John H. Herrick Archives, Hughes Hall.
194 Eugene J. Weigel to Arthur J. Klein, February 19, 1944, 15.
195 John H. Herrick Archives, Hughes Hall.
According to Joan Lehr, Emeritus Associate Professor of Music Education, "This long-awaited building was referred to as a 'recitation' building, not as a music building. It was surmised by some persons that the members of the state legislature would not consider it appropriate to use state funds to construct a building for music instruction.\textsuperscript{196} 197

The completion of the new music building was celebrated by the School of Music as step toward creating one of "the finest facilities for a musical education" in the state of Ohio.\textsuperscript{198} Named after the late Professor Royal Hughes, it was the first major project in the post-war construction program.\textsuperscript{199} Hughes Hall was officially ready for use in October, 1949 as the first dedicated practice, rehearsal, performance, and classroom facility for ensembles and students in the School of Music.

1949-1953

The academic years of 1949-1950 and 1950-1951 were a continuation of typical Symphonic Band activities, including annual performances on campus, radio broadcasts, and spring tours around Ohio. Programming choices indicate Whitcomb's continued interest in the selection of original wind band compositions, as well as the premieres of new music on campus. With the assistance of the Men's Glee Club and the University Chorus in 1950, the Band did two thematic programs for the Twilight Concerts, both entitled "A Program of Russian Music" and "A Program of Austrian and German Music." To follow suit, the Activities band performed "A Program of Music for Varied Tastes" for the last Twilight Concert of the quarter. In 1951, the Symphonic Band's themes were

\textsuperscript{196} John Lehr, History of the School of Music, The Ohio State University Archives. Quoted in Wyder, 1995, 54.
\textsuperscript{197} Though not documented by The Ohio State University Architectural Archives, an oversight from the omission of this information may have resulted in a lack of soundproofing throughout the building, resulting in poor acoustic quality that would affect future building use.
\textsuperscript{198} Ohio State University Archives, School of Music (RG 31/d/5), “Concerts and Recitals: October 1948-August 1949.”
\textsuperscript{199} John H. Herrick Archives, Hughes Hall.
"A Program of French Music," with the assistance of The Men's Glee Club, followed by "Music From the British Isles," which included the Symphonic Choir.  

Figure 21. Symphonic Band, early 1950s  
(Donald McGinnis Collection)  

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200 The Ohio State University Archives, School of Music (RG 31/d/5), “Concerts and Recitals: October 1949-August 1950.”
Figure 22. 1950 Symphonic Band on Tour
(The Ohio State University Archives]
Figure 23. 1950 Symphonic Band on Tour  
(The Ohio State University Archives)

Figure 24. 1952 ABA Concert Program  
(The Ohio State University Archives)
In the fall of 1951, McGinnis headed to the University of Iowa, on a leave of absence from Ohio State, to finish his Ph.D.  

Robert Titus, the clarinet instructor in the School of Music, served as Assistant Director and B-flat clarinetist of the Symphonic Band in his absence. In one of the most active and distinguished years since the ensemble's inception, the 1951-1952 concert schedule featured thematic campus concerts, the Spring "Educational" Tour to Xenia, Piqua, St. Mary's, Fostoria, Maumee, Elyria, and Bay Village, and a performance at Central High School, featuring Percy Grainger on piano and as a guest conductor, as well as two appearances at the Eighteenth Annual American Bandmasters Association (ABA) Convention, held at Ohio State. At the ABA Convention, the Band gave a premiere performance of Charles Carter's *Sinfonia*, conducted by Whitcomb. All other selections were conducted by ABA members James C. Pfohl, Lt. Col. Santelmann, Leonard Falcone, Mark H. Hindsley, Maj. Francis E. Resta, Karl L. King, Dr. William D. Revelli, Joseph E. Skornicka, Glenn Cliffe Bainum, Dr. Edwin Franko Goldman, and Col. Earl D. Irons.

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201 Titus, 2005, 73.
202 Various corresponding programs.
Figure 25. 1952 Symphonic Band rehearsal in Hughes Hall  
(The Ohio State University Archives)
McGinnis graduated from the University of Iowa in the spring of 1953 with the Doctor of Philosophy degree in Music Composition.\(^{204}\) When he returned to Ohio State in the fall, Whitcomb took a leave of absence to complete his Doctoral studies at Columbia University. McGinnis was named Acting Director of the Symphonic Band, and Forrest Stoll, a brass instructor in the School of Music, became the Assistant Director.\(^{205}\) No notable changes were made to the concert programming or instrumentation in Whitcomb's absence. Despite limited archival documentation, it can be assumed that only a standard performances of radio broadcasts, two traditional

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\(^{204}\) Titus, 2005, 75.
\(^{205}\) Droste, 2005, 11.
concerts, and three Twilight concerts were given, and that the annual Spring Tour may not have taken place in 1953.

At the end of the 1952-1953 academic year, Whitcomb announced his resignation from Ohio State to accept a position at Florida State University.²⁰⁶ Though Whitcomb was, by far, the highest paid director in the program,²⁰⁷ McGinnis later stated that he and Evans tried to convince Whitcomb to stay at Ohio State by offering their salary raises.

Jack and I had such regard for Whitcomb, and we enjoyed the relationship so much as having him as the Director of Bands. So the two of us Assistant Directors got together to talk and said, ‘Let’s go to Mr. Weigel and tell him to take our raises and give them to Manley Whitcomb for the next year.’ You can see why we had a good rapport… By that time, Whitcomb had gone so far with Florida State, that he was settled on the fact that he was going to leave. I remember going with him for a walk in the evening when we were having a last goodbye party together for Whit and Leah… I told Whit the story that Jack and I had gone to Weigel and told him to take our raises and add them to Whit’s to bring him back. Whit broke down and we both cried.²⁰⁸

McGinnis also speculated that Whitcomb, who was heavily courted for the position, wanted a simpler schedule in which he could focus primarily on music education.²⁰⁹

When the matter had been settled and staffing changes were necessary, Weigel either chose to split the position of Director of Bands or McGinnis and Evans suggested the change.²¹⁰ Though Evans could have passed the Activities Band to McGinnis or another director and sought control of the top band, he chose to stay with the marching

²⁰⁶ Titus, 2005, 77.
²⁰⁷ Department of Music, College of Education, University Budget Information.
²⁰⁹ Ibid.
²¹⁰ Droste, 2010.
band, knowing that McGinnis wanted very much to direct the premiere group.\(^{211}\)

I was very happy as associate director and had no ambitions to be the director. I had several opportunities to go somewhere else, but I liked what I was doing here and I liked working with Whitcomb. When Whit decided not to come back and the job was open, Eugene Weigel proposed that I take the marching band and McGinnis, the concert band.\(^{212}\)

In an interview with Jonathan Waters, Evans claimed that Whitcomb urged him not to allow the Marching and Concert Bands to be split up, stating that Weigel had suggested a split of the two ensembles in 1939 and Whitcomb had refused to accept the position under such circumstances.\(^{213}\) However, with the added responsibility of the Activities Band, Evans did not choose to bargain for control of the Concert Band on top of his other duties.\(^{214}\) Pleased with the work that Evans and McGinnis had accomplished during Whitcomb's leave of absence, Weigel made the directing assignments permanent, naming Evans Director of the Marching Band and McGinnis Director of the Symphonic Band.\(^{215}\)

In separating the control of the two bands, both directors were free to focus their time and energy in one specific area, a change that would significantly impact the future of the band program at Ohio State.

\(^{211}\) Ibid.
\(^{212}\) *Script Ohio*, 1979, 62.
\(^{213}\) Jack O. Evans, Interview with Jonathan Waters, March 2000. Quoted in Jonathan N. Waters, "Jack Oliver Evans: His Life and His Contributions to The Ohio State University School of Music" (master's thesis, The Ohio State University, 2002), 69.
\(^{214}\) Ibid.
\(^{215}\) Droste, 2005, 11.
Social, Artistic, and Educational Influences

From the late 1930s to the early 1950s, the most significant event affecting the development of music education nationwide was the involvement of the United States in the Second World War, preceded by the peacetime military draft and followed by the return of young veterans seeking training and employment. Many young male teachers, professors and students preemptively enlisted for service with a preferred military branch before being called to conscription, while others waited for the inevitability of it.
A shortage of educators at the public school level called for the return of married women and retirees to the classroom, while at the collegiate level, the impact of the absent enlisted instructors was dependent upon the number of enrolled students remaining on campus. On college campuses, groups lacking sufficient members, such as bands or orchestras, had no choice but to seek female members, many of whom never had the opportunity or permission to participate before the war. In addition to the shortage of qualified civilian musicians, instruments and supplies were a scarce commodity. With a government excise tax placed on musical instruments and other necessities, which was exacerbated by the military consumption of practically all domestic industry productions, maintaining an instrumental program was indeed a challenge. However, not all adaptations in music education during the war resulted in adverse concessions. The inclusion of women in traditionally male roles and the empowerment of a country unified by national pride would have a lasting impact on society's view toward the field of study.

For those who taught during the war, the 1941 call from MENC for "National Unity through Music" not only encouraged the use of national, folk, and patriotic songs, but it also advocated an increased knowledge of America's diverse heritage as well as the promotion of American composers. In 1942, music educators were also asked by President Franklin D. Roosevelt for "more bands, more parades, more flag waving" to boost national morale. Incorporating ideas from both calls to action, band directors

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were encouraged to embrace their few traditional forms, such as the popular, uplifting march, and to cultivate a new and unique repertory from skilled composers to give musical significance to concert programming.\textsuperscript{220}

The post-war increase of new students and the return of military veterans under the G.I. Bill led to a rapid rise in enrollment on college and university campuses. A sharp recovery from the Depression had already been observed in prewar enrollment, but statistics from the Department of Education show nearly double the activity between the fall of 1945 and the fall of 1946, and by 1947, enrollment was seventy percent higher than its pre-war level.\textsuperscript{221} While this campus growth was not entirely caused by the G.I. Bill, it did create a boom in post-secondary enrollment.\textsuperscript{222} For traditionally male music programs, the retention of wartime female students would also contribute to a significant gain in music ensemble and degree program membership, thus altering the face of instrumental music education and performance.

As the population of the collegiate student body changed, so did the philosophy and approach of undergraduate education and training. In \textit{A History of American Education}, Michael L. Mark and Charles L. Gary identify the trend toward the discouragement of overspecialization at the college level:

Many new humanities texts were published, and new courses were established to integrate history, art, and literature. Providing some experience with the art of music characterized most of the general education core of studies that colleges put in place. Even when music courses were only one of a number of choices to meet the core requirement, enrollments were heavy. For the first time, music became part of the 'common schooling' of those who went to college.\textsuperscript{223}


\textsuperscript{222} Ibid.

\textsuperscript{223} Mark and Gary, 2007, 348.
As degree programs emphasizing the liberal arts became more common, students who were not majoring in music found an outlet for performance without committing to a vocational course of study. Concert bands saw an increase in the participation of students with varying ability levels, creating a need for ability-based ensembles and a wider variety of literature to meet the needs of each group.

As the wind band movement progressed into the 1940s, band directors began to express the need for original compositions on a united front. Marches and transcriptions were still highly valued and would fill concert programs for many years to come, but works of varying lengths and difficulties that reflected the capabilities and unique qualities of a wind band were beginning to gain favor with directors. Eager to increase the quantity and quality of literature and to create a new demand in marketing, publishers also joined this effort to persuade skilled composers to write music for band. As stated by Richard Hansen in *The American Wind Band: A Cultural History*, "Indeed, the 1940s and 1950s in wind band could be aptly termed a Renaissance or 'rebirth.'"

Such advocacy efforts were strengthened by the establishment and expansion of professional groups dedicated to issues relating to music education. In 1940, the Music Educators National Conference became a department of the National Education Association (NEA), replacing the NEA's 56-year-old Department of Music Education. Most notably for the college band movement, however, was the transition of the 1938 Music Educators National Conference (MENC) Committee on College Bands to become the University and College Band Conductors Conference in 1941, the name of which

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224 Battisti, 2002, 221.
would change to the College Band Directors National Association (CBDNA) in 1947.227

228 Founded by the University of Michigan Director of Bands, Dr. William Revelli, the organization's Declaration of Principles includes "devotion to the College Band... as a serious and distinctive medium of musical expression."229 Since the earliest years of the CBDNA, the progress of the band movement was strengthened by the group's professional development opportunities and advancement for the commissioning of new works. The first commissioning series started in the United States was formed through the League of Composers, established by Richard Franko Goldman in 1949.230 Goldman later shifted control of this project to the American Bandmasters Association, another professional organization created by Goldman, in 1929, that was dedicated to the support and promotion of the concert band.231

During this time, educators also began to explore the broadening function of music education. Historically, bands served in a useful capacity, meeting the needs of the school and the community in general. In The Concert Band, Richard Franko Goldman observed a move toward independent justification for the band movement:

The band never existed purely for the purpose of making music; it invariably was formed and made music for some specific need or occasion. It is only recently that the idea of the band as a purely independent and self-justifying medium has come to be accepted, and even now that acceptance is based on an adaptation of specific functions, however modified or outmoded.232

While many educators maintained focus on the functional purpose of music education well into the 1940s, a few in the field were early advocates for the appreciative value of

227 Ibid., 360.
229 CBDNA concert program, February 24-27, 1993, The Ohio State University Band office files.
231 Ibid.
232 Goldman, 1946, 7.
music, including Frances Elliott Clark and Will Earhart, pioneers of the aesthetic education movement that started in the late 1950s. As acceptance of this philosophy became more common, the evolving rationale for music education would aid in strengthening the band movement by decreasing the expectation of an external or utilitarian identity.

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Figure 28. Donald McGinnis
(The Ohio State University Archives)
Chapter 4: Building the Tradition: 1953-1979

Although McGinnis had previously worked with the Concert Band, the name for which the band would be known after he became director, he found the change from being Whitcomb's assistant to being the leader of the group to be a challenging adjustment. McGinnis respected the former director's achievement with the Concert Band and valued the experience he gained by working at Whitcomb's side, but he wanted to take ownership of the band and express his own identity while in charge. As a result, McGinnis struggled with the remaining former Symphonic Band members for the first few seasons:

Those were tough years. When you are an interim conductor, you are not the conductor and the students know it. When you become the real conductor, the boss, you start doing things your own way...It is practically the same as a football coach, or a leader in any situation who replaces a person who had done a great job, where the people have developed a particular liaison with that person. I became a different person than Manley Whitcomb, because I could not get my result by being nice all the time. Some people seem to be able to do it by being a lover on the podium; it was impossible for me to do that...Manley would joke around a lot, be happy on the podium. I am not happy on the podium. I am happy in the music, and I am so into it. Those were tough years, but gradually I grew into it, and I succeeded pretty early.²³⁵

Incorporating his own directing strengths with the qualities he admired in the previous directors, he eventually developed a style of teaching that suited his personality and professional goals for the band. Later reflecting on the achievement of this balance, he

explained, "I was able to surmount the power of Weigel, and the magic of Whitcomb, doing it my way, and I came out with a wonderful result. Everyone does it a little differently."  

Some of the earliest and most noticeable changes made to the Concert Band pertained to the instrumentation of the group and the ways in which members were utilized. In previous years, many principal or solo positions were covered by assistant directors, the earliest documented of which was the assignment of Manley Whitcomb as the solo cornet with the 1936-1937 Symphonic Band while assisting Eugene Weigel. Believing that this practice underestimated the abilities of his enrolled band members, McGinnis began assigning principal chairs and corresponding solos to student participants, thus affording the opportunity for members to gain leadership experience and take ownership in their earned titles. It could be assumed that these sought-after principal chairs would, by default, be assigned to the more experienced graduate students in the group. However, it was rare to have more than three or four grad students in the band at any time, a testament to the quality of musicianship produced by the undergraduate majority in the Concert Band, given the group's notable reputation under the direction of McGinnis.

Entrance into the Concert Band was considered an honor, and those who earned a seat in the ensemble rarely left before student teaching or graduation. Occasionally, chair placement "shuffling" occurred within a section, but not often. On the subject of band

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240 Droste, 2010.
auditions, Paul Droste, Concert Band alumnus and Emeritus Professor of the University, explained how McGinnis conducted chair placement every fall.

...The studio teachers basically did the auditions or gave Don a list. Sometimes he would ask for a ranking of the euphonium students, so I'd go one-through-eight, or one-through-ten, and then I might get a phone call saying, 'Paul, I'm not sure whether I want three or four euphoniums in the Concert Band. Is there a pretty big gap between number three and number four?' And I would say, 'Oh no, Don, they're close,' and then he'd take four... But McGinnis very seldom [conducted auditions] himself, unless he did some in woodwinds... the brass teachers just kind of gave him a list, or gave him suggestions, and he picked and chose from there.241

Relative to a consistent audition process, traditions that focused on the acknowledgement of student achievement and dedicated participation over the years, such as principal chair recognition, featured soloist opportunities, student "honor conductor" selection, and student officer or band assistant titles, would strengthen recruitment and retention within the Concert Band and build student loyalty.

<table>
<thead>
<tr>
<th>School Year</th>
<th>Woodwinds</th>
<th>Brass</th>
<th>Percussion</th>
<th>Strings/Other</th>
<th>Total Members</th>
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</thead>
<tbody>
<tr>
<td>1953-54</td>
<td>49</td>
<td>29</td>
<td>5</td>
<td>4</td>
<td>87</td>
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<tr>
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<td>30</td>
<td>6</td>
<td>3</td>
<td>84</td>
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<tr>
<td>1955-56</td>
<td>45</td>
<td>28</td>
<td>6</td>
<td>2</td>
<td>81</td>
</tr>
<tr>
<td>1956-57</td>
<td>53 (30*)</td>
<td>33 (19*)</td>
<td>6 (4*)</td>
<td>1 (1*)</td>
<td>93 (54*)</td>
</tr>
<tr>
<td>1957-58</td>
<td>52</td>
<td>33</td>
<td>6</td>
<td>2</td>
<td>93</td>
</tr>
<tr>
<td>1958-59</td>
<td>61</td>
<td>35</td>
<td>6</td>
<td>1</td>
<td>103</td>
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<tr>
<td>1959-60</td>
<td>52</td>
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<tr>
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<td>3</td>
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<td>96</td>
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<tr>
<td>1965-66</td>
<td>57</td>
<td>34</td>
<td>5</td>
<td>5</td>
<td>101</td>
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<tr>
<td>1966-67</td>
<td>50</td>
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<td>5</td>
<td>1</td>
<td>89</td>
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<tr>
<td>1967-68</td>
<td>45</td>
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<td>4 (+1 organ)</td>
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<tr>
<td>1968-69</td>
<td>46</td>
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<tr>
<td>1969-70</td>
<td>50</td>
<td>33</td>
<td>6</td>
<td>2</td>
<td>91</td>
</tr>
</tbody>
</table>

Although Frederick Fennell's wind ensemble concept had already been introduced in 1952, the large concert band of one hundred or more players, which was based on Albert Austin Harding's band at the University of Illinois, was still the preferred band instrumentation at many large universities in the mid-1950s. Since the post-war enrollment increase, the average Concert Band roster was only slightly smaller than Harding's model, utilizing approximately eighty-five to ninety members annually. 242

While many progressive band directors chose to reorganize their program and adapt to Fennell's model, McGinnis maintained the existing size of the band until 1977, when the band decreased in size to seventy or fewer members. 243 As Jaime Titus stated in 2005, "Although he admired the wind ensemble movement and felt there was a place for both concert band and wind ensemble, he claims he never felt pressure from the School of Music to reform." 244

As with the ensembles of many directors who chose the flexibility of instrumentation over standardized rules and guidelines, the Concert Band was frequently
reduced in size to "accommodate the demands and style of the music being played."\textsuperscript{245} However, McGinnis preferred a fuller bass sound for orchestral-style arrangements, allowing members of other sections to double on parts.\textsuperscript{246} Always concerned with teacher education, he also considered participation in a full concert band to be a more realistic experience for future band directors, as it would likely resemble the type of group they might encounter in the field of teaching.\textsuperscript{247} In cooperation with other instrumental faculty who may have wished to experiment with alternative ensembles and arrangements, though, McGinnis held no opposition to the organization of smaller groups that utilized his Concert Band members.\textsuperscript{248}

![Figure 29. Concert Band Configuration (McGinnis Private Collection)](image)

\textsuperscript{245} R. McGinnis, 2. 
\textsuperscript{246} Titus, 2005, 84. 
\textsuperscript{247} Droste, 2010. 
\textsuperscript{248} Titus, 2005, 97.
Figure 30. 1959 Concert Band Officers
(The Ohio State University Archives)
Figure 31. Donald McGinnis instructs Concert Band students, 1955
(The Ohio State University Archives)
When selecting repertoire that suited the abilities, resources, and educational priorities of his students and band program, McGinnis chose a "middle-ground" approach to programming. Best stated by his wife, Ruth McGinnis, in *History of The Ohio State University Concert Band: September 1952 - June 1979*, "Dr. McGinnis' philosophy was to give the most outstanding performance possible of the finest literature written or arranged for Concert Bands." Reflecting a varied sample of both the transcribed literature and the original literature available at that time, a typical McGinnis program might include a grand opener, a quickstep march, a lyrical selection, a large work for band, light songs, and the occasional guest soloist.

While the practice of performing transcriptions on most Concert Band programs did not reflect the increasing shift of the wind band movement toward contemporary and modern original wind literature, it did reflect the choices still made, for various reasons, by many other band directors around the country. McGinnis was aware of the value of programming new compositions, though, and frequently included them in concerts within a few years of their premiere. However, maintaining his position on the use of transcribed music in a 2004 interview, he stated, "I am one of the believers to this day, even though there is so much great original music for band and wind ensemble, transcriptions are enormously important." While working with Concert Band as a student, as well as a Professor in the School of Music, Droste observed a shift in programming toward the end of the director's career.

...[McGinnis] went through a phase where we were kind of pushing the contemporary envelope, and then at the end he sort of came back again... He

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249 R. McGinnis, 1.
250 Titus, 2005, 93.
251 Ibid., 8.
wanted to be on the cutting edge, and times we were, and when that happened, our audiences suffered and dropped. Then in later years, Don kind of came back to the Broadway medleys and festive overtures and things, and the audiences picked up again.253

The limited Concert Band budget from the School of Music provided little funding for the pursuit of commissioned works. The priority of the School was music education over music performance and, unlike the Band's budgeted Spring Tour, the expense of commissioning an original work was not considered a significant investment in recruitment or student development.254 As a Ph.D. in Music Composition, McGinnis understood the importance of encouraging contemporary composers and providing an outlet for compositional interest in wind literature, despite the lack of commissions during his tenure.255 He featured original literature and arrangements from Ohio State faculty, students, and alumni, resulting in over sixty-five first performances by the Concert Band, including the premiere of his 1953 Symphony for Band on February 14, 1954.256 Regarding the support of University composers, McGinnis said, "We played pieces and symphonies by theory and composition faculty. There were large and pretentious works by faculty and students and I encouraged that. We were part of the entire School of Music, and we did them all."257 As a gesture of continued support and appreciation, many alumni were invited back to conduct their compositions or arrangements at Concert Band reunion performances.

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254 Titus, 2005, 8.
255 R. McGinnis, 3.
256 The Ohio State University Archives, School of Music (RG 31/d/1), “Concerts and Recitals: October 1953-July 1954,” Accession 151/96.
Concert Band Performances and Tours

The Concert Band maintained a rigorous schedule involving daily weekday rehearsals,\textsuperscript{258} formal concerts, recording sessions, radio broadcasts, convention appearances, spring tours, and Twilight concerts, as well as participation in campus events. During a typical year, autumn quarter was spent acclimating new band members, covering new high school literature, and completing recording sessions. Winter quarter involved heavier literature and, if applicable, guest soloists or conductors, and the spring quarter included tours and Mirror Lake Hollow concerts.\textsuperscript{259}

The Band's annual Spring Tour traditionally still took place during the University spring break week, playing for school children, alumni groups, the general public, and various conventions or special performances. On the occasion that the Concert Band traveled out of state for a tour, a larger venue was usually the final destination, with smaller concert opportunities becoming layovers on the way.\textsuperscript{260} There were virtually no frills or luxuries on tour with the Band, as members stayed and ate at the homes of local families, or sometimes received a meal in the school cafeteria.\textsuperscript{261} In an interview, Paul Droste reminisced about his touring experiences with the Concert Band of the 1950s:

Normally, we would tour in the break week between winter and spring quarter, and... we would be out, oh, three days. That was about the limit. And, of course, [for] the band kids... you take a tour - there goes your spring vacation. You might get three or four more days at home, but that's all. So tours, amongst the band people, maybe weren't that popular, but McGinnis sold it. 'We need to get the band out to these areas, and you need to meet high school students and parents, stay in their homes, and... we get students as a result,' and I think basically they bought into it. But that's vacation time.\textsuperscript{262}

\textsuperscript{258} Ohio State University School of Music, LXXV: The Ohio State Bands: Seventy-Fifth Anniversary, Band office files, 8.
\textsuperscript{259} Droste, 2010.
\textsuperscript{260} Ibid.
\textsuperscript{261} Ibid.
\textsuperscript{262} Ibid.
However, the Spring Tour did not consist solely of all work and no play. The Ohio State University Bands Seventy-Fifth Anniversary program states, "The Concert Band tours are tough and exacting in their rigid schedule of travel and concerts, but there is always a little time for clowning; after all, musicians are human, too."  

Nearly every year, the Concert Band schedule included noteworthy performances, tour destinations, guest artists, recording sessions, or events. During the early years, McGinnis and the Assistant Director, Eastman graduate and School of Music instructor Forrest Stoll, welcomed Summer Band guest conductors Frederick Fennell in 1954 and George Waln, McGinnis' former clarinet professor at Oberlin, in 1955. The 1956 Twilight Concert season also ushered in the first student conductor, Walter Cross, on a Concert Band program, a precursor to the Student Honor Conductor recognition that would commence in the next decade.

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263 Ohio State University School of Music, LXXV: The Ohio State Bands: Seventy-Fifth Anniversary, 8.
264 Ibid., 7.
265 The Ohio State University Archives, School of Music (RG 31/d/1), "Concerts and Recitals: October 1953-July 1954," Accession 151/96.
266 The Ohio State University Archives, School of Music (RG 31/d/5), "Concerts and Recitals: October 1954-August 1955."
Figure 32. Forrest Stoll, early 1950s
(75th Anniversary Concert program)

Figure 33. 1953 Concert Band
(The Ohio State University Archives)
In 1959, the Band, now assisted by Charles Spohn, released a *30th Anniversary* Concert recording under the Musicade, Inc. label.\textsuperscript{267} Sponsored by the Conn Instrument Company, selections included Persichetti's *Symphony for Band*, Ployhar's *Impressions of a Scottish Air*, Fillmore's *Crosley March*, Wood's *Montmartre March*, arranged by Hawkins, *Elsa's Procession to the Cathedral* from *Lohengrin*, arranged by Cailliet, the

\textsuperscript{267} Ohio State University Concert Band, *30th Anniversary Concert*, 1959.
Waltz movement from McGinnis' *Symphony for Band*, Heine's *Buckeye Ballads*, and Kenny's *Coat of Arms Concert March*. The next year, the group performed a concert featuring guest conductor Lt. Col. William F. Santelmann, as well as McGinnis on clarinet, performing his arrangement of Messager's *Solo de Concours*. The same year, the Band made an appearance for the National Institute for Education via Radio and Television, featuring various guest artists, and Carmen Dragon conducting the first performance of his arrangement of *America, the Beautiful*. Regarding Santelmann's direction of the Concert Band, McGinnis stated:

> We did not know he was going to do this, but halfway through the march, he went into parade rest. He quit conducting until the very end; he lay his baton down, put his right foot out, took parade stance, and stayed at attention through that encore. The band played on to the end. The ovation he received at the end was incredible; talk about showmanship. This was showmanship without pretense. How many times does a Lieutenant Colonel come to parade rest in a day of drilling the troops? It was that kind of occasion, exhilarating, and he is a magnificent musician.  

Additionally, the Band released the recording *Ohio State Concert Band: Volume Two* under the Coronet Records label, the selections of which included Cacavas' *The Gallant Boulevardier*, Rogers' *Three Japanese Dances*, Dragon's *Woodwind Kin*, Alford's arrangement of *March Paraphrase* from *La Bohème*, Sousa's *Fairest of the Fair*, Grainger's *Lincolnshire Posy*, and the Prelude to Act III from *Lohengrin*.  

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268 The Ohio State University Archives, School of Music (RG 31/d/6), “Programs: October 1959-December 1960.”
Figure 36. Charles Spohn, early 1950s
(75th Anniversary Concert program)

Figure 37. 1959 Twilight Concert
(The Ohio State University Archives)
From 1960 to 1964, the Concert Band made appearances at multiple conferences, including the 1961 North Central Division MENC Conference in Columbus, the 1962 ASBDA Convention in Cleveland, featuring guest conductor Lucien Cailliet, and the 1964 MENC Convention in Philadelphia, from which a performance recording was released.\textsuperscript{271} In 1961, the Band also embarked on its first tour outside the state, heading to West Virginia, Pennsylvania, Maryland, Delaware, and New Jersey.\textsuperscript{272} Back on campus, the selection of Student Honor Conductors during the 1963 Twilight Concert series started a McGinnis tradition resulting in the appearance of ninety-six conducting students from the Band over the next sixteen years.\textsuperscript{273}

\textsuperscript{271} Various corresponding programs.
\textsuperscript{272} The Ohio State University Archives, School of Music (RG 31/d/4), “Programs (not in Program Books): 1961,” Accession 151/96.
\textsuperscript{273} R. McGinnis, 4.
Figure 39. 1962 Concert Band
(The Ohio State University Archives)

Figure 40. 1962 Concert Band Rehearsal
(The Ohio State University Archives)
In 1964, the Concert Band had a change of staff, replacing Associate Director Spohn with the Professor of Trumpet and Brass Choir Director, Richard Suddendorf. Suddendorf, who held degrees from the Cincinnati Conservatory and the University of Illinois, would continue to serve as the Assistant, and later, Associate Director of the Band until taking a position at Capital University in 1970.²⁷⁴ Notably, the Spring Tour schedule for this academic year consisted of fourteen locations throughout Ohio, Pennsylvania, Maryland, and Virginia, including the United States Navy School of Music and the West Virginia Music Education Association Convention (in Virginia).²⁷⁵²⁷⁶ Including performances by the Ithaca College Concert Band, the group also released the recording, *March Masterpieces Live*, featuring the Ohio State Concert Band performance

²⁷⁵ The Ohio State University Archives, School of Music (RG 31/d/1), “Program Book: July 1964-July 1965,” Accession 151/96.
²⁷⁶ The Ohio State University Archives, School of Music (RG 31/d61), “Programs: July 1964-June 1965.”
of marches by Fillmore, Sousa, King, Hall, Ganne, Teike, Seitz, Davies, Javaloyes, Karrick, and Alexander.\textsuperscript{277}

1964 also marked the beginning of annual Ohio Music Education Association required contest list recordings by the Band. Reflecting his dedication toward music education, McGinnis spent the first three months of each school year teaching required high school band repertoire to the Concert Band, completing recording sessions by the end of November to allow for album distribution by the end of the year.\textsuperscript{278} According to McGinnis, the discs sold for five dollars, plus shipping and handling, and Concert Band students could purchase them at the reduced price of two dollars. Sheet music used for the recordings was loaned, free of charge, by Stanton's Sheet Music in Columbus.\textsuperscript{279} Any resulting profits were used to support the operational fees of the band program, such as touring expenses and the purchase of necessary equipment.\textsuperscript{280} From 1964 to 1979, the Concert band released more than 40 recordings of this kind, which were distributed on a national and international level.\textsuperscript{281}

\textsuperscript{277} Ohio State University Concert Band, \textit{March Masterpieces: Live}, 1965.
\textsuperscript{278} Titus, 2005, 97-98.
\textsuperscript{280} Titus, 2005, 102.
\textsuperscript{281} R. McGinnis, 1.
From 1965 to 1966, the Concert Band traveled to nine Ohio locations on the Spring Tour, including an appearance for the National Association of Secondary School Principals in Cleveland.\(^{282}\) The tour program, which featured guest artist Vincent J. Abato on one concert, identified the first six programmed musical selections as OMEA District or State Regional band selections, catering to the interests of hosting band.

\(^{282}\) The Ohio State University Archives, School of Music (RG 31/d/6), “Programs: June 1965-July 1966.”
programs and educators in the audience, as well as future music educators in the band.\footnote{The Ohio State University Archives, School of Music (RG 31/d/6), “Programs: June 1965-July 1966.”} 1966 also marked the first Concert Band reunion on campus, which coincided with the celebration of the Fortieth Anniversary of the School of Music Fortieth Anniversary, as well as the recognition of Emeritus Professor Eugene Weigel for his achievements at Ohio State.\footnote{\textit{OSU Monthly}, "Biggest Band in the Land?" 57, no. 9 (May 1966): 16-17.} Organized by McGinnis and his wife, Ruth, the event drew approximately 250 alumni back to campus, resulting in a combined alumni and student Concert Band performance of more than 300 musicians. The performance, which consisted almost entirely of alumni compositions and arrangements, was conducted by McGinnis, former Director Manley Whitcomb, and respective alumni composers and arrangers.\footnote{The Ohio State University Archives, School of Music (RG 31/d/6), “Programs: June 1965-July 1966.”} In addition to Whitcomb and Weigel, former war-time Director John Worley was also in attendance.

![Figure 43. 1966 Concert Band Alumni Reunion](image_url)

\textbf{Figure 43.} 1966 Concert Band Alumni Reunion  
(The Ohio State University Archives)
In 1967, a recording session with guest conductor Vincent Persichetti and an appearance at the CBDNA Silver Anniversary Concert in Ann Arbor, Michigan, would become high points in the prestigious history of the Concert Band. The Ohio State University School of Music Spring newsletter details the events leading up to, and including, Persichetti's appearance on campus:

In November a most significant event transpired for the Concert Band. Elkan-Vogel publishers have been interested for several years in producing an album of the outstanding band music of the great contemporary American composer, Vincent Persichetti. Fortunately, Mr. Bernard Kohn, Vice-President of Elkan-Vogel, was in the audience when the concert band played its great performance at the MENC National meeting in Philadelphia several years back. On that basis Mr. Kohn contacted Coronet Recording Company in Columbus and arranged to have the Ohio State Concert Band record the works of Dr. Persichetti. This album, to be released sometime this Spring, will include the following great works of Persichetti: *Psalm for Band, Masquerade for Band, Serenade for Band, Bagatelles, Chorale Prelude, "So Pure the Star"* and his great Symphony No. 6 for Band. Due to the fact that this recording of Persichetti's works will be distributed on a national basis, Dr. Persichetti was invited to the campus as guest lecturer and guest conductor of the band.

On Friday February 3, Dr. Persichetti lectured in Hughes Auditorium on the subject "The Materials of the Modern Composer." It was a most significant and informative lecture and one which was attended by a large number of people. On Saturday Dr. Persichetti recorded both the Chorale Prelude and Symphony for Band in Mershon Auditorium and on Sunday's concert, February 5, conducted these works in Mershon Auditorium."286

Later, Persichetti wrote McGinnis about his time on campus with the Concert Band:

My visit to The Ohio State was a completely delightful one. The musicians in your superb band know the meaning of a phrase and feel the harmonic motion of our music. It was a pleasure to work with these gifted people in a highly professional McGinnis atmosphere… The record turned out even better than I had hoped. I have never heard as fine a band. The works you conducted were superbly done - wonderful tempi - line with direction - sensitive melodic shapes - meaningful harmonic textures - clean counterpoint - and perfect balance of instrumental color."287


Less than a week after the Persichetti concert and recording sessions, the Concert Band performed in the CBDNA Silver Anniversary Concert as part of the Spring Tour.289 As a part of the group's convention weekend appearance, the group was asked to perform in a demonstration rehearsal the next day with the composer and conductor, Vaclav Nelhybel, though McGinnis had little time to prepare the demonstration selection, Nelhybel's *Symphonic Movement*.290 As McGinnis tells the story, Nelhybel strongly criticized the Concert Band during the beginning of the rehearsal, evoking a reminder from the band director regarding the group's limited preparation time, as well as McGinnis' reply, "You will either tone down in criticizing my band, or we will walk off the stage." McGinnis said, "That was the end of that. The rest of it went smoothly, and it turned out to be one of our best performances!"291

In 1968, the Concert Band made its first OMEA Convention appearance, under the direction of McGinnis, in Columbus. Featuring guest trumpeter, Carl "Doc" Severinsen, an unusual concert dress rehearsal revolving around the soloist's busy performance schedule would require flexibility from the band and directors. The day before the performance, Severinsen took a private jet to Columbus immediately after

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288 Ohio State University Concert Band, *All-Persichetti Program*, 1968.
289 The Ohio State University Archives, School of Music (RG 31/d/6), “Programs: July 1966-July 1967.”
taping an episode of *The Tonight Show* with Johnny Carson.\(^{292}\) Rehearsal was scheduled to begin at ten o'clock but, as McGinnis recalled, the soloist's long-distance commute made a delay inevitable:

> By the time he got there, it was eleven thirty... When he came in, all of the students were so tired from their many endeavors of the day, they were all crashed on chairs and the floor, trying to get a little shut-eye. We had rehearsed long and hard for the performance the next day, and when he got there at eleven thirty at night, we rehearsed the concert. It was in the wee small hours of the morning when we got out of there.\(^{293}\)

Despite the unusual dress rehearsal, the special guest appearance was undoubtedly a hit with OMEA Convention attendees, with *The Columbus Dispatch* estimating concert attendance to include approximately 400 high school students.\(^{294}\)

One month later, the Concert Band had the distinction of performing in New York City at Philharmonic Hall, Lincoln Center, during the four-state Spring Tour.\(^{295}\) In an effort to build attendance and support for the event, Harold Luce, Acting Director of the School of Music, invited Ohio State alumni to purchase half-price concert tickets for $3.00, as well as the Concert Band's newest recording, *On the Lighter Side*, for $4.25. The album *Philharmonic Hall Concert* was released after the performance, the selections of which included Mehul's *Overture in F*, Nelhybel's *Symphonic Movement*, which was performed in the CBDNA demonstration rehearsal the previous year, Chance's *Variations on a Korean Folk Song*, Hindemith's *Symphony in B-Flat for Concert Band*, Schuller's

\(^{292}\) Titus, 2005, 111.


\(^{294}\) *Columbus Dispatch*, "Top Trumpeter Talks," February 9, 1968.

\(^{295}\) The Ohio State University Archives, School of Music (RG 31/d/2), “Programs and Recitals: 1967-1968,” Accession 151/96.
Diptych for Brass Quintet and Concert Band, Hall's March Independentia, Tansman's Carnival Suite, and Heine's Buckeye Ballads.

Figure 44. 1968 Concert Band (The Ohio State University Archives)

An American Bandmasters Association member since election in 1956, McGinnis had the honor of presenting the Concert Band at the 1970 ABA Convention in Columbus. As dictated by ABA tradition, bands performing at a Convention would welcome ABA members to conduct programmed concert selections during each group's performance. McGinnis stated, "For every convention, we have four or five bands play. The conductor of each band meets with the Secretary/Treasurer and they choose conductors that have said they would like to conduct the band…I got the cream of the crop." ABA guest conductors to appear with the Concert Band were Lt. Col. William F. Santelmann, Arthur L. Williams, Stephen Jones, Harry Begian, former Director

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296 Ohio State University Concert Band, Philharmonic Hall Concert, 1968.

As part of the University's centennial celebration, the Concert Band also performed on the School of Music album *Time and Change*. Released under the Decca label through MCA Special Markets, selections performed by the band were Heine's *Buckeye Ballads*, Grundman's *American Folk Rhapsody*, and Anderson's *Bugler's Holiday*. Also released in 1970 was the album *March Masterpieces*, with the guidance of Sousa and wind band historian Paul Bierley. The programming of this 1970 album was a studio-recorded version of the 1965 release, *March Masterpieces: Live*.

After Suddendorf left to teach at Capital University in 1970, the Concert Band was without an assistant. According to concert programs from the 1970 - 1971 academic year, Robert LeBlanc made only one guest appearance on a Twilight Concert in May. In the following year, he filled the vacancy of Assistant Director, a position he would hold (later as Associate Director) until McGinnis' retirement. A graduate from Lamar State College in Beaumont, Texas, with a Bachelor of Science in 1958, and an Eastman School of Music graduate with a Master of Music in 1959, LeBlanc had teaching experience in instrumental music, music history, and music appreciation before coming to Ohio State in 1966.

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301 The Ohio State University Archives, School of Music (RG 31/d/6), “Programs: October 1970-June 1971.”
302 History of the Concert Band, 1972-1973, 8, The Ohio State University Archives.
In the spring of 1971, the Concert Band's tour took the group to eight locations around Ohio, including Cedarville College.\footnote{The Ohio State University Archives, School of Music (RG 31/d/6), “Programs: October 1970-June 1971.”} During this same season, the Band welcomed Detroit Concert Band Director, trumpeter, and band historian, Leonard B. Smith, as a guest conductor and cornet soloist. To McGinnis, Smith stated, "Your band is wonderful! This is testimony to your fine musicianship and also the quality of your teaching staff, and of course, a high quality of student. I thank you especially for the very sensitive accompaniments to my solos."\footnote{Ibid.}
In one of his last major touring performances with the Concert Band before retirement, McGinnis took his band to New York City to appear at Carnegie Hall during the Spring Tour of 1972. The Carnegie tour, which included concerts in Ohio, Maryland, and New York between January and March, was financed by the College of the Arts, the
New York Alumni Association, and the proceeds of recordings and public school performances.  

Bob Nitzel, from the *Mount Vernon News*, gave this review of the performance:

Under the sensitive baton of Donald E. McGinnis, this band proved that shading, tonal control, and a depth of feeling is possible with a group of musicians generally considered only good for making music on a football field. These qualities were particularly evident in ‘Psalm for Band,’ one of the few pieces of musical literature written especially for band... The work is demanding upon the musicians; it requires the best and most of each as the simple line flows from instrument to instrument, a blend which would come much easier to strings, but performed to perfection by this band and its well-trained woodwind sections... The concert association can be proud of its presentation Monday evening, but more importantly, the audience can be most proud of an organization originating in its own state, an organization which can produce music equal to the group’s esteem and reputation.  

McGinnis credited the Concert Band's busy performance schedule to a successful and prepared concert performance. McGinnis stated, "We were so ready to play this stuff because we had played it all along in the schools... Those concerts were tremendously appealing to the [public school] kids because we played their music. Sometimes we played a bit of our music to be more prepared for the Carnegie Hall performance we were heading for." Recorded under the Mus-I-col, Inc. label, the performance was released as *The Ohio State University Concert Band at Carnegie Hall*. The album included all concert selections, such as Lamontaine's *Jubilant Overture, Op. 20*, Creston's *Concertino for Marimba and Orchestra*, Dahl's *Sinfonietta for Concert Band*, Grainger's Children's March, *Over the Hills and Far Away*, and *Lincolnshire Posy*, Brunelli's *In Memoriam*, and Heine's *Buckeye Ballads*.  

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308 Ohio State University Concert Band, *The Ohio State University Concert Band at Carnegie Hall*, 1972.
A MARCH 23 concert at New York's Carnegie Hall will highlight this season's Winter Quarter tour by The Ohio State University Concert Band, under the direction of Donald E. McGinnis.

The 84-member Concert Band will perform at the world-famous music hall at the conclusion of a busy 12-concert season.

Other performances are scheduled for Mansfield, Clayton, Parma and Minerva, Ohio, and for Cumberland, Md., and Pittsburgh, Pa.

Tickets for the Carnegie Hall concert are available in advance through the Concert Band, 1899 N. College Rd., Columbus, Ohio 43210, or at Carnegie Hall. Prices are $2.50, $3, $3.50, $4 and $5.

As a special offer, purchasers of two $5 advance tickets to the Carnegie Hall performance through the Concert Band will receive a free Concert Band stereo album—either the group's "March Masterpieces" or its "On the Lighter Side" (please specify).

The rest of the Winter Quarter tour includes performances at:

MANSFIELD — Thursday, March 9, 8 p.m., at Malabar High School.
CLAYTON — Saturday, March 11, 8 p.m., at Northmont High School.
PARMA — Sunday, March 12, 3 p.m., at Normandy High School, and Monday, March 20, at 9 p.m. at Normandy High School.
MINERVA — Monday, March 20, 1:30 p.m., and 8 p.m. at Minerva High School.
PITTSBURGH AREA — Tuesday, March 21, 1 p.m.; contact Harry Schuch, 115 S. Atlantic Ave., Cheswick, Pa. 15024 for information.
CUMBERLAND, MD. — Tuesday, March 21, 8 p.m., at Fort Hill High School.

For ticket information concerning any of these performances, contact the high schools sponsoring the concerts.

Figure 46. Advertisement, February 1972
In 1973, the Concert Band hosted the second Concert Band Alumni Reunion Concert. Dedicated to Manley Whitcomb, almost all music played on the program was arranged or written by Ohio State alumni, in the same style of the first Reunion Concert. Featuring the Concert Band, Alumni Band, and the Combined Bands, this performance was released by the Mus-I-col, Inc. label as *Reunion Concert: 1929-1973* and included programmed works by John Tatgenhorst, Richard Heine, Clare Grundman, John Knox,
Charles Carter, Haydn Wood, Percy Grainger, and Carl Chevallard, as well as arrangements by alumni Frank Hudson and Ian Polster.  

In 1974, the Concert Band appeared on the finale concert for the OMEA Convention in Columbus. Featuring bass-baritone McHenry Boatwright, this was the group's third appearance at an OMEA Convention, all of which were in Columbus, under the direction of McGinnis. The Spring Tours of 1974 and 1975 took the Concert Band to a total of ten cities around the state of Ohio. Back on campus, McGinnis began the practice of featuring high school band directors on Mirror Lake concerts in 1975, which he continued annually until his retirement. Distinguished educators in their field, the sixteen band directors featured between 1975 and 1979 each conducted the Concert Band for a portion of the Twilight program.

As McGinnis' last major touring performance before retirement, the Concert Band traveled to Atlantic City in 1976 to perform "A Concert in the Grand Tradition of John Philip Sousa" at the MENC Convention, featuring the Herald Trumpeters of the United States Army Band and the narration of Paul Bierley. Reflective of the bicentennial fervor of the nation, the patriotic program was released by the Advent Record label under the title of Cleveland composer Dick Wooley's song, *America: A Salute to Achievement*. In 1977, the third Concert Band Alumni Reunion was held as a Silver Anniversary Concert honoring twenty-five years of the Concert Band under the direction of McGinnis. In addition to the typical compositions and arrangements conducted or

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310 The Ohio State University Archives, School of Music (RG 31/d/6), "Programs: September 1973-August 1974."
311 R. McGinnis, 2.
featured by alumni on previous reunion concerts, former clarinet and flute students of
McGinnis performed and several new arrangements or compositions were programmed in
honor of the event.

Two years later, the end of McGinnis' distinguished career as Director of the
Concert Band, as well as the fiftieth anniversary of the Ohio State concert band program,
was celebrated with a Golden Anniversary Program at Mirror Lake Hollow. McGinnis
included dedications for most selections on this program, including *Overture to La Forza
del Destino* "for Mr. Weigel," *Suite of Old American Dances* "for our great country, state,
and University," *Irish Tune from County Derry* and *The Irish Washerwoman* "for my
heritage, my parents, and my family," *America, The Beautiful* "for our many guest
conductors and soloists," *Pop! Goes the Weasel* "for my daughters - they remember it
from years ago," the finale from his *Symphony for Band* "for my many great teachers, and
my inspiring and helpful OSU colleagues, and my wife, to whom the work is dedicated,"
*March Cheerio* "for Dr. Goldman, who founded ABA fifty years ago; and Paul Bierley,
*Pastiche* "for the many people who have written music for us," *Lorva Horovel* from
*Armenian Dances, Part II* "for our marvelous students, who have given unstintingly of
time and talent; they have made the 38 years fly past too rapidly," and *Buckeye Ballads*
"for Manley R. Whitcomb, colleague and friend from the first day."314

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314 Ohio State University School of Music, Band office files.
Figure 48. 1977 Silver Anniversary Reunion Concert
(The Ohio State University Archives)
Figure 49. Donald McGinnis, 90th Birthday Reunion Concert, 2007
(Photograph by author)
The Buckeye Bands

After officially becoming the Marching Band Director in 1953, Jack Evans continued to conduct the Activities Band, assisted by William Kerns.315 Appearing in formal and Twilight concerts, this group was still geared for non-music majors, just as it was when it was formed in 1947, as well as majoring underclassmen. It was renamed the Buckeye Band in the fall of 1957, the same year that George Wilson replaced Kerns as Assistant Director.316 By the time William Baker took the place of Wilson in the fall of 1963, the Band had grown to 118 members.317 The following academic year, it became necessary to divide the growing group into the Buckeye Scarlet Band, directed by Jack Evans, and the Buckeye Gray Band, directed by William Baker and assisted by Douglas

By 1966, the Buckeye Bands, which drew membership from students who auditioned during "Welcome Week" or at the start of each quarter, were credited for performing two formal concerts and two Twilight concerts, in addition to playing for Varsity basketball games. By the late 1960s, Evans and the Scarlet Band rehearsed on Mondays and Wednesday, and the Gray Band, now under the director of Robert LeBlanc, rehearsed on Tuesdays and Thursdays, both in Hughes Hall 109, from four o'clock to five-thirty.

By the 1970s, the Buckeye Bands had a combined membership of approximately 220 members and played several concerts on campus, in addition to providing music for other campus events. The repertoire of the Bands was chosen from standard symphonic band literature, including guest soloists, feature songs, lighter selections, and the occasional performance premiere. In regard to the focus of the groups, Paul Droste, conductor of the Buckeye Gray Band from 1970-1973, stated, "We were music ed. oriented because even the lower bands had a predominance of music ed. majors in them."

Throughout the decade, several instrumental music faculty, instructors, and graduate students directed, assisted, or even filled in for Buckeye Band concerts. Regular conductors, Directors, and Assistant or Associate Directors of the Activities, Buckeye Scarlet, and Buckeye Gray Bands from 1953 to 1979 were Jack Evans (1953-70), William Kearns (1953-56), George Wilson (1956-63), Jeff Cook (1962-63), William Baker (1963-68, 1975-77, 1978-79), Douglas MacQueen (1964-66), Robert LeBlanc

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318 The Ohio State University Archives, School of Music (RG 31/d/1), “Program Book: July 1964-July 1965.” Accession 151/96.
320 Ohio State University School of Music, An Invitation to Play Your Part at The Ohio State University, The Ohio State University Archives.
321 History of The Ohio State University Concert Band, 1972-1973, 6, The Ohio State University Archives.
322 Ibid.
323 Droste, 2010.
Figure 51. 1953 Activities Band  
(The Ohio State University Archives)


The School of Music

Perhaps the most significant change affecting performing ensembles in the School of Music during McGinnis' tenure at Ohio State was the move from the College of Education to the College of the Arts. When the music program was originally organized, it was placed within the College of Education, administratively speaking, for lack of a more suitable location.\textsuperscript{325} As the focus of the School expanded beyond a predominantly educational existence, administrative control by the College of Education failed to fully serve and support the financial and artistic needs of the corresponding programs and faculty.

\textsuperscript{324} Various corresponding programs.  
\textsuperscript{325} The Ohio State University, Statement on Reallocation of the School of Fine and Applied Arts and the School of Music, The Ohio State University Archives, 2.
In the late 1950s, a majority of the combined faculties of the School of Fine and Applied Arts and the School of Music petitioned the University for reallocation of the Schools, the most significant reason of which was a deficiency in the "poor record of participation in and recognition by national and international organizations concerned with professional achievement in the Arts."326 After the long process of approving this transition, the School of Music, along with dance, theatre, and fine arts programs, were officially transferred to the College of Arts in October of 1967.327 Dr. Harold Luce was named the Acting Director of the School of Music in 1968 when Dr. Lee Rigsby was appointed Dean of the College of the Arts. The same year, Charles Spohn was named Associate Dean of the College of the Arts, placing two School of Music faculty members in top administrative positions within the College.328

In the 1960s, the School of Music began to seek alternative sources of funding through the donations and support of their growing alumni base and the Columbus community. Campus events, such as reunions, dinners, and concerts offered a way to boost music alumni involvement, while tours and out-of-state performances, such as appearances by the Concert Band at Lincoln Center and Philharmonic Hall, garnered the attention of various campus-wide alumni associations.329 In 1966, the School established a support organization named "The Friends of Music at The Ohio State University," the purpose of which was to fund School of Music scholarships, a lecture and performance series benefitting music majors, and the travel of faculty members for the purpose of

326 Ohio State University, Statement on Reallocation of the School of Fine and Applied Arts and the School of Music, The Ohio State University Archives, 4.
328 Newsletter, The Ohio State University School of Music, "Dr. Luce Named Acting Director of School of Music - Charles Spohn Named Associate Dean of Arts College," Spring, 1968.
329 Harold Luce to Alumni of The Ohio State University. March 1, 1968.
recruitment.330 On multiple occasions, the parents of a Concert Band student would send McGinnis a monetary donation, following a performance, in appreciation for a "very enjoyable concert."331 McGinnis would pass this letter along to the Director of the School, along with any information about the student, allowing for the response of a personal thank-you note to the contributing family.332

Historically, funding for instrumental music programs at Ohio State, including the Concert Band, was always scarce. However, as the function of each band in the School of Music began to shift with the priorities of various financial sources, discrepancies grew even greater. The Concert and Buckeye Bands received program budgets through the School of Music and the College of Education, and later the College of the Arts, whereas the Marching Band budget was furnished by the Athletic Department.333 As divisions of the Athletic Department, particularly the football program, provided financial windfalls for the University, their supporting programs, such as the Marching Band, reaped the benefits of large budgets and room for growth.334

Music salaries all originated from the same sources in the School of Music and the corresponding College of the time.335 However, instrumental programs struggled to fund general expenses, such as the purchase of new equipment or instrument repairs, while little expense was spared by the Athletic Department in financing the Marching Band's much larger budget. Paul Droste, Marching Band Director from 1970 to 1983, noted the discrepancy between the College-funded programs and the Athletic-funded

330 Ohio State University School of Music, The Friends of Music at The Ohio State University, June 13, 1966, The Ohio State University Archives.
331 Mr. and Mrs. W. E. Crockett to Donald E. McGinnis, November 11, 1966.
332 Lee Rigsby to Mr. and Mrs. W. E. Crockett, November 21, 1966.
334 Ibid.
335 Ohio State University School of Music, Budget Planning: Recommended Increases for 1963-1964, May 20, 1963, The Ohio State University Archives.
programs, stating, "...We got everything we needed and a lot of what we wanted, and they got barely what they needed, and nothing of what they wanted." Occasionally, the Marching Band staff, particularly Spohn, was known to offer a small token of help to the other instrumental instructors, for example, the purchase of new euphoniums for the School of Music in the late 1960s, or small-ticket items for the percussion studio. However, as directors changed and programs developed, such assistance became rare and tensions between the programs grew.

New developments in the School of Music during this time included the implementation of additional graduate degree programs, thus raising the bar for membership in the University's premiere performing groups. The Doctor of Philosophy was first granted during the administration of Henry Bruinsma, Director of the School of Music from 1959 to 1964. The first Master of Music degree was granted in 1966 during the administration of Lee Rigsby, and the first Doctor in Music Arts was approved in 1970 under Harold Luce.

Other notable improvements affecting the band programs include the approval of plans to build Mershon Auditorium in 1954, with the dedication following three years later. Music programs outgrew accommodations in Hughes Hall during the 1960s and 1970s, and plans were made in the late 1970s to build a second music building. In the Concert Band program for the 1976 Sousa-themed MENC Convention, one year before breaking ground for construction and two years before the facility's expected completion.

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336 Droste, 2010.
337 Ibid.
338 Ohio State University College of the Arts, Brochure, The Ohio State University Archives, 5.
date, the building was projected to include rehearsal facilities, studios, additional practice rooms, and an eight-hundred-seat auditorium.340

Social, Artistic, and Educational Influences

Following the emerging interest in original wind literature during the 1940s, Frederick Fennell's official call for band reform would be the catalyst that set into motion a renaissance of the wind band's identity, programming, and repertoire for years to come. Motivated by the desire to alter the large traditional symphonic band instrumentation, and to utilize talented post-war service band members and wartime female musicians, Fennell began rehearsing quality classical wind music with various small groups in the fall of 1951.341 By 1953, this experimentation in small-group ensembles led to the creation of Fennell's Eastman Wind Ensemble.342

Throughout the 1950s and into the early 1960s, university, college, and school band directors spent a great deal of time debating the ideal instrumentation for a wind band. In the early 1950s, bands with access to a large number of players were still modeled after Albert Austin Harding's band at the University of Illinois, a large group of up to one hundred members with a full instrumentation in every section that performed many transcriptions, marches, and the occasional original composition.343 In 1956, the CBDNA established a Committee on Instrumentation to investigate the issue, eventually proposing an ideal band balance of seventy-two instruments in 1960.344 Around the same time, some band directors began to explore Fennell's Wind Ensemble concept, while

340 Ohio State University School of Music, Band office files.
341 Hansen, 2005, 94.
342 Ibid., 96.
343 Battisti, 2002, 66.
others were concerned with the idea. Disagreements over the matter spurned discussions and debates in professional publications and at conferences concerning the function of bands and the literature that best served their purpose.

Misunderstood by many directors, however, was Fennell's reason for creating the wind ensemble instrumentation in the first place. His goal was not to define an exact instrumentation, but rather to create an outlet for the composition of literature for wind groups of all varieties.

The wind ensemble can be of service to our schools and community music societies in a variety of ways. In the instance of our colleges and university, particularly those which have music departments of ever-growing importance to the art of music and its teaching, there is the additional training and experience which such a group affords. The wind ensemble can supplement, not replace, the important mass instruction and experience of college and university concert bands. The wind ensemble offers our students additional training and experience, and the important feeling of individual responsibility which is, perhaps, the greatest advantage of a small and intimate ensemble.

While the coordination of personnel did create a challenge when the instrumentation of the ensemble constantly changed to fit a score, particularly in a college or university setting, where credit for academic enrollment was governed by guidelines for participation, many directors felt that the benefits far outweighed the inconvenience.

Following an unsuccessful quest for standardized instrumentation, including the efforts of the 1960 CBDNA Conference, the band community abandoned the goal, choosing instead to advocate for the composition of literature for a variety of wind

346 Ibid.
347 Ibid., 54.
348 Fennell, 1954, 53.
groups. After other bands began to adapt to Fennell's wind ensemble concept or a modified version of it, the separation between full wind band and wind ensemble literature began to disappear. Larger university band programs were the most likely to add a wind ensemble, while others became more flexible in the instrumentation of their ensemble, making changes as the music dictated. Still, others only performed compositions that matched the existing instrumentation of their ensemble. Regardless of the preferred ensemble size or instrumentation, however, the band community was ready to embrace a new, burgeoning repertoire to meet its varying needs.

As directors and professional organizations actively sought original, contemporary music for wind groups and bands, they faced the challenge of attracting composers to their medium and projecting an artistic identity worthy of such attention. To encourage activity in the field of band composition, professional music organizations and outside corporate sources began to sponsor composition projects and artistic endeavors in the schools. In 1958, the American Bandmasters Association began administering the ABA Ostwald Composition Contest, and the CBDNA also began commissioning works in the 1960s. One of the most notable composition projects, however, was the Young Composers Project, later named the Contemporary Music Project (CMP). Funded by the Ford Foundation and later controlled by MENC, the CMP matched young, up-and-coming composers with school band programs to collaborate in the creation of a new body of wind literature. Countless other schools or

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352 Ibid., 59.
353 Ibid., 88.
354 Battisti, 2002, 205.
355 Hansen, 2005, 98.
356 Mark and Gary, 2007, 408.
groups were also active in the commissioning of contemporary band music during the late 1950s and into the 1960s. Thanks to the promotion of the wind band movement and the newly emerging band composer, the 1960s became a time of dramatic transformation for not only band literature, but the ways that conductors began to see themselves, their medium, and the purpose of their ensembles.

The evolution of the band program changed the philosophy of young directors and the way they viewed their profession. They tended to be more trained than their predecessors, which was a credit to the success of their teachers for the talent that they had cultivated. The earlier generation of band directors had the strength of their band's performance presence on their side, but had to fight for educational acceptance in their field of study, leading many to advocate that the purpose of justified music performance must be music education. By the 1960s and 1970s, younger directors found that performance for the purpose of music education was accepted, but the artistic value of performance was something for which they had to fight. Just as the first band directors desired a balance between bands existing for extrinsic purposes and bands existing for their own musical value, modern band directors sought an artistic identity for their ensembles without measuring their value on a utilitarian or educational level.

Reflecting the philosophies of educational leaders like Bennett Reimer, Charles Leonard, and Harry Broudy, the National Band Association encouraged band directors in the early 1960s to abandon the traditional rehearsal and teaching approach for a more

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357 Holvik and Whitwell, 1976, 65.
358 Ibid., 1976, 66.
359 Battisti, 2002, 64
360 Holvik and Whitwell, 1976, 65.
aesthetic music experience.\textsuperscript{361} In 1967, MENC also collaborated with the Theodore Presser Foundation to hold the Tanglewood Symposium, where educators discussed the future of music in a post-industrial society, planned for the advocacy of music as an artistic expression, and identified the goal of placing music in the core curriculum.\textsuperscript{362} At the same time, college and university music teacher training programs were affected by an overhaul of the teacher education system, which stressed observation, student teaching, and laboratory experiences for educators-in-training with such programs as Competency-Based Teacher Education.\textsuperscript{363} During this time, collegiate band directors would strive to balance the aesthetic purpose and artistic value of their performing groups while supporting the vocational needs of music education majors.

\textsuperscript{361} Battisti, 2002, 223.
\textsuperscript{362} Mark and Gary, 2007, 363.
\textsuperscript{363} Ibid., 326.
When the retirement of McGinnis was announced, the vacancy was advertised as a Director of Bands, the title that was revived after the 1953 split of the Concert and Marching Bands and given to McGinnis shortly before he retired.\textsuperscript{364} In the fall of 1979, the School of Music welcomed Wisconsin native, Craig Kirchhoff, to the position. Kirchhoff received a Bachelor of Science in Music Education from the University of Wisconsin - Milwaukee and a Master of Music from the University of Wisconsin - Madison.\textsuperscript{365} Prior to his appointment at Ohio State, he served in a similar capacity as

\textsuperscript{364} According to Droste, David Meeker allowed the Marching Band to remain independent from the Director of Bands until he left the group and Jon Woods took over in 1984.

Director of Bands at Washington State University, before which he was the Associate Director of Bands at the University of Wisconsin - Milwaukee.\textsuperscript{366}

As Director of Bands, Kirchhoff sought to bring change to the program, reflecting the values and priorities of the concert wind band movement in general. He was aware of the band program's deep-rooted performance traditions, as well as its outstanding potential, and he wanted to elevate the image of his wind band ensembles to equal the level of their competence.\textsuperscript{367} Encouraged by colleagues and the director of other comparable university bands toward the trend, Kirchhoff created a group with the instrumentation of a smaller wind ensemble, drawing from musicians within the band program.\textsuperscript{368} He made it clear, however, that he did not view this development as an improvement on the work of McGinnis; rather, it was an undertaking instigated by different philosophical beliefs.\textsuperscript{369}

When I arrived at The Ohio State University I did not arrive with the intention to improve anything. I have been often asked the following question: 'How do you fill the shoes of a Donald McGinnis?' My universal answer to this question is that I can't fill his shoes, and to try to do so would be a grave mistake for the program, for my students, and for myself. I could only do one thing - that was to build upon the marvelous history and traditions of this great university band program, and to continue to collaborate with my students in high level music-making experiences.\textsuperscript{370}

Kirchhoff felt changing the image of the band meant overcoming a long tradition of wind music, as thought of only in certain contexts.\textsuperscript{371} He knew the limitations of the traditional concert band within its short historical past, and believed that embracing an

\textsuperscript{368} Titus, 2005, 97.
\textsuperscript{369} Ibid.
\textsuperscript{371} Zuck, 1982.
artistic medium such as the wind ensemble created a wider range of opportunities through the utilization of new music by contemporary composers, as well as a vast historical repertoire that preceded the large band ensemble. Regarding the wind ensemble's potential for societal acceptance and professional solvency, he agreed with a local arts reporter that "Columbusites might someday fill the Ohio Theatre to hear something called the Columbus Wind Ensemble."  

Some proposed changes to the band program received opposition from Concert Band alumni. For similar reasons that Weigel chose the name "Symphonic Band," rather than "Concert Band," in 1929, Kirchhoff wanted the name of his large-group ensemble to connote the performance of serious works of literature, not the light, entertainment-oriented works often associated with the name "concert band." He proposed changing the name of the top group to "Symphonic Band," and the name of the second group to "Concert Band." Former band members and individuals who were previously involved with the program saw this as a demotion in former title for Concert Band alumni, as well as an unwanted change to a long-standing University tradition.\footnote{Richard Blatti, interview with author, Spring 2009.} \footnote{Droste, 2010.} Diplomatically choosing his battles, Kirchhoff maintained the name, "Concert Band," for the large top ensemble, a title that would remain with the group until future Director of Bands, Russel Mikkelson, with the approval of Emeritus Professor Donald McGinnis, retired the name and changed it to "Wind Symphony" in 1999.\footnote{Russel Mikkelson, interview with author, November 16, 2010.} The Scarlet and Gray Buckeye Bands were renamed "Symphonic Band" and "University Band," respectively, in 1979. As Frank Battisti stated in The Winds of Change, "What an ensemble is called (or named) is
unimportant. What is important is how the group functions. The concept of operating an ensemble in a manner that allows for the performance of great wind music for large and small ensembles is the primary concern.\textsuperscript{376}

Just as before, ensembles within the band program served varying functions in the School of Music and on campus. The Wind Ensemble, the central concept of which was to place one player on each part, was organized from some of the finest instrumentalists in the School of Music and consisted of approximately forty graduate and undergraduate members, performing wind literature from the Classical period through the twentieth century.\textsuperscript{377} The Wind Ensemble frequently appeared in concerts with the Concert Band, with some students serving in both groups. The Concert Band performed a mix of traditional and contemporary music, rehearsing five days a week and performing at least six concerts a year.\textsuperscript{378, 379} In addition to joint concerts with the Wind Ensemble, the Concert Band also frequently collaborated with the Symphonic Band, the roster of which included a large percentage of music majors. Based on information from the 1985-1986 course schedule, it is assumed that few, if any, full-time Wind Ensemble members were enrolled in the Marching Band, as both groups met at approximately the same time each day.\textsuperscript{380}

\textsuperscript{376} Battisti, 2002, 212.
\textsuperscript{377} Ohio State University School of Music, Scholarship Fund Drive, The Ohio State University Archives.
\textsuperscript{378} Ohio State University School of Music, Scholarship Fund Drive.
\textsuperscript{379} Ohio State University School of Music, Performing Ensembles: 1985-1986, The Ohio State University Archives.
\textsuperscript{380} Ohio State University School of Music, Performing Ensembles: 1985-1986.

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382 Various corresponding programs.
JOIN TOGETHER WITH THE UNIVERSITY BAND!!!

If you play a band instrument, you can have fun, meet people, and make great music!

Autumn Quarter '89 rehearsals are Tuesdays and Thursdays from 6:30 – 8 p.m.

The University Band presents one concert every quarter. For your participation, 1 credit hour is available through Music 188.04. University-owned instruments are available for your use.

If you're interested in making beautiful music together, attend the informational meeting on Thursday, September 21 at 6:30 p.m. in Room 174 of the Wexner Center.

For more information call 292-5272.

Figure 53. University Band Advertisement
(The Ohio State University Archives)
While some routines remained relatively unchanged within the band program, many developments could be observed. The installment of a small group, like the Wind Ensemble, created flexibility in programming, enabling the collaboration of the ensemble with other chamber groups based on their similarities in repertoire, instrumentation, and thematic focus. Many Wind Ensemble and Concert Band programs opened with the performance of student or faculty chamber ensembles, and large ensembles, such as choirs, were sometimes included during the concert.\footnote{Various corresponding programs.} In addition to a flexibility in instrumentation and guest performances, Band and Wind Ensemble concerts often included the appearance of a guest conductor, usually from one of the other bands, the graduate program, or from the instrumental faculty. Focusing on the history or newness of the literature performed, composition completion dates were included in many concert programs, particularly when the theme or contemporary nature of the repertoire was of notable importance. To recognize the diversity of student participation from varying degree programs at the University, Symphonic and University Band programs would often list the majors of participating students next to their name in the roster.\footnote{The Ohio State University Archives, School of Music (RG 31/d/3), “Programs: July 1981-June 1982,” Accession 151/96.}
Performances and Tours

During Kirchhoff’s first two years at Ohio State, the bands had very active seasons, performing in standard formal concerts, conference appearances, and a few outdoor programs, referred to by the traditional "Mirror Lake" title, or "Ohio Union Patio" concerts. Special appearances were given by guest conductor, Karel Husa, in 1980, as well as Verne Reynolds, in 1981, for the premiere of his *Concerto for Band*. In 1981, the Symphonic Band traveled to Watkins Memorial High School in Pataskala, while the Wind Ensemble appeared at the OMEA Conference in Cleveland and the CBDNA Conference at the University of Michigan. During this same year, the auditorium in the new music building, Weigel Hall, was officially ready for concert use.

Built in 1979, acoustical deficiencies prevented the use of the performance hall, requiring the addition of $450,000 to $500,000 of acoustic equipment before the facility was suitable for performances. Named for 1939-1959 Department of Music Director Eugene Weigel, the new music building was funded by the state in the amount of $3.5 million.

In 1981, the Concert and Marching Bands collaborated for a WOSU Radio Series titled "Concert in the Park," which was recorded in Weigel Hall and broadcast later that month. Additionally, the Wind Ensemble participated in the National Public Radio concert program series titled "Windworks," which drew attention to the historical qualities of wind literature. The most notable live performance during this year, however, was a second appearance at the CBDNA Conference at Ohio State, featuring

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385 The Wind Ensemble did not participate in spring outdoor concerts.
388 The Ohio State University Archives, School of Music (RG 31/d/2), “Weigel Hall Dedication: 1979,” Accession 151/95.
Joseph Schwantner, conducting ...and the mountains rising nowhere with the Wind Ensemble. Though it wasn't mentioned on the program for this concert, an article in a Music at Ohio State newsletter states that Schwantner's From a Dark Millennium was also performed.390

Figure 54. Joseph Schwantner and the Wind Ensemble, 1982
(Music at Ohio State, Spring 1982)

390 Music at Ohio State, The Ohio State University School of Music, "OSU Hosts College Band Directors National Association Regional Conference, 10, no. 2 (Spring 1982).
**Figure 55. The Concert Band officially registers as a student organization, 1982**
(The Ohio State University Archives)

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**OSU Registration of a Student Organization**

<table>
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<td>Prof. Fraternity</td>
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<td></td>
<td></td>
<td>Departmental</td>
<td>Arts</td>
<td>Publication</td>
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1. **Name of Organization**: THE OHIO STATE UNIVERSITY CONCERT BAND

2. **Statement of Purpose(s) of the Organization**: The Concert Band is a nationally recognized ensemble devoted to the performance of the finest traditional and contemporary literature for symphonic band both on and off campus.

3. **Names and Titles of the Officers**: (at least three (3) currently enrolled OSU students, one must be the treasurer)

<table>
<thead>
<tr>
<th>Title</th>
<th>Name</th>
<th>Address (Include Zip)</th>
<th>Tel.No.</th>
<th>Soc. Sec. #</th>
</tr>
</thead>
<tbody>
<tr>
<td>President</td>
<td>Robert D. Hildreth</td>
<td>1410 Neil Ave. Apt A2 43201</td>
<td>294-8854</td>
<td></td>
</tr>
<tr>
<td>Vice-President</td>
<td>Phillip Lehendaver</td>
<td>2055 Waldeck 43261</td>
<td>291-5387</td>
<td></td>
</tr>
<tr>
<td>Treasurer</td>
<td>Lauren Steinicke</td>
<td>371 E. 15th Apt D 43201</td>
<td>299-8791</td>
<td></td>
</tr>
<tr>
<td>Secretary</td>
<td>Mary E. Huser</td>
<td>232 E. 16th 43201</td>
<td>299-4855</td>
<td></td>
</tr>
</tbody>
</table>

4. **Name(s), Telephone No. and Campus address of the Faculty Advisor(s)**

   Craig Kirchhoff
   422-5272
   222 Weigel
   1866 College Rd.

5. **Signature of the Student Organization Finance Officer**: Barbara E. Supples

6. **Required Signature**:
   a. Greek Affairs Coordinator (Frat. & Sor. only)
   b. Assistant Director Recreation (Sports Club only)

7. **Registration Material Submitted by**: Date

   A current copy of the organization's constitution and by-laws, and when affiliated with an off-campus organization the constitution and by-laws of the off-campus organization. Constitutions must not discriminate on the basis of race, religion, national origin, sex or handicap.

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For Office Use Only

Registration granted by the Student Organization Finance Office

Signature of Coordinator: [Signature]

Date: 4/16/62

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The Ohio State University
Form 5320—Rev. 4/81

141
CONSTITUTION OF THE OHIO STATE UNIVERSITY
CONCERT BAND

I. The title of the organization is the OHIO STATE UNIVERSITY CONCERT BAND.

II. The Concert Band is a nationally recognized ensemble devoted to the performance of the finest traditional and contemporary literature for symphonic band both on and off the OSU campus.

III. The Concert Band is open to qualified members by audition.

IV. There shall be four officers: a President, Vice-President, Secretary, and Treasurer.

4.01 The President shall organize the officers and the major non-musical activities of the Concert Band. The Vice-President shall assist the President and shall assume the responsibilities of that office if the President is unable to do so. The Secretary shall record the minutes of each officer's meeting and handle all correspondence within and pertaining to the Concert Band. The Treasurer shall be responsible for all monetary transactions and related record-keeping relating to the Concert Band.

4.02 Each officer must be an active member of Concert Band throughout the term of office.

4.03 Nominations for office shall be accepted from the floor, and shall not be taken less than two days preceding elections. Elections shall take place using the secret written ballot system.

V. There are no mandatory financial obligations in the Concert Band.

VI. All voting and other business brought forward by the officers shall take place during the regular rehearsal time, as time permits and at the conductor's discretion.

VII. The officers shall meet not less than three times per quarter, outside of Concert Band rehearsals.

VIII. All amendments to this constitution must be submitted first to the officers, then brought before the Concert Band and approved by a majority vote.
Though Ohio State band tours to Ohio high schools were rare during Kirchhoff's early years, the Concert Band's participation in the weekend activities and concert of the High School Honors Band was a considerable boost to the recruitment efforts for the band program, as was another appearance at the OMEA Conference, this time in Columbus. In addition to a guest appearance with the Wind Ensemble by Frederick Fennell, the bands had the honor of assisting Frederick Ebbs, president of the ABA, in presenting the Edwin Franko Goldman Citation to Clare Grundman during a concert by the Concert and Symphonic Bands. While no program can be located for this performance, articles documenting the event stated that Grundman's *First Folk Rhapsody* and *Fourth Folk Rhapsody* were performed.

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391 *Lantern*, The Ohio State University, "OSU Alumnus Honored with Music Award After Work with TV and Radio Personalities," February 4, 1983.
From 1983 to 1985, the bands participated in the American Society of University Composers National Conference at Ohio State, an OMEA Conference in Cleveland, a Concert Band tour around Ohio, a Wind Ensemble tour around the Central Ohio area, and a performance featuring guest conductor H. Robert Reynolds. The most noted event from this time, though, was the Concert Band tour of 1985, which took the group to Pennsylvania State University, the University of Maryland, and Carnegie Hall in New York City. Thirteen years after the Concert Band appeared in a Carnegie Hall debut with

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393 Various corresponding programs.
McGinnis, the current Concert Band gave a repeat performance of two previously programmed selections: Dahl's *Sinfonietta for Band*, and Grainger's *Lincolnshire Posy*, along with selections by Strauss, Holst, Schwantner, and Bernstein. The event was viewed as an excellent public relations opportunity by the University, which was concurrently planning a new fundraising campaign. Kirchhoff was told by the Director of Arts Information and Publications, Rosa Stolz, that the $3,750 fee for rental of the facility was worth the cost, stating, "The fact that the band will be able to say that they've played at Carnegie in 1984 [sic] is reason enough to have rented the hall. It will help in recruitment efforts and enhance PR for the organization and the School of Music in the future." He was encouraged to market the event to alumni and prospective students, from whom the University could benefit the most. The publicity efforts of the School of Music, as well as the efforts of Kirchhoff and the students, made the event a success. In a *Music at Ohio State* newsletter, David Meeker extended "...a sincere 'thank you' to the School of Music alumni" for their support of the Concert Band's trip to Carnegie Hall. He continued to state, "Your response was overwhelming. The trip was a musical and educational success in every sense of the word."

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395 Ohio State School of Music, Band office files.
397 Ohio State University Concert Band, Hall License Agreement. M 5054, The Ohio State University Archives.
398 Ibid.
399 *Music at Ohio State*, The Ohio State University School of Music, "From the Directors Desk," 14, no. 1 (Autumn 1985).
From 1985 to 1986, the bands performed in many themed or feature concerts on campus and in the Central Ohio area, several of which were programmed for children. All concert wind bands, as well as the Marching Band, participated in a combined fall program called the Buckeye Band Spectacular, a daytime concert geared toward large school groups. A Halloween concert encouraged audience participation with a costume competition and post-concert entertainment. In February, a children's lecture-concert was held, featuring guest narrator Keith Brion dressed as John Philip Sousa. The next day, the Symphonic Band, under the direction of Assistant Director of Bands Harvey Benstein, appeared with Brion, as well as guest soloists and members of the Marching Band in a concert for the OMEA Conference in Columbus. Titled "Stars, Stripes, & Sousa," this concert was performed in the style of a Sousa Band concert, with an encore.

march following each programmed selection. At this event, Paul Bierley received The Medal of the Order from the John Philip Sousa Foundation.401 Later in the spring, the Concert Band performed at the Ohio State - Newark campus, and the Wind Ensemble, Concert Band, and Symphonic Band participated with multiple University choirs in a Festival of Choral and Wind Music.

401 Ibid.
Come play your piccolo with KEITH BRION as

JOHN * PHILIP SOUSA

When: February 12 & 13, 1986
Where: The Ohio State University
       and The Ohio Center,
       Columbus, Ohio
What: Piccolo obbligato to The Stars
       and Stripes Forever
How: Send a tape of an A-Flat
       Major Scale and The
       Stars and Stripes
       Forever piccolo
       obligato by January 31
       or come and audition in
       person January 31 at
       The Ohio State
       University. Send the
       audition form below, along
       with tape (if applicable),
       to: Katherine Borst Jones
       Professor of Flute
       110 Weigel Hall
       1866 North College Road
       The Ohio State University
       Columbus, Ohio 43210

Ten to twenty-five piccolo players will be selected to perform with The Ohio State University Concert Band at the Capital City Conference of the OMEA. Students may also participate in a flute master class with Katherine Borst Jones, flute professor, and a master class with Keith Brion, former piccoloist with the New Jersey and New Haven Symphonies. Housing will be available.

Keith Brion has been tutoring his portrayal of Sousa, America's "March King," to audiences around the world since 1978.

<table>
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<td>Telephone: ( )</td>
<td>Grade: 9 10 11 12</td>
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<tr>
<td>Private Teacher's Name</td>
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☐ I am enclosing an audition tape. ☐ I would like to audition on January 31.
In 1986, the Concert Band began the task of preparing for a momentous occasion in the group's fifty-seven year history - an eighteen day tour to Japan. Five years in the making, this trip would be the first international tour for an ensemble in the band program.\textsuperscript{402} Kirchhoff received the invitation to go as part of a cultural exchange that included a four-day artistic residency at the Yamaha Music Camp, which was attended by conductors from all over Japan.\textsuperscript{403} In addition to this residency, the band performed in Tokyo, Hamamatsu, Shimizu, Kofu, and Moka, collaborating with host school bands at some destinations.\textsuperscript{404} The students would also stay with host families in each location, providing a once-in-a-lifetime opportunity to be immersed in Japanese culture.

\begin{footnotesize}
\begin{itemize}
\item[402] \textit{Lantern,} The Ohio State University, "Music of OSU Concert Band to Chime in Japan," March 9, 1987.
\item[403] \textit{Lantern,} The Ohio State University, "Music Students and Faculty Leave for Japan," May 11, 1987.
\item[404] \textit{Lantern,} The Ohio State University, "Musicians Gain Insight to Japan," June 1, 1987.
\end{itemize}
\end{footnotesize}
Given the degree of performance responsibilities involved with participation, as well as the length of time band members would be away from their studies, special auditions were held for students hoping to join the trip. Eighty-one students were selected to participate, and three faculty members, Craig Kirchhoff, David Meeker, and Robert LeBlanc, accompanied the group. Band members spent over fourteen hours a week rehearsing during the winter quarter, and ten weeks of learning were consolidated into seven and a half in the spring quarter. Students took specialized classes to keep up with their degree requirements, and Kirchhoff joined them in taking a Japanese culture class during the winter quarter, as well as weekly cultural seminars provided for the entire Concert Band.

Funding the tour was not within the means of the School of Music, so the University, alumni, and participating students were asked to contribute. The total cost per student was estimated at $2,000, so each band member was asked to contribute $400 and assist in fundraising efforts through performances and the collection of donations. In an interview for The Lantern, some students said they were "stressed" by the financial burden of the trip, stating, "We're doing P.R. for them (the school), and we've got to sound our best for two weeks, and they're making us pay to do it."

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406 Ibid.
408 Andrew J. Broekema and Richard E. Payne to Edward H. Jennings, June 23, 1986. The Ohio State University Archives.
409 Ohio State University Concert Band, Performance Schedule: Japan Tour, The Ohio State University Archives.
411 Ibid.
By embarking on this tour to Japan, Kirchhoff not only wanted to provide his students with an unique educational opportunity, he wanted to convey the true nature of modern American band listeners while demonstrating the artistic potential of quality band literature. In regard to the literature requested by directors at the Yamaha Music Camp, Kirchhoff said that he did not consider most of the seven pieces to represent high-quality American repertoire, but he hoped that additional selections added to the program would exemplify what good band music could sound like.\textsuperscript{412} Due to the extreme popularity of wind band music in Japan, Kirchhoff later said performing in Japan brought a welcome change from playing in the United State because, unlike concert attendance in the United States, concert halls on the tour were "packed to the point of standing room only," with some performances drawing up to five encores.\textsuperscript{413}

While touring, the Concert Band also had a recording session in Tokyo for Nippon Columbia Records, marketed exclusively in Japan. Titled \textit{The Ohio State University Concert Band in Japan}, selections on this compact disc included Hindemith's \textit{Symphonic Metamorphosis of Themes by Carl Maria von Weber}, Chambers' \textit{The Boys of the Old Brigade}, Grafulla's \textit{Washington Grays}, Bach's \textit{Fantasia in G Major}, and \textit{Winds of Nagual} by Colgrass.\textsuperscript{414}

On campus during this academic year, all of the bands participated in the second Buckeye Band Spectacular, in which tribute was paid to the legendary former Ohio State football coach Woody Hayes and a special guest appearance was made by Senator John Glenn.\textsuperscript{415} The Symphonic Band toured various high schools and the College of Mount

\textsuperscript{412} Ibid.  
\textsuperscript{413} \textit{Lantern}, June 1, 1987.  
\textsuperscript{414} Ohio State University Concert Band, \textit{The Ohio State University Concert Band in Japan}, 1987.  
\textsuperscript{415} Ohio State University School of Music, Band office files.
St. Joseph, and performed in a joint concert with the Upper Arlington High School Symphonic Band, which featured guest conductor H. Owen Reed. Notably, the popularity of the High School Honors Band had grown to the extent that over four-hundred students submitted applications and tapes for the eighty-five seat ensemble. In June, Kirchhoff, along with Jack Evans and Donald McGinnis, welcomed ninety alumni back to campus for an Alumni Band Reunion, for which Clare Grundman also returned.\textsuperscript{416} An \textit{Music at Ohio State} newsletter article quoted the band directors, stating, \\
"All agreed that the 'heart' was there even though the 'chops' were often missing."	extsuperscript{417}

\textsuperscript{416} \textit{Ohio State Alumni Magazine}, The Ohio State University, "Concert Bands Set Reunion for May," April 1989.\\
\textsuperscript{417} \textit{Music at Ohio State}, The Ohio State University School of Music, "The Ohio State Concert Band Reunion 1987!" 17, no. 1(Autumn 1987): 1.
OSU Communication

Subject: The OSU Concert Band Artistic Residency at the All-Japan Band Conductors' Clinic, Nemuro No Soto, May 13-17, 1987

Date: June 23, 1986

From: Andrew J. Broekema/Richard E. Payne

To: President Edward H. Jennings

In preparation for our meeting with you on June 26 to discuss the OSU Concert Band's proposed tour to Japan in 1987, the following is information concerning the advisability of accepting the invitation extended by the Yamaha Educational Foundation to participate in a four-day artistic residency at Nemuro No Soto. (Please also refer to the attached letter from Craig Kirchoff to Andrew Broekema, dated June 18, 1986.)

PURPOSE: To enable The Ohio State University to establish itself as an international center for excellence, we recommend accepting the Yamaha Educational Foundation's invitation to participate in a four-day artistic residency at the All-Japan Band Conductors' Clinic in Nemuro No Soto, Japan, on May 13-17, 1987. Additional concerts while the Concert Band is in Japan will result in an 18-day national tour, starting May 10, 1987, and returning May 27.

COSTS: The total cost to send a traveling party of 90 people is projected to be $171,854.71.

Round-trip airfare $110,610.00
Ground costs 50,974.71
Departure tax 270.00
Contingency 10,000.00
Grand Total $171,854.71

PLANNING: Since the proposed trip is planned during the academic year, the members of the Concert Band are willing to adjust their class schedules so that courses in music degree programs can be taken without altering graduation dates.

CONCLUSIONS: The Ohio State University will gain four distinct advantages in attending the clinic.

1. Ohio State will gain national and international prominence by having the Concert Band appear as the featured guest ensemble during the four-day residency.

2. In addition to the residency, The Ohio State University Concert Band will perform in a national concert tour of five Japanese cities.
3. There will be opportunities for continuing dialogue between business leaders and state officials.

4. OSU can establish itself as a national center of excellence among university concert bands.

DISCUSSION:

Because funds are not available from current School of Music budgets, it is recommended that the University commit funds for the tour.

1. In addition to being the featured guest ensemble at the four-day All-Japan Band Conductors Clinic (over 1,000 Japanese musicians will be in attendance), the Concert Band will tour Japan in the following cities: Tokyo, Hamamatsu City, Shumizi City, Kofu City, and Mohu City.

2. The concert tour represents a unique cultural opportunity for the OSU students inasmuch as they will stay in the homes of Japanese families. The tour is also timely due to the recent creation of the Institute for Japanese Studies at Ohio State.

3. The tour by the OSU Concert Band can be the focal point should the University decide to initiate fund-raising alumni activities in Japan. There are over 100 OSU alumni in Japan.

4. Yamaha corporate executives have expressed a desire to visit the OSU campus once the invitation is accepted. This represents an additional opportunity for OSU to promote itself as a national center of academic excellence.

Figure 62. Japan Tour proposal, 1986, pg. 2
Figure 63. Musashino Academy of Music, May 26, 1987
(The Ohio State University Band office files)
From 1987 to 1989, the band program actively pursued historical and thematic programming, as well as a regular schedule of concerts. In 1987, a small-group Wind Ensemble participated in a program titled "An Evening of Mozart," featuring Mozart scholar Daniel Leeson. The next year, a "sequel" concert was performed, after which, at some point, members of the Wind Ensemble played at the CBDNA Convention in Austin, Texas, to present the wind music of Mozart for two lectures/concerts.\(^{418}\) In thematic programs featuring the Wind Ensemble and the Concert Band, two concerts, the Festival of French Music and the American Music Festival, were presented. Additionally, a joint tour of the Concert Band and the Jazz Ensemble to Marietta High School and the Sixtieth Anniversary Concert Band Alumni Reunion were held in 1989.

Directed by Craig Kirchhoff, Jack Evans and Richard Suddendorf, the event was sponsored by The Ohio State University School of Music Society of Friends and was open to all instrumentalists who played in any concert wind band at on campus, allowing participation of musicians other than the alumni from Concert Band.\(^{419}\)

Still receiving increased campus attention following the recent international tour, the band program was also featured in an article during this academic year in the College of the Arts newsletter, \textit{Arts Advocate}, in which members of the band faculty were asked about Kirchhoff's leadership with the band, as well as the educational philosophies of the band faculty members. Robert LeBlanc stated, "Kirchhoff has done a remarkable job with this program... [his] goal is more to educate the audience than to simply entertain


\(^{419}\) Ohio State Alumni Magazine, The Ohio State University, "Concert Band Set Reunion for May," April 1989.
them." Harvey Benstein, who would serve his last year as Assistant Director of Bands in 1988, also stated:

The philosophy of the band program is process-oriented more than performance-oriented. That is, we try to make the entire band experience exciting, not just the final performance at the end of the quarter... I think Craig and I both see our mission as providing students with a useful band experience - we try to perform new literature as well as traditional music, introduce new rehearsal techniques, and perform concert tours when possible.  

Regarding changes made to the concert band during Kirchhoff's tenure, Gary Sousa stated, "I think we're experiencing a new day for the concert band," referring to the relative newness of challenging and serious symphonic music in the concert band in America. "Craig Kirchhoff is definitely the cream of the crop of band directors in this country. He has done a great deal to upgrade the concert band."  

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421 Ibid.
422 Ibid.
In 1989, Kirchhoff was joined by the new Associate Director of Bands, Richard Blatti. Having completed the Bachelor of Music Education and the Master of Music degrees at Northwestern University, in addition to post-graduate work in conducting at Michigan State University, Blatti was Director of Instrumental Music at Albion College in Michigan prior to his arrival at Ohio State. During this year, the Concert Band performed in a Band and Clarinet Festival, which included an open rehearsal of the group and a panel on band literature and conducting techniques with Kirchhoff, Evans, and McGinnis.

During the next year, the Wind Ensemble and Concert Band also participated in another conducting-oriented event, a symposium titled "The Band Director's Art." Organized by Kirchhoff and Blatti, the event offered lectures, demonstrations, and

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423 Ohio State University, "The Ohio State University School of Music: Ensembles: Bands," http://bands.osu.edu/Fac-Blatti.html (accessed February 27, 2008).
conducting sessions with the two directors and Elizabeth Green, guest clinician. 

About the same time, the Wind Ensemble and Concert Band collaborated in a joint performance with the Boardman High School band in Youngstown as part of Ohio State's Partners in Music Excellence (PIME) program, which was a year-long collaboration between the School of Music and school systems around the state. Additionally, Ohio State joined a consortium to commission music by Michael Tippett, Robin Holloway, and John Harbison for forty-to-fifty piece wind instrument ensembles. Made possible by Kirchhoff's expertise in contemporary music and funding by a grant from the College of the Arts, Ohio State joined the Air Force Band, the New England Conservatory of Music, the University of Michigan, Florida State University, and the University of Cincinnati, as well as the University of South Carolina for the Holloway work.

Unfortunately, no documentation or concert programs following up on the completion of these works is available. According to Blatti, the Tippett was not performed at Ohio State, but the Holloway may have been performed during a computer-generated music conference the following autumn, and the Harbison was conducted by future Director of Bands, Gary Lewis.

In January of 1991, the Symphonic Band made an appearance at the OMEA Convention in Columbus. At this concert, the band was joined by members of the Ohio Collegiate Brass, directed by Paul Droste and Jon Woods. Also that winter, the Wind Ensemble performed a concert based entirely on the works of John Downey, on which

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429 Blatti, correspondence with author, November 6, 2010.
the composer was a guest conductor and pianist. This program would be the last of this academic year for Kirchhoff, who went on medical leave during the spring quarter. During his absence, Blatti assumed the duty of conducting both bands for the remainder of the season, including performances at AmeriFlora '92, an international floral exhibition at Franklin Park in Columbus. In the fall, the Wind Ensemble became a smaller group and underwent a change of name. Now appearing as the Sinfonietta, it joined the Concert Band, back under the direction of CBDNA President-Elect Kirchhoff, in an appearance for the opening of the 1993 CBDNA Convention in Columbus. This performance was a joint concert with the Choral and Symphonic Choirs, sponsored by the Robert Shaw Chorale Institute. Featuring Shaw, along with Karel Husa, the program included the presentation of an ASCAP award to CBDNA from Morton Gould, president of ASCAP. In a review of the concert, *The Columbus Dispatch* noted the frequent personnel changes that occurred with the constantly changing instrumentation within the Concert Band and Sinfonietta, stating, "No two works required the same number of musicians, so there was a lot of time spent between numbers rearranging the furniture."
Interim Staffing

Staffing changes in 1993 would result in the reorganization of directors in the band program for the next two years. Director of Bands since 1979, Kirchhoff left Ohio State to accept the position of Director of University Bands at the University of Minnesota.\(^{435}\) Blatti took over as Interim Director of Bands, conducting the Concert Band, and Patrick Casey assumed direction of the Symphonic Band during Blatti’s reassignment. Christopher Weait, School of Music faculty member, bassoon instructor, and occasional Wind Ensemble and Sinfonietta coach during Kirchhoff’s tenure, directed the small wind group, now referred to as the Chamber Winds.\(^{436}\) From 1993 to 1994, the Symphonic Band welcomed Northwestern University Director of Bands and guest conductor, John Paynter. Keith Brion conducted the Concert Band in a program featuring the compositions of Alan Hovaness, along with other contemporary works. The following week, the Band recorded the works of Hovaness for a compact disc released on the Delos label. Titled *Star Dawn*, the recording featured guest artists from the School of


\(^{436}\) Various corresponding programs.

During the band program's sixty-fifth year at Ohio State, Weait became Director of the Concert Band, as well as the conductor and coach of the Sinfonietta and Wind Ensemble, the names of which seemed interchangeable based on the instrumentation of each group. Blatti returned to the Symphonic Band, and both Interim Directors assisted with the two large bands. In addition to a Sixty-Fifth Anniversary celebration concert and an appearance at a CBDNA Convention,\(^{438}\) the highlight of the Concert Band season was a spring break tour to Ontario, where Weait had been a member of the Toronto Symphony for seventeen years.\(^{439}\) Described as a trip commemorating the ensemble's anniversary season, the Band performed five concerts throughout Ontario, including a performance with the University of Toronto Wind Symphony. Program notes from this time also stated that band members would "have an opportunity to meet and hear Canadian university musicians and perform band music by Canadian composers."\(^{440}\)

In March of 1995, the School of Music welcomed back more than one-hundred former band members for the weekend Concert Band Alumni Reunion.\(^{441}\) In the style of previous Concert Band reunions, the weekend programs featured music composed or arranged for the band throughout its history. Donald McGinnis received special recognition at a banquet, and the University Board of Trustees established the Donald E.

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\(^{440}\) Ohio State University School of Music, Band office files.  
McGinnis Concert Band Scholarship Fund with gifts from alumni and friends.\textsuperscript{442} In addition to regular indoor concerts, the Concert, Symphonic, and University Bands finished their anniversary year in a traditional fashion with Mirror Lake Twilight Concerts.\textsuperscript{443}

In the fall of 1995, Gary Lewis became the new Director of Bands at Ohio State. Lewis came to the University from the University of Michigan, where he was Director of the Marching Band.\textsuperscript{444} After a short term with the program, he left in 1998 to become the Director of Orchestras at Texas Tech University in Lubbock.\textsuperscript{445} In 1998, Wisconsin native Russel Mikkelson came to Ohio State to become Director of Bands. Prior to his appointment, Mikkelson was Director of Bands and Assistant Professor of Music at the State University of New York – College at Fredonia.\textsuperscript{446}

\textsuperscript{442} Ibid.
\textsuperscript{443} Various corresponding programs.
\textsuperscript{445} Ibid.
Social, Artistic, and Educational Influences

Following the wind commissioning boom of the 1960s, the goal of the wind band movement in the 1970s and beyond shifted from the production of literature for winds to the creation of compositions worthy of consideration as great works of literature.447 Directors could no longer claim programming limitations beyond the realm of the symphonic transcription, as original band literature was well on its way to replacing transcribed selections by the last third of the twentieth century. As Ray Cramer stated in

a letter to Richard Hansen, "No longer can we lean on the argument that we have no great literature from which to choose.\textsuperscript{448} Rather, the plethora of available wind literature would require close scrutiny, as not every composition possessed superior artistic qualities or would stand the test of time.

While many high school directors lamented the lack of an innovative, artistic repertoire for bands, studies revealed that many high-quality works for high-school-level groups, from 1960 to 1975, were not generally performed over the next two decades.\textsuperscript{449} College and university ensembles trained their students on a higher quality of literature than most younger groups were capable of performing, creating future educators and directors who were more knowledgeable about advanced wind compositions from their collegiate training than they were about music that was suitable for their less-experienced students. As a result from this lack of literature-appropriate training, secondary directors were more inclined to purchase artistically "safe" selections, which usually provided some educational or entertainment value, but not a quality artistic medium. As the purchase of quality wind music declined and the popularity of simpler works increased, publishers took the less profitable music out of circulation, effectively ending the life of countless unappreciated selections.\textsuperscript{450}

Literature produced during the 1980s and 1990s reflected the compositional trends and societal influences of the time. Joseph Schwantner's 1975 composition \textit{...and the mountains rising nowhere} was an example of music that combined audience appeal with a complexity that could hold the interests of expert musicians.\textsuperscript{451} \textit{The Winds of

\textsuperscript{449} Hansen, 2005, 135.
\textsuperscript{450} \textit{Instrumentalist}, "Friendly Advice from Directors and Industry," July 1990, 20.
\textsuperscript{451} Hansen, 2005, 122-123.
Nagual, written in 1985 by Pulitzer-prize winning composer, Michael Colgrass, drew inspiration from literary works to create a programmatic form.\textsuperscript{452} Since the early 1980s, there was also a growing interest in wind chamber music, giving wind musicians the opportunity to perform classic literature a small ensemble setting.\textsuperscript{453}

In 1981, a series of thirteen concert programs featuring music for wind band and wind ensemble was produced and broadcast by National Public Radio (NPR). Titled Windworks, the series brought attention to wide historical base of wind literature and gave a national audience of listeners the opportunity to hear original works for bands and wind ensembles.\textsuperscript{454} Windworks was heard on more than eighty stations and included the participation of Ohio State University's Wind Ensemble, directed by Craig Kirchhoff.\textsuperscript{455}

During the same year, Frank Battisti organized an international conference for composers, conductors, and publishers at the Royal Northern College of Music in Manchester, England, during which the World Association for Symphonic Bands and Ensembles (WASBE) was founded.\textsuperscript{456, 457} The goals of WASBE were to promote symphonic bands and wind ensembles, to help develop global band activities, to encourage the international exchange of conductors, teachers, students, and composers, and to encourage the composition of national music.

Since the inception of wind bands, directors and performers have struggled for equality and acceptance in comparison to older, well-established ensembles, such as the symphony orchestra. During the end of the twentieth century, leaders in modern wind

\textsuperscript{452} Ibid.
\textsuperscript{453} Battisti, 2002, 179.
\textsuperscript{454} Ibid., 126.
\textsuperscript{455} Ibid.
\textsuperscript{456} Hansen, 2005, 121.
band movement have given various "calls to action" regarding the professional status of wind bands and the image they project, not only amongst the musical establishment, but mainstream society. Craig Kirchhoff urged directors to fill a wind band void in the community:

We must go beyond the relative safety of the academic environment and bring wind band/ensemble music into our communities. This is the first step towards the long-term objective of having our concerts, our repertoire and our artistic values critically reviewed by experts using the same aesthetic standards that apply to [the music of] an Elliott Carter or a Pierre Boulez.458

Manley Whitcomb also offered advice to directors in the wind band field:

We are on the way, but let us not lose sight of the main goal in the interest of defending the old at the expense of the new or defending the new at the expense of the old, of accepting the mediocre either old or new, or failing to meet the changes of the musical needs of our times and society.459

State and federal policies affecting music education would greatly impact the collegiate wind band program in terms of arts advocacy, budget cuts, and curricular standardization. The economic downfall of the 1970s would lead to the tightening of state budgets across the country, resulting in severe cuts to arts education. In 1979, David Rockefeller, Jr. published Coming to Our Senses, in which he offered a warning for the future of American culture if the arts were neglected in education.460 The 1983 report, A Nation at Risk, also brought attention to the defects in the American educational system, but fell short of helping arts educators.461 Aware of the need for support beyond the service of public relations, MENC began to advocate for legislative and governmental

461 Ibid., 390.
issues in the 1980s. In 1990, the organization published a commission report titled *Growing Up Complete: The Imperative for Music Education*, which would play a major role in the inclusion of the arts in the federal education project, Goals 2000: Educate America Act. Through Goals 2000, which began under the administration of George H. W. Bush and was passed by the Clinton administration, the arts gained educational rank as core subjects, as well as recognition, or scrutiny, as many viewed it, as a subject with established national curricular standards. While funding was still a major issue in arts education by the 1990s, documented standards and inclusion within the core subjects taught in public school had the potential to strengthen the recruiting pool of qualified prospective students for college and university band programs, for both performance-focused students and future music teachers.

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462 Ibid., 403.
463 Ibid., 406.
Summary, Conclusion, and Suggestions for Further Research

The Ohio State University concert wind program has had a long and productive history that closely reflects the development of the wind band movement in America. During the first ten years, the Symphonic Band was an educational necessity on campus, developed from an informal array of amateur musicians who were accustomed to performing in the student led, military-band style found in most institutions around the country. In the years preceding and following the Second World War, directors adapted to the effects of military conscription on their ensembles, resulting in the inclusion and eventual acceptance of women in the field of wind band and wind instrument performance. At the same time, Ohio State directors began to show awareness of the emerging nationwide quest for original band literature, while still embracing University and ensemble traditions.

The collegiate post-war boom at Ohio State and nationwide created flourishing music schools and instrumental programs, with some directors choosing innovative new directions for their band programs, others balancing new ideas with old traditions, and the rest staying true to the time-honored performance standards of their predecessors. Regardless of a former director's philosophies, however, new directors had the opportunity to define the purpose and function of an ensemble and to inject the values of progressive educational and artistic practices into their wind band programs, while selectively including prior traditions that complimented their goals and objectives. As
with the wind band movement in general, the continued development of the Ohio State band program will likely be measured by the pursuit of contemporary developments in the educational and artistic performance field, as well as the leadership of the band as an active and influential force within the collegiate wind band profession.

The purpose of this study was to document the history and development of the band program in relation to concurrent educational, artistic, and campus influences, with the goal of identifying notable strengths in its past, as well as the absence of pertinent actions within the scope of the selected time frame. The tendency of a collegiate historical research project to become little more than a all-encompassing "yearbook" was avoided, and interviews or statements from individuals with an emotional attachment to the program were respected for the insight they provided but taken at face value. The focus of this document was limited to the first sixty-five years of the band program to enable a reflective study of past trends and practices, and to deflect a conflict of interest with current directors and staff, for whom the next chapter has yet to be determined.

Future research into the subject of the wind band movement would be enhanced by further investigation on the vernacular traditions of bands, particularly those at an amateur or high school level. At the collegiate level, information about early recruitment, as well as the application and audition practice, would prove beneficial, as would a background on the development of high school wind musicians, including band and solo contests, advanced music preparation, and literary considerations. The nationwide relationship between concert band programs and marching band programs has also had little attention, particularly in regard to the discrepancies between the two ensembles after athletic programs became financial giants to the budgets of large universities.

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464 Hansen, 2005, 316.
Many individuals or groups have gone relatively undocumented in band research, including high school directors and composers. Little has been researched about the entrance of women into the band movement, and the inclusion and acceptance of minority wind musicians, African-American band members in particular, also calls for further investigation. At Ohio State, future research pertaining to the School of Music would be greatly improved by continued documentation of sources through the Archive Library, such as photographs, concert programs, press releases, course bulletins, special event information, and correspondence, including memorandums and hard copies of electronic mail.
Appendix:  A Partial List of Concerts and Performances Presented by the Concert Wind Band Program at The Ohio State University: 1929-1995

Unless noted, program information was compiled from The Ohio State University Archives, the Band Department, or the private collection of Richard Blatti. Dates with no program information were compiled from Department/School of Music concert calendars, press releases, advertisements, or other similar sources. Regardless of an ensemble's official title, bands listed below are identified by the title given on the concert program or information source. Sinfonietta or small ensemble performances with a band may have been omitted, as well as holiday celebration concerts and commencement service appearances. Arrangers have been noted when available.

1929-1930
February 6, 1930, University Chapel
University Band (Eugene J. Weigel)
This was a combined University music organizations concert.

(UNIVERSITY ORCHESTRA)
(WOMEN’S GLEE CLUB)
(UNIVERSITY CHORUS)
(MEN’S GLEE CLUB)

March Noble                                   C. Bach
Introduction and Waltz from Sylvia           Delibes
Slavonic Dance No. 1                         Dvořák
Overture to Il Guarany                        Gomez

March 1930, Tour, Dayton, OH; East Liverpool, OH; Salem, OH; Cleveland, OH
Symphonic Band (Eugene J. Weigel)
(no programs or dates available)

May 14, 1930, Mirror Lake Twilight Concert
Concert Band (Eugene J. Weigel)
(no program available)
May 21, 1930, Mirror Lake Twilight Concert  
Concert Band (Eugene J. Weigel)  
Carmen Ohio  
Coronation March from The Prophet  
Don Quixote Suite  
  I. A Spanish Village  
  II. Sancho Panza  
  III. Dulcinea  
  IV. Don Quixote  
French National Défilé March  
Polish Dance No. 1  
Procession of Sardar from Caucasian Sketches  
Selections from The Prince of Pilsen  
Light Cavalry Overture  

May 28, 1930, Mirror Lake Twilight Concert  
Concert Band, (Eugene J. Weigel)  
(no program available)  

June 9, 1930, Gymnasium  
Concert Band, (Eugene J. Weigel)  
This was a combined group commencement concert. Program information was located in a petition to Phi Mu Alpha Sinfonia.  

(UNIVERSITY ORCHESTRA)  
(MEN’S GLEE CLUB)  
Ballet Egyptian  
  Allegro non troppo  
  Allegretto  
  Andante sostenuto  
  Andante espressivo  
(WOMEN’S GLEE CLUB)  
(UNIVERSITY CHORUS)  

1930-1931  
May 8, 1931, Memorial Hall  
University Band, (Eugene J. Weigel)  
This was a joint concert with the Men’s Glee Club. Admission was $.50 for students and $1.00 for adults.  
(no program available)  

1931-1932  
March 1932, Tour, Sidney, et al.  
Concert Band (Eugene J. Weigel)  
(no program or dates available)  

April 17, 1932, The Armory  
Concert Band (Eugene J. Weigel)  
Mignon Overture  
Wedding Day at Troldhaugen  
Prelude  
Two Dances from The Bartered Bride  

Thomas  
Grieg  
Beghnon  
Smetana
**1932-1933**
(no programs available)

**1933-1934**
March 1934, Tour, Steubenville, East Liverpool, East Cleveland, Upper Sandusky, Bucyrus
Concert Band (Eugene J. Weigel)
(dates and programs not available)

April 15, 1934, Men’s Gymnasium
Concert Band (Eugene J. Weigel)
Overture to Oberon, Weber
Suite from The Miracle, Humperdinck
Prelude
Procession and Children’s Dance
The Christmas Scene and Finale, First Act
Fifth Symphony, Op. 64, Tchaikovsky
Andante Cantabile
The Sorcerer’s Apprentice, Dukas

INTERMISSION

Sleepers Wake and Chorale, J. S. Bach
Suite No. 4 for Orchestra, Scènes Pittoresques, Massenet/Laurendeau
March
Air de Ballet
Angelus
Fête Bohème

March Slave, Tchaikovsky

**1934-1935**
March 1935, Tour, Massillon, Lakewood, Sandusky, Defiance, Fostoria
Concert Band (Eugene J. Weigel)
(no program or dates available)

April 7, 1935, Men’s Gymnasium
Concert Band (Eugene J. Weigel)
Phedre Overture        Massenet
St. Agnes Eve Suite        Coleridge/Taylor
Norwegian Rhapsody, No. 2, Op. 19      Svendsen
A Glorious Day        Roussel
Molly on the Shore        Grainger

INTERMISSION

Overture, *Son and Stranger*, Op. 89      Mendelssohn
Symphony, No. 6, Op. 74        Tchaikovsky
  I.  *Andante*
  *The Fair*, Suite Espagnole
    I.  *The Bullfight*
    II.  *The Balcony*
    III.  *The Dance*

Toccata Marziale        Vaughan Williams

**May 8, 1935, Mirror Lake Twilight Concert**
Concert Band (Eugene J. Weigel)
(no program available)

**May 15, 1935, Mirror Lake Twilight Concert**
Concert Band (Eugene J. Weigel)
(no program available)

**May 22, 1935, Mirror Lake Twilight Concert**
Concert Band (Eugene J. Weigel)
(no program available)

**May 29, 1935, Mirror Lake Twilight Concert**
Concert Band (Eugene J. Weigel)
(no program available)

1935-1936

March-April 1936, Tour, Greenville, Piqua High School, OH (Mar. 24), Fremont, Lorain, Mansfield
Concert Band (Eugene J. Weigel)

Performance dates and specific programs are not available for all tour sites. This program is from the Piqua
High School performance.

Overture to *Russlan and Ludmilla*        Glinka
Prelude and Berceuse        Järnefelt
In the Steppes of Central Asia        Borodin
From the Bavarian Highlands, *Three Bavarian Dances*        Elgar
  I.  *The Dance*
  II.  *Lullaby*
  III.  *The Marksman*
Rákoczy March from *The Damnation of Faust*        Berlioz

INTERMISSION

Huntingtower Ballad for Band        Respighi
The Girl with the Flaxen Hair        Debussy
An Original Suite for Band        Jacob
  I.  *March*
  II.  *Intermezzo*
  III.  *Finale*

1812 Overture        Tchaikovsky
April 19, 1936, Men’s Gymnasium
Concert Band (Eugene J. Weigel)

Overture to *Russlan and Ludmilla*  
Glinka

Prelude and Berceuse  
Järnefelt

In the Steppes of Central Asia  
Borodin

From the Bavarian Highlands, *Three Bavarian Dances*  
Elgar

  I. The Dance  
  II. Lullaby

Rákoczy March from *The Damnation of Faust*  
Berlioz

INTERMISSION

Huntingtower Ballad for Band  
Respighi

The Girl with the Flaxen Hair  
Debussy

An Original Suite for Band  
Jacob

  I. March

  II. Intermezzo

  III. Finale

1812 Overture  
Tchaikovsky

April 29, 1936, Toledo Museum of Art, Toledo, OH

Symphonic Band (Eugene J. Weigel)

The Symphonic Band was the first band to ever perform at the museum. Listed selections may not be in concert order.

Overture to *Russlan and Ludmilla*  
Glinka

Prelude and Berceuse  
Järnefelt

From the Bavarian Highlands, *Three Bavarian Dances*  
Elgar

  I. The Dance

  II. Lullaby

  III. The Marksman

Rákoczy March from *The Damnation of Faust*  
Berlioz

Huntingtower Ballad for Band  
Respighi

The Girl with the Flaxen Hair  
Debussy

An Original Suite for Band  
Jacob

  I. March

  II. Intermezzo

  III. Finale

1812 Overture  
Tchaikovsky

Encores

Flight of the Bumblebee  
Rimsky-Korsakov

*The Fair*, Suite Espagnole  
Lacombe

Colonel Bogey  
Alford

1936-1937

In 1937, the band, along with several other University music groups, performed on a nationwide radio concert series for the Columbia Broadcasting System (dates and programs not available)

February 20, 1937, OMEA Clinic

Symphonic Band (Eugene J. Weigel)

This clinic performance was followed by a discussion. Both performance programs were listed as occurring at 3:00.

Performance No. 1

Springtime Overture  
Leidzen

Iolanthe Overture  
Sullivan
Korsakov Selections
Selections in a Modern Mood
Sir Galahad Overture
Jesu, Joy of Man’s Desiring
The Scarlet Mask Overture
Symphony No. 2
   II. Larghetto
Panora Overture
Performance No. 2
Symphony No. 9, From The New World
   Finale
Liebestod from Tristan and Isolde
Deep Purple
Chal Romano Overture
Springtime Overture
Iolanthe Overture
Korsakov Selections
Selections in a Modern Mood

April 7-13, 1937, Spring Tour, Dayton, Lima, Greenville, Troy, Urbana
Symphonic Band (Eugene J. Weigel)
(no dates or program available)

1937-1938
February 18, 1938, Fourth Annual OMEA Orchestra, Band, and Choral Clinic
Symphonic Band (Eugene J. Weigel)
Beatrice and Benedict Overture
Slavonic Rhapsody No. 1
The Silver Cord Overture
Second Norwegian Rhapsody
Builders of Youth Overture
Mannin Veen

February 19, 1938, Fourth Annual OMEA Orchestra, Band, and Choral Clinic
Symphonic Band (Eugene J. Weigel)
Bohemian Girl Overture
Mascarade Suite No. 1, 3, 5
Soldiers of Fortune Overture
Calif of Bagdad Overture
Diane Overture
Chorale and Fugue in G Minor

March 21 - 24, 1938, Tour, Campus (March 21 - afternoon); Galion, OH (March 21 - evening);
Warren, OH (March 22); East Palestine, OH (March 23); Mt. Vernon, OH (March 24); Upper
Arlington H. S. (March 25), Campus (March 25)
Symphonic Band (Eugene J. Weigel)
This program is from the Upper Arlington H. S. performance. Other tour performances may have followed
a different program.
Chorale and Fugue in G Minor
Second Suite in F for Military Band
   I. March
   II. Song without Words
   III. Song of the Blacksmith

Performance No. 2
Symphony No. 9, From The New World
   Finale
Liebestod from Tristan and Isolde
Deep Purple
Chal Romano Overture
Springtime Overture
Iolanthe Overture
Korsakov Selections
Selections in a Modern Mood

April 7-13, 1937, Spring Tour, Dayton, Lima, Greenville, Troy, Urbana
Symphonic Band (Eugene J. Weigel)
(no dates or program available)
April 10, 1938, Men’s Gymnasium
Symphonic Band (Eugene J. Weigel)
Chorale and Fugue in G Minor
Second Suite in F for Military Band
   I. March
   II. Song without Words
   III. Song of the Blacksmith
   IV. Fantasia on the Dargason
Symphony No. 2 in B Minor
Overture from Prince Igor
INTERMISSION
Wotan’s Farewell and Magic Fire Music from Die Walkure
Love of Three Oranges from Symphonic Suite, Op. 33

May 4, 1938, Mirror Lake Twilight Concert
Symphonic Band (Eugene J. Weigel)
(no program available)

May 11, 1938, Mirror Lake Twilight Concert
Symphonic Band (Eugene J. Weigel)
(no program available)

May 18, 1938, Mirror Lake Twilight Concert
Symphonic Band (Eugene J. Weigel)
(no program available)

May 25, 1938, Mirror Lake Twilight Concert
Symphonic Band (Eugene J. Weigel)
(no program available)

1938-1939
February 23, 1939, Bexley, OH
Symphonic Band (Eugene J. Weigel)
Overture to Rienzi
Introduction and March to the Tournament from The Courts of Granada
Finale from Mazeppa
First Suite in E-flat for Military Band
   I. Chaconne
   II. Intermezzo
   III. March
INTERMISSION
Frescoes
   I. Vienna
   II. Sea Shanties
III. The Bandstand – Hyde Park

1812 Overture  
Tchaikovsky

March 12, 1939, Men’s Gymnasium
Symphonic Band (Eugene J. Weigel)
This was Eugene Weigel’s last indoor home concert as the director of the Symphonic Band.

Overture to Beatrice and Benedict  
Berlioz

Pantomime from Il Cid  
Sacchini

March of the Holy Grail from Parsifal  
Wagner

First Suite in E-flat for Military Band  
Holst

I. Chaconne
II. Intermezzo
III. March

INTERMISSION

March of the Polovtsi from Prince Igor  
Borodin

Three Preludes
Prelude from The Miracle  
Humperdinck
Prelude in E-flat Minor  
Shostakovich/Heine
Prelude  
Grundman

1812 Overture  
Tchaikovsky

March 20 – 24, 1939, Tour, Piqua H. S. (March 20); Fremont, OH (March 21); Massillon (March 22); Sebring (March 23); Youngstown (March 24)
Symphonic Band (Eugene J. Weigel)
This program is from the Piqua H. S. performance. Other tour performances may have followed a different program.

Rienzi Overture  
Wagner

Pantomime from the Opera Il Cid  
Sacchini

Perpetuum Mobile  
J. Strauss

First Suite in E-flat for Military Band  
Holst

I. Chaconne
II. Intermezzo
III. March

INTERMISSION

Frescoes  
Wood

I. Vienna
II. Sea Shanties
III. The Bandstand – Hyde Park

1812 Overture  
Tchaikovsky

May 8, 1939, Columbia Broadcasting System Concert Series
Symphonic Band (Eugene J. Weigel)
This was a one-hour broadcast. Other selections may have been performed.

Gralsritter-March, March of the Holy Grail from Parsifal  
Wagner

First Suite in E-flat for Military Band  
Holst

I. Chaconne
II. Intermezzo
III. March

1812 Overture  
Tchaikovsky

May 10, 1939, Mirror Lake Twilight Concert
Symphonic Band (Eugene J. Weigel)
(no program available)

May 14, 1939, Royal D. Hughes Memorial Concert
Symphonic Band (Eugene J. Weigel)
In Honor of Dr. Royal D. Hughes by the music groups of The Ohio State University
Performance selections are unknown; specific ensembles were not credited in the program.

May 17, 1939, Mirror Lake Twilight Concert
Symphonic Band (Eugene J. Weigel)
(no program available)

May 24, 1939, Mirror Lake Twilight Concert
Symphonic (Eugene J. Weigel)
(no program available)

May 31, 1939, Mirror Lake Twilight Concert
Symphonic Band (Eugene J. Weigel)
(no program available)

1939-1940
March 10, 1940, Men’s Gymnasium
Symphonic Band (Manley R. Whitcomb)
Prelude and Fugue
   I.  Fervent Is My Longing
   II. Fugue in G Minor
Symphony No. 2 in B Minor
   III.  Andante
March to the Scaffold from Symphonie Fantastique
Coronation of Czar Boris from Boris Godounov
INTERMISSION
Rapsodie Norvégienne
Two Miniatures
   I.  Moment Lyrique, Piano Prelude Op. 2
   II. Petite Marche from Four Characteristic
Pieces for String Quartet
Vienna, 1913
Polka and Fugue from Schwanda the Bagpiper

May 8, 1940, Mirror Lake Twilight Concert
Symphonic Band (Manley R. Whitcomb)
(no program available)

May 12, 1940, Royal D. Hughes Memorial Concert
Symphonic Band (Manley R. Whitcomb)
(no program available)

May 15, 1940, Mirror Lake Twilight Concert
Symphonic Band
(no program available)

May 22, 1940, Mirror Lake Twilight Concert
Symphonic Band (Eugene J. Weigel)
(no program available)

May 29, 1940, Mirror Lake Twilight Concert
Symphonic Band (Eugene J. Weigel)
(no program available)
1940-1941

January 22, 1941, WOSU Radio Program
Symphonic Band (Manley R. Whitcomb)
Poem and Little March
Siegfried’s Rhine Journey
Symphony No. 4
     Finale

February 12, 1941, WOSU Radio Program
Symphonic Band (Manley R. Whitcomb)
(no program available)

February 16, 1941, Memorial Hall
Symphonic Band (Manley R. Whitcomb)
Siegfried’s Rhine Journey from Die Götterdämmerung
Symphonic Poem, The Fountains of Rome
Suite Scheherazade, Op. 35
     IV. Festival at Bagdad. The Sea. The Ship Goes to Pieces on a Rock Surmounted by the Bronze Statue of a Warrior. Conclusion.
     Cynthia Roudebush, violin solo cadenzas
INTERMISSION

First Suite for Symphonic Band
Preludes, Op. 34
     No. 15 Allegretto
     No. 17 Largo
     No. 6 Allegretto
Symphony in F Minor, No. 4, Op. 36
     IV. Allegro con fuoco

April 28, 1941, Bexley High School, OH
Symphonic Band (Manley R. Whitcomb)
This concert was possibly part of a tour.
Overture, Il Guarany
Siegfried’s Rhine Journey from Die Götterdämmerung
Suite Scheherazade, Op. 35
     IV. Festival at Bagdad. The Sea. The Ship Goes to Pieces on a Rock Surmounted by the Bronze Statue of a Warrior. Conclusion.
     Cynthia Roudebush, violin solo cadenzas
INTERMISSION

Symphony in F Minor, No. 4, Op. 36
     IV. Allegro con fuoco

May 7, 1941, Mirror Lake Twilight Concert
Symphonic Band (Manley R. Whitcomb)
(no program available)

May 21, 1941, Mirror Lake Twilight Concert
Symphonic Band (Manley R. Whitcomb)
(no program available)

May 25, 1941, Royal D. Hughes Memorial Concert
Symphonic Band (Manley R. Whitcomb)
This performance may have been rescheduled.
(no program available)

May 28, 1941, Mirror Lake Twilight Concert
Symphonic Band (Manley R. Whitcomb)
(no program available)

June 4, 1941, Mirror Lake Twilight Concert
Symphonic Band (Manley R. Whitcomb)
(no program available)

1941-1942

July 2, 1941, Mirror Lake Hollow
Summer Symphonic Band (Manley R. Whitcomb)
This was a joint concert with the Summer Chorus.
(SUMMER CHORUS)
Raymond Overture
Symphony No. 9 in E Minor, *From the New World*
Finale
Tone Poem, *Dedication*
Cowboy Rhapsody
First Suite in E-flat for Military Band
  *I.* Chaconne
  *III.* March

July 16, 1941, Mirror Lake Hollow
Summer Symphonic Band (Melvin Balliett, guest)
This was a joint concert with the Summer University Chorus.
(SUMMER CHORUS)
Overture, *Youth Triumphant*
March from *Two American Sketches*
Au Pay Lorrain
Toccata Marziale
Vanity Fair
Rhapsody, *The Seafarer*
March, *Pigskin Pageant*

July 25, 1941, Mirror Lake Hollow
Summer Symphonic Band (J. J. Gagnier, guest)
This was a joint concert with the Summer University Chorus.
(SUMMER CHORUS)
Song of the Marching Men, *The New Earth*
Overture from *Euryanthe*
Bolero Ritmico
Two Excerpts from *Pathétique Symphony*
  *I.* Andante
III. March

(SUMMER CHORUS)

Overture from *The Merrymakers* Coates
Entry of the Gods Into Valhalla from *The Rhinegold* Wagner
Perpetuum Mobile J. Strauss
March of the Little Leaden Soldiers Pierne

November 9, 1941, Royal D. Hughes Memorial Concert
Symphonic Band (Manley R. Whitcomb)
(no program available)

January 23, 1942, Unity through Music Concert, Memorial Hall
Symphonic Band (Manley R. Whitcomb)
Dedicated to the American Red Cross by the music groups of Ohio State University
Several groups performed for this concert.
Slavonic Dance No. 6 Dvořák
Hungarian Rhapsody No. 1 Liszt
El Capitan Sousa
Stars and Stripes Forever Sousa

Combined Groups
Patriotic Offering Wihtol
 I. Patriotic Prayer
II. Fanfare
III. Pledge of Allegiance

Star Spangled Banner Smith/Key

February 17, 1942, Kenton High School, OH
Symphonic Band (Manley R. Whitcomb)
Overture to *Russlan and Ludmilla* Glinka
Variations in D-flat, Op. 55 Busser

Ernest Eckert, cornet Vaughan Williams

Folk Song Suite
I. March, Seventeen Come Sunday
II. Intermezzo, My Bonny Boy
III. March, Folk Songs from Somerset

Roumanian Rhapsody No. 1 Enesco

INTERMISSION

March from *Two American Sketches* Griselle
Cowboy Rhapsody Gould
Slavonic Dance No. 6 Dvořák
Hungarian Rhapsody No. 1 Liszt

March 15, 1942, Unity through Music Concert
Symphonic Band (Manley R. Whitcomb)
Dedicated to the U.S. Armed Forces by the music groups of Ohio State University
Several groups performed for this concert.
Overture to *Russlan and Ludmilla* Glinka
Folk Song Suite Vaughan Williams
I. March, Seventeen Come Sunday
II. Intermezzo, My Bonny Boy
III. March, Folk Songs from Somerset

Jericho Rhapsody Gould

May 6, 1942, Mirror Lake Twilight Concert
Symphonic Band (Manley R. Whitcomb)
(no program available)
May 13, 1942, Mirror Lake Twilight Concert
Symphonic Band (Manley R. Whitcomb)
(no program available)

May 20, 1942, Mirror Lake Twilight Concert
Symphonic Band (Manley R. Whitcomb)
(no program available)

May 27, 1942, Mirror Lake Twilight Concert
Symphonic Band (Manley R. Whitcomb)
(no program available)

1942-1943

November 22, 1942, Men’s Gymnasium
Symphonic Band (Manley R. Whitcomb)
Concerto Grosso, The Royal Fireworks Music
   I. Overture
   II. Bourrée
   III. La Paix
   IV. Menuet
   V. Allegro
Overture to Oberon
Concerto for Cornet, Op. 11
Petite Suite, Juex d’Enfants, Op. 22
Symphony No. 1, Nordic
   II. Andante, teneramente con semplicita
Children’s March, Over the Hills and Far Away
American Symphonette No. 2
   First Movement
Marche Slave

February 3, 1943, WOSU Radio Broadcast
Symphonic Band (Manley R. Whitcomb)
(no program available)

February 14, 1943, Men’s Gymnasium
Symphonic Band (Manley R. Whitcomb)
Overture, La Princesse Jaune
Welsh Rhapsody
The Girl with the Flaxen Hair
Suite, Newsreel
   Horse Race
   Fashion Show
   Tribal Dance
Cortege from Mlada

Three Caricatones
   The Prima Donna
   Tropical
The Deserted Ballroom
Selections from *Porgy and Bess* Gershwin
*Fantastic, Over There* Grofé

February 17, 1943, WOSU Radio Broadcast
Symphonic Band (Manley R. Whitcomb)
(no program available)

February 24, 1943, WOSU Radio Broadcast
Symphonic Band (Manley R. Whitcomb)
(no program available)

May 19, 1943, WOSU Radio Broadcast
Symphonic Band (Manley R. Whitcomb)
(no program available)

May 19, 1943, Mirror Lake Twilight Concert
Symphonic Band (Manley R. Whitcomb)
The band may have accompanied a choral group.
Festal Day March Buchtel
Light Cavalry Overture Suppé
Ballet Egyptian Luigini
I. *Allo non troppo*
Habanera from *Carmen* Bizet
Mary Alice Beatley, soloist
Prelude from *La Traviata* Verdi
March of the Little Leaden Soldiers Pierne
Perpetuum Mobile Strauss
Skaters’ Waltz Waldteufel

(COMMUNITY SINGING)

June 2, 1943, WOSU Radio Broadcast
Symphonic Band (Manley R. Whitcomb)
(no program available)

June 10, 1943, WOSU Radio Broadcast
Symphonic Band (Manley R. Whitcomb)
(no program available)

1943-1944
May 3, 1944, Mirror Lake Twilight Concert
Symphonic Band (John C. Worley)
This was a joint concert with the University Male Vocal Ensemble and included a Music War Council of America presentation.
Einzugsmarsch de Bojaren Halvorsen
Overture to *Martha* Flotow
Bavarian Dance, *The Marksmen* Elgar
Scottish Rhapsody Leidzen

(MALE VOCAL ENSEMBLE)
Fountain Lake Fanfare March Bennett
Viennese Waltz from the Ballet *Terminal* Kingsley
*Snow White* Overture Churchill
Lady of Spain Evans
Star Spangled Banner

May 10, 1944, Mirror Lake Twilight Concert
Symphonic Band (John C. Worley)
This was a joint concert with the University All Girl Dance Orchestra.
Doge’s March, from *Merchant of Venice*  
L’Arlesienne Suite  
*Prelude*  
*Le Carillon*  
*(ALL GIRL DANCE ORCHESTRA)*
El Capitan  
Peace and Production Overture  
*(ALL GIRL DANCE ORCHESTRA)*
American Youth March  
Mardi Gras, from *Mississippi* Suite  
Star Spangled Banner  
*(PRESENTATION OF CITATION FROM THE MUSIC WAR COUNCIL OF AMERICA)*

May 17, 1944, Mirror Lake Twilight Concert
Symphonic Band (John C. Worley)
This was a joint concert with the University Women’s Glee Club.
Pomp and Circumstance March  
*London Again* Suite  
*Oxford Street*  
*Langham Palace*  
Augero, Spanish March  
*(WOMEN’S GLEE CLUB)*
Festal Day March  
Orange Blossom from *Cocktail Cabinet* Suite  
Victory Garden Suite  
*Dance of the Rhubarb*  
*Boogie Woogie Broccoli*  
*Carrot Capers*  
Cowboy Rhapsody  
Star Spangled Banner  
*(WOMEN’S GLEE CLUB)*

May 24, 1944, Mirror Lake Twilight Concert
Symphonic Band (John C. Worley)
*(no program available)*

1944-1945
February 18, 1945, The Armory
Symphonic Band (John C. Worley)
Star Spangled Banner  
Overture to *Don Giovanni*  
*St. Kevin*, from the organ paraphrase  
First Suite in E-flat for Military Band  
*I. Chaconne*  
*II. Intermezzo*  
*III. March*  
Sea Shanties from the *Frescoes* Suite  
American Youth March  
*(WOMEN’S GLEE CLUB)*

INTERMISSION
March from *Two American Sketches*  
Three Pieces  
  *Cortège*
  *Valse romantique*
  *Ballet*
Waltz from the ballet *Terminal*  
Headlines Rhapsody

**May 2, 1945, Mirror Lake Twilight Concert**  
**Symphonic Band (John C. Worley)**

Star Spangled Banner  
Overture to *Raymond*  
March from *Tanhäuser*  
Ballet Égyptien No. 1  
Two excerpts from *St. Agnes Eve Suite*  
Procession of the Noble from *Mlada*  
Stars and Stripes Forever  
United Nations Rhapsody  
Selections from *Snow White and the Seven Dwarfs*

**May 9, 1945, Mirror Lake Twilight Concert**  
**Symphonic Band (John C. Worley)**

This was a joint concert with the University Women’s Glee Club and guests.

Star Spangled Banner  
Overture from *Youth Triumphant*  
Huldigungsmarsch from the Suite *Sigurd Jorsalfar*  
Procession and Children’s Dance from the *Miracle Suite*  
(SYMPHONIC BAND)

*Symphony No. 6, Pathétique*  
  *I. Andante*
  *III. March*  
(WOMEN’S GLEE CLUB)

Lady of Spain  
Selections from *Porgy and Bess*

**May 23, 1945, Mirror Lake Twilight Concert**  
**Symphonic Band (John C. Worley)**

This was a joint concert with the University Chorus and guest soloists.

Star Spangled Banner  
Triumphal March  
First Suite in E-flat for Military Band  
  *I. Chaconne*
  *II. Intermezzo*
  *III. March*  
(CHORUS)

El Capitan March  
Mardi Gras, from the *Mississippi Suite*  
Polka from *Schwanda, the Bagpiper*  
Selections from *The Student Prince*  
Headlines Rhapsody

**May 29, 1945, Mirror Lake Twilight Concert**  
**Symphonic Band (John C. Worley)**

This was a joint concert with the University Symphonic Choir and guests. It was rescheduled from May 16th due to a rain cancellation.
Star Spangled Banner       Smith/Key
Overture from Oberon       Weber
March of the Little Leaden Soldiers       Pierné

(SYMPHONIC CHOIR)

El Matador       Carazo
Sea Shanties from Frescos       Wood
Two Caricatones       Gould
Continental Serenade
Tropical

(SYMPHONIC CHOIR GUEST SOLOIST)

Over There Fantasie       Grofé
Selections from Oklahoma       Rodgers

1945-1946
January 26, 1946, Concert for Young People, Memorial Hall
Symphonic Band (J. Justin Gray)
Star Spangled Banner       Smith/Key
Amparito Roca       Texidor
Rhapsody in Rhumba       Bennett
Elsa’s Procession to the Cathedral from Lohengrin       Wagner
Perpetuum Mobile       J. Strauss
Pictures at an Exhibition
Promenade
Tuileries
Bydlo
Ballet of the Unhatched Chickens
Deserted Ballroom       Gould
Pop! Goes the Weasel       arr. Cailliet
Flight of the Bumblebee       Rimsky-Korsakov

February 17, 1946, Men’s Gymnasium
Symphonic Band (J. Justin Gray)
Star Spangled Banner       Smith/Key
Komm, Süsser Tod       Bach
Introduction to the Third Act from Lohengrin       Wagner
Perpetuum Mobile       J. Strauss
A Manx Overture       Wood

INTERMISSION

Amparito Roca       Texidor
Rhapsody in Rhumba       Bennett
Flight of the Bumblebee       Rimsky-Korsakov
Pictures at an Exhibition
Promenade
Tuileries
Bydlo
Ballet of the Unhatched Chickens
The Great Gate of Kiev

May 8, 1946, Mirror Lake Twilight Concert
Symphonic Band (J. Justin Gray)
Festal Day Concert March       Buchtel
First Suite in E-flat for Military Band       Holst

I. Chaconne
II. Intermezzo

III. March

Mardi Gras, from the Mississippi Suite
   Grofé
Concert Marche Militaire – My Hero, from The Chocolate Soldier
   Straus
Triumphant March, from Peter and the Wolf
   Prokofiev
Newsreel
   Schuman

Horse Race
Fashion Show
Tribal Dance
Parade

Marche Slave
   Tchaikovsky

May 15, 1946, Mirror Lake Twilight Concert
Symphonic Band (J. Justin Gray)
This was a joint concert with the University Women’s Glee Club.
Introduction to the Third Act from Lohengrin
   Wagner
Perpetuum Mobile
   J. Strauss
Pictures at an Exhibition
   Moussorgsky

   The Great Gate of Kiev
   (WOMEN’S GLEE CLUB)

El Capitan
   Sousa
Pop! Goes the Weasel
   arr. Cailliet
Amparito Roca
   Texidor
Flandria Overture
   Smetsky

May 22, 1946, Mirror Lake Twilight Concert
Symphonic Band (J. Justin Gray)
This was a joint concert with the University Men’s Glee Club.
Elsa’s Procession from Lohengrin
   Wagner
Bolero Ritmico
   Longas
Symphony No. 6
   Tchaikovsky

   Allegro con grazia
   (MEN’S GLEE CLUB)

On the Trail, from The Grand Canyon Suite
   Grofé
Deep Purple
   DeRose
Symphony No. 9, New World
   Dvořák

   Finale

May 29, 1946, Mirror Lake Twilight Concert
Symphonic Band (J. Justin Gray; Manley R. Whitcomb, guest)
This was a joint concert with the University Symphonic Choir. Manley Whitcomb had recently returned
from military service and would resume his duties as director in the Fall Quarter of 1946.

Jesu, Joy of Man’s Desiring
   Bach
Overture from Barber of Seville
   Rossini
Napoli, Solo for Cornet
   Bellstedt

   David Wakser, cornet

Symphony No. 6, Op. 74, Pathétique
   Tchaikovsky

   Andante, First Movement
   (SYMPHONIC CHOIR)

   March, Third Movement

A la Mode
   Singer
Deep Blues
   Verdi/Gray
Anvil Chorus

A la March

   French: March of the Little Leaden Soldiers
   Pierne
   English: Folk Songs from Somerset
   Vaughan Williams
1946-1947

February 1947, Tour, Fredericktown, OH (Feb. 12), Coshocton, OH (Feb. 14), Bexley, OH (Feb. 14), Palace Theatre, Columbus, OH (Apr. 19)
Symphonic Band (Manley R. Whitcomb)

Overture to Iolanthe
A Phantasy, The Three Bears
Fantasia and Rondo
Harry Golub, clarinet
Irish Tune from County Derry
Thoughts of Love
Glenn Heinlen, trombone
Polka and Fugue from Schwanda, the Bagpiper
Clarinet Polka
Caribbean Fantasy
Beguine from Through Your Eyes to Your Heart
Commando March
Stars and Stripes Forever

May 7, 1947, Mirror Lake Twilight Concert
Symphonic Band (Manley R. Whitecomb, Donald E. McGinnis)

Overture to The Silken Ladder
Gralsritter Marsch from Parsifal
Fantasia and Rondo
Donald E. McGinnis, Harry Golub, Harry Schmidt, Glendon Parry, clarinets
Capriccio Italien, Op. 45
Spanish March Aguero
Irish Tune from County Derry
Shepherd’s Hey
Woodland Sketches
Russel Dances
Caravan Overture
Caravan
Solitude
**In a Sentimental Mood**

Finlandia        Sibelius

**May 14, 1947, Mirror Lake Twilight Concert**
**Symphonic Band (Manley R. Whitcomb, Donald E. McGinnis)**
This was a joint concert with the Men’s Glee Club.

Overture to *Iolanthe*        Sullivan
Symphony No. 8 in B minor, *Unfinished*        Schubert

*Allegro moderato*        Pryor

Thoughts of Love        Glenn Heinlen, trombone

Caribbean Fantasy (MEN’S GLEE CLUB)        Morrissey

Commando March        Barber
Smoke Gets in Your Eyes        Kern

*Symphonic Paraphrase*        Scott
The Toy Trumpet
Powerhouse        Scott
Bolero        Maurice Ravel

**May 21, 1947, Mirror Lake Twilight Concert**
**Symphonic Band (Manley R. Whitcomb, Donald E. McGinnis)**
This was a joint concert with the University Girl’s Glee Club.

Overture to *Merry Wives of Windsor*        Nicolai
Prelude and Love Death from *Tristan and Isolde*        Wagner

Second Suite in F for Military Band        Holst

*March*  
*Song of the Blacksmith*  
*Fantasia on the Dargason* 

*Donald E. McGinnis, conductor* (WOMEN’S GLEE CLUB)

Suite No. 1 for Symphonic Band        Lee
*The Gremlin’s Victory March*  
*Ode to a Hero*  
*Morning Promenade*

The Girl with the Flaxen Hair        Debussy
Red Cavalry March        Gould
American Salute        Gould

**May 28, 1947, Mirror Lake Twilight Concert**
**Symphonic Band (Manley R. Whitcomb, Donald E. McGinnis)**
This was a joint concert with the University Chorus.

Symphonic Overture, *Cimaron*        Harris
Selections from *Porgy and Bess*        Gershwin
Annie Laurie a la Moderne        Leonard

*Sol Kosovsky, Pat Finlay, Bert Leidner, cornets* (CHORUS)

Cowboy Rhapsody        Gould

Armenian Dances        Khachaturian

*Allegro moderato*  
*Allegro*

Beguine  
*Through Your Eyes to Your Heart*  
March from *Le Coq D’or*        Rimsky-Korsakov
Polka and Fugue from *Schwanda the Bagpiper*        Weinberger
1947-1948

July 2, 1947, Mirror Lake Twilight Concert
Summer Band (Manley R. Whitcomb)
This was a joint concert with the Summer Chorus.

Prelude and Fugue in G minor
Overture, *Il Guarany*
Waltz, *Tales from the Vienna Woods*
Buffalo Bill

(SUMMER CHORUS)

Marche Sarcastique
Athletic Festival March
La Comparsa from *Danzas Afro-Cubanas*
Ol’ Man River
Italian Polka
Bobby Sox Suite

*Sox on Parade*
*Browsin’ ‘Round*
*Bobby Boogie*

Bach/Cailliet
Gomez
J. Strauss
Frangkiser

July 9, 1947, Mirror Lake Twilight Concert
Summer Band (Clark Haines, guest)
This was a joint concert with the Summer Mixed Chorus.

(SUMMER MIXED CHORUS)

Symphony No. 9, *New World*
*Finale, Allegro con fuoco*
Symphonic Paraphrase, *Smoke Gets in Your Eyes*
Overture from *Die Fledermaus*

American Folk Rhapsody
Beguine Fantasy

(SUMMER MIXED CHORUS)

Martinique
Grundman
Morrissey

July 16, 1947, Mirror Lake Twilight Concert
Summer Band (Joseph Skornicka, guest)
This was a joint concert with the Summer Mixed Chorus and a Children’s Choir. According to the 1952 ABA Convention program, the first performance of Joseph E. Skornicka’s march, *The Instrumentalist*, took place in 1947 with the OSU University Band. This premiere performance is not listed but assumed to have taken place during his guest appearance.

(SUMMER MIXED CHORUS)

Commanding Officer
Overture, *Youth Triumphant*
Salute the Colonel

(SUMMER MIXED CHORUS)

*De Rosenkavalier*
Slavonic Dance No. 6
Cudworth Legionnaires

*Hongroise* (CHILDREN’S CHOIR AND SUMMER MIXED CHORUS)

Overture, *Hongroise*
Suite from *The Bartered Bride*
Happy Days

(SUMMER MIXED CHORUS)

November 16, 1947, Men’s Gymnasium
Symphonic Band (Manley R. Whitcomb, Donald E. McGinnis)
Overture, *Son and Stranger*  
Mendelssohn

Elsa’s Procession to the Cathedral from *Lohengrin*  
Wagner

Suite Française

1. *Normandie*
2. *Bretagne*
3. *Ile de France*
4. *Alsace-Lorraine*
5. *Provence*

INTERMISSION

March, Op. 99  
Prokofiev

Athletic Festival March, Op. 69  
Prokofiev

Selection of Cole Porter Songs  
Porter/Bennett

Hillbilly, from *Americana*  
Gould/Bennett

Italian Polka  
Rachmaninoff

March Slav  
Tchaikovsky

February 16, 1948, Tour, South High School, Columbus, OH

*Symphonic Band (Manley R. Whitcomb, Donald E. McGinnis)*

Overture, *Son and Stranger*  
*Donald E. McGinnis, conductor*

Elsa’s Procession to the Cathedral from *Lohengrin*  
Wagner

Concerto in A Minor  
Grieg

1. Allegro Molto Moderato  

*Werner Sonntag, piano*

Toccata and Fugue in D Minor  
Bach/Leidzen

INTERMISSION

Selection of Cole Porter Songs  
Porter/Bennett

*Napoli*  
Bellstedt

*Pat Finlay, cornet*

Homage to the March King  
*Sousa*

*Semper Fidelis*

*Stars and Stripes*

Bobby Sox Suite  
Walters

*Sax on Parade*

*Browsin’ Round*

*Bobby Boogie*

Stadium Echoes

February 1948, Tour, Bexley High School (Feb. 19), Findlay High School, OH (Feb. 24)

*Symphonic Band (Manley R. Whitcomb, Donald E. McGinnis)*

Toccata and Fugue in D Minor  
Bach/Leidzen

Czech Rhapsody  
Weinberger

*Donald E. McGinnis, conductor*

Concerto in A Minor  
Grieg

1. Allegro Molto Moderato  

*Werner Sonntag, piano*

Symphony No. 5  
Shostakovich

*Finale: Allegro non troppo*

INTERMISSION

Athletic Festival March  
Prokofiev

March, Op. 99  
Prokofiev

Italian Polka  
Rachmaninoff

Hillbilly, from *Americana*  
Gould/Bennett

Suite *Juke Box*  
Walters

*Tempo di Hep*

*Tempo di Crème*
Tempo di Blues
Tempo di Waltz
Tempo di Cat

Stadium Echoes

Wilmington Rotary Club, OH (Feb. 23), Maumee, OH (Feb. 25)

Overture to Son and Stranger   Mendelssohn
   Donald E. McGinnis, conductor

Elsa’s Procession to the Cathedral from Lohengrin   Wagner

Suite Française
   I. Normandie   Milhaud
   V. Provence

March Slav   INTERMISSION   Tchaikovsky

Selection of Cole Porter Songs   Porter/Bennett
   Napoli   Bellstedt

Homage to the March King   Pat Finlay, cornet
   Semper Fidelis   Sousa
   Stars and Stripes

Bobby Sox Suite   Walters
   Bobby Sox on Parade
   Browsin’ ‘Round
   Bobby Boogie

Stadium Echoes

February 26, 1948, Tour, Shaw High School, Cleveland, OH

Symphonic Band (Manley R. Whitcomb, Donald E. McGinnis)

Overture, Son and Stranger   Mendelssohn
   Donald E. McGinnis, conductor

Elsa’s Procession to the Cathedral from Lohengrin   Wagner

Concerto in A Minor   Grieg
   I. Allegro Molto Moderato   Werner Sonntag, piano

March Slav   INTERMISSION   Tchaikovsky

Athletic Festival March   Prokofiev
   March, Op. 99   Prokofiev
   Italian Polka   Rachmaninoff
   Hillbilly, from Americana   Gould/Bennett

Bobby Sox Suite   Walters
   Bobby Sox on Parade
   Browsin’ ‘Round
   Bobby Boogie

Stadium Echoes

February 27, 1948, Tour, Cleveland Heights High School, OH

Symphonic Band (Manley R. Whitcomb, Donald E. McGinnis)

Toccata and Fugue in D Minor   Bach/Leidzen
   Czech Rhapsody   Weinberger
   Donald E. McGinnis, conductor

Joyous Interlude   Lee
   Symphony No. 5   Shostakovich
   Finale: Allegro non troppo   INTERMISSION

Selection of Cole Porter Songs   Porter/Bennett
Napoli

Pat Finlay, cornet

Bellstedt

Homage to the March King

Semper Fidelis

Sousa

Stars and Stripes

Walters

Suite Juke Box

Tempo di Hep

Walters

Tempo di Crème

Tempo di Blues

Tempo di Waltz

Tempo di Cat

Stadium Echoes

February 29, 1948, Men’s Gymnasium

Symphonic Band (Manley R. Whitcomb, Donald E. McGinnis)

Czech Rhapsody

Donald E. McGinnis, conductor

Concerto in A Minor

Grieg

I. Allegro Molto Moderato

Werner Sonntag, piano

Joyous Interlude

Lee

Symphony No. 5

Shostakovich

Finale: Allegro non troppo

INTERMISSION

Peter and the Wolf

Prokofiev

Sword Dance from Gayanne Ballet

Khachaturian

Etude Caprice

Mozkowski/Waln

Clarinet Section Feature

Bach

March 11, 1948, Hilliard H. S.

Activities Band (Jack O. Evans)

Egmont Overture

Beethoven

Nimrod from Variations on an Original Theme

Elgar

Fantasia on Funiculi Funicula

Bellstedt

Blue Moon

Rodgers

INTERMISSION

The Four Heralds

Ernest Carifa, Robert Ginther, John Kennedy, Leslie Susi, trumpet quartet

First Suite in E-flat for Military Band

Holst

I. Chaconne

III. March

El Relicario, Paso Doble

Padillo

Selection of Jerome Kern Songs

Leidzen

April 1948, The Phalanx Fraternity and Gradale Sorority (Apr. 13), Fairfield OSU Alumni Association Concert (Apr. 28)

Symphonic Band (Manley R. Whitcomb, Donald E. McGinnis)

Toccata and Fugue in D Minor

Bach

Elsa’s Procession to the Cathedral from Lohengrin

Wagner

Italian Polka

Rachmaninoff

Czech Rhapsody

Weinberger

Donald E. McGinnis, conductor

INTERMISSION

Selection of Cole Porter Songs

Porter/Bennett

Napoli

Bellstedt
Pat Finlay, cornet

Suite Juke Box
  Tempo di Hep
  Tempoi di Crème
  Tempo di Blues
  Tempo di Waltz
  Tempo di Cat

Stadium Echoes

May 5, 1948, Mirror Lake Twilight Concert
Concert Band (Manley R. Whitcomb, Donald E. McGinnis)

Overture to Oberon
Emperor Valse, Op. 437
Sabre Dance from Gayne Ballet
March of the Steel Men
Scherzo, Three Blind Mice
Spanish March, Amparito Roca
Perpetuum Mobile
Bobby Sox Suite
  Bobby Sox on Parade
  Browsin’ ‘Round
  Bobby Boogie

March Slav

May 12, 1948, Mirror Lake Twilight Concert
Concert Band (Manley R. Whitcomb, Donald E. McGinnis)

This was a joint concert with the Women’s Glee Club.

Overture to Die Fledermaus
Selections from Faust
Excerpts from Song of Norway

(WOMEN’S GLEE CLUB)

Overture, The Red Mill

The Three Solitaires Trio for Trumpet
  Burt Leidner, Theodore Turner, Wilbur Cline, trumpet trio

Hillbilly from Americana
Italian Polka
Czech Rhapsody

May 13, 1948, Mirror Lake Twilight Concert
Activities Band (Jack O. Evans)

Vanguard Overture
Prelude and Fugue in B-flat Minor
Misirlou
El Matador, Spanish March
First Suite in E-flat for Military Band
  I. Chaconne
  II. Intermezzo
  III. March

Lonely Landscape
March of the Toys from Babes in Toyland
Blue Moon
Badinage for Brasses
Strike Up the Band Overture

May 19, 1948, Mirror Lake Twilight Concert
Concert Band (Manley R. Whitcomb, Donald E. McGinnis)
This was a joint concert with the University Symphonic Choir.

*William Tell Overture*  
*Symphony No. 9 in E Minor, New World*  
*First Movement*  
*Suite Française*  
I. *Normandie*  
II. *Ile de France*  
III. *Provence*  
*(SYMPHONIC CHOIR)*  
Selection of Cole Porter Songs  
*Napoli*  
*Yankee Doodle*  
*Little Joe the Wrangler*  
*Paraphrase, All the World is Waiting for the Sunrise*  
*May 26, 1948, Mirror Lake Twilight Concert*  
**Concert Band (Manley R. Whitcomb, Donald E. McGinnis)**  
This was a joint concert with the University Men’s Glee Club.  
(no program available)

*May 27, 1948, Mirror Lake Twilight Concert*  
**Activities Band (Jack O. Evans)**  
Concert March Paraphrase, *My Hero*  
*A Mighty Fortress is Our God*  
*Fantasia on Funiculi Funicula*  
*Egmont Overture*  
*El Relicario, Paso Doble*  
*South American Holiday*  
*Victor Herbert Favorites*  
*Where or When from Babes in Arms*  
*Three Negro Dances*  
I. *Rabbit Foot*  
II. *Hoe Cake*  
III. *Ticklin’ Toes*  
*Swinging the Ingots*  
*Selection of Jerome Kern Songs*  
*1948-1949*  
*July 7, 1948, Mirror Lake Twilight Concert*  
**Summer Band (Manley R. Whitcomb)**  
This was a joint concert with the Summer Chorus.  

Seventeenth Century Compositions  
I. *Trumpet Tune*  
II. *Sarabande*  
III. *Gavotte*  
IV. *Aria*  
V. *Psalm XVIII*  
*Overture, Morning, Noon and Night (In Vienna)*  
*(SUMMER CHORUS)*  
*South American Holiday*  
*Suite, From the Delta*  
I. *Work Song*
Concert Polka, *Thunder and Lightening*  
J. Strauss  
  
Carnival Suite  
J. Strauss  
  
   II. Interlude Blues  
   Tansman  
  
   I. Mardi Gras  
   Moore  
  
March Poco  
  
November 21, 1948, Men’s Gymnasium  
  
Symphonic Band (Manley R. Whitcomb, Donald E. McGinnis)  
  
Overture in C Major, Op. 34  
Mendelssohn  
  
Ballad for Band, *Huntingtower*  
Respighi  
  
Second Suite in F for Military Band  
Holst  
  
   I. March  
   II. Song Without Words  
   III. Song of the Blacksmith  
   IV. Fantasia on the Dargason  
  
Symphony No. 2 in D Minor  
Borodin  
  
INTERMISSION  
  
Eight Russian Folk Songs, Op. 58  
Liadov  
  
   I. Religious Chant  
   II. Christmas Song  
   III. Lament  
   IV. Round Dance  
   V. The Legend of the Birds  
   VI. Lullaby  
   VII. Comic Dance  
   VIII. Choral Dance  
  
Suite, *From the Delta*  
Still  
  
Caricatone, *The Prima Donna*  
Gould  
  
Setting for Band, *Yankee Doodle*  
ar. Gould  
  
Holiday Music, *Fourth of July*  
Gould  
  
INTERMISSION  
  
February 20, 1949, Men’s Gymnasium, Diamond Jubilee and 70th Anniversary Concert  
  
Symphonic Band (Manley R. Whitcomb, Donald E. McGinnis)  
  
Choral Prelude, *Fervent Is My Longing*  
Bach  
  
Fugue a la Gigue  
Bach  
  
Siegfried's Rhine Journey from *Die Götterdämmerung*  
Wagner  
  
Shoonthree  
Cowell  
  
Canto Yoruba  
Sanjuan  
  
Tocata Marziale  
Vaughan Williams  
  
INTERMISSION  
  
Nordic Symphony in E Minor, No. 1, Op. 21  
Hanson  
  
   II. Andante teneramente con semplicita  
   Solo de Concours  
   George Faber, clarinet  
   Donald McGinnis, conductor  
  
Carnival Suite  
Tansman  
  
Mardi Gras  
  
Interlude Blues  
  
Cake Walk  
Copland  
  
An Outdoor Adventure  
  
March 1949, Tour, Marietta, OH (March 21st), Lima South High School (March 25th)  
  
Symphonic Band (Manley R. Whitcomb, Donald E. McGinnis)  
  
An Outdoor Overture  
Copland  
  
Nordic Symphony in E Minor  
Hanson  
  
   II. Andante teneramente con semplicita  

Solo de Concours

George Faber, clarinet

Donald E. McGinnis, conductor

Canto Yoruba

INTERMISSION

Vaughan Williams

Carnival Suite

Mardi Gras

Interlude Blues

Cake Walk

Tansman

Dark Eyes

arr. Lang

Yankee Doodle

arr. Gould

Promenade

Anderson

The Syncopated Clock

Anderson

Stadium Echoes

March 1949, Tour, Lancaster, OH (March 22nd), Xenia High School (March 24th)

Symphonic Band (Manley R. Whitcomb, Donald E. McGinnis)

Choral Prelude, Fervent Is My Longing

J. S. Bach

Fugue a la Gigue

J. S. Bach

Siegfried’s Rhine Journey from Die Götterdämmerung

Wagner

Second Suite in F for Military Band

Holst

I. March

II. Song Without Words

III. Song of the Blacksmith

IV. Fantasia on the Dargason

INTERMISSION

Still

Solo de Concours

George Faber, clarinet

Donald E. McGinnis, conductor

Dark Eyes

arr. Lang

Yankee Doodle

arr. Gould

Promenade

Anderson

The Syncopated Clock

Anderson

Stadium Echoes

March 23, 1949, Tour, Newton High School, OH

Symphonic Band (Manley R. Whitcomb, Donald E. McGinnis)

Overture in C Major, Op. 24

Mendelssohn

Siegfried’s Rhine Journey from Die Götterdämmerung

Wagner

Second Suite in F for Military Band

Holst

I. March

II. Song Without Words

III. Song of the Blacksmith

IV. Fantasia on the Dargason

INTERMISSION

Grundman

American Folk Rhapsody

Lo’ Hear the Gentle Lark

Virginia Falls, flute, Bessie Rossman, clarinet

Morrissey

Agostino

Richard Wallick, Robert Ginther, Wilbur Cline, trumpets

INTERMISSION

Yankee Doodle

arr. Gould

The Syncopated Clock

Anderson

Stadium Echoes
May 4, 1949, Mirror Lake Twilight Concert  
**Concert Band (Manley R. Whitcomb, Donald E. McGinnis)**  
*Mignon* Overture  
Fervent Is My Longing  
Fugue A La Gig  
Symphony No. 2 in D Minor  
---  
*I. Allegretto moderato*  
March from *Two American Sketches*  
Concertino  
*Harry Golub, George Faber, Warren Wesler, Richard Stacy, Burdette Green, Byron Kirkpatrick, Stuart Stapleford,* clarinet soloists  
Deep Purple  
Syncopated Clock  
Promenade  
King Cotton  
Mannin Veen  
*Harry Golub, George Faber, Warren Wesler, Richard Stacy, Burdette Green, Byron Kirkpatrick, Stuart Stapleford,* clarinet soloists  
May 11, 1949, Mirror Lake Twilight Concert  
**Symphonic Band (Manley R. Whitcomb, Donald E. McGinnis)**  
This was a joint concert with the Women’s Glee Club.  
Overture for Band (Mendelssohn)  
---  
March  
Berceuse  
Impromptu  
Duo  
Galop  
---  
(WOMEN’S GLEE CLUB)  
On the Trail from *The Grand Canyon Suite*  
The Three Trumpeters  
Misirlou  
Clarinet Polka  
American Patrol  
Fourth of July  
May 18, 1949, Mirror Lake Twilight Concert  
**Concert Band (Manley R. Whitcomb, Donald McGinnis)**  
This was joint concert with the Symphonic Choir.  
Overture, *Marriage of Figaro*  
---  
Excerpts from the Pathétique Symphony  
---  
I. Andante  
II. March  
Toccata Marziale  
---  
(SYMPHONIC CHOIR)  
South American Holiday  
Solo de Concours  
Donald E. McGinnis, George Faber, Harry Golub, clarinets  
March of the Little Leaden Soldiers  
Bamboulia  
Pavana  
Dark Eyes  
Carnival Day in New Orleans  
May 19, 1949, Mirror Lake Twilight Concert
Activities Band (Jack O. Evans)
(no program available)

May 25, 1949, Mirror Lake Twilight Concert
Symphonic Band (Manley R. Whitcomb, Donald E. McGinnis)
This was a joint concert with the Men’s Glee Club.
Overture, The Merry Makers
Coates
Second Suite in F for Military Band
I. March
II. Song Without Words
III. Song of the Blacksmith
IV. Fantasia on the Dargason
Holst
American Folk Rhapsody
Grundman
(MEN’S GLEE CLUB)
Mardis Gras from Mississippi Suite
Grofè
Deep Blues
Singer
Ted Turner, trumpet
Little Joe the Wrangler
Hilly
Yankee Doodle
arr. Gould
Stadium Echoes

May 26, 1949, Mirror Lake Twilight Concert
Activities Band (Jack O. Evans)
A Manx Overture
Wood
Irish Tune from County Derry
Grainger
Shepherd’s Hey
Grainger
Stradella Overture
Flotow
Father of Victory, March
Ganne
Grand Symphony for Band, Op. 15
Berlioz
I. Recitative and Prayer
Don Walker, trombone
Khachaturian
Armenian Dances
No. 1, Allegro moderate
No. 2, Allegro
The Toy Trumpet
Scott
Broadcast from Brazil, Samba
Bennett
Selections from The Chocolate Soldier
Straus
The Chocolate Soldier, Sympathy, The Bulgarians, Falling in Love, Forgive,
That Would Be Lovely, Dance, The Letter, My Hero
Glory of the Gridiron, March
Alford

June 3, 1949, Hughes Hall Homecoming and Open House
Symphonic Band (Manley R. Whitcomb, Donald E. McGinnis)
Hughes Hall was dedicated the next day on June 4, 1949.
Siegfried’s Rhine Journey, from Die Götterdämmerung
Wagner
(WOMEN’S GLEE CLUB)
(MEN’S GLEE CLUB)
Second Suite in F for Military Band
I. March
II. Song Without Words
III. Song of the Blacksmith
IV. Fantasia on the Dargason
Holst

1949-1950
November 13, 1949, Men’s Gymnasium
Concert Band (Manley R. Whitcomb, Donald E. McGinnis)
The Royal Fireworks Music

I. Overture
II. Bourrée
III. La Paix
IV. Menuet
V. Allegro

Classic Overture in C
Trauersinfonie
Coronation of the Czar Boris from Boris Godounov

INTERMISSION

English Folk Song Suite
I. March
II. Intermezzo
III. March

Wilderness Road
Cowboy Rhapsody
1812 Overture

December 2, 1949, OMEA Convention, Hughes Hall Auditorium
Symphonic Band (Manley R. Whitcomb)
This was a joint concert with the Symphony Orchestra, Symphonic Choir and Dance Group.
The Royal Fireworks Music

Overture
Classic Overture in C
Trauersinfonie
English Folk Song Suite
I. March
II. Intermezzo
III. March

(SYMPhONY ORCHESTRA)
(SYMPhONIC CHOIR AND DANCE GROUP)

February 26, 1950, Men’s Gymnasium
Concert Band (Manley R. Whitcomb, Donald E. McGinnis)
Chorale and Fugue in G Minor
Military Symphony in F
I. Allegro Maestoso
II. Pastorale (Larghetto)
III. Allegro
Variations in D-flat Minor
Theme and Variations in G Minor, Op. 43a

INTERMISSION

Summer Day Suite, Op. 65a
I. Waltz
II. Regrets
III. March

Pop! Goes the Weasel
Rumbalero
Youth Triumphant Overture

February 28th/March 1st, 1950, Hughes Hall Auditorium
Activities Band (Jack O. Evans)

Marcho Poco
Overture to The Secret Marriage

Ted Turner, cornet

(SYMPhONY ORCHESTRA)
(SYMPhONIC CHOIR AND DANCE GROUP)

February 26, 1950, Men’s Gymnasium
Concert Band (Manley R. Whitcomb, Donald E. McGinnis)
Chorale and Fugue in G Minor
Military Symphony in F
I. Allegro Maestoso
II. Pastorale (Larghetto)
III. Allegro
Variations in D-flat Minor
Theme and Variations in G Minor, Op. 43a

INTERMISSION

Summer Day Suite, Op. 65a
I. Waltz
II. Regrets
III. March

Pop! Goes the Weasel
Rumbalero
Youth Triumphant Overture

February 28th/March 1st, 1950, Hughes Hall Auditorium
Activities Band (Jack O. Evans)

Marcho Poco
Overture to The Secret Marriage

Ted Turner, cornet

(SYMPhONY ORCHESTRA)
(SYMPhONIC CHOIR AND DANCE GROUP)

February 26, 1950, Men’s Gymnasium
Concert Band (Manley R. Whitcomb, Donald E. McGinnis)
Chorale and Fugue in G Minor
Military Symphony in F
I. Allegro Maestoso
II. Pastorale (Larghetto)
III. Allegro
Variations in D-flat Minor
Theme and Variations in G Minor, Op. 43a

INTERMISSION

Summer Day Suite, Op. 65a
I. Waltz
II. Regrets
III. March

Pop! Goes the Weasel
Rumbalero
Youth Triumphant Overture

February 28th/March 1st, 1950, Hughes Hall Auditorium
Activities Band (Jack O. Evans)

Marcho Poco
Overture to The Secret Marriage

Ted Turner, cornet

(SYMPhONY ORCHESTRA)
(SYMPhONIC CHOIR AND DANCE GROUP)

February 26, 1950, Men’s Gymnasium
Concert Band (Manley R. Whitcomb, Donald E. McGinnis)
Chorale and Fugue in G Minor
Military Symphony in F
I. Allegro Maestoso
II. Pastorale (Larghetto)
III. Allegro
Variations in D-flat Minor
Theme and Variations in G Minor, Op. 43a

INTERMISSION

Summer Day Suite, Op. 65a
I. Waltz
II. Regrets
III. March

Pop! Goes the Weasel
Rumbalero
Youth Triumphant Overture

February 28th/March 1st, 1950, Hughes Hall Auditorium
Activities Band (Jack O. Evans)

Marcho Poco
Overture to The Secret Marriage

Ted Turner, cornet

(SYMPhONY ORCHESTRA)
(SYMPhONIC CHOIR AND DANCE GROUP)

February 26, 1950, Men’s Gymnasium
Concert Band (Manley R. Whitcomb, Donald E. McGinnis)
Chorale and Fugue in G Minor
Military Symphony in F
I. Allegro Maestoso
II. Pastorale (Larghetto)
III. Allegro
Variations in D-flat Minor
Theme and Variations in G Minor, Op. 43a

INTERMISSION

Summer Day Suite, Op. 65a
I. Waltz
II. Regrets
III. March

Pop! Goes the Weasel
Rumbalero
Youth Triumphant Overture

February 28th/March 1st, 1950, Hughes Hall Auditorium
Activities Band (Jack O. Evans)

Marcho Poco
Overture to The Secret Marriage

Ted Turner, cornet

(SYMPhONY ORCHESTRA)
(SYMPhONIC CHOIR AND DANCE GROUP)
Procession of the Knights from *Parsifal*  
Kindergarten March Fantasy  
Vienna, 1913 from *Frescoes Suite*  

**INTERMISSION**

Washington Grays  
Selections from *Carousel*  
Spaixico  
All the Things You Are  
Slavonic Rhapsody  

**May 10, 1950, Mirror Lake Twilight Concert**  
**Concert Band (Manley R. Whitcomb, Donald E. McGinnis)**  
(no program available)

**May 17, 1950, Mirror Lake Twilight Concert**  
**Concert Band (Manley R. Whitcomb, Donald E. McGinnis)**  
(no program available)

**May 18, 1950, Mirror Lake Twilight Concert**  
**Activities Band (Jack O. Evans)**  
“A Program of Music for Varied Tastes”

Washington Grays  
Introduction to Act III from *Lohengrin*  
Love Scene from *Boris Godunov*  
Merry Makers Dance from *Nell Gwynn*  
Vienna, 1913 from *Frescoes Suite*  
Children’s March  
Selections from *Carousel*  
Cordoba  
Spaixico  
Little Boy Blues  
Slavonic Rhapsody  

**May 24, 1950, Mirror Lake Twilight Concert**  
**Concert Band (Manley R. Whitcomb, Donald E. McGinnis)**  
Entitled “A Program of Russian Music,” this was a joint concert with the Men’s Glee Club.

Athletic Festival March, Op. 69, No. 1  
Summer Day Suite, Op. 65A  
1. Waltz  
2. Regrets  
3. March  
1812 Overture  
(PERFORMED BY MEN’S GLEE CLUB)

Coronation of the Czar Boris from *Boris Godunov*  
Pictures at an Exhibition  
1. Promenade  
2. The Old Castle  
3. Tuileries  
4. Ballet of the Unhatched Chickens  
5. The Great Gate of Kiev  
Italian Polka  
Dance of the Tumblers from *The Snow Maiden*  
March from *The Golden Cockerel*

**May 31, 1950, Mirror Lake Twilight Concert**  
**Concert Band (Manley R. Whitcomb, Donald E. McGinnis)**
Entitled “A Program of Austrian and German Music,” this concert featured the University Chorus.
Chorale and Fugue in G Minor
   Bach/Albert
Entry of the Gods into Valhalla
   Wagner
Symphony in B Minor, No. 8, The Unfinished
       I. Allegro Moderato (CHORUS)
Slavonic Dance No. 6
   Dvořák
Polka, Thunder and Lightning
   J. Strauss
Waltzes from Der Rosenkavalier
   R. Strauss
Selection, South Pacific
   Rodgers
Buckeye Ballad – PREMIERE PERFORMANCE
   arr. Heine

June 1, 1950, Mirror Lake Twilight Concert
Activities Band (Jack O. Evans)
“A Program of Band Music for Varied Tastes”
Marcho Poco
   Moore
Overture to The Secret Marriage
   Cimarosa
Procession of the Knights from Parsifal
   Wagner
E. F. G. March
   Leidzen
Wilderness Road
   Siegmeister
Voices of Spring
   J. Strauss
Overture to The Rose of Algeria
   Herbert
All the Things You Are
   Kern
Caribbean Fantasy
   Morrissey
Liberty Bell March
   Sousa

1950-1951
In 1950, the Concert Band appeared on a Marching Band album title Ohio State University on Parade, playing Heine's Buckeye Ballads. The album was sponsored by The Ohio State University Alumni Association and Ohio Staters, Inc.465

January 28, 1951, Men’s Gymnasium
Concert Band (Manley R. Whitcomb, Donald E. McGinnis)
This concert featured the University Chorus.
Serenade No. 10 in B-flat Major, K. 361
   I. Largo – Allegro Molto
   II. Menuetto
   III. Adagio
   IV. Rondo
       Nancy Fowler, Nick Apostle, oboes, Donald E. McGinnis, Richard Baumgartner, clarinets,
       Arthur Nitzche, Dwight Robinson, basset horns (on alto clarinets),
       James Hanshumaker, Richard Butts, bassoons, William Decker, string bass,
       Nick Perrini, John Knox, Mary Bingham, Frank Sessions, horns
Tension – PREMIERE
   Carter
Prelude and Love Death from Tristan and Isolde
   Wagner

INTERMISSION
Symphony No. 4, Op. 15, Funeral and Triumphal
   I. Marche Funèbre
   II. Recitative and Prayer
       Jack Aldrich, baritone

III. Apotheosis

University Chorus

February 14, 1951, Hughes Hall Auditorium
Activities Band (Jack O. Evans)

Richard III Overture
Adagio from the Concerto for Cello and Orchestra

Daniel Sable, trombone

St. Agnes Eve Suite

I. That Ancient Beadsman Heard the Prelude Soft
II. Her Maiden Eyes Divine
III. Porphyro – Now tell me where is Madeline?

The Voice of the Guns
Carnival Day in New Orleans
March and Procession of Bacchus from Sylvia
The Song is You
Sleigh Ride
Tap Roots

March 29, 1951, WOSU Radio Broadcast
Symphonic Band (Manley R. Whitcomb, Donald E. McGinnis)

(no program available)

April 1, 1951, Men’s Gymnasium
Concert Band (Manley R. Whitcomb, Donald E. McGinnis)

This list of program selections was advertised on the January 28th program.

Symphony in B-flat

IV. Finale – Allegro Vivace

Concerto for Clarinet and Band

Richard Baumgartner, clarinet

A Curse and a Blessing
Lincolnshire Posy

I. Dublin Bay
II. Horkstow Grange
III. Rufford Park
IV. The Brisk Young Sailor
V. Lord Melbourne
VI. The Lost Lady Found

The Circus
Suite of Old American Dances

I. Cake Walk
II. Schottische
III. Western One-Step
IV. Wallflower Waltz
V. Rag

Buckeye Ballads

April 19, 1951, WOSU Radio Broadcast
Symphonic Band (Manley R. Whitcomb, Donald E. McGinnis)

(no program available)

May 2, 1951, Mirror Lake Twilight Concert
Concert Band (Manley R. Whitcomb, Donald E. McGinnis)

Entitled “A Program of French Music,” this was a joint concert with the Men’s Glee Club.

March Troyenne
Grand Symphony for Band, Op. 15
I. Recitative and Prayer
   Jack Aldrich, Baritone

II. Apotheosis
    (MEN’S GLEE CLUB)

Symphony in B-flat
    Finale – Allegro Vivace
Fauchet

Petite Suite
I. En Bateau
   Debussy/Winterbottom

II. Ballet

Meditation from Thais
   Massenet/Isaac

Bolero
Ravel

May 9, 1951, Mirror Lake Twilight Concert
Concert Band (Manley R. Whitcomb, Donald E. McGinnis)
(no program available)

May 10, 1951, WOSU Radio Broadcast
Symphonic Band (Manley R. Whitcomb, Donald E. McGinnis)
(no program available)

May 16, 1951, Mirror Lake Twilight Concert
Concert Band (Manley R. Whitcomb, Donald E. McGinnis)
Entitled “Music from the British Isles,” this was a joint concert with the Symphonic Choir.
March for Band
   Beecham

Lincolnshire Posy
   Grainger

   I. Dublin Bay
   II. Horkstow Grange
   IV. The Brisk Young Sailor
   V. Lord Melbourne
   VI. The Lost Lady Found

(SYMPHONIC CHOIR)

First Suite in E-flat for Military Band
   Holst

   I. Chaconne
   II. Intermezzo
   III. March

Mannin Veen
   Wood

May 17, 1951, Mirror Lake Twilight Concert
Activities Band (Jack O. Evans)
National Spirit March
   Hummel

Overture – Morning, Noon and Night (In Vienna)
   Suppé/Fillmore

Prelude and Fugue in G Minor
   Bach/Cailliet

Highland Suite
   Lee

   I. Sword Dance and Fling
   II. Ballad
   III. March

First Swedish Rhapsody
   Leidzen

Carnival Day in New Orleans
   Morrissey

Dark Eyes
   arr. Lang

Selections from Show Boat
   Kern/Jones

May 19, 1951, Musical Opportunities Day
Symphonic Band (Manley R. Whitcomb, Donald E. McGinnis)
(no program available)

May 23, 1951, Mirror Lake Twilight Concert
Concert Band (Manley R. Whitcomb, Donald E. McGinnis)
Entitled “Music from Opera and Musical Shows,” this concert featured the Festival Choir.
Procession of Nobles from Mlada
Korsakov/Leidzen
William Tell Overture
Rossini/Sommer
Liebestod from Tristan and Isolde
Wagner/Godfrey

(FESTIVAL CHOIR)

Prelude from Traviata
Verdi/Fall
Selections from Porgy and Bess
Gershwin/Bennett
Selections from Carousel
Rodgers/Leidzen

May 31, 1951, Mirror Lake Twilight Concert
Activities Band (Jack O. Evans)
(no program available)

May 31, 1951, WOSU Radio Broadcast
Symphonic Band (Manley R. Whitcomb, Donald E. McGinnis)
(no program available)

1951-1952
July 11, 1951, Mirror Lake Twilight Concert
Summer Band (Donald E. McGinnis)
This was a joint concert with the Summer Orchestra and the Summer Chorus.

SUMMER ORCHESTRA
SUMMER CHORUS

Overture from The Marriage of Figaro
Mozart
Sarabande
Bach
The Emperor Waltz
J. Strauss
Hillbilly
Gould
Sol a Sevilla
Jordana
Band and Chorus

Era of Peace
Williams

Dale V. Gilliland, conductor

1952 Educational Tour, Ohio S. Orphans’ Home, Xenia, OH; Piqua H.S.; St. Mary’s H.S.; Fostoria H.S.; Maumee H.S.; Elyria H.S.; Bay Village H.S.
Concert Band (Manley R. Whitcomb)
Tour Repertoire
Egmont Overture
Beethoven
Overture to Beatrice and Benedict
Berlioz
Tension
Carter
Sinfonia – PREMIERE
Carter
Variations on a Cowboy Tune
Effinger
First Rumanian Rhapsody
Enesco
Two Diversions on Ulster Airs
Ferguson/Harding
I. The King of Spain’s Daughter
II. The Rambling Suller
Halloween
Gould
Fourth of July
Gould
Marching Song of Democracy
Grainger
The Power of Rome and the Christian Heart
Grainger
Folk Settings
Grainger

Hill Song No. 2
Irish Tune from County Derry
Shepherd’s Hey

Water Music Suite
Overture to Orlando Palandrino
Symphony in C Minor
First Movement
Buckeye Ballads
Music for a Festival
Suite for Concert Band
Military March from Comedy on the Bridge
Overture to Le Roi de Lahore
Meditation from Thais
Rhumba from the Second Symphony
Nocturne from Midsummer Night’s Dream
Symphony No. 19 for Band
   I. Allegro Maestoso
Divertimento
Percy and the Wolf
Greetings Suite
Spiritual
Pines of the Appian Way
Overture, One Hundred Days
Selections from The King and I
Selections from South Pacific
Overture, Blossom Time
Music from Quo Vadis
Music from Tap Roots
Finale from Death and Transfiguration
A Solemn Music
Toccata Marziale
“Marches, Novelties, Light Concert Numbers”

Tour Program (specific location unknown)

Overture to Beatrice and Benedict
Finale from Death and Transfiguration
Two Diversions on Ulster Airs
   I. The King of Spain’s Daughter
   II. The Rambling Suller
Symphony No. 19 for Band
   I. Allegro Maestoso

INTERMISSION

Rhumba from the Second Symphony
Syrinx, for flute alone
   Patricia Reeve, flute
Meditation from Thais
Folk Settings
   Hill Song No. 2
   Irish Tune from County Derry
   Shepherd’s Hey
Buckeye Ballads

February 6-7, 1952, Central High School, Columbus, OH
Concert Band (Manley R. Whitcomb; Percy Grainger, guest conductor and soloist)
Percy Grainger conducted all selections on which he was not the soloist.

(PERCY GRAINGER, PIANO)
Piano Concerto in A Minor
   Percy Grainger, piano
Two Folksong Settings for Band
   *Irish Tune from County Derry*
   *Shepherd’s Hey – English Morris Dance*

*INTERMISSION*

**Hill Song No. 2**

Marching Song of Democracy

Ramble on the Final Love-Duet from *The Rose-Bearer*

Humoresque

**The Man I Love**

*(PERCY GRAINGER, PIANO)*

The Power of Rome and The Christian Heart

*Wilbur Held, organ*

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**February 13, 1952, Hughes Hall Auditorium**

**Activities Band (Jack O. Evans)**

Phedre Overture

Three 17th Century Compositions
   - *Sarabande*
   - *Aria*
   - *Psalm 18*

**El Capitan**

La Feria, Suite Espagnole
   - *I. Los Toros*
   - *II. La Reja, Serenade*
   - *III. La Zarzuela*

*INTERMISSION*

Overture to *Die Fledermaus*  

Three Descriptive Sketches
   - *Colonial Portrait*
   - *Easter Morning*
   - *Hillbilly*

**Cole Porter Songs**

*March 7-10, 1952, ABA Convention, Mees Hall, Capital University, Columbus, OH**


Fourteen Ohio State band members also participated in the Ohio Intercollegiate Festival Band at the ABA Convention.

**March 7, 1952**

Star Spangled Banner
   *James C. Pfohl, conductor*
   *James C. Pfohl, conductor*

Overture from *Le Roi de Lahore*  
   *Lt. Col. William F. Santelmann, conductor*

Spiritual
   *Leonard Falcone, conductor*

Rhumba from *Symphony No. 2*
   *Mark H. Hindsley, conductor*

Overture from *One Hundred Days*
   *Maj. Francis E. Resta, conductor*

**March 8, 1952**

Ohio Special
   *Karl L. King, conductor*

Overture to *Beatrice and Benedict*
   *William D. Revelli, conductor*
Sinfonia - PREMIERE
The Instrumentalist
Joseph E. Skornicka, conductor
Two Diversions on Ulster Airs
   I. The King of Spain’s Daughter
   II. The Rambling Suller
Glenn Cliffe Bainum, conductor
Symphony No. 19 for Band
First Movement: Allegro
Edwin Franko Goldman, conductor
The Stars and Stripes Forever
Col. Earl D. Irons, conductor

May 4, 1952, Men’s Gymnasium
Symphonic Band (Eugene J. Weigel, guest)
Every School of Music performing group, student soloist, and performing staff member participated in this concert.

(SYMPHONY ORCHESTRA AND CHORUS)
INTERMISSION

Choral Union and Symphonic Band
Grosse Messe No. 3
   I. Kyrie
   II. Gloria
Veni, Creator Spiritus
Proctor

May 8, 1952, Mirror Lake Twilight Concert
Activities Band (Jack O. Evans)
Grundman’s Little March was written for the Ohio State University Band while the composer was a member of the faculty.
Fountain Lake Fanfare March
The Green Domino
Little March
Three 17th Century Compositions
   Sarabande
   Aria
   Psalm 18
Royal Brandenburg, Marche Fanfare
Afternoon in the Village
Italian Street Song
Summertime from Porgy and Bess
   Beverly Clark, soprano
Mexican Hat Dance
Beguine
American Patrol
The Wizard of Oz Fantasy

May 14, 1952, Mirror Lake Twilight Concert
Concert Band (Manley R. Whitcomb, Robert Titus)
Entitled “Music from the Symphony Orchestra Repertoire,” this concert featured the campus Brass Choir.
Water Music Suite
   Allegro
   Air
   Minuet
   Hornpipe
   Finale
Death and Transfiguration
R. Strauss/Harding
Overture to Beatrice and Benedict  
*Beatrice and Benedict*  
*Berlioz*  
(RHOS CHOIR)

Rhumba from the Second Symphony  
*MacDonald*

Nocturne from Midsummer Night’s Dream  
*Mendelssohn*

Roumanian Rhapsody No. 1  
*Enesco*

Pines of the Appian Way, from the Pines of Rome  
*Respighi*

**May 21, 1952, Mirror Lake Twilight Concert**  
**Concert Band (Manley R. Whitcomb, Robert Titus)**  
Entitled “A Concert for Children Both Young and Old,” this was a joint concert with the Women’s and Men’s Glee Clubs.

Peter and the Wolf  
*Prokofiev*

Marguerite Wadsworth, Narrator  
*WOMEN’S GLEE CLUB*

Irish Tune from County Derry  
*Grainger*

Shepherd’s Hey  
*Grainger*

Deserted Ballroom  
*Gould*

Fourth of July  
*Gould*

The Syncopated Clock  
*Anderson*

Hora Staccato  
*Dinicu-Heifetz*

Negro Spirituals  
*Yoder*

      Git on Board  
      Joshua

Stars and Stripes Forever  
*Sousa*

**1952-1953**  
**July 9, 1952, Mirror Lake Twilight Concert**  
**Summer Band (Manley R. Whitcomb)**  
This was a joint concert with the Summer Chorus and Summer Orchestra.

Slow March from Scipio  
*Handel*

Overture and Allegro  
*Couperin/Milhaud*

Afternoon in the Village  
*Weinberger*

Fantasy on American Sailing Songs  
*Grundman*

Berceuse and Finale from The Firebird  
*Stravinsky*

(SUMMER CHORUS)  
(SUMMER ORCHESTRA)  
(COMBINED CHORUS AND ORCHESTRA)

**July 16, 1952, Mirror Lake Twilight Concert**  
**Summer Band (Manley R. Whitcomb)**  
This was a joint concert with the Summer Chorus and Summer Orchestra.

Overture, Son and Stranger  
*Mendelssohn*

Evening Song  
*Morrissey*

The Phantom Regiment  
*Anderson*

Procession of the Nobles from Mlada  
*Rimsky-Korsakov*

**Combined Band and Chorus**  
*All Glory, Laud and Honor*  
*Teschner/Cain*

**December 14, 1952, Men’s Gymnasium**
Concert Band (Donald E. McGinnis, Forrest Stoll)

Ruy Blas Overture
Huntingtower Ballad for Band
Concertino, Op. 26

Wayne Ellerman, clarinet

Welsh Rhapsody

INTERMISSION

King Cotton March

Eight Russian Folk Songs, Op. 58

I. Religious Chant
II. Christmas Song
III. Plaintive Village Song
IV. Round Dance
V. The Legend of the Birds
VI. Lullaby
VII. Comic Dance
VIII. Choral Dance

Cowboy Rhapsody

Home for Christmas

February 25, 1953, Hughes Hall Auditorium

Activities Band

Vanguard Overture
Prelude and Fugue in G Minor
Le Pere de la Victoire

Suite from Sigurd Jorsalfar

I. Vorspiel (Introduction)
II. Intermezzo (Borghild’s Dream)
III. Huldigungsmarsch (Triumphal March)

The High School Cadets

The Purple Pageant
A Lincoln Portrait
The Blue-Tail Fly
Blue Moon
George Gershwin Selections

Semper Fidelis

March 1, 1953, Men’s Gymnasium

Concert Band (Donald E. McGinnis, Forrest Stoll)

An Outdoor Overture
Fantaisie

Second Suite in F for Military Band
Elsa’s Procession to the Cathedral from Lohengrin

INTERMISSION

Circus Polka
Waltzes from Der Rosenkavalier

Five American Folk Songs

I. Sourwood Mountain – Square Dance Tune
II. Doney Gal – Cowboy Ballad
III. The Monkey’s Wedding – Nonsense Song
IV. Black is the Color of My True Love’s Hair
V. M’sieu Bainjo – Creole Dance Tune

Perpetuum Mobile
Shawl Dance

Ernest Smith, trumpet

Holst
Wagner

Stravinsky
R. Strauss

J. Strauss
Skinner
April 16, 1953, WOSU Radio Broadcast
Concert Band, Donald E. McGinnis
(no program available)

May 5, 1953, WOSU Radio Broadcast
Concert Band, Donald E. McGinnis
(no program available)

May 6, 1953, Mirror Lake Twilight Concert
Concert Band or Activities Band
(no program available)

May 13, 1953, Mirror Lake Twilight Concert
Concert Band (Donald E. McGinnis, Forrest Stoll)
This was a joint concert with the Men’s Glee Club.
Ruy Blas Overture
War Music
The Bartered Bride Suite

Mendelssohn-Bartholdy
Knox
Smetana

Overture, Village Scene, Love Duet and Opening Chorus
Jenik’s Aria and Dance of the Villagers
The Sextet
March of the Comedians, Teasing Duet, and Dance of the Comedians
(MEN’S GLEE CLUB)

Polonaise
Three Blind Mice

Rimsky-Korsakov/Duthoit
Colby

Flute Section Feature
Still

From the Delta
Work Song
Spiritual
Dance

The Shawl Dance
Show Boat

Skinner
Kern/Jones

May 14, 1953, Mirror Lake Twilight Concert
Activities Band
(no program available)

May 20, 1953, Mirror Lake Twilight Concert
Concert Band (Donald E. McGinnis; Leslie Orrey, guest)
This was a joint concert with the Women’s Glee Club.
Second Suite in F for Military Band

I. March
II. Song without words
III. Song of the Blacksmith
IV. Fantasia on the Dargason

Holst
Wood
Handel

King Orry
Royal Fireworks Music

Leslie Orrey, conductor
(WOMEN’S GLEE CLUB)

On the Square, March
The Four Hornsmen

Panella
Bennett

Nick Perrini, John Knox, Mary Ann Cook, John Ball, horns
Gould
J. Strauss
Rodgers
May 27, 1953, Mirror Lake Twilight Concert  
**Concert Band (Donald E. McGinnis, Forrest Stoll)**  
This was a joint concert with the Symphonic and University Choirs.  
Outdoor Overture 
Copland  
Dark Eyes 
arr. Lang  
Polonaise 
Rimsky-Korsakov/Duthoit  
Show Boat 
Kern/Jones  
The Shawl Dance 
Skinner  
Elsa’s Procession 
Wagner/Cailliet  
*SYMPHONIC CHOIR*

**Combined Band and Choirs**  
The Closing Doxology, Psalm 150  
Lockwood

May 28, 1953, Mirror Lake Twilight Concert  
**Activities Band**  
(no program available)

1953-1954

July 8, 1953, Mirror Lake Twilight Concert  
**Summer Band (Harry Schmidt)**  
This was a joint concert with the Summer Orchestra and Summer Chorus.  
Fairest of the Fair  
Sousa  
Jesu, Joy of Man’s Desiring  
Bach  
Pavanne  
Gould  
Blue-tail Fly  
Grundman  
Amparito Roca  
Texidor  
*SUMMER CHORUS*  
*SUMMER ORCHESTRA*  
*COMBINED CHORUS AND ORCHESTRA*

July 15, 1953, Mirror Lake Twilight Concert  
**Summer Band (Harry Schmidt)**  
*SUMMER ORCHESTRA*  
*SUMMER CHORUS*

El Capitan  
Sousa  
American Folk Rhapsody  
Grundman  
Syncopated Clock  
Anderson  
Jamaican Rumba  
Benjamin  
*COMBINED BAND AND CHORUS*  
Festival Finale  
Maddy

November 15, 1953, Men’s Gymnasium  
**Concert Band (Donald E. McGinnis, Forrest Stoll)**  
Overture to *Italian in Algiers*  
Rossini  
Concerto for Trumpet  
Haydn/Goeyens/Tetzlaff

II. Andante  
Robert Frost, trumpet  
Bach/Clapp  
III. Finale  

Fantasia and Fugue in G Minor  
INTERMISSION  

Apollo March  
Bruckner/Leidzen  
Suite Française  
Milhaud  
I. Normandie
II. Bretagne
III. Ile De France
IV. Alsace-Lorraine
V. Provence

Suite of Old American Dances
I. Cake Walk
II. Schottische
III. Western One-Step

Irish Washerwoman arr. Anderson

February 14, 1954, Men’s Gymnasium
Concert Band (Donald E. McGinnis, Forrest Stoll)
This concert featured the premiere performance of *Symphony for Band* by Donald McGinnis. The second half of the performance was conducted by Forrest Stoll.

Overture for Band Mendelssohn
Concerto No. 1 in E-flat Major, Op. 11 R. Strauss

*Nick Perrini, horn*

Symphony for Band – PREMIERE McGinnis
I. March
II. Variations
III. Waltz
IV. Solemn Tune
V. Rondo

*INTERMISSION*

March, Op. 99 Prokofiev
Rhumba, from Second Symphony McDonald
Wilderness Road Siegmeister
Finale from Symphony in B-flat Fauché

May 5, 1954, Mirror Lake Twilight Concert
Concert Band (Donald E. McGinnis, Forrest Stoll)
This was a joint concert with the Symphonic Choir. According to the Twilight Concert program from May 26, 1954, it was cancelled because of inclement weather; however, it may have been rescheduled.

Commando March Barber
Slavonic Dance No. 7 Dvořák
1812 Overture Tchaikovsky

*(SYMPHONIC CHOIR)*

Cole Porter Songs arr. Bennett
Klaxon March Fillmore
Lady of Spain Evans/Cailliet
Buckeye Ballads Heine

May 12, 1954, Mirror Lake Twilight Concert
Concert Band (Donald E. McGinnis, Forrest Stoll)
This was a joint concert with the Women’s Glee Club.

Fantasia in G Minor Bach/Greeley
Prelude and Berceuse Jaernefelt
Excerpt from *Fantasia and Rondo* Weber
Suite of Old American Dances Bennett

*Cake Walk* *(WOMEN’S GLEE CLUB)*

El Capitan March Sousa
Emperor Waltzes J. Strauss
“Mr. Sable, principal trombonist of the this band, could find no name for this potpourri of Berlioz, Wagner, Porter, Gershwin, and others.”

Featuring the percussion section and principal flutist Patricia Richard

May 13, 1954, Mirror Lake Twilight Concert

Activities Band (Jack O. Evans, William K. Kearns)

Triumphal March from Quo Vadis
Chorale Prelude in E Minor
Liebeslied Waltzes
First Suite in E-flat for Military Band
  I. Chaconne
  II. Intermezzo
  III. March

Rozsa/Leidzen
Reed
J. Strauss/Leidzen
Holst

William K. Kearns, conductor

All the Things You Are
Rhumba Sincopada
Overture from Kismet
Poet and Peasant Overture

Kern/Leidzen
Ployhar
Wright and Forrest/Beeler
Suppé/Fillmore

May 19, 1954, Mirror Lake Twilight Concert

Concert Band (Donald E. McGinnis, Forrest Stoll)

This was a joint concert with the Men’s Glee Club.

Finale from Symphony No. 1 in E-flat
Concerto No. 1 in E-flat Major, Op. 11
  Allegro
  Andante
  Allegro

Saint-Saëns
R. Strauss

Iolanthe Overture

(MEN’S GLEE CLUB)

Sullivan

Flute Section Feature

Thunder and Blazes March
Flute Cocktail

Fučík/Laurendeau
Simeone

The Rakes of Mallow
Irish Tune from County Derry
Irish Washerwoman

arr. Anderson
arr. Grainger
arr. Anderson

May 26, 1954, Mirror Lake Twilight Concert

Concert Band (Donald E. McGinnis, Forrest Stoll)

The Concert Band was assisted by the University Chorus on the last song of the program.

National Spirit March
Jeanie with the Light Brown Hair
Caucasian Sketches
  In the Village
  Procession of the Sardar

Hummel
Foster/Cailliet
Iwanow

Cadenzas feature Robert Lowry, English horn, and Frank Pardi, clarinet

Rhumba

Forrest Stoll, conductor

Ten More Days Till School is Out
(Cole Porter Selections
1812 Overture
Combined Chorus and Concert Band

Selections of Victor Herbert Favorites

Donald E. McGinnis, conductor
May 27, 1954, Mirror Lake Twilight Concert  
Activities Band (Jack O. Evans, William K. Kearns)

By Land and Sea  
Prelude and Fugue in D Minor  
Ballet Parisien  
I. Overture  
II. Waltz  
III. Galop  
IV. Waltz  
V. Finale

Alpine Fantasy, Trio for French Horns  
Shirley Weekly, Frank Giampetro, Donald Matthews, soloists

Selections from  
Me and Juliet  
Cake Walk from Carnival Suite  
Misirlou  
Bamboula  
Selections from Lohengrin

William K. Kearns, conductor

May 27, 1954, Mirror Lake Twilight Concert  
Activities Band (Jack O. Evans, William K. Kearns)

By Land and Sea  
Prelude and Fugue in D Minor  
Ballet Parisien

1. Overture  
2. Waltz  
3. Galop  
4. Waltz  
5. Finale

Alpine Fantasy, Trio for French Horns  
Shirley Weekly, Frank Giampetro, Donald Matthews, soloists

Selections from  
Me and Juliet  
Cake Walk from Carnival Suite  
Misirlou  
Bamboula  
Selections from Lohengrin

William K. Kearns, conductor

1954-1955

June 27, 1954, Summer Festival Gala Concert, Mirror Lake Hollow
Band (Frederick Fennell, guest)

This might have been a high school festival concert. Rudolph Ringwall conducted the Orchestra and Walter Schumann conducted the Chorus.

(ORCHESTRA)

March and Chorus from Judas Maccabaeus  
Come Sweet Death  
First Suite in E-flat for Military Band  
I. Chaconne  
II. Intermezzo  
III. March

Music from Carousel  
Tamboo

(Chorus)

J. S. Bach

Handel

Holst

Rodgers/Cavez

July 14, 1954, Mirror Lake Twilight Concert
Summer Band (Ernest Lyon)

This was a joint concert with the Summer Orchestra and Summer Chorus.

(SUMMER ORCHESTRA)

Overture to Orlando Palandrino  
An Original Suite  
Intermezzo  
March

Overture to Das Pensionat  
Fairest of the Fair  
Hands Across the Sea

(SUMMER CHORUS)

Haydn  
Jacob

Suppé

Sousa

July 21, 1954, Mirror Lake Twilight Concert
Summer Band (Ernest Lyon)

This was a joint concert with the Summer Orchestra and the Summer Chorus.
Invincible Eagle
Wake Me Up for the Great Jubilee
Italian Polka
Vincent Youmans Fantasy
Kentucky, March

October 27, 1954, Hughes Hall Auditorium
Concert Band (Donald E. McGinnis, Forrest Stoll)
This was a joint concert with the Men’s Glee Club.
March and Chorus from Judas Maccabaeus
Prelude and Fugue in B-flat Minor
Overture to The Barber of Seville

(MEN’S GLEE CLUB)
Hands Across the Sea
Halloween
Misirlou
El Relicario

November 21, 1954, Men’s Gymnasium
Concert Band (Donald E. McGinnis, Forrest Stoll)
Egmont Overture
Spiritual for Band
Solo de Concours

Joseph Lord, clarinet
Toccata and Fugue in D Minor

INTERMISSION
Field Day March
Contrasts
  I. Lament
  II. Holiday
Ouvre Ton Coeur
March from Le Coq d’Or

February 9, 1955
Concert Band
(no program available)

February 13, 1955, Men’s Gymnasium
Concert Band (Donald E. McGinnis, Charles Spohn)
West Point Suite
  I. Introduction
  II. Recitative
  III. Fanfare
Music 781
Concerto
Psalm

Stanley Hettinger, clarinet

INTERMISSION

English Folk Song Suite
  I. March
  II. Intermezzo
  III. March

Ye Banks and Braes O’ Bonnie Doon

218
Czardas
Fiddle-Faddle

Werneth Avril, xylophone
Charles Spohn, conductor

Marianna
Conquest

March 2, 1955, Hughes Hall Auditorium
Activities Band (Jack O. Evans, William K. Kearns)
Triumphal March
Military Symphony in F
   I. Allegro
   II. Larghetto
   III. Allegro

William K. Kearns, conductor

Pas de Six from William Tell

Overture to Hansel and Gretel
Espana Cani
March of the Bersaglieri
Bugler’s Holiday


The Man Who Invented Music
Richard M. Mall, narrator

Pageant
Sabre and Spurs
The Fairest of the Fair

March 31, 1955, WOSU Radio Broadcast
Concert Band
(no program available)

April 21, 1955, WOSU Radio Broadcast
Concert Band
(no program available)

May 4, 1955, Mirror Lake Twilight Concert
Concert Band (Donald E. McGinnis, Forrest D. Stoll)
Forrest D. Stoll conducted this program.

Military March
Finale from Death and Transfiguration
Annie Laurie à La Moderne

Robert Johnson, Daniel Nawrocki, William Darst, cornets

Jesu, Joy of Man’s Desiring from Cantata 147

Ballet Parisien
   I. Overture
   II. Valse
   III. Galop
   IV. Valse
   V. Finale

Pavanne

Episodes for Band
   I. March
   II. Samba

Vincent Youmans Fantasy

Robert Johnson, Daniel Nawrocki, William Darst, cornets

Jesu, Joy of Man’s Desiring from Cantata 147

Ballet Parisien
   I. Overture
   II. Valse
   III. Galop
   IV. Valse
   V. Finale

Pavanne

Episodes for Band
   I. March
   II. Samba

Vincent Youmans Fantasy
May 5, 1955, WOSU Radio Broadcast
Concert Band
(no program available)

May 11, 1955, Mirror Lake Twilight Concert
Concert Band (Donald E. McGinnis)
This was a joint concert with the Men’s Glee Club.
Orlando Palandrino Overture
Marche Sarcastique from Hamlet
Waggery for Woodwinds
Marche Militare Française

(MEN’S GLEE CLUB)
Overture from Kismet
March of the Toys from Babes in Toyland
Ye Banks and Braes O’ Bonnie Doon
March of the Slide Trombones
Selections from Oklahoma

(MEN’S GLEE CLUB)

May 18, 1955, Mirror Lake Twilight Concert
Concert Band (Donald E. McGinnis, Charles Spohn)
This was a joint concert with the Women’s Glee Club.
March and Chorus from Judas Maccabaeus
Sussex Psalm
Symphony in B Minor – The Unfinished Symphony
Selections from The King and I

(WOMEN’S GLEE CLUB)
The Invincible Eagle March
Danza Calabrese
Czardas
Fiddle Faddle

(WOMEN’S GLEE CLUB)

May 19, 1955, Mirror Lake Twilight Concert
Activities Band (Jack O. Evans, William K. Kearns)
Swedish Coronation March
Allerseelen
Military Symphony in F

I. Allegro maestoso
II. Larghetto
III. Allegro

Hayes

The All-American March – PREMIERE
Suite in F for Band

I. March
II. Meditation
III. Finale

La Chica Cubana
Bugler’s Holiday

John Larimer, Richard Morrison, Charles Schnurr, Jerome Scanlin, Edward Stamm, Josef Schaffer, cornets

Overture to The Pajama Game
March of the Bersaglieri
El Capitan

220
May 25, 1955, Mirror Lake Twilight Concert
Activities Band (Jack O. Evans, William K. Kearns)
The City of Champions Myers
Scotch Folk Suite Davis
  I. Auld Rob Morris
  II. Loch Lomond
  III. John Anderson
Ballet Music from William Tell Rossini
Pageant Persichetti
Selections by George Gershwin Gershwin/Bennett
Sabre and Spurs Sousa
Concert Band (Donald E. McGinnis, Forrest Stoll)
Overture to La Gazza Ladra Rossini/Cailliet
Water Music Suite Handel
  I. Allegro
  II. Air
  III. Finale
Introduction to Act III from Lohengrin Wagner/Drumm
Choral Suite From the Bavarian Highlands Elgar/Godfrey
  I. The Dance
Symphony No. 4 in F Minor Tchaikovsky/Safranek
  Finale
Combined Bands (Eugene J. Weigel, guest)
The Stars and Stripes Forever Sousa

May 26, 1955, WOSU Radio Broadcast
Concert Band
(no program available)

1955-1956
July 13, 1955, Mirror Lake Twilight Concert
Summer Band (George E. Waln, guest)
This was a joint concert with the Summer Orchestra and Summer Chorus.
  (SUMMER ORCHESTRA)
  (SUMMER CHORUS)
Wings of Victory Ventre
Pageant Persichetti
Three Negro Dances Price/Leidzen
  Rabbit Foot
  Hoe Cake
  Ticklin’ Toes
Serenata Anderson

November 9, 1955, Hughes Hall Auditorium
Concert Band (Donald E. McGinnis, Forrest Stoll)
Royce Hall Suite Willan
  I. Prelude and Fugue
  II. Rondo
Overture in F Méhul
Timberjack Overture – PREMIERE Richter
Joyous Interlude Lee

INTERMISSION
Marche Troyenne        Berlioz
Symphony in C Minor       Williams
   II. Larghetto
March for Band        Beecham
Two Armenian Dances       Khachaturian
Rifle Regiment March        Sousa

February 5, 1956, Marion Harding H. S.
Concert Band (Donald E. McGinnis, Forrest Stoll)
Royce Hall Suite        Willan
   I. Prelude and Fugue
   II. Rondo
An Original Suite        Jacob
   I. March
   II. Intermezzo
   III. Finale
The Three Trumpeters        Agostini
   William Darst, Daniel Nawrocki, Stanley Gilliland, trumpets
   Forrest Stoll, conductor
Isolde’s Love Death from Tristan und Isolde        Wagner
   INTERMISSION
Stand-By March        Castellucci
Woodland Sketches       MacDowell
   From an Indian Lodge
   To a Wild Rose
   Told at Sunset
Rowdy Dance        Tuthill
Cuban Fantasy        Kepner
   I. Native Dance
Yankee Doodle        arr. Gould

February 19, 1956
Concert Band (Donald E. McGinnis)
Sponsored by the Selmer Company, this concert featured clarinetist and saxophonist Alfred Gallodoro.
An Original Suite        Jacob
   I. March
   II. Intermezzo
   III. Finale
Divertimento for Band, Op. 42        Persichetti
   I. Prologue
   II. Song
   III. Dance
   IV. Burlesque
   V. Soliloquy
   VI. March
Woodland Sketches, Op. 51        MacDowell
   To a Wild Rose
   Told at Sunset
Isolde’s Love Death        Wagner
   INTERMISSION
Fugue A La Gigue        Bach
Concerto for Doubles       Hermann
   Allegro molto
   Andante
   Valse moderato
Yankee Doodle        arr. Gould
March 7, 1956, Hughes Hall Auditorium
Activities Band (Jack O. Evans, William K. Kearns)
Dunedin March
Titus Overture
Music for a Festival
   II. Overture
   IV. Air
   VI. March
William K. Kearns, conductor
The Three Jacks
Lady and the Tramp Overture
William K. Kearns, conductor
Charter Oak Concert March
Selections from Carmen
Kentucky – 1800
Dude Ranch
   I. Tenderfoot on Horseback
   II. The Dude and the Cowgirl
   III. Jamboree
Beguine for Band
INTERMISSION
April 3, 1956, WOSU Radio Broadcast
Concert Band
(no program available)
May 1, 1956, WOSU Radio Program
Concert
(no program available)
May 2, 1956, Mirror Lake Twilight Concert
Concert Band (Forrest D. Stoll)
This program was conducted by Forrest D. Stoll.
Celebration Overture
Finale Symphony From the New World
The Three Trumpeters
William Durst, Daniel Nawrocki, Stanton Gilliland, trumpets
Voices of Spring
March from Love of the Three Oranges
Cambodian Suite
   I. Berceuse
   II. Nostalgia
   III. Cheri
Overture to The Student Prince
Rhumba Sincopada
Lackawanna Band March
James Staten, alto saxophone
May 9, 1956, Mirror Lake Twilight Concert
Concert Band (Donald E. McGinnis)
This was a joint concert with the Symphonic Choir.
March Poco
Prelude for Band
Introduction and Samba
Bathsheba
Haskell’s Rascals
William K. Kearns, conductor
Walters
arr. Roberts
Osterling
Bizet/Godfrey
Grundman
Kleinsinger
Osser
J. Strauss
Prokofiev
Norodom
Romberg/Bennett
Ployhar
Rosenkrans
Singer/Cailliet
Yoder
Albert Sheppert, Val Vore, Charles Spohn, snare drums

March Slav

(TSYMPHONIC CHOIR)

Selections from Carousel

Combined Concert Band and Symphonic Choir

Louis Diercks, conductor

May 10, 1956, WOSU Radio Broadcast

Concert Band

(no program available)

May 16, 1956, Mirror Lake Twilight Concert

Activities Band (Jack O. Evans, William K. Kearns)

This was a joint concert with the Women’s Glee Club.

Dunedin March

Light Cavalry Overture

In The Cathedral

High School Cadets

Ouvre Ton Coeur

William K. Kearns, conductor

(WOMEN’S GLEE CLUB)

Thunder and Lightning Concert Polka

Selections from Carmen

Cornet Trio, The Three Jacks

Peter Grasselli, Joan LaRue, Walter Myers, cornets

Cumana

Guys and Dolls Overture

May 23, 1956, Mirror Lake Twilight Concert

Activities Band (Jack O. Evans, William K. Kearns)

Charter Oak Concert March

Youth Triumphant Overture

Golden Jubilee

Music for a Festival

I. Overture

II. Air

III. March

William K. Kearns, conductor

Overture to Lady and the Tramp

Beguine for Band

Concert Band (Donald E. McGinnis, Forrest D. Stoll)

Overture to Die Fledermaus

Scenes Pittoreques

Angelus

Fête Bohème

Three Dances from Gayne Ballet

Sabre Dance

Lullaby

Dance of the Rose Maidens

The Stars and Stripes Forever

Combined Bands (Eugene J. Weigel, guest)

Klaxon March

Prelude to La Traviata

A Tribute to Edwin Franko Goldman

Grand March, America

On the Mall

224
Eugene J. Weigel, conductor

1956-1957

July 11, 1956, Mirror Lake Twilight Concert
Summer Band (Daniel B. Tetzlaff, guest)
This was a joint concert with the Summer Chorus.
(SUMMER CHORUS)

Academic Festival Overture Brahms/Tetzlaff
Music from *Porgy and Bess* Gershwin/Bennett
Tenderly Gross

William Darst, cornet

Espana Cani Marquina
Manhattan Beach Sousa

November 7, 1956, Hughes Hall Auditorium
Concert Band (Donald E. McGinnis; Walter Cross, Student Conductor)
This was a joint concert with the Men’s Glee Club.

Royal Fireworks Music Handel

I. Overture
II. Bourrée
III. La Paix
IV. Menuet
V. Allegro

Solo de Concours Elaine Kousoulas, clarinet

Pageant Persichetti
Fifty Men – and a Girl arr. Staiger
Freedom Frank

Walter Cross, conductor

Aura Lee arr. Hunter/Parker/Shaw
Just One of Those Things Porter
Overture to La Forza Del Destino Verdi
Malaguena Lecuona
Glory of the Gridiron Alford

February 3, 1957, Men’s Gymnasium
Concert Band (Donald E. McGinnis)
First Suite in E-flat for Military Band Holst

I. Chaconne
II. Intermezzo
III. March

Fantaisie William Darst, cornet

Rhapsody – PREMIERE Phelps
Dedicated to Eugene J. Weigel Litolff

Robespierre Overture INTERMISSION

La Fiesta Mexicana Reed

I. Prelude and Aztec Dance
II. Mass
III. Carnival

La Boutique Fantasque Rossini/Respighi
The Footlifter March Fillmore
Toccata Marziale     Vaughan Williams

March 3, 1957, Men’s Gymnasium
Activities Band (Jack O. Evans; George H. Wilson, assistant conductor)
This was a joint concert with the University Chorus.
Americans We     Fillmore
Ballet Egyptian
    Allegretto
    Andante sostenuto
    Allegro non troppo
George H. Wilson, conductor
The Wee Macgregor, Highland Patrol     Amers
Smoke Gets in Your Eyes     Kern/Leidzen
Hollywood Moods
    Entrance of Caligula from “The Robe”
    Love Theme from “The Robe”
    Scherzo and Pastorale from “The Song of Bernadette”
    Prelude from “Captain from Castile”
Cheerio March     Goldman

INTERMISSION
(Chorus)

Combined University Chorus and Activities Band
Beside Thy Cradle Here I Stand     J. S. Bach
Beautiful Savior     arr. Christianson
Wake, Arise, a Voice is Calling     Schumann
Sunday Morning at Glion
Louis H. Diercks, conductor
Finale from Rhapsody in Blue     Gershwin/Grofé
Selections from My Fair Lady
Jack O. Evans, conductor

April 25, 1957, Festival of Music, Mershon Auditorium
Concert Band (Donald E. McGinnis, William K. Kearns)
The second half of the program, after Song of Jupiter, is entitled “Music About Early America.”
Fanfare and Allegro     Williams
Intermezzo Sinfonica from Cavalleria Rusticana     Mascagni/Dahlinger
Brighton Beach March     Latham
Overture to Rienzi     Wagner/Grabel
INTERMISSION
Song of Jupiter     Handel/Anderson
Washington’s Grand March     arr. Goldman
President Washington’s Quickstep     arr. Goldman
Hymn and Fuguing Tune     Cowell
Missouri Shindig     Reed
The Man who Invented Music     Gillis/Ross
Richard Mall, narrator
The Pine of the Appian Way     Respighi/Leidzen

April 29, 1957, University Inauguration
Concert Band
(no program available)

May 8, 1957, Mirror Lake Twilight Concert
Concert Band (Donald E. McGinnis; Charles L. Spohn, assistant director)
This was a joint concert with the University Symphonic Choir. The Band was conductor by Charles L. Spohn.
May 11, 1957, Mirror Lake Twilight Concert

Concert Band (Donald E. McGinnis)
This joint concert with the Symphonic Choir began with a greeting from Eugene J. Weigel, Director, School of Music.

(BY PHONIC CHOIR)
Brighton Beach March
Intermezzo Sinfonia from Cavalleria Rusticana
Flute Cocktail
First Driving Lesson from Ballet for Young Americans
Rienzi Overture

May 15, 1957, Mirror Lake Twilight Concert

Activities Band (Jack O. Evans; George H. Wilson, assistant conductor)
This was a joint concert with the Women’s Glee Club.

(CIRIBIRIBIN, Novelty Concert March
Stradella Overture
The Wee Macgregor, Highland Patrol
Doxology, Choral Prelude

May 29, 1957, Mirror Lake Twilight Concert

Activities Band (Jack O. Evans; George H. Wilson, assistant conductor)

Selections from My Fair Lady
Concert Band (Donald E. McGinnis)
Raymond Overture
Come, Sweet Death

Concert Band (Donald E. McGinnis)

Americans We
Prelude and Fugue in B-flat Major
Introduction to Act III from Lohengrin
Smoke Gets in Your Eyes

Selections from My Fair Lady

George H. Wilson, conductor

(WOMEN’S GLEE)
El Abanico, Paso Doble Español
Hollywood Moods

Entrance of Caligula from “The Robe”
Love Theme from “The Robe”
Scherzo and Pastorale from “The Song of Bernadette”
Prelude from “Captain from Castile”

Holiday for Trombones
Fandango

George H. Wilson, conductor

(WOMEN’S GLEE)

El Abanico, Paso Doble Español
Hollywood Moods

Entrance of Caligula from “The Robe”
Love Theme from “The Robe”
Scherzo and Pastorale from “The Song of Bernadette”
Prelude from “Captain from Castile”

Holiday for Trombones
Fandango

George H. Wilson, conductor
First Driving Lesson from *Ballet for Young Americans*  
Hermann  
Andalusian Fresco  
Durand/Werle  
Caribbean Fantasy  
Morrissey  
Fanfare and Allegro  
Williams  
**Combined Bands (Eugene Weigel, guest)**  
March from *Tannhauser*  
Wagner  
The Thunderer March  
Sousa

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**1957-1958**

**November 26, 1957, Hughes Hall Auditorium**  
**Concert Band (Donald E. McGinnis)**

- Commando March  
  Barber
- Hammersmith, Prelude and Scherzo for Military Band, Op. 52  
  Holst
- Turnbridge Fair, Intermezzo for Symphonic Band (1950)  
  Piston

**INTERMISSION**

- Symphony in B-flat for Concert Band  
  Hindemith  
  _I._  Moderately fast, with vigor
  _II._  Andantino grazioso
  _III._  Fugue – Rather broad

**February 16, 1958, Mershon Auditorium**  
**Concert Band (Donald E. McGinnis)**

- Symphonic Suite  
  Williams
  *Intrada*
  *Chorale*
  *March*
  *Antique Dance*
  *Jubilee*
- Soliloquy and Dance  
  Niblock
- Concerto Grosso  
  Wagner
  *Introduction and Allegro moderato*
  *Passacaglia*
  *Gavotte*
  *Gigue*

_William Rost, Stanley Hindmarch, Stanley Gilliland, cornets_  
_Paul Droste, baritone_  

**A Lincoln Portrait**  
Copland  
*William Kearns, narrator*

**INTERMISSION**

- Serenade, Op. 35  
  Hanson/McGinnis
  _Kay Wolford, flute_
  _Jean Harriman, harp_

- Golden Jubilee March  
  Sousa
- Rumba  
  Whitney
  _Joel McKee, saxophone_

- Meditation from *Thais*  
  Massenet
- Ski Run  
  Siennicki
  *Clarinet Section Feature*

**March 9, 1958, Mershon Auditorium**  
**Buckeye Band (Jack O. Evans, George H. Wilson)**

This concert featured the University Chorus.
American Ideals        Goldman
Fanfare and Scenario        Cacavas
Three Chorale Preludes

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Break Forth, O Beauteous Heavenly Light</td>
<td>Latham</td>
</tr>
<tr>
<td>O Sacred Head Now Wounded</td>
<td>Latham</td>
</tr>
<tr>
<td>Now Thank We All Our God</td>
<td>Latham</td>
</tr>
</tbody>
</table>

The Voice of the Guns        Alford
L'Arlésienne Suite No. 1

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
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</thead>
<tbody>
<tr>
<td>Prelude</td>
<td>Bizet/Laurendeau</td>
</tr>
<tr>
<td>Minuetto</td>
<td>Bizet/Laurendeau</td>
</tr>
<tr>
<td>Le Carillon</td>
<td>Bizet/Laurendeau</td>
</tr>
</tbody>
</table>

La Comparsa from Danzas Afro-Cubans        Lecuona/Yoder
Selections from Around the World in 80 Days        Young/Wright

INTERMISSION
Concert March Paraphrase on My Hero from The Chocolate Soldier        Straus/Alford
Scarf Dance        Chaminade/Lang
Le Pere de la Victoire        Ganne
Chester Overture        Billings/Schuman

**Combined Band and Choir**

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Song of Democracy, Poem by Walt Whitman</td>
<td>Hanson</td>
</tr>
</tbody>
</table>

**May 7, 1958, Mirror Lake Twilight Concert**

**Concert Band (Charles L. Spohn)**

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Invincible Eagle</td>
<td>Sousa</td>
</tr>
<tr>
<td>Procession of Nobles from Mlada</td>
<td>Rimsky-Korsakov/Leidzen</td>
</tr>
<tr>
<td>A Solemn Music</td>
<td>Thomson</td>
</tr>
<tr>
<td>Frescoes Suite</td>
<td>Wood/Duthoit</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sea Shanties</td>
<td>Shostakovich/Mairs</td>
</tr>
<tr>
<td>The Bandstand – Hyde Park</td>
<td>Shostakovich/Mairs</td>
</tr>
<tr>
<td>Prelude in E-flat Minor</td>
<td>Shostakovich/Mairs</td>
</tr>
<tr>
<td>American Symphonette No. 2</td>
<td>Gould/Yoder</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Movement</td>
<td>Morrissey</td>
</tr>
<tr>
<td>Four Episodes for Band</td>
<td>Morrissey</td>
</tr>
<tr>
<td>March</td>
<td>Morrissey</td>
</tr>
<tr>
<td>Evening Song</td>
<td>Morrissey</td>
</tr>
<tr>
<td>Waltz</td>
<td>Morrissey</td>
</tr>
<tr>
<td>Samba</td>
<td>Morrissey</td>
</tr>
<tr>
<td>Vincent Youmans Fantasy</td>
<td>Youmans/Yoder</td>
</tr>
<tr>
<td>Triumphal March</td>
<td>Rozsa/Leidzen</td>
</tr>
<tr>
<td>Hands Across the Sea</td>
<td>Sousa</td>
</tr>
</tbody>
</table>

**May 14, 1958, Mirror Lake Twilight Concert**

**Buckeye Band (Jack O. Evans, George H. Wilson)**

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sarasota March</td>
<td>Evans</td>
</tr>
<tr>
<td>Fanfare and Scenario</td>
<td>Cacavas</td>
</tr>
<tr>
<td>Interval Town</td>
<td>Grundman</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. 2nd Street and 7th Ave.</td>
<td>Grundman</td>
</tr>
<tr>
<td>II. 4th Street and 5th Ave.</td>
<td>Grundman</td>
</tr>
<tr>
<td>III. 3rd Street and 6th Ave.</td>
<td>Grundman</td>
</tr>
<tr>
<td>IV. Octave Circle</td>
<td>Grundman</td>
</tr>
<tr>
<td>Hill Country Ballad</td>
<td>Williams</td>
</tr>
<tr>
<td>Colonel Bogey March</td>
<td>Alford</td>
</tr>
</tbody>
</table>

**George H. Wilson, conductor**

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Impressions of Seville</td>
<td>Simeone</td>
</tr>
</tbody>
</table>
I. El Torero
II. Santa Maria de la Sede (The Cathedral)
III. La Gitana (The Gypsy Girl)
IV. El Bailador Flamenco (The Flamenco Dancer)

Voices of Spring Waltz J. Strauss/Winter
Rákóczy March from Damnation of Faust Berlioz/Smith
Overture to Guys and Dolls Loesser/Lang

May 28, 1958, Mirror Lake Twilight Concert
Concert Band (Donald E. McGinnis, William K. Kearns; Frederick C. Meyer, guest)
Dunedin March Alford
Newsreel (In Five Shots) Schuman
I. Horse-Race
II. Fashion Show
III. Tribal Dance
IV. Monkeys at the Zoo
V. Parade
Waltzes from Der Rosenkavalier R. Strauss
Nimrod from The Enigma Variations Elgar
Academic Festival Overture Brahms

William K. Kearns, conductor
Selections from Eugene Onegin Tchaikovsky
The Three Jacks Walters
Peter Grasselli, Joan LaRue, Walter Myers, trumpets
Spirit of West Point March Mayer
Combined Band and Chorus
Sandpaper Ballet Anderson
William Tell Overture Rossini

1958-1959
July 9, 1958, Mirror Lake Twilight Concert
Summer Band (Donald E. McGinnis)
This was a joint concert with the Summer Chorus. The Summer Chorus may have been accompanied by the band.

(SUMMER CHORUS)
Sabre and Spurs March Sousa
Overture to Richard III German/St. Clair
March for Americans Grafe/Bennett
Waltz from the Ballet Coppelia Delibes/Tobani
Brazilianaire Samba Bennett
Combined Band and Chorus
Cole Porter Songs Bennett

July 16, 1958, Twilight Concert
University (Summer) Band (George H. Wilson)
This was a joint concert with the Summer Chorus.

(SUMMER CHORUS)
El Capitan March Sousa
Invocation of Alberich from Rheingold Wagner/Cailliet
Flower Song from Carmen Bizet/Harding

Oscar Henry, tenor Dett/McRae
Juba Dance Erickson
Toccata for Band
Cheerio March

**Combined Band and Chorus**

This Day We Honor

**November 9, 1958, Mershon Auditorium**

**Concert Band (Donald E. McGinnis)**

This was a joint concert with the University Chorus.

Marche de Concert

Overture to *Cosi Fan Tutti*  

Passacaglia for Band

Fantasia on the Alleluia Hymn

Tulsa, A Symphonic Portrait in Oil

*INTERMISSION*

The Closing Doxology from Psalm 150

Funeral and Triumphal Symphony, Op. 15

*I.* Moderato – un poco lento

*II.* Recitative and Prayer

*III.* Apotheosis

David Noe, trombone

**February 8, 1959, Mershon Auditorium**

**Concert Band (Donald E. McGinnis)**

Symphony for Band

*I.* Adagio – Allegro

*II.* Adagio sostenuto

*III.* Allegretto

*IV.* Vivace

Dramatic Essay

Don Jacoby, cornet

Elsa’s Procession to the Cathedral from *Lohengrin*  

*INTERMISSION*

Coat of Arms, Concert March

A Manx Overture

Symphony for Band

*IV.* Vivace

Elsa’s Procession to the Cathedral from *Lohengrin*  

**February 14, 1959, Music Opportunities Concert, Hughes Hall Auditorium**

**Concert Band (Donald E. McGinnis)**

This was a joint concert with the Symphonic Choir.

(SYMPHONIC CHOIR)

Coat of Arms, Concert March

A Manx Overture

Symphony for Band

*IV.* Vivace

Elsa’s Procession to the Cathedral from *Lohengrin*  

**March 8, 1959, Mershon Auditorium**

**Buckeye Band (Jack O. Evans, George H. Wilson)**

This was a joint concert with the University Chorus.

March of the Steel Men

Overture in C

Chorale and Fugue in G Minor

Prelude to *Faust*
Valzer Campestre from Suite Siciliana
Introduction and Wedding March from The Golden Cockerel
Korsakov/Harding

INTERMISSION

Heat Lightning March
Twinkle Toes Ballet
Twinkle Toes
Two Exotic Dances
Celebration Scene

Combined Band and Chorus
The Merry Widow (Concert Version for Mixed Voices and Band)
Serenade to Spring Medley

It Might as Well Be Spring
Younger Than Springtime
I Whistle a Happy Tune

March 19, 1959, Urbana High School
Concert Band, (Donald E. McGinnis, Charles L. Spohn)
Youth Triumphant
Symphony for Band

III. Allegretto
IV. Vivace

Dramatic Essay for Trumpet and Band
Walter Myers, trumpet

Elsa’s Procession to the Cathedral from Lohengrin

Wagner/Cailliet

INTERMISSION

Yankee Doodle
The Carousel Waltz
Carnival Variations

Coat of Arms, Concert March
Buckeye Ballads

Kenny
Heine

April 3, 1959, Bedford High School
Concert Band (Donald E. McGinnis, Charles L. Spohn)
Excerpt from Malta, C. G.
Fantasia on the Alleluia Hymn
Dramatic Essay for Trumpet and Band

Walter Myers, trumpet

Symphony for Band

III. Allegretto
IV. Vivace

INTERMISSION

Coat of Arms, Concert March
The Carousel Waltz

Stanton Gilliland, William Rost, Walter Myers, soloists

Conquest
Charles L. Spohn, conductor

May 6, 1959, Mirror Lake Twilight Concert
Concert Band (Donald E. McGinnis)
Symphony No. 5

Finale
Andante and Scherzo

William Rost, trumpet
Sagamore March        Goldman
The Golden Sonata       Purcell/Boss

Largo
Adagio
Allegro
Grave
Allegro

Apollo March        Bruckner
Carnival of Melody       arr. Hawkins
Yankee Doodle       arr. Gould
Ballade Bravura       Overgard

May 13, 1959, Mirror Lake Twilight Concert
Buckeye Band (Jack O. Evans, George H. Wilson)
Heat Lightning       Bowles
Egmont Overture       Beethoven/Winterbottom
Themes from French Ballet       Gounod, Delibes, Ponchielli/Johnson
On the Quarter Deck       Alford
Welsh Folk Suite Davis

I. Jenny Jones
II. All Through the Night
III. Men of Harlech

The Three Solitaires Cornet Trio      Herbert
Lois Latnik, Ann Vedder, Thomas Mroczka, cornets
Scherzo for Band       Erickson
Czardas       Monti/Jones
Selections from Gigi       Loewe/Bennett

May 27, 1959, Mirror Lake Twilight Concert
Concert Band (Charles L. Spohn)
This was a joint concert with the Symphonic Choir.
The Footlifter       Fillmore
Suite Française       Milhaud

I. Normandie
II. Bretagne
III. Ile De France
IV. Alsace-Lorraine

Finale from Death and Transfiguration       R. Strauss/Harding
Dramatic Essay       Williams

Walter Myers, soloist
Rumba from Second Symphony       McDonald/Cailliet
Marche and Scherzo from Love of Three Oranges       Prokofiev/Duthois
Mardi Gras from Mississippi Suite       Grofè /Leidzen
Conquest

Combined Band and Choir
Selections from Carousel

Conquest

Combined Band and Choir
Selections from Carousel

June 3, 1959, Mirror Lake Twilight Concert
Buckeye Band (Jack O. Evans, George H. Wilson)
The Gallant Boulevardier       Cacavas
American Jubilee Overture       Wagner
Cornet Trio, The Three Solitaires       Herbert
Lois Latnik, Ann Vetter, Thomas Mroczka, cornets

Die Nacht       R. Strauss/Davis
Trombone Troubadours       Bennett

Joe Riedel, Robert Price, Ronald Beaver, Lowell Richards, trombones
Fourth of July

**Concert Band (Donald E. McGinnis)**

- Symphony No. 4
  - *Finale*
- The Three Trumpeters
  - *Joan LaRue, Stanley Hindmarch, Thomas Hlasten, trumpets*

- Hopak
- Armenian Song from a theme by Khachaturian
- El Chaco
- Selections from *Porgy and Bess*

**Combined Bands**

- Americans We
- Malaguena from *Boabdil*
- Selections from *The Music Man*

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**1959-1960**

### July 8, 1959, Mirror Lake Twilight Concert

**Summer Band (Jack O. Evans)**

This was a joint concert with the Summer Chorus.

- The Golden Rule
  - *(SUMMER CHORUS)*
- Prelude and Fugue in F Minor
- Selections from *West Side Story*
  - *(SUMMER CHORUS)*

- Action Front!
- Welsh Folk Suite
  - I. *Jenny Jones*
  - II. *All Through the Night*
  - III. *Men of Harlech*

- George M. Cohan Patriotic Fantasy

**Combined Band and Chorus**

- This Day We Honor

### July 22, 1959, Mirror Lake Twilight Concert

**Summer Band (Jack O. Evans)**

This was a joint concert with the Summer Chorus.

- The Forty-Ninth Star
  - *(SUMMER CHORUS)*
- Prelude and Passacaglia from *Dido and Aeneas*
- Selections from *Flower Drum Song*
- The Gallant Seventh
  - *(SUMMER CHORUS)*

- The Gallant Boulevardier
- Reverie
- Excerpts from *Die Meistersinger von Nurnberg*
- On the Mall

**Combined Band and Chorus**

- Era of Peace

### November 8, 1959, Mershon Auditorium

**Concert Band (Donald E. McGinnis)**

Care was taken on this program to identify original compositions for band.

- Overture for Band
- *Overture for Band*

Mendelssohn
Fantasia Di Concerto

Gary Stamm, baritone horn

Boccalari

12 Tone Blues – PREMIERE PERFORMANCE

Beck

Lincolnshire Posy

Grainger

I. Dublin Bay

II. Harkstow Grange

III. Ruffork Park Poachers

IV. The Brisk Young Sailor

V. Lord Melbourne

VI. The Lost Lady Found

INTERMISSION

Three Japanese Dances

Carol Gearhart, soprano

Rogers

I. Dance with Pennons

II. Mourning Dance

Ouvre Ton Coeur

Bizet

Inglesina, Marcia Sinfonica

Cese

III. Dance with Swords

Finale from Symphony No. 1 in G Minor

Kalinnikov

December 5, 1959, OMEA Convention Banquet

Concert Band (Donald E. McGinnis, Charles L. Spohn)

Toccata and Fugue in D Minor

Bach/Leidzen

12-Tone Blues

Beck

Inglesina, Marcha Sinfonica

Cese

Lincolnshire Posy

Grainger

I. Dublin Bay

II. Harkstow Grange

IV. The Brisk Young Sailor

V. Lord Melbourne

February 28, 1960, Mershon Auditorium

Buckeye Band

(no program available)

March 6, 1960, Mershon Auditorium

Concert Band (Donald E. McGinnis; Lt. Col. William F. Santelmann, Guest)

Overture to Beatrice and Benedict

Berlioz

Solo de Concours

Messager/McGinnis

Donald E. McGinnis, clarinet

Fêtes from Three Nocturnes

Debussy

Selections from Porgy and Bess

Gershwin

Marche Troyenne

Berlioz

INTERMISSION

Introduction to Act III from Lohengrin

Wagner

Bacchanal, Autumn form The Seasons

Glazounov

The Vanished Army

Alford

The Rifle Regiment

Sousa

Jericho, Rhapsody for Band

Gould

May 4, 1960, Mirror Lake Twilight Concert

Concert Band (Donald E. McGinnis)

Procession of the Nobles

Rimsky-Korsakov

Welsh Folk Suite

Davis

I. Jenny Jones

II. All Through the Night
III. Men of Harlech
The Saracen from *The Songs of Roland*, Op. 30
Jubilee, Concert March
Lincolnshire Posy
   I. Dublin Bay
   II. Harkstow Grange
   IV. The Brisk Young Sailor
   VI. The Lost Lady Found
The Klaxon
Buckeye Ballads

May 6, 1960, National Seminar on Radio and Television Broadcast, 30th Anniversary
Concert Band (Donald E. McGinnis; Carmen Dragon, guest)
This concert featured guest artists. It is assumed that the band accompanied them for all performances.
Procession of The Nobles
This Hour is Yours
Premiere Arrangement – America the Beautiful
Les Filles de Cadix
Concerto in A Minor, First Movement
Woodwind-Kin – PREMIERE
Were You There When They Crucified My Lord
Scherzo from Concerto Symphonique
Farandole from L’Arlesienne Suite No. 2

May 11, 1960, Mirror Lake Twilight Concert
Buckeye Band (Jack O. Evans, George H. Wilson)
Our United States
Overture to *Il Guarany*
Jesu, Joy of Man’s Desiring from *Cantata 147*
Overture for Winds
Second American Folk Rhapsody for Band
Eagle Squadron
Two Moods for Band
   Somewhat slowly, quietly
   Lively, with mischief
Mademoiselle Angot, Ballet Suite
Overture
Valse
CanCan
Gunsmirk
   A musical parody of scenes that take place in almost any western
George Gershwin Selections

May 18, 1960, Mirror Lake Twilight Concert
Concert Band (Donald E. McGinnis, Charles L. Spohn)
Le Père de la Victoire
Celebration Overture
English Folk Song Suite
   I. March
   II. Intermezzo
   III. March
The Universal Judgment
Nocturne from Midsummer Night’s Dream
1812 Overture
Caribbean Fantasy
Flower Drum Song

June 1, 1960, Mirror Lake Twilight Concert
Buckeye Band (Jack O. Evans, George H. Wilson)
Busk’s Holiday
Hartshorn
Valse Brillante, The Flashing Eyes of Andalusia from Camera Studies
Slavonic Rhapsody
Toast of the Latin
Concert Band (Donald E. McGinnis)
Dances, as conceived by four different composers:
Polka, Furiant, and Dance of the Comedians from The Bartered Bride
Two Armenian Dances
Three Dances from Nell Gwyn
Country Dance
Pastoral Dance
Merrymakers Dance
Farandole, from l’Arlesienne Suite No. 2

Combined Bands
Pageant
Irish Tune from County Derry
Semper Fidelis

1960-1961
November 6, 1960, Mershon Auditorium
Concert Band (Donald E. McGinnis, Charles L. Spohn)
Overture to Benvenuto Cellini, Op. 23
Symphony in B-flat Major
I. Overture
II. Nocturne
III. Scherzo
IV. Finale
Three Blind Mice Scherzo
March with Trumpets

INTERMISSION

Standby March
Procession
Concertino for Percussion and Band
Skier’s Waltz from Cinerama Holiday
Stella Polaris

Charles L. Spohn, conductor

January-March, 1961, Tour, Dola, OH (Jan. 29th), Mid-Winter Clinic (Feb. 18th), Carrollton, OH (Feb. 25th), Various locations (Mar. 17th), Boardman, OH (Mar. 18th), West Virginia Wesleyan College (Mar. 19th), PA locations (Mar. 20th), Silver Spring, MD (Mar. 21st), New Castle, DE (March 22nd), Montclair, NJ (Mar. 23rd)
Concert Band (Donald E. McGinnis, Charles L. Spohn)
Praeludium and Allegro
Concerto No. 1 in E-flat Major
Allegro
Andante
Allegro

Frank R. Caro, horn

Procession
Veterans’ March
Flag of Stars, Salute to America

INTERMISSION

Charles L. Spohn, conductor

Concertino for Percussion and Band

Skier’s Waltz from Cinerama Holiday
America, the Beautiful
La Bamba De Vera Cruz
Buckeye Ballads

Encores and Additional Tour Repertoire

Standard and Contemporary
The Barber of Seville
Benvenuto Cellini
Concert Overture for Band - PREMIERE (April 9)
The Happy Hypocrite
Robespierre Overture
American Salute
Chorale and Alleluia
Fanfare and Scenario
Introduction and Adagio
Sea Portrait
Symphony in B-flat

Light Selections
Brother John
Bye Bye Birdie
Da Capo
Manhattan Vignettes
The Minstrel Boy
The Sound of Music
Ye Banks and Braes O’ Bonnie Doon

Marches
Action Front
Barnum and Bailey’s Favorites
Children’s March
Crown Imperial
March with Trumpets
Men of Ohio
On the Mall
R. A. F. March
Stand-By
Stars and Stripes Forever
Stella Polaris
Them Basses

Solos and Ensembles
Atlantic Zephyrs

Carol Sue Clark, trombone

Brass Choir selections
Clarinet Choir selections
Drummer Boys
Prelude and Caprice

Clarinet Section Feature

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Three Blind Mice  
*Flute Section Feature*

Timpani Tom

**February 19, 1961, Mershon Auditorium**

**Concert Band (Donald E. McGinnis, Charles L. Spohn)**

Overture from *The Happy Hypocrite*  
Elwell/Nelson

Praeludium and Allegro  
Giannini

Introduction and Adagio – PREMIERE  
Polster

Crown Imperial, A Coronation March  
Walton/Duthoit

Prelude and Rondo  
Ward

Fred Hemke, alto saxophone

**INTERMISSION**

**Concertino Da Camera**  
Fred Hemke, alto saxophone

R.A.F. March  
Davies

La Bamba De Vera Cruz, Mexican Dance  
Tucci/Hunsberger

Flag of Stars, Symphonic Overture  
Jacob

America, the Beautiful  
Ward/Dragon

American Salute  
Gould/Lang

**March 5, 1961, Mershon Auditorium**

**Buckeye Band (Jack O. Evans, George H. Wilson)**

This was a joint concert with the University Chorus and the Choir of Cherubim from Indianola Junior H.S. and Crestview Junior H.S.

Moorside March from *Moorside Suite*  
Holst/Jacob

Prelude, Recitative and Lament from *Dido and Aeneas*  
Purcell/Cailliet

Prairie Overture  
Ward

Bolero Español  
Lecuona

Procession and Interlude  
Miller

Finale from Symphony No. 1 in E-flat  
Saint-Saëns

**INTERMISSION**

**Combined Band and Chorus**

Canticle of Praise – PREMIERE  
Beck

Prologue to *Mefistofele*  
Boito/Bainum

Prelude and Chorus Mysticus

Instrumental Scherzo – Introduction to Entrance of Mefistofele

Vocal Scherzo – Choir of Cherubim

Finale to the Prologue

Selections from *The Sound of Music*  
Rodgers/Bennett/Warnick

**April 9, 1961, MENC, North Central Division, Columbus, OH**

**Concert Band (McGinnis)**

The entire program is not available for this performance.

Concert Overture for Band - PREMIERE  
Phelps

Concerto No. 1 in E-flat, Op. 11 for Horn – PREMIERE (arr.)  
R. Strauss/Knox

**May 3, 1961, Mirror Lake Twilight Concert**

**Concert Band**

(no program available)

**May 7, 1961, Mershon Auditorium**

**Concert Band**

(no program available)

**May 10, 1961, Mirror Lake Twilight Concert**
Buckeye Band (Jack O. Evans, George H. Wilson)
Brass Aflame
Symphony No. 3, Ilya Murometz
Flag of Victory
Fackeltanz (Torch Dance)
Introduction and Invention
Florentiner March
Bolero Espagnol
Slide-Kicks
Selections from Oklahoma
Cacavas
Gliere/Bainum
Blon/Laurenedeau
Meyerbeer/Lake
Whear
Fucik
Lecuona
Simeone
Rodgers/Leidzen

May 17, 1961, Mirror Lake Twilight Concert
Concert Band (Charles L. Spohn)
Bathsheba
Overture to Prince Igor
Jupiter from The Planets
Concertino for Percussion
Selections from Bye Bye Birdie
Tap Roots
Sheba/Cailliet
Borodin/Duthoit
Holst/Smith
Williams
Strouse/Cacavas
Skinner

May 31, 1961, Mirror Lake Twilight Concert
Buckeye Band (Jack O. Evans, George H. Wilson)
Academic Procession
Greensleeves
March, Medallion
Overture to Candide
Fandango
Williams
arr. Reed
Kenny
Bernstein/Beeler
Perkins/Werle

Concert Band (Donald E. McGinnis, Charles L. Spohn; Henry Bruinsma, Guest)
Divertimento for Band, Op. 42
Prologue
Song
Dance
Burlesque
March
Persichetti

Scherzo for Band – PREMIERE
Latin Alla Seven
Marshall
Brink

Combined Bands
Finale from Death and Transfiguration
Polka from Schwanda, the Bagpiper
Colonel Bogy March
R. Strauss/Harding
Weinberger/Bainum
Alford

June 4, 1961, Spring Choral Festival
Concert Band (Donald E. McGinnis)
Selections performed by the Concert Band were not specified in the program.

1961-1962
November 12, 1961, Mershon Auditorium
Concert Band (Donald E. McGinnis, Charles L. Spohn)
Royce Hall Suite for Concert Band
I. Prelude and Fugue
II. Menuet
III. Rondo
Willan

Concertino for Flute, Op. 107
Chaminade
Frederick Wilkins, flute

The Swiss Shepherd

Frederick Wilkins, flute

Compassion from Heritage Suite – PEMIERE

Prelude and Dance, Op. 76

INTERMISSION

March for Band

Polyphonics for Percussion

The Christmas Scene and Finale, Act I, The Miracle

Carnival Suite

I. Mardi Gras

II. Interlude Blues

III. Cakewalk

Festival

December 29, 1961, ASBDA, Cleveland, OH

Concert Band (Donald E. McGinnis)

This list may not include the entire performance program.

Concerto for Trumpet and Orchestra

Hummel

Tom Battenberg, trumpet

The New Frontier, Overture for Band – PREMIERE

Gillis

Song and Scherzo – PREMIERE

Elwell

Fantasia on Dixie – PREMIERE (arr.)

Emmit/Dragon

February 11, 1962, Mershon Auditorium

Concert Band (Donald E. McGinnis, Charles L. Spohn; Lucien Cailliet, guest)

Jesu, Joy of Man’s Desiring

Bach/Cailliet

Nabucco Overture

Verdi/Cailliet

Symphony No. 8 in B Minor

Schubert/Cailliet

Allegro moderato

March and Scherzo from Love for Three Oranges

Prokofiev/Cailliet

Waltzes from Der Rosenkavalier

R. Strauss/Cailliet

Elsa’s Procession to the Cathedral from Lohengrin

Wagner/Cailliet

INTERMISSION

Concerto for Trumpet

Hummel

Andante

Rondo

Thomas Battenberg, trumpet

Invocation of Alberich from Rheingold

Wagner/Cailliet

Second Suite in F for Military Band

Holst

I. March

II. Song Without Words

III. Song of the Blacksmith

IV. Fantasia on the Dargason

Fantasy and Fugue on Stephen Foster’s Oh Susanna

Cailliet

Die Fledermaus Overture

J. Strauss

March 4, 1962, Mershon Auditorium

Buckeye Band (Jack O. Evans, George H. Wilson)

This was a joint concert with the University Chorus.

Festival March from La Bohème

Puccini/Antonini/Cacavas

Overture for Band

Mendelssohn

Meditation from Thais

Massenet/Harding

Serenade for Band

Persichetti

I. Pastoral

II. Humoreske
III. Nocturne
IV. Intermezzo
V. Capriccio

Florentiner March
George Washington Bridge

INTERMISSION
(CHORUS)

Combined Band and Chorus
Gloria from Mass No. 2 in E Minor
Selections from Camelot

May 2, 1962, Mirror Lake Twilight Concert
Concert Band (Donald E. McGinnis, Charles L. Spohn; Paul Droste, guest)
Intermezzo for Band
William Byrd Suite
The Earle of Oxford’s Marche
Jhon Come Kisse Me Now
Wolsey’s Wilde
The Bells

Concert Band (Donald E. McGinnis, Charles L. Spohn; Paul Droste, guest)
Symphony for Band – PREMIERE
Petite Suite de Concert
Essay for Band – PREMIERE
Relax!

Marches from Several Nations:
English – March from Suite No. 2 in F
Spanish – El Abanico Paso Doble
Russian – March from Love of Three Oranges
Italian – March Electra
American – King Cotton

May 9, 1962, Mirror Lake Twilight Concert
Buckeye Band (Jack O. Evans)
Marche Lorraine
Concert Overture for Band
Selection of Tchaikovsky Waltzes
Promenade
Gallito
Victor Herbert Favorites
El Relicario
Echoes of the 1860s
Selections from Carousel
The Gladiator

May 16, 1962
Concert Band (Charles L. Spohn)
Polaris
Overture to Russlan and Ludmilla
Toccata Marziale
Soliloquy and Dance
Overture to Die Meistersinger Von Nurnberg

Fučík
Schuman
Bruckner
Lerner and Loewe
Thompson
Jacob
Siennicki
Taylor/Winterbottom
Tarratus
Yoder
Holst
Javaloyes
Prokofiev
Creatore
Sousa
La Fiesta Mexicana
   I. Prelude and Aztec Dance
   II. Mass
   III. Carnival
Ballet for Young Americans
   Teenage Overture
   Day Dreaming
   First Driving Lesson
   Prom Nite
   Graduation March

May 27, 1962, Mirror Lake Twilight Concert
Military Band (Charles L. Spohn)
March Grandioso
Motet for Band
Fanfare and Scenario
Psalm for Band
Cornet Carillon
Selections from Gigi
The Blue and Gray

May 30, 1962, Mirror Lake
Combined University Bands
(no program available)

May 31, 1962, Mirror Lake Twilight Concert
Buckeye Band (Jack O. Evans)
Einzugs Marsch from The Gypsy Baron
American Jubilee Overture
Misirlou
Echoes of the 1860s (Part II)
Selection of Cole Porter Songs
   Rosalie
   In the Still of the Night
   You’d Be So Easy to Love
   It’s De-Lovely
   I’ve Got You Under My Skin
   I Love You
Concert Band (Donald E. McGinnis, Charles L. Spohn)
The American Way
Fervent is My Longing, Organ Choral Prelude
Fugue in G Minor (The Little)
Flourish Fantastic – PREMIERE
Sarabande from Suite Pour Le Piano
Selections from The Miracle
   Procession and Children’s Dance
   Banquet Scene and The Nun’s Dance
   The Christman Scene and Finale 1st Act
Fantasia on Dixie

Combined Bands
First Suite in E-flat for Military Band
   I. Chaconne
   II. Intermezzo
   III. March
1962-1963

In 1963, the Concert Band released an album, titled *The Ohio State Concert Band*, on the Coronet Records label. This may have been an educational recording.

**July 11, 1962, Mershon Auditorium**
**Summer Band (Jack O. Evans)**
This was a joint concert with the Summer Chorus.

- March-Adoration
- Vanguard Overture
- Flute Cocktail

*(SUMMER CHORUS)*
- Woods/Alford
- Curzon/Richardson
- Simeone

*Flute Section Feature*
- Summer Day Suite
  - Waltz
  - Regrets
  - March
- Percussion Espagnole
- A Festival Prelude
- On The Mall

*(COMBINED BAND AND CHORUS)*
- Turn Back O Man

**November 4, 1962, Mershon Auditorium**
**Concert Band (Donald E. McGinnis, Charles L. Spohn)**
Featured soloist Vincent Abato also traveled to Canal Fulton, Ohio, with the Concert Band to perform for a H.S. clinic and concert.

- Overture to *Hansel and Gretel* by Humperdinck
- Symphony No. 1 – PREMIERE
  - Adagio-Allegro
  - Adagio
  - Vivace
  - Allegro maestoso

*Vincent J. Abato, saxophone*

- Concerto for Violin and Orchestra (for Solo Saxophone and Clarinet Choir)

*Vincent J. Abato, saxophone*

**November 11, 1962, Mershon Auditorium**
**Concert Band**
This might be the same concert as Nov. 4th.
(no program available)

**January 27, 1963, Mershon Auditorium**
**Concert Band (Donald E. McGinnis, Charles L. Spohn)**
The Gods Go A-Begging, Ballet Suite

1. *Introduction*
II. Allegro  
III. Ensemble  
IV. Musette  
V. Bourrée

Concerto for Two Trumpets  
Ray Eubanks and Thomas Battenberg, trumpets  
Vivaldi/Kaplan

Symphony No. 3 for Band  
Allegro energico  
Adagio  
Allegretto  
Allegro con brio

INTERMISSION

Huntingtower, Ballad for Band  
Solo de Concours  
Judith Booth Fisher, Ray Wolford, Madeline Ernst, Gary Downs, clarinets  
Rabaud/Gee

The Dam Busters March  
Raymond Overture  
Coates  
Thomas/Safranek

March 1963, Tour
Concert Band
This tour is credited as the Concert Band's first out-of-state tour, traveling the East Coast from New York City to Washington, D. C.; however, the 1961 tour program states that the band performed in West Virginia, Pennsylvania, Maryland, Delaware, and New Jersey. These two sources may be referring to the same event with an incorrect date.  
(no program available)

March 3, 1963, Mershon Auditorium
Buckeye Band (Jack O. Evans, George H. Wilson)
Salute A.S.B.D.A. Concert March  
Verdi/Lake  
Williams

Overture to La Forza del Destino  
Ward  

Night Fantasy  
Pryor

Love’s Enchantment, Trombone Solo  
Gail E. Wilson, trombone

Psalm for Band  
Persichetti

INTERMISSION

Onward, Upward  
Goldman

Overture in E-flat  
Carter

Good Friday Spell from Parsifal  
Wagner/Slocum

George Washington Bicentennial March  
Sousa

Spaixico  
Fred

Cowboy Rhapsody  
Gould  
James Bane and Howard Everitt, off-stage trumpets

May 1, 1963, Mirror Lake Twilight Concert
Concert Band (Donald E. McGinnis; Henry Bruinsma, Guest; Gary Downs, Raymond Wolford, Student Honor Conductors)
Campus Portraits  
Nestico

Suite from Dido and Aeneas  
Purcell/Walker

Overture  

Prelude for the Witches  
Luther/Bach/Lillya

Echo Dance of the Furies  

A Mighty Fortress is Our God  
Henry Bruinsma, conductor

Amparito Roca  
Texidor

L’Arlesienne Suite No. 2  
Bizet
Andante sostenuto
Menuet
Farandole

Henry Bruinsma, conductor

Constellation Concert March       Myers
Holiday for Trombones            Rose
Selections from Carnival          Merrick/Hawkins

May 8, 1963, Twilight Concert
Concert Band, Buckeye Band
(no program available)

May 15, 1963, Mirror Lake Twilight Concert
Concert Band (Charles L. Spohn; Thomas Battenberg, Ray Eubanks, Student Honor Conductors)
Eagle Squadron                Alford
Overture to Rienzi              Wagner/Grabel
Heritage Suite
  Integrity
  Compassion
  Achievement
Symphonic Suite
  Intrada
  Chorale
  March
  Antique Dance
  Jubilee
The Man Who Invented Music     Gillis

May 22, 1963, Mirror Lake
Combined University Bands

May 29, 1963, Mirror Lake Twilight Concert
Buckeye Band (Jack O. Evans, Jeff H. Cook)
Hebrides Suite – Airs from Songs of the Hebrides Fraser/Grundman
  The Peat-Fire Alarm
  An Eriskay Love Lilt
  The Road to the Isles
Italian Polka                  Rachmaninoff/Leidzen
Overture to Die Fledermaus     J. Strauss/Cailliet
March, A Touch of Jazz         Bowles
Concert Band (Donald E. McGinnis, Charles L. Spohn; Cleophus Lyons, Thomas Rodberg, Student Honor Conductors)
The New Colonial March         Hall
Three Manuscripts for Band
  Concertante for Band         Walker
  Lamentation for Band         Polster
  Symphonic Variations for Band Livingstone
Bugler’s Holiday               Anderson
Percussion Espagnole          Prince
Combined Bands
Grand March America            Goldman
Niobe                           DeRubertis
The Fairest of the Fair        Sousa
1963-1964

July 11, 1963, Mirror Lake Twilight Concert
Summer Band

November 3, 1963, Mershon Auditorium
Concert Band (Donald E. McGinnis, Charles L. Spohn)
Commando March       Barber
Concerto in C Major       Vivaldi/Reed
  Largo
  Allegro molto
  Phyllis Murphy, piccolo
Rhapsody       Elwell/Nelson
Symphony in B-flat       Hindemith
  Moderately fast, with vigor
  Andantino grazioso – Fast and gay
  Fugue – Rather broad
  INTERMISSION
Sea Songs       Williams
Concerto for Trombones       Leyden
  Solo (Maestoso-Allegro)
  Duo (Andante)
  Trio (Allegro)
  Ronald Borror, Gail Wilson, Robert McAllister, trombones
Variants on a Mediaeval Tune       Dello Joio

February 1, 1964, Mid-Winter Festival of (High School) Bands
Concert Band (Donald E. McGinnis, Charles L. Spohn)
This concert featured a select high school band as well as bands from Worthington, Columbus North and Orrville High Schools.
Woodwind Kin       Dragon
Rhapsody       Phelps
Concerto for Horn, Op. 8       F. Strauss
  William Hammond, horn
Symphony for Band       McGinnis
  March and Chorale
  Variations
  Waltz
  Finale
  The Symphony was revised and shortened for this performance.
  INTERMISSION
Moorseide March       Holst
Drummer Boys
  Charles L. Spohn, conductor
Pictures at an Exhibition       Moussorgsky/Leidzen
  Promenade
  The Old Castle
  Ballet of the Chickens in their Shells
  The Hut of Baba Yaga
  The Great Gates of Kiev

March 1, 1964, Mershon Auditorium
Buckeye Band (Jack O. Evans, William P. Baker)
This was a joint concert with the Buckeye Brass Band.
Mount Marcy March       Frackenpohl
Overture to *The Barber of Seville*  
The Wee Macgregor Highland Patrol  
Symphonic Prelude based on *Black is the Color of My True Love’s Hair*  
Chapultepec for Band  
*Marcha Provinciana*  
*Vals Nostalgico*  
*Cancion de Adelita*  

**INTERMISSION**  
*(BUCKEYE BRASS BAND)*  

Procession of Nobles from *Mlada*  
Korsakov/Leidzen  
Tubby, the Tuba  

*Michael B. Hawkins, tuba*  
*Andrew J. Broekema, narrator*  

**March 13, 1964, MENC, Philadelphia, PA**  
**Concert Band (Donald E. McGinnis)**  
Donald McGinnis dedicated the performance of the Hindemith *Symphony* in memory of the recently departed composer. This list may not include the entire performance program.  
Concerto for Horn, Op. 8  
*F. Strauss*  
*William Hammond, horn*  

Toccata for Percussion and Band – PREMIERE  
*Lindholm*  
Pastiche  
*Beck*  
Symphony in B-flat  
*Hindemith*  

**May 6, 1964, Mirror Lake Twilight Concert**  
**Concert Band (Donald E. McGinnis; Jeffrey Cook and Richard Stoltzman, Student Honor Conductors)**  
Light Cavalry Overture  
*Suppé/Fillmore*  
Come, Sweet Death  
*Bernstein/Beeler*  
Overture to *Candide*  

*Jeffrey Cook, conductor*  

Nocturne and Allegro  
*Borodin/Chidester*  
Sandpaper Ballet  
*Anderson*  
Star Spangled Spectacular  
*Cohan/Cacavas*  

*Richard Stoltzman, conductor*  
Pop! Goes the Weasel  
Cailliet  
The Courts of Granada, Moorish Suite  
*Chapi/Pintado*  

**March to the Tournament**  
Finale  

Golden Jubilee March  
*Sousa*  
Snow White Overture  
*Churchill/Leidzen*  

**May 13, 1964, Mirror Lake Twilight Concert**  
**Buckeye Band (Jack O. Evans, William P. Baker)**  
Marche Fantastique  
*Fučík*  
Prelude and Fugue in F Minor  
*Bright*  
Czech Suite  

*I. Romantic Song*  
*Whear*  

*II. Rippling Waters*  

*III. Festival Dance*  

A Festive Overture  
*Reed*  
Hands Across the Sea  
*Sousa*  
The Four Hornsmen  
*Bennett*  

**Horn Section Feature**
Waltzes from *Der Rosenkavalier*  
Lights Out  
Selections from *Carousel*  

**May 24, 1964**  
**Military Band (Charles L. Spohn)**  
Regal Procession  
Chorale Prelude in E Minor  
King Cotton  
Scherzo for Band  
Scotch Folk Suite  
Them Basses  
Metropolis  
Barnum and Bailey’s Favorite  

**May 27, 1964, Mirror Lake Twilight Concert**  
**Concert Band (Charles L. Spohn; James Griesheimer and Alan Kennedy, Student Honor Conductors)**  
La Reine de Saba  
Chorale and Fugue  
Toccata for Percussion and Band  
Toccata Marziale  
Armenian Dances  
Spiritual for Band  
The Shawl Dance  

**June 3, 1964**  
**Concert Band**  
(no program available)

### 1964-1965

**July 21, 1964, Mershon Auditorium**  
**Summer Band (George H. Wilson)**  
Classic Overture  
Overture from *Nabucco*  
Suite for Band  
*Adoramus Te (Renaissance)*  
*Fugue (Baroque)*  
*Intermezzo (Romantic)*  
*March Stebildoq (Contemporary)*  
London (Every Day) Suite  
*Covent Garden*  
*Westminster (Meditation)*  
*In Town Tonight (Knightsbridge March)*  
INTERMISSION  
Two Marches from Revolutionary America  
*Washington’s Grand March*  
*Washington’s Quick Step (from the original melody in Beck’s Flute Book, ca. 1790)*  
Echoes of the 1860s  
*General Lee’s Grand March*  
*The Recruiting Sergeant*
Come, Where My Love Lies Dreaming
Port Royal Galop
Lorena
Retreat
Storm Galop
La Comparsa from Danzas Afro-Cubanas Suite
Rhumba from Second Symphony
Chorale and Alleluia

November 1, 1964, Mershon Auditorium
Concert Band

February 7, 1965, Mershon Auditorium
Concert Band (Donald E. McGinnis)
Harvey Phillips was a guest soloist. (No program available.)

February 28, 1965, Mershon, John Philip Sousa Memorial Concert
Buckeye Gray Band (William P. Baker, Douglas R. MacQueen)

Buckeye Scarlet Band (Jack O. Evans)

Washington Post
The Spirit of ’76
Manhattan Beach
Selections from My Fair Lady
El Relicario
Partita
Semper Fidelis
Buckeye Scarlet Band (Jack O. Evans)
The High School Cadets
In Dulci Jubilo
Fugue a la Gigue
The Invincible Eagle
Procession of the Knights of the Holy Grail from Parsifal
Incantation and Dance
Golden Jubilee
The Man Who Invented Music

Andrew J. Broekema, narrator

1965 Spring Tour, Coshocton H.S. (February 14), Van Wert H.S. (March 18), Shawnee H.S. -
(March 19 - morning), Findlay H.S. (March 19 - afternoon), Fassett Junior H.S., Oregon (March 19 -
evening), Parma H.S. (March 20), Willoughby-Eastlake North H.S. (March 21), Cuyahoga Falls H.S.
(March 22 - morning), The Forum, Harrisburg, PA (March 22 - evening), Oxon Hill H.S., MD
(March 23), The U.S. Navy School of Music, VA (March 24 - afternoon), Norfolk Center Theater,
Norfolk, VA (March 24 - evening), West Virginia Music Education Association Convention, Norfolk,
VA (March 25), Watkins Memorial H.S. (April 2)
Concert Band (Donald E. McGinnis, Richard J. Suddendorf)

Robert Lanese, cornet

November 1963: In Memoriam
The Pine of Rome

I. Pines of the Villa Borghese
II. Pines near a Catacomb
III. Pines of the Janiculum
IV. Pines of the Appian Way

INTERMISSION

Kanawha to Main
Woodwind Solo Feature

Symphony for Concert Band

*Andante commodo*
*Allegro risoluto*

Niblock

Percussion Solo Feature

*Richard Suddendorf, conductor*

Buckeye Ballads

Additional Tour Repertoire

Solo Features

Concerto for Three Trombones

*Donald Hower, James Huntzinger, Robert McAllister, trombones*

Leyden

Serenade for Flute

*Karen Borrer, flute*

Hanson/McGinnis

Annie Laurie a la Moderne

*Robert Lanese, Dennis Groves, Lorretta Paananen, cornets*

Leonard/Hershey

The Elephant and the Fly

*Kenneth Hughes, tuba*
*Jeanne Houtz, piccolo*

Kling

Angels and Devils

*Karen Borrer or Jeanne Houtz, flute*

*with Flute Orchestra*

*Brant*

Duel for Drummers

*Alan Kennedy, Dennis Wenger, soloists*

Torch

Concertino for Percussion and Band

Lorretta Paananen, Howard Everitt, Kenen Edgington, trumpets

Williams

Bugler’s Holiday

Concerto for Oboe

*James Griesheimer, oboe*

Marcello/Wilson

Standard and Contemporary

La Procession du Rocio

Turina/Reed

Exhoration

Elwell/Nelson

Dance of the Merry Dwarfs

Elwell/Nelson

Miniature Set for Band

White

Incantation and Dance

Chance

American Overture for Band

Jenkins

Sarabande

Debussy/Nelson

Suite from *Dido and Aeneas*

Purcell/Walker

London Every Day Suite

Coates

Reflection

Beck

Chorale and Fugue in G Minor

Bach/Abert

Light Selections and Marches

Corrida

Savino/Werle

Hostrauser’s March

Chambers

Under the Double Eagle

Wagner

Cheerio

Goldman

Bull Trombone

Fillmore

La Bamba de Vera Cruz

Tucci/Hunsberger

Percussion Espagnole

Prince

George Washington Bicentennial

Sousa

Hands across the Sea

Sousa

The Liberty Bell

Sousa

May 5, 1965, Mirror Lake Twilight Concert

Concert Band (Donald E. McGinnis; Paul Febo and Dennis Groves, Student Honor Conductors)

Chorale and Fugue in G Minor

Bach/Abert

Reflection

Beck
American Overture for Band  
Dennis Groves, conductor  
Jenkins

Incantation and Dance  
Under the Double Eagle  
Symphony No. 5  
Finale  
Paul Febo, conductor  
Wagner

Marietta, 1790  
The Fantastic Toy Shop  
Cossack Dance  
Nocturne  
Mazurka  
Tarantella  
Valse Lente  
Can Can  
Galop

May 12, 1965, Mirror Lake Twilight Concert  
Buckeye Scarlet Band

May 19, 1965, Mirror Lake Twilight Concert  
Buckeye Gray Band

1965-1966

July 16, 1965, Mershon Auditorium  
Summer Band (Jack O. Evans)

The Shield of Freedom  
Azzolina  
Aria  
Tenaglia  
Psalm 18  
Marcello/Gillette  
Holiday for Flutes  
Rose  
Overture for Band  
Mendelssohn  
Greensleeves  
arr. Reed  
Norad Defenders  
Davis  
Dedication Overture  
Giannini  
Laredo, Paso Doble  
Williams  
Selections from Mary Poppins  
Sherman and Sherman/Kostal

November 7, 1965, Mershon Auditorium  
Concert Band (Donald E. McGinnis, Richard J. Suddendorf)

Festive Overture, Op .96  
Shostakovich  
Emblems  
Copland  
Music for a Festival  
Jacob  

Intrada - Overture - Round of Seven Parts - Air - Interlude - March - Saraband -  
Scherzo - Madrigal - Minuet and Trio - Finale  
INTERMISSION

Capitol Hill  
Carter  
Solo de Concours  
Messager  

Howard Klug, clarinet  
Elwell  
Dance Rhythms for Band, Op. 58a  
Reigger  
Petroushka Suite  
Stravinsky
Danse Russe
Danse de la Balerine – Apparition of Petroushka
Danse des Cochers et des Palefreniers

1966, National Association of Secondary School Principals, Cleveland, OH
Concert Band
(no program available)

January-March, 1966, Winter Tour, Cleveland, OH (Jan. 8), Ontario High School, OH (Jan. 20-21),
Ashtabula High School, OH (Jan. 21 - evening), Canal Fulton Clinic (Jan. 22 - afternoon), Bedford
High School (Jan. 22 - evening), Gahanna Lincoln High School, OH (Jan. 29), Madison High School,
OH (Feb. 8 - morning), Public Hall Auditorium, Cleveland, OH (Feb. 8 - evening), Eastmoor High
School, OH (Mar. 24), Ross High School (Mar. 25)
Concert
Vincent J. Abato was a guest at the Canal Fulton performance on January 22nd. Performance in Cleveland
included an appearance at the National Association of Secondary School Principals. The first six selections
on the tour repertoire list were identified as OMEA District or State Required Band Selections. Marches
and lighter selections were acknowledged at the bottom of the program but not listed.

Tour Repertoire
Emblems Copland
Miniature Set for Band White
Dedication Overture Giannini
Festive Overture, Op. 96 Shostakovich/Hunsberger
Overture to Titus Mozart/Krance
Overture to The Shepherd King Mozart/Barnes
Buckeye Ballads Heine
Music for a Festival Jacob
Evocation Elwell/Nelson
Dance Rhythms for Band, Op. 58a Riegger
Trittico Nelhybel
Symphony for Band Gould
Enigma Variations Coleridge/Slocum
The Bamboula, Op. 75 Handel/Salshin
Prelude to Pelleas et Melisande
Concert Grosso, Op. 6, No. 3 MacDowell/Winterbottom
Woodland Sketches

Solo Features
Solo De Concours
Messager/McGinnis Howard Klug, clarinet
Larghetto
William Stacy, horn

February 6, 1966, Mershon Auditorium
Concert Band
(no program available)

March 6, 1966, Mershon Auditorium
Gray Band (William P. Baker, Douglas R. MacQueen)
World’s Fair March
Dedicatory Overture
Chester
Jericho Rhapsody
Douglas R. MacQueen, conductor

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**INTERMISSION**

**Scarlet Band (Jack O. Evans)**  
The Corcoran Cadets  
Second Symphony in B Minor  
   I. Allegro Moderato  
March Electric  
Suite of Old American Dances  
   I. Cake Walk  
   II. Schottische  
   III. Western One-Step  
   IV. Wall Flower Waltz  
   V. Rag  
Chorale for Symphonic Band

**March 27, 1966, Mershon Auditorium, First Concert Band Reunion Concert**  
**Concert Band, Alumni Band, Combined Bands (Donald E. McGinnis; John Tatgenhorst, Robert G. Johnson, Ian Polster, Theodore H. Turner, John Knox, Manley R. Whitcomb, guests)**

This reunion was dedicated to Eugene Weigel. All of the music played by the Concert Band was composed or arranged by alumni of The Ohio State University School of Music for this concert.

**Concert Band**  
Colas Breugnon Overture, Op. 24  
Devil’s Fanfare  
Majorca  
   John Tatgenhorst, conductor  
Scherzo for Band  
   Robert G. Johnson, conductor  
Trilogy for Band  
   Prologue  
   Song of Praise  
   Portrait  
   Ian Polster, conductor  
Burlesque for Band  
Lament  
   Theodore H. Turner, conductor  
Young Johnie Went a Sailin’  
   John Knox, conductor  
Dance and Intermezzo  
   Charles Carter, conductor  
Buckeye Ballads  
Alumni Band  
El Capitan  
American Folk Rhapsody  
   Manley R. Whitcomb, conductor  
Pageant  
Combined Bands  
Elsa’s Procession to the Cathedral from *Lohengrin*  
   Manley R. Whitcomb, conductor

**May 4, 1966, Mirror Lake Twilight Concert**  
**Concert Band (Richard J. Suddendorf; William Stacy and Daniel Ruddick, Student Honor Conductors)**  
Ruy Blas Overture  
Carnival of Venice  
   Howard Everitt, cornet  
First Suite in E-flat for Military Band  
   I. Chaconne  
   Holst
II. Intermezzo
III. March
Chorale and Alleluia

Amparito Roca
Finlandia

Selections from Carousel
Finale from Symphony in F Minor, No. 4

May 11, 1966, Mirror Lake Twilight Concert
Scarlet Band (Jack O. Evans)
This was a joint concert with the Women’s Glee Club.
Washington Grays
Chorale Prelude in E Minor
Symphony No. 6, Pathétique
Third Movement March
Ballet Parisien
I. Overture
II. Waltz
V. Finale

(WOMEN’S GLEE CLUB)

The Corcoran Cadets
Verdiana, Symphonic Suite on Themes from Verdi Operas
Fandango
George Gershwin Selections

May 18, 1966, Mirror Lake Twilight Concert
Buckeye Gray Band (William P. Baker, Douglas R. MacQueen)
Symphonic Prelude

Tower Music for Band
I. Opening Piece
II. Chorale

The Circumnavigator’s Club March
Light Cavalry Overture
The Oprichnik
The Universal Judgment
Sonata for Band

May 25, 1966, Mirror Lake Twilight Concert
Concert Band (Donald E. McGinnis; Howard Klug and Michael Jenks, Student Honor Conductor)
Concerto Grosso, Op. No. 3
Crown Imperial Coronation March
Overture in F
Symphonic Songs for Band

Symphony No. 7

Waltz from Eugene Onegin
Concert March for Band
The Rakes of Mallow from the Irish Suite
June 1, 1966, Mirror Lake Twilight Concert
Concert Band
(no program available)

1966-1967
November 6, 1966, Mershon Auditorium
Concert Band (Donald E. McGinnis, Richard J. Suddendorf)
Overture to *The School for Scandal*  
Barber/Hudson
Concerto Grosso for Symphonic Band with 3 Cornets and Solo Baritone  
Wagner
  I. *Introduction and Allegro Moderato*
  II. *Passacaglia*
  III. *Gavotte*
  IV. *Gigue*

  *Kenen Edgington, Ronald Lang, Christopher Hall, cornets, James Loveman, baritone*

  *Richard J. Suddendorf, conductor*

Etude for Symphonic Wind Band  
Johnson
Lincolnshire Posy  
Grainger
  I. *Dublin Bay*
  II. *Harkstow Grange*
  III. *Rufford Park Poachers*
  IV. *The Brisk Young Sailor*
  V. *Lord Melbourne*
  VI. *The Lost Lady Found*

INTERMISSION

Army of the Potomac  
Karrick
Morceau Symphonique  
Guilmant

*Donald Hower, trombone*

Masquerade for Band  
Persichetti
Fiesta del Pacifico  
Nixon

February 5, 1967, Mershon Auditorium
Concert Band (Donald E. McGinnis, Richard J. Suddendorf; Vincent Persichetti, guest)
As part of his appearance, Dr. Persichetti conducted for a nationally-distributed recording of the Concert Band.
Liturgical Music for Band, Op. 33  
Mailman
  Introit
  Kyrie
  Gloria
  Alleluia

  *Richard J. Suddendorf, conductor*

Chorale Prelude, *So Pure the Star*  
Persichetti
Symphony No. 6 for Band  
Persichetti

INTERMISSION

Lights Out  
McCoy
Five Folk Songs for Soprano and Band  
Gilmore
  I. *Mrs. McGrath (Irish)*
  II. *All the Pretty Little Horses (American)*
  III. *Yerakina (Greek)*

  *Diana Lowry, soprano*

Symphony for Band  
Polster
  I. *Introduction*
II. Scherzo
III. Serenade
IV. Finale

Ballet from *The Perfect Fool*  
*Dance of the Spirits of Earth*  
*Dance of the Spirits of Water*  
*Dance of the Spirits of Fire*

**February-March 1967, Tour**; Palace Theater, Marion, OH (Feb. 8), Perkins High School, OH (Feb. 9), Vandalia Butler High School, OH (Mar. 16 – see program), Xenia High School, OH (Mar. 17), Washington Court House High School, OH (Mar. 18)  
**Concert Band (Donald E. McGinnis, Richard J. Suddendorf)**

This program is from the February 8th concert in Marion, OH. Programs for other tour locations may have been different.

**Overture to *The School for Scandal***  
Barber/Hudson

**Symphony for Band**  
*Polster*

II. Scherzo
III. Serenade
IV. Finale

Ballet from *The Perfect Fool*  
*Dance of the Spirits of Earth*  
*Dance of the Spirits of Water*  
*Dance of the Spirits of Fire*

**INTERMISSION**

**Liturgical Music for Band, Op. 33**  
*Mailman*

*Introit*  
*Kyrie*  
*Gloria*  
*Alleluia*

*Richard J. Suddendorf, conductor*

**Five Folk Songs for Soprano and Band**  
*Gilmore*

I. *Mrs. McGrath* (Irish)  
II. *All the Pretty Little Horses* (American)  
III. *Yerakina* (Greek)  

*Diana Lowry, soprano*

**Lights Out**  
McCoy  
Percussion Espagnole  
Prince  
Buckeye Ballads  
Heine

**February 10, 1967, CBDNA Silver Anniversary Concert, Hill Auditorium, Ann Arbor, MI**  
**Concert Band (Donald E. McGinnis)**

**Overture to *The School for Scandal***  
Barber/Hudson

**Five Folk Songs for Soprano and Band**  
*Gilmore*

II. *All the Pretty Little Horses* (American)  
III. *Yerakina* (Greek)

*Diana Lowry, soprano*

**Liturgical Music for Band, Op. 33**  
*Mailman*

*Introit*  
*Kyrie*  
*Gloria*  
*Alleluia*

*Richard J. Suddendorf, conductor*

**Symphony for Band**  
*Polster*

II. Scherzo
III. Serenade
IV. Finale
“Time prevents a performance of the first movement.”

Ballet from *The Perfect Fool*  
Holst/Harpham

*Dance of the Spirits of Earth*  
*Dance of the Spirits of Water*  
*Dance of the Spirits of Fire*

**February 26, 1967, Mershon Auditorium**

**Buckeye Gray Band (William P. Baker, Ian N. Polster)**

Chorale and Alleluia  
Hanson

Dance Rhythms  
Riegger  
*Ian N. Polster, conductor*

Lamentation  
Polster

Symphony No. 1 in E-flat  
*Finale*  
Saint-Saëns

American Salute  
*Gould*

**INTERMISSION**

**Buckeye Scarlet Band (Jack O. Evans, Robert T. LeBlanc)**

Salute ASBDA  
Williams

Royce Hall Suite for Concert Band  
*Williams/Teague*

I.  *Prelude and Fugue*  
II.  *Menuet*  
III.  *Rondo*

Siegfried’s Funeral Music from *Die Gotterdammerung*  
Wagner/Whear

Gladiator’s Farewell  
Blankenburg

A Short Ballet for Awkward Dancers  
*Hazelman*

I.  *March for Two Left Feet*  
II.  *Waltz for People with Slipped Disks*  
III.  *Twelve Tone Rag*  
IV.  *Four Footed Galop*

Flag of Stars  
*Jacob*

*Salute to America*  
*Symphonic Overture*

**March 16, 1967, Spring Tour, Vandalia Butler H.S.**

**Concert Band (Donald E. McGinnis, Richard J. Suddendorf)**

Psalm for Band  
Persichetti

Morceau Symphonique  
*Guilmant*

*Donald Hower, trombone*

Etude for Symphonic Band  
*Johnston*

Ballet from *The Perfect Fool*  
Holst

*Dance of the Spirits of Earth*  
*Dance of the Spirits of Water*  
*Dance of the Spirits of Fire*

**INTERMISSION**

Symphonic Suite  
*Williams*

*Intrada*  
*Chorale*  
*March*  
*Antique Dance*  
*Jubilee*

*Richard J. Suddendorf, conductor*

Stars and Bars  
Jager

Bugler’s Holiday  
*Anderson*

*Richard J. Suddendorf, Kenen Edgington, Ronald Lang, trumpets*

Buckeye Ballads  
*Heine*
May 3, 1967, Mirror Lake Twilight Concert
Concert Band (Donald E. McGinnis; Albert Caldrone, David Kimball, Student Honor Conductors)
Third Suite
  I. March
  II. Waltz
  III. Rondo
Force of Destiny Overture

May 10, 1967, Mirror Lake Twilight Concert
Buckeye Scarlet Band (Jack O. Evans, Robert T. LeBlanc)
The Conqueror
Chorale Prelude, In Thee is Gladness
Ballet Suite, Mademoiselle Angot
  I. Overture
  V. Valse
  VI. Cancan
Prince Consort
Finale from Symphony No. 5
Pageant

May 17, 1967, Mirror Lake Twilight Concert
Concert Band (Richard J. Suddendorf; Donald Hower and Kenen Edgington, Student Honor Conductors)
Roman Carnival Overture, Op. 9
Prelude and Fugue in B-flat Minor
Toccatia Marziale

May 24, 1967, Mirror Lake Twilight Concert
Buckeye Gray Band (William P. Baker, Ian Polster)
Spellbound Concerto
Symphonic Songs for Band
  I. Serenade
  II. Spiritual
  III. Celebration
March with Trumpets
Procession and Interlude
Hora Staccato Xylophone Solo  
*David Klopfenstein, xylophone*  
Heifetz/Moore

Holiday for Brass  
Coronation Scene from *Boris Godunow*  
*John Muschick, tenor*  
Mussorgsky/Leidzen

**May 31, 1967, Mirror Lake Twilight Concert**  
**Buckeye Band (Jack O. Evans, Robert T. LeBlanc)**

The Gladiators Farewell  
Overture to *The Silken Ladder*  
Concert Suite for Band from *Madam Butterfly*  
Prelude and Fugue for Concert Band  
*Robert T. Leblanc, conductor*  
Blankenburg  
Rossini/Brown  
Puccini/Antonini  
Nelhybel

**Concert Band (Donald E. McGinnis; David Mossbarger, Ronald Lang, Student Honor Conductors)**

Concert March No. 3  
Chester Overture  
*David Mossbarger, conductor*  
Jager  
Billings/Schumann

Buglers Holiday  
*Ronald Lang, conductor*  
Potichetti  
Bernstein

Percussion Espagnole  
*Richard Suddendorf, Kenen Edgington, Ronald Lang, trumpets*  
Prince

**Combined Bands**

American Overture for Band  
Salute ASBDA  
Jenkins  
Williams

**1967-1968**

**July 22, 1967, Mershon Auditorium**

**Summer Band (Donald E. McGinnis)**

Le Journal du Printemps  
*Overture*  
*Menuet*  
*Gavotte*  
*Chaconne*  
Contrasts for Symphonic Band  
*Lament*  
*Holiday*  
Marche Ecossaise  
The Silver Quill  
Concerto for Trombone  
*II. Duo*  
*III. Trio*  
*Paul Droste, Douglas MacQueen, Stanley Schumacker, trombones*  
INTERMISSION

Suite for Concert Band  
*III. Allegro alla Marcia*  
*Kechley*

Exhortation  
*Elwell/Nelson*

Danse Persane  
*Guiraud/Fred*

Danza Final from *Estancia*  
*Ginastera/John*

**July 23, 1967, Mershon Auditorium**
Summer Band
This program may be the same as the July 22nd performance.

November 5, 1967, Mershon Auditorium
Concert Band (Donald E. McGinnis, Richard J. Suddendorf)
Prelude and Fugue in D Minor      Handel
Overture for Band – PREMIERE      Brink
Symphony No. 4      Gastyne
  Andante maestoso
  Scherzo – con brio
  Adagio interrotto
  Fugue – comodo

INTERMISSION

The Circus      Greenwood
Variations on a Korean Folk Song      Chance
Rhumba from Symphony No. 2      McDonald
Children’s March, Over the Hills and Far Away (1919)      Grainger
Crux Fidelis      Liszt

February 8, 1968, OMEA Convention, Columbus, OH
Concert Band (Donald E. McGinnis, Richard J. Suddendorf)
This concert featured guest trumpet soloist Carl “Doc” Severinsen.
Overture and Caccia      Menotti
Symphony for Winds and Percussion      Beversdorf
  III. Rondo
  IV. Allegro con moto
Gardes Du Corps      Hall
Scenes from The Louvre      Dello Joio
  I. The Portals
  II. Children's Gallery
  III. The Kings of France
  IV. The Nativity Paintings
  V. Finale
Raymond Overture      Thomas
Concerto for Trumpet      Werle
  I. Solo du Concours
  II. Spiritual
  III. Samba
Carl “Doc” Severinsen, trumpet

February 11, 1968, Cloverleaf H. S., Lodi, OH
Concert Band (Donald E. McGinnis, Richard J. Suddendorf)
Overture to Oberon      Weber/Gready
The Three Trumpeters      Agostino
  Chris Hall, Stephen Jones, Robert Birkhimer, cornets
  Carl Haefeli, George Weimer, Dean Stewart, trumpets
Carnival Suite      Tansman
  Mardi Gras
  Interlude Blues
  Cakewalk
Toccata for Percussion and Band      Lindholm

INTERMISSION

Symphonic Movement      Nelhybel
  Richard Suddendorf, conductor
Independentia      Hall
Woodland Sketches, Op. 51      MacDowell/Winterbottom
To a Wild Rose  
From an Indian Lodge  
Told at Sunset  
Bravada, Paso Doble  
Curzon  

February 18, 1968, Mershon Auditorium  
Concert Band (Donald E. McGinnis, Richard J. Suddendorf)  
Overture to Oberon  
Weber/Gready  
Carnival Suite  
Mardi Gras  
Interlude Blues  
Cakewalk  
Dyptich for Brass Quintet and Band  
Schuller  
Toccata for Percussion and Band  
Lindholm  
INTERMISSION  
Symphonic Movement  
Nelhybel  
March  Independentia  
Richard Suddendorf, conductor  
Hall  
Woodland Sketches, Op. 51  
MacDowell/Winterbottom  
To a Wild Rose  
From an Indian Lodge  
Told at Sunset  
Bravada, Paso Doble  
Curzon  

March 3, 1968, Mershon Auditorium  
Gray Band (William P. Baker)  
Invocation of Alberich from Das Rheingold  
Wagner/Cailliet  
An April Overture  
O’Neill  
Second Symphony for Band  
Erickson  
I. Intrada  
Lagassey  
Sea Portrait – A Tone Painting  
Scarlet Band (Jack O. Evans)  
Mannahatta  
Strickland  
Overture from Ruy Blas  
Mendelssohn/Shepard  
Shenandoah  
Montgomery  
La Fiesta Mexicana  
Reed  
Prelude and Aztec Dance  
Mass  
Carnival  
Lola Flores, Paso Doble  
Sadel and Terig-Tucci/Krance  

March 1968, Tour, Woodville H. S. (March 15), Bellevue H. S. (March 16), Valley Forge H. S. (March 17), Chamberlin H. S. (March 18), Mansfield State College, PA (March 19), Philharmonic Hall, Lincoln Center, NY (March 21 – see separate program), Perry Hall H. S., MD (March 22), University of Maryland (March 23)  
Concert Band (Donald E. McGinnis, Richard J. Suddendorf)  
Overture to Oberon  
Weber/Gready  
Carnival Suite  
Mardi Gras  
Interlude Blues  
Cakewalk  
Solo Feature [See Additional Concert Repertoire]  
Symphony in B-flat  
Hindemith  
I. Moderately fast with vigor  
II. Andantino grazioso – fast and gay  
III. Fugue, rather broad
INTERMISSION

Symphonic Movement

Richard Suddendorf, conductor

Children’s March, Over the Hills and Far Away

Variations on a Korean Folk Song

Buckeye Ballads

**Additional Concert Repertoire**

America the Beautiful

An Age of Kings

Burlesque for Band

Chorale Prelude, So Pure the Star

Circus

Crux Fidelis

Danse Persane

Danza Final

Essay for Band

Gregorian Overture

Great Gate of Kiev

Overture in F

Pastiche

Prelude and Fugue in D Minor

Toccata

Trois Pieces pour Grand Orgue

Woodland Sketches

**Light Numbers, Marches and Special Features**

Concertino

Judith Brocke, flute

Concerto for Trombones

David Adams, William Bender, David Elsass, trombones

Concerto for Trombone and Trumpet

David Adams, trombone, Dean Stewart, trumpet

Concert in C Major

Marilyn Hall, piccolo

The Three Trumpeters

Chris Hall, Stephen Jones, Robert Birkhimer, cornets

Carl Haefeli, George Weimer, Dean Stewart, trumpets

Army of the Potomac

Bravada

Fairest of the Fair

Fandango

The Goldman Band

Independentia

Kindergarten March

League of Composers

The Liberty Bell

Marche Joyeuse

March Triumphal

Shawl Dance

Ski Run

Valtzer Campestre

Vanished Away

**March 21, 1968, Philharmonic Hall, Lincoln Center, NY**

Concert Band (Donald E. McGinnis, Richard Suddendorf)

Overture in F

Symphonic Movement

Etienne/Mehul

Nelhybel
Richard Suddendorf, conductor
Variations on a Korean Folk Song
Symphony in B-flat for Concert Band
  Moderately fast, with vigor
  Andantino grazioso – Fast and gay
  Fugue, rather broad
INTERMISSION
Diptych for Brass Quintet and Concert Band
  The Ohio State University Faculty Brass Quintet
  Richard Suddendorf, Thomas Battenberg, trumpets, James Jones, horn,
  Paul Droste trombone, Robert LeBlanc, tuba
March Independentia
Carnival Suite
  Mardi Gras
  Interlude Blues
  Cakewalk
Buckeye Ballads

May 1, 1968, Mirror Lake
Concert Band (Richard J. Suddendorf; Bunny Steiger, David Adams, Student Honor Conductors)
Joyous Interlude
English Dances
  I.  Andantino
  II.  Vivace
  III.  Mesto
  IV.  Allegro risoluto
Festive Overture, Op. 96
Polyphonies for Percussion
Fêtes from Three Nocturnes
Exhortation
Highlights from Hello, Dolly!
The Footlifter

May 8, 1968, Mirror Lake
Scarlet Band
(no program available)

May 15, 1968, Mirror Lake
Concert Band (Donald E. McGinnis, Koste Belcheff; Deanna Robertson, Frederick Schnitzspahn, Student Honor Conductors)
Overture from the ballet The Happy Hypocrite
Symphony for Band
  IV.  Allegro con brio
Coronation Scene from Boris Godonow
Selections from Carousel
Festival
Satin Latin
Cedar Point Parade
Trio from Concerto for Trombones
Independentia
May 22, 1968, Mirror Lake
Buckeye Band
(no program available)

May 29, 1968, Mirror Lake
Concert Band (Donald E. McGinnis; Judith Brocke, Robert Zadrozny, Student Honor Conductors)
The Irish Suite        Anderson
    The Minstrel Boy
    The Girl I Left Behind Me
Judith Brocke, conductor

Suite from the Ballet Pineapple Poll        Sullivan
  I. Opening Number
  II. Jasper’s Dance
  III. Poll’s Dance
  IV. Finale
         Robert Zadrozny, conductor

The Three Trumpeters        Agostini/Bainum
Chris Hall, Stephen Jones, James Kibby, cornets
Thomas Battenberg, George Weimer, Edward Sandor, trumpets

1968-1969

July 18, 1968
Summer Band (Donald E. McGinnis)
Land of Lincoln        Whear
Toccata        Frescobaldi/Slocum
Stewball Variations for Band
  Moderately fast – rhythmically, energetically
  Fast, with spirit – with steady and sharp rhythm throughout
  Slowly, very smoothly
  Fast, briskly
         INTERMISSION

Stewball Variations for Band
Flag of Stars        Jacob
Fête-Dieu à Seville        Albeniz/Cailliet
Western Dance        Grundman
Overture to Bye Bye Birdie
Mannin Veen

November 3, 1968, Mershon Auditorium
Concert Band (Donald E. McGinnis, Richard J. Suddendorf)
Celebration Overture, Op. 61        Creston
Sol de Concours        Rabaud

Solo Clarinet Section Feature
Suite Française        Milhaud
  I. Normandie
  II. Bretagne
  III. Ile de France
  IV. Alsace – Lorraine
  V. Provence

Festivo        Nelhybel

INTERMISSION

Festival
Bellerophon

265
Richard J. Suddendorf, conductor

Elegy and Fanfare March       Nixon
Andrea Chenier       Giordano

February 2, 1969, Mershon Auditorium
Concert Band (Donald E. McGinnis, Richard Suddendorf)
This concert featured trumpeter Robert Nagel.
Symphony for Winds and Percussion       Beversdorf
   Allegro ma non troppo e Marziale
   Andante
   Allegro ma non troppo
   Allegro con moto
Concerto for Trumpet       Haydn
   Allegro
   Andante
   Allegro

Robert Nagel, trumpet
INTERMISSION

Symphony No. 1, Nordic       Hanson
   Andante teneramente con simplicita
Introduction and Allegro for Trumpet and Band       Nagel
Trumpets of Spain       Nagel
   Robert Nagel, Christopher Hall, George Weimer, trumpets
Gardes du Corps       Hall
Overture and Caccia       Menotti
Medea’s Meditation and Dance of Vengeance, Op. 23a       Barber

February 9, 1969, OMEA, Columbus, OH
Concert Band
(no program available)

February 10, 1969, Founders Hall, Bluffton College
Concert Band (Donald E. McGinnis)
Raymond Overture       Thomas/Safranek
Solo de Concours       Rabaud
Solo Clarinet Section Feature

Symphony for Winds and Percussion       Beversdorf
   Allegro ma non troppo e Marziale
   Andante
   Allegro ma non troppo
   Allegro con moto

INTERMISSION

Symphony No. 1, The Nordic       Hanson
   II. Andante teneramente con simplicita
Trumpets of Spain       Nagel
   Christopher Hall, George Weimer, Stephen Jones, trumpets
Overture and Caccia       Menotti
Scenes from The Louvre       Dello Joio
   I. The Portals
   II. Children’s Gallery
   III. The Kings of France
   IV. The Nativity Paintings
   V. Finale

March 2, 1969, Mershon Auditorium
Gray Band (Robert T. LeBlanc)
March Juno        Stewart
Chorale and Alleluia        Hanson
Three Jazz Moods        Lewis
Inglesina        Cese
George Washington Bridge        Schuman

INTERMISSION

Scarlet Band (Jack O. Evans)
Montage        Levin
Chorale and Fugue in G Minor        Bach, Abert/Weiss
Turnbridge Fair        Piston
Jazz Waltz        Maltby
The Music Makers        Reed

May 7, 1969, Mirror Lake Twilight Concert
Concert Band (Donald E. McGinnis; Frederick O. Schmidt, Heather Hughes, John Freeman, Student
Honor Conductors)
Men of Ohio        Fillmore
Overture to The Barber of Seville        Rossini/Duthoit
Jubilation Overture        Ward/Leist

Frederick O. Schmidt, conductor
Royal Air Force March        Davies
English Dances        Arnold/Johnstone
   I.  Andantino
   II.  Vivace
   III.  Mesto
   IV.  Allegro risoluto

Heather Hughes, conductor
Enigma Variations, Op. 36        Elgar/Slocum

John Freeman, conductor
The Conqueror        Teike
The Irish Suite        Anderson
   The Irish Washerwoman
   The Minstrel Boy
   The Girl I Left Behind Me

May 21, 1969, Mirror Lake Twilight Concert
Gray Band (Robert T. LeBlanc)
Fairest of the Fair        Sousa
Allerseelen        R. Strauss
Finale from Symphony No. 2        Tschaikovsky/Droste
Amparito Roca        Texidor
First Suite in E-flat for Military Band        Holst
   I.  Chaconne
   II.  March

John Freeman, conductor
Overture for Winds        Carter
Rienzi Overture        Wagner
Coat of Arms        Kenny

May 28, 1969, Mirror Lake Twilight Concert
Concert Band (Richard J. Suddendorf; Dean Appleman, James Prodan, Christopher Hall, Student
Honor Conductors)
Overture to Candide        Bernstein/Beeler
Variants on a Medieval Tune        Dello Joio

Dean Appleman, conductor
La Bamba de Vera Cruz        Tucci/Hunsberger
Symphony No. 1 in E-flat        Saint-Saëns/DeRubertis
Finale
James Prodan, conductor
Fantasia on Dixie
Emmett/Dragon
Selections from Funny Girl
Styne/Bennett
Semper Fidelis
Sousa

1969-1970

November 9, 1969, Mershon Auditorium
Concert Band (Donald E. McGinnis, Richard J. Suddendorf)
Phédre Overture
Massenet
Wycliffe Variations for Symphonic Band
Whear
Chorale for Symphonic Band
Nelhybel
Scherzo for Concert Band
Elwell

INTERMISSION

Symphony No. 3 for Band
Allegro energico
Adagio
Allegretto
Allegro con brio
Giannini
Bugler’s Holiday
Stephen Jones, Edward Sandor, David Wolford, trumpets
Seitz
Nelson

December 11, 1969, Hughes Hall Auditorium
Gray Band (Robert T. LeBlanc)
A Festival Prelude
Reed
Simple Gifts
arr. Ployhar
Symphonic Suite
Williams
Intrada
Chorale
March

Marche Hongroise-Rakoczy from Damnation of Faust
Berlioz/Smith
Partita
Wagner/Cailliet
Invocation of Alberich from Das Rheingold

INTERMISSION

Scarlet Band (Jack O. Evans)
Colossus of Columbia
Alexander
Fiesta Processional
Ward
Greensleeves
arr. Reed
England’s Carol
Lewis
Selections from Hair
MacDermot/Whitcomb

February 1, 1970, Mershon Auditorium
Concert Band (Donald E. McGinnis, Richard J. Suddendorf, ? Hudson (graduate assistant))
This concert was dedicated by The College of The Arts to The Ohio State University in recognition of the 100th Anniversary of its founding. The graduate assistant conductor may have been Frank Hudson, the bass clarinetist from the band.
A Gregorian Overture
Elwell/Nelson
Suite in A Minor
Telemann

Overture

268
Les Plaisirs
Air à l’Italien
Menuet
Passepied
Rénouissance

Chari Haines, Shirley Andrews, Katherine Fisher, Barbara Crockett, flutes

Rhapsody on Themes from The Legend of Tsar Saltan
Rimsky-Korsakov/Mohaupt

Fiesta del Pacífico
Rhapsody on Themes from The Legend of Tsar Saltan
Rimsky-Korsakov/Mohaupt

Overture to Faust
INTERMISSION
Mr. Hudson, conductor

Ginastera/Hudson

Ritmo Jondo
Surinach

Bulerias
Saeta
Garrotin

Gerona, Paso Doble
Lope

Ascendancy – PREMIERE
McIntosh

Masque
McBeth

February 8, 1970, Mershon Auditorium
Concert Band (Donald E. McGinnis)
This might have been a rescheduled performance.
(no program available)

February 25, 1970, ABA Convention, Columbus, OH
Concert Band (Donald E. McGinnis, Richard J. Suddendorf), Buckeye Scarlet Band (Jack O. Evans), Buckeye Gray Band (Robert T. LeBlanc)
(no program available)

February 27, 1970, ABA Convention, Mershon Auditorium
Star Spangled Banner
Richard J. Suddendorf, conductor

Egmont Overture
Lt. Col. William F. Santelmann, conductor

Three Negro Dances
Rabbit Foot
Hoe Cakes
Ticklin’ Toes

Arthur L. Williams, conductor

Rose Variations for Cornet and Band
Stephen Jones, cornet

Anatolia Turkish Rhapsody
Harry Begian, conductor

Three Sketches for Winds
I. Carousel
II. Charade
III. Callithump

Manley R. Whitcomb, conductor

Danza Final from Estancia
George C. Wilson, conductor

The Flying Dutchman, Overture
Mark H. Hindsley, conductor

INTERMISSION

Ritmo Jondo
Mr. Hudson, conductor

Ginastera/Hudson

Bulerias

Saeta

Garrotin

Ginastera/Hudson

Gerona, Paso Doble

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Mark H. Hindsley, conductor

INTERMISSION

Ritmo Jondo
Mr. Hudson, conductor

Ginastera/Hudson

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George C. Wilson, conductor

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Mark H. Hindsley, conductor

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Ritmo Jondo
Mr. Hudson, conductor

Ginastera/Hudson

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Egmont Overture
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Three Negro Dances
Rabbit Foot
Hoe Cakes
Ticklin’ Toes

Arthur L. Williams, conductor

Rose Variations for Cornet and Band
Stephen Jones, cornet

Anatolia Turkish Rhapsody
Harry Begian, conductor

Three Sketches for Winds
I. Carousel
II. Charade
III. Callithump

Manley R. Whitcomb, conductor

Danza Final from Estancia
George C. Wilson, conductor

The Flying Dutchman, Overture
Mark H. Hindsley, conductor

INTERMISSION
Metamorphosis        Toshio Akiyama, conductor
Fehrbelliner Reitermarsch        H. Robert Reynolds, conductor
Presentation of the 1970 Ostwald Award Composition        James W. Dunlop, conductor
Crown Imperial, A Coronation March        Lt. Col Sir Vivian Dunn, conductor

March 22, 1970, Mershon Auditorium, Charter Day Convocation
Concert Band (Donald E. McGinnis)
Crown Imperial Coronation March        Walton

(PRESIDING/INVOCATION SPEAKERS)

Proud Century Centennial March        Montgomery
Buckeye Ballads        arr. Heine

(RECOGNITION OF HONOURED GUESTS/REMARKS/CONVOCATION ADDRESS)
(MEN'S GLEE CLUB/SPECIAL PRESENTATIONS/ALMA MATER - CARMEN OHIO)

June 1, 1970, Hughes Hall Auditorium
Concert Band (Edward Sandor, Kathleen Harrod, Charles Schulz, James Tongring, Stephen Jones, Lawrence R. Mallett, Student Honor Conductors)
Prologue for Band        Edward Sandor, conductor
Chorale and Alleluia        Kathleen Harrod, conductor
Highlights from Camelot        Charles Schulz, conductor
Procession of the Nobles from Mlada        James Tongring, conductor
America the Beautiful        Stephen Jones, conductor
La Procession du Rocio        Lawrence R. Mallett, conductor

1970-1971
November 1, 1970, Mershon Auditorium
Concert Band (Donald E. McGinnis)
Fidelio Overture        Beethoven/Barnes
Solo de Concours        Messager

Lawrence R. Mallett, clarinet

Music for Prague 1968
I. Introduction
II. Aria
III. Interlude
IV. Toccata and Chorale

In Dulci Jubilo        Reed
Fête-dieu à Seville        Albeniz
Neddermeyer Triumphal March        King
Russian Christmas Music        Reed

December 3, 1970, Hughes Hall Auditorium
Buckeye Gray Band (David L. Meeker)
This concert was dedicated by the College of the Arts to The Ohio State University in recognition of the 100th Anniversary of its founding.

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**America**

Arranged by Cacavas

**American Overture**

Jenkins

**From Every Horizon**

Dello Joio

- **II. Adagio**
- **III. Allegro con spirit**

**Can-Can**

Arranged by Cacavas/Porter

- **I. Can-Can**
- **II. Allez Vous En**
- **III. C'est Magnifique**
- **IV. I Love Paris**
- **V. Its All Right With Me**
- **VI. Montmart**

**Nobles of the Mystic Shrine**

Sousa

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**Buckeye Scarlet Band (Robert T. LeBlanc)**

**Le Père de la Victoire**

Ganne

**Giles Farnaby Suite**

Jacob

- **Fantasia**
- **Loth to Depart**
- **Farnaby's Conceit**
- **His Rest**
- **Tower Hill**

Scenes from The Louvre

Dello Joio

- **I. The Portals**
- **II. Children's Galley**
- **III. The Kings of France**
- **IV. The Nativity Paintings**
- **V. Finale**

**Pageant**

Persichetti

**The Silver Quill**

Harpham & Nestico

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**February 7, 1971, Mershon Auditorium**

**Concert Band (Donald E. McGinnis; Leonard B. Smith, guest)**

The Concert Band was assisted in this performance by members of the Buckeye Scarlet Band.

**Masquerade Overture**

Nielsen/Boyd

**Stonehenge Symphony, Symphony No. 1 for Band**

Whear

- **Solstice**
- **Evocation**
- **Sacrifice**

**Concert Etude, Op. 49**

Goedicke

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**Leonard B. Smith, cornet**

**INTERMISSION**

**Rakoczy March**

Berlioz/Smith

**Waltz from The Nutcracker Suite**

Tchaikovsky/Lake

**March Jurisprudence**

Smith

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**Leonard B. Smith, conductor**

**Concert Piece for Band**

Tubb

**Extended Finale from Tannhäuser**

Wagner/Mayer

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**February-March 1971, Tour, Fairmont West H. S., OH (February 14), Cedarville College, OH (February 15 – see separate program), Bexley H. S., OH (March 19), Versailles H. S., OH (March 20), Brooklyn H. S., OH (March 21-22), Oakwood H. S., OH (March 22), Glenwood H. S., OH (March 23 - morning), Sandusky H. S., OH (March 23 - afternoon and evening)**

**Concert Band (Donald E. McGinnis)**
Tour Repertoire
Buckeye Ballads        Heine
Concerto for Band        Jacob
  Allegro
  Adagio
  Allegro con brio
Fidelio Overture        Beethoven/Barnes
Trittico for Symphonic Band        Nelhybel
  Allegro maestoso
  Adagio
  Allegro marcato
Russian Christmas Music        Alfred Red
Masquerade Overture        Nielsen/Boyd
Stonehenge Symphony
  I. Solstice
  II. Evocation
  III. Sacrifice
Fete-Dieu a Seville        Albeniz/Cailliet
Rakoczy March        Berlioz/Smith
Concert Piece for Band        Tubb
Danzi Final from Estancia        Ginastera/John
The Shawl Dance        Skinner
Brazilian Holiday        Stenwick
Jurisprudence        Smith
Independentia        Hall
The Gladiator        Sousa
Neddermeyer Triumphal        King
Fehrbelliner Reitermarsch        Henrion
Solo de Concourcs        Messager

Concertino, Op. 107
  Lawrence R. Mallett, clarinet
  Chami Haines, flute
The Three Trumpeters
  Susan Ziemke, Randolph Love, Donald Nicoloff, trumpets
  Kathryn Chappell, David Wolford, David Kennedy, trumpets
Woodwind Kin
  Lawrence R. Mallett, clarinet
  Dragon

February 15, 1971, Cedarville College
Concert Band (Donald E. McGinnis)
Masquerade Overture        Nielsen/Boyd
Solo de Concourcs        Messager
Stonehenge Symphony
  I. Solstice
  II. Evocation
  III. Sacrifice

INTERMISSION
Rákoczy March        Berlioz/Smith
Concert Piece for Band        Tubb
The Three Trumpeters
  Susan Ziemke, Randolph Love, Donald Nicoloff, trumpets
  Kathryn Chappell, David Wolford, David Kennedy, trumpets
Buckeye Ballads        Heine

March 7, 1971, Mershon Auditorium
Buckeye Scarlet Band (Robert T. LeBlanc), Buckeye Gray Band (Paul Droste, David Meeker)

**Buckeye Gray Band**

- March Electric  
  Creatore/Falcone
- Danse Styrienne  
  Debussy/Barnes
- Armenian Dances
  - Allegro moderato  
  Khachaturian/Satz
  - Allegro
- Action Front!  
  Blankenburg
- Cowboy Rhapsody  
  Gould/Bennett
- Fandango  
  Perkins/Werle

*INTERMISSION*

**Buckeye Scarlet Band**

- Pepita Greus Pasodoble  
  Chovi
- Prelude and Fugue in F Minor  
  Bright
- Marche des Parachutistes  
  Leemans/Wiley
- Suite of Old American Dances
  - Western One-Step  
  Bennett
  - Schottische
  - Cakewalk
- Variations on *America*  
  Ives/Rhoads
- Toccatina Marziale  
  Vaughan Williams

May 5, 1971, Mirror Lake Twilight Concert

**Concert Band (Donald E. McGinnis; Robert T. LeBlanc, guest; Berni Finfrock, Graduate Assistant; Susan Ziemke, Student Honor Conductor)**

Robert LeBlanc is listed as a guest conductor in the heading but not on the program.

- Army of the Nile  
  Alford
- Elsinore Overture  
  Whear

*Berni Finfrock, conductor*

- Flag of Stars  
  Jacob
- Man of La Mancha  
  Leigh/Erickson

*Sue Ziemke, conductor*

- La Fiesta Mexicana  
  Reed
  - Prelude and Aztec Dance
  - Mass
- Make it Happen  
  Cacavas
- The Regents March  
  Rodgers/Bennett

May 12, 1971, Mirror Lake Twilight Concert

**Buckeye Scarlet Band (Robert T. LeBlanc)**

The University Horn Choir appeared with the Buckeye Scarlet Band.

- Moorside March  
  Holst/Jacob
- Chester  
  Schuman
- Overture in “Pop” Style  
  Holcombe
- Two, Too British  
  Stuart
- Symphony No. 5  
  Shostakovich/Righter
- The Four Hornsmen  
  Bennett
- Masque  
  McBeth
- 3/4 Blues, A Jazz Waltz  
  Holcombe
- Sound Off  
  Sousa

May 19, 1971, Mirror Lake Twilight Concert

**Concert Band (Donald E. McGinnis; Cheryl Haines, Kathyne Chappell, Douglas Masek, Student Honor Conductors)**

- Fanfare for Freedom  
  Gould
- Stradella Overture  
  Flotow/Lake
Cheryl Haines, conductor

In Memoriam        Brunelli
“To three martyrs: John F. Kennedy, Martin Luther King, Jr., Robert F. Kennedy”
An American in Paris        Gershwin
Kathryn Chappell, conductor
Samaria        Osterling
Ballad for Band        Gould
Douglas Masek, conductor
Selections from *The Sound of Music*        Rodgers/Ployhar
Edelweiss
Do-Re-Mi
George Gershwin, A Symphonic Portrait        Chase

May 26, 1971, Mirror Lake Twilight Concert
Buckeye Band (Paul Droste, David Meeker; Edward E. Montgomery, guest)
Sabre and Spurs        Sousa
Procession of the Nobles from *Mlada*        Rimsky-Korsakov/Leidzen
Korsakov/Leidzen
Fantaisie Original        Picchi/Mantia/Droste

Sandra Emig, euphonium
Heritage Suite        Montgomery
I. Integrity
II. Compassion
III. Achievement

Edward E. Montgomery, conductor
Colossus of Columbia        Alexander/Bainum
American Variations        Bilik
Funny Girl        Styne/Bennett
My Fair Lady        Loewe/Cacavas
The Purple Pageant        King
The Red Sombrero        Binge/Caillet
Pines of the Appian Way from *Pines of Rome*        Respighi/D’Elia
Ancient and Honorable Artillery Company        Sousa

June 2, 1971, Mirror Lake Twilight Concert
The University Horn Choir appeared with the Buckeye Scarlet Band. The last three selections performed by the Concert Band were identified as “Music of Black Composers.”

Buckeye Scarlet Band (Robert LeBlanc)
Fantasies on a theme by Haydn        Dello Joio
The Four Hornsmen        Bennett
Overture in B-flat        Giovannini

Concert Band (Donald E. McGinnis; Laura Connell, Student Honor Conductor)
The Shawl Dance        Skinner
A Festival Prelude        Reed

Laura Connell, conductor
Petite Suite de Concert        Taylor
Le Caprice de Nanette
Un Sonnet D’amour
La Tarantella Fretillante
Solemn Prelude for Concert Band        Kay
An Ellington Portrait        arr. Werle

1971-1972
July 23, 1971, Mershon Auditorium
Summer Band (Donald E. McGinnis)
This was a joint concert with the Summer Chorus.

(SUMMER CHORUS)
March Heroique, Op. 34       Saint-Saëns
Lincolnshire Posy       Grainger
  I. Dublin Bay
  II. Harkstow Grange
  III. Rufford Park Poachers
  IV. The Brisk Young Sailor
  V. Lord Melbourne
  VI. The Lost Lady Found
Pop! Goes the Weasel       Cailliet
  Introduction – Theme – Fugue – Menuet
  In Jerusalem – Music Box – Jazz
English Dances       Arnold
  I. Andantino
  II. Vivace
  III. Mesto
  IV. Allegro risoluto
Combined Band and Chorus
The Closing Doxology, Psalm 150       Lockwood

November 7, 1971, Mershon Auditorium
Concert Band (Donald E. McGinnis, Robert T. LeBlanc)
Jubilant Overture, Op. 20       LaMontaine/Hudson
Concertino for Woodwind Quintet and Band       Long
  Rebecca Tryon, flute, Berni Finfrock, oboe, William Shontz, clarinet,
  Ralph Wagnitz, horn, Robert Cochran, bassoon
Hail to the Spirit of Liberty March       Sousa
Aria and Toccata       Richard Willis
  Robert T. LeBlanc, conductor
  INTERMISSION
An Irish Rhapsody       Grundman
Antiphony and Chorale       Watson
Aegean Festival Overture       Makris/Bader

December 2, 1971, Hughes Hall Auditorium
Gray Band (David L. Meeker)
The Purple Carnival March       Alford/Erickson
Romeo and Juliet Overture Fantasy       Tschaikovsky/Nelson
Triptych
George Gershwin – A Symphonic Portrait
  Summertime
  They Can’t Take That Away from Me
  Love is Here to Stay
  Bess, You is My Woman
  It Ain’t Necessarily So
  arr. Chase
  INTERMISSION
Scarlet Band (Robert T. LeBlanc)
Fanfare, Chorale and Fugue
William Byrd Suite       Giovannini
  Jhon come kisse me now
  Pavana
  The Earle of Oxford’s Marche
The Fairest of the Fair       Sousa
Fiesta Processional
Proclamations

January – March 1972, Tour, Zanesville H. S. (January 9), Memorial Theatre, Mt. Vernon (January 31), Malabar H. S. (March 9), Hilliard H. S. (March 17), Westerville H. S. (March 17), Northmont H. S. (March 18), Normandy H. S. (March 19-20), Minerva H. S. (March 20), Shaler Area Jr. H. S. (March 21), Allegheny Public Schools, Cumberland, MD (March 21)

Concert Band (Donald E. McGinnis, Robert T. LeBlanc)

Tour Repertoire

Aegean Festival Overture
Aria and Toccata
Apollo Aleatoric Piece for Band
Blue Lake Overture
Buckeye Ballads
Danza Final from *Estancia*
Elsa’s Procession to the Cathedral from *Lohengrin*
In Memoriam
Jubilant Overture, Op. 20
Lincolnshire Posy

I. Dublin Bay
II. Harkstow Grange
III. Rufford Park Poachers
IV. The Brisk Young Sailor
V. Lord Melbourne
VI. The Lost Lady Found

Overture for Band
Prologue for Symphonic Band
Psalm for Band
Salome’s Dance
Sinfonietta Flamenca

I. Vivo
II. Andantino
III. Presto Agitato

Sinfonietta for Concert Band

Symphonic Movement
Three Fragments for Band
Chicago Marine Band
Children’s March
El Abanico
Fehrbelliner Reitemarsch
Gardes du Corps
Hail to the Spirit of Liberty
Marche des Parachutistes
The Ohio Special

Concertino for Marimba and Orchestra

II. Calm
III. Lively

Robert Chappell, marimba

Concertino for Woodwind Quintet and Band

Rebecca Tryon, flute, Berni Finfrock, oboe, William Shontz, clarinet,
Ralph Wagnitz, horn, Robert Cochran, bassoon

Konzertstuck, Op. 86, for Horns and Orchestra

I. Sehr Lebhaft

Ralph Wagnitz, Sarah Hockman, Patricia Iagulli, Rick Haworth, horns

February 6, 1972, Mershon Auditorium

Robert Chappell, marimba

Rebecca Tryon, flute, Berni Finfrock, oboe, William Shontz, clarinet,
Ralph Wagnitz, horn, Robert Cochran, bassoon

Konzertstuck, Op. 86, for Horns and Orchestra

I. Sehr Lebhaft

Ralph Wagnitz, Sarah Hockman, Patricia Iagulli, Rick Haworth, horns
**Concert Band (Donald E. McGinnis, Robert T. LeBlanc)**  
The Chaining of Prometheus

**Konzertstück**

I. Sehr Lebhaft

Apollo  
Salome’s Dance

*INTERMISSION*

Psalm for Band

Robert T. LeBlanc, conductor

Three Fragments for Band

Three Dance Episodes from *On the Town*

The Great Lover

Lonely Town – Pas de Deux

Times Square – 1944

Elsa’s Procession to the Cathedral from *Lohengrin*

**March 5, 1972, Mershon Auditorium**

**Gray Band (Paul Droste, Charles Temple)**

New Mexico March  
In Dulce Jubilo

English Folk Song Suite

I. March

II. Intermezzo

III. March

*performed to commemorate the 100th anniversary of the composer’s birth*

Sarabande

Lyrical Waltz – PREMIERE

Symphony No. 2

*Finale – The Crane*

*INTERMISSION*

**Scarlet Band (Robert T. LeBlanc, David Meeker)**

Symphony No. 9, Op. 95, *From the New World*

I. Adagio, Allegro molto

Third Suite

I. March

II. Waltz

III. Rondo

Symphony No. 6 for Band, Op. 69

IV. Vivace

Praeludium and Allegro

Symphonic Songs for Band

III. Celebration

**March 23, 1972, Tour, Carnegie Hall, NY**

**Concert Band (Donald E. McGinnis, Robert T. LeBlanc)**

This performance was financed in part by The Ohio State University New York Alumni Association and the College of the Arts.

Jubilant Overture, Op. 20

Concertino for Marimba and Orchestra

Robert Chappell, marimba

Sinfonietta for Concert Band

I. Introduction and Rondo

II. Pastoral Nocturne

III. Dance Variations

Children’s March, *Over the Hills and Far Away*
INTERMISSION

In Memoriam        Brunelli
Lincolnshire Posy       Grainger
   I.  Lisbon Bay
   II. Horkstow Grange
   III. Rufford Park Poachers
   IV. The Brisk Young Sailor
   V.  Lord Melbourne
   VI. The Lost Lady Found

Robert T. LeBlanc, conductor

Buckeye Ballads        Heine

May 3, 1972, Mirror Lake Twilight Concert
Concert Band (Robert T. LeBlanc; Patricia Iagulli, Floyd Hendricks, Student Honor Conductors)
Variations on America        Ives
The Planets, Op. 32        Holst
   IV.  Jupiter, The Bringer of Jollity
   Patricia Iagulli, conductor
Marche des Parachutistes        Leemans/Wiley
Variations on a Korean Folk Song        Chance
   Floyd Hendricks, conductor
Symphonic Metamorphosis on Themes by Weber        Hindemith/Cochran
   IV.  Marsch
Morceau Symphonique        Guilmant
   Robert Leonard, Edward Zadrozny, Timm Mackley,
   David Bubsey, Peter Sanborn, Kevin Peters, trombone section soloists
Overture to Rienzi        Wagner
Fehrbelliner Reitermarsch        Henrion
Overture to Candide        Bernstein

May 10, 1972, Mirror Lake Twilight Concert
Scarlet Band (Robert T. LeBlanc, David Meeker; Roger Bemis, student conductor)
Introduction to Act III from Lohengrin        Wagner
Wycliffe Variations        Whear
Marche et Cortege from La Reine de Saba        Gounod
Frescoes        Wood
   II.  Sea Shanties
Highlights from Fiddler on the Roof        Bock
Clarinet Polka        arr. Bennett
Three Negro Dances
   Rabbit Foot
   Hoe Cake
   Ticklin’ Toes
   Roger Bemis, conductor
March Juno
Selections from West Side Story        Bernstein

May 17, 1972, Mirror Lake Twilight Concert
Gray Band (Paul Droste, Charles Temple; David Phillips, student conductor)
E Pluribus Unum March        Jewell
Come, Sweet Death        J. S. Bach/Leidzen
An Outdoor Overture        Copland
Fantasia and Rondo from Op. 34        Weber/McGinnis
   Linda Fox, clarinet
Cornet Carillon        Binge/Werle
Marche Sarcastique        Shostakovich/Cray
The Dam Busters March       Coates
David Phillips, conductor

Carmina Burana       Orff/Krance
I. O Fortune, variable as the moon
II. I lament Fortune’s blowe
III. Behold the spring
IV. Dance – On the lawn
V. Were the world all mine
VII. When we are in the tavern

The Girl I Left Behind Me       Anderson
Man of La Mancha Selections       Leigh/Erickson

May 24, 1972, Mirror Lake Twilight Concert
Concert Band (Donald E. McGinnis; Sarah Hockman, Gary Stith, Student Honor Conductors)
Overture to Die Fledermaus       J. Strauss/Cailliet
Marche Slav       Tchaikovsky/Laurendeau
   Sarah Hockman, conductor
Three Dances from The Bartered Bride
   Polka
   Furiant
   Dance of the Comedians
Circus Polka       Stravinsky
   Gary Stith, conductor
Ouvre Ton Couer       Bizet/Lang
Bathsheba       Singer/Cailliet
March of the Slide Trombones       Scott
Selections from The King and I       Rodgers/Bennett

May 31, 1972, Mirror Lake Twilight Concert
Scarlet Band (Robert T. LeBlanc, David Meeker)
A Festival Prelude       Reed
Le Pere de la Victoire       Ganne
American Salute       Gould
Three Jazz Moods       Lewis
Coat of Arms       Kenny
Concert Band (Donald E. McGinnis; Robert Cochran, Robert Chappell, Student Honor Conductors)
Le Chasseur Maudit       Franck/Stauffer
Chorale and Variant       Del Borgo
   Robert Cochran, conductor
Smoke Gets in Your Eyes       Kern/Leidzen
Polka and Fugue from Schwanda the Bagpiper
   Robert Chappell, conductor
   Gates
Sol y Sombra       Churchill/Leidzen
Overture from Snow White

1972-1973
November 5, 1972, Mershon Auditorium
Concert Band (Donald E. McGinnis, Robert T. LeBlanc)
Overture from Ali Baba       Cherubini/Weatherly
Concert Piece for Band       Blank
A Northern Legend       Reed
Soleriana       Surinach

INTERMISSION
Overture for Symphonic Band  Kaneda  Johnny Garretson, conductor
5900 Walnut Grove
Le Chasseur Maudit  Hale  Franck/Stauffer

December 5, 1972, Mershon Auditorium
Gray Band (David Meeker)
Eagle Squadron  Alford
Fantasia for Band  Tsujii
Folk Festival  Shostakovich/Hunsberger
Gershwin
Rhapsody in Blue  arr. Bennett
Strike Up the Band
Embraceable You
The Man I Love
I Got Rhythm
Liza
Corcoran Cadets  Sousa

INTERMISSION

Scarlet Band (Robert T. LeBlanc)
Procession of Nobles from Mlada  Rimsky/Korsakov
Scenes from The Louvre  Dello Joio
I. The Portals
II. Children’s Galley
III. The Kings of France
IV. The Nativity Paintings
V. Finale
O Sacred Head Now Wounded  Latham
Prince Consort  Holmes
The Planets  Holst
Mars  Williams
Fanfare and Allegro

February 4, 1973, Mershon Auditorium
Concert (Donald E. McGinnis, Robert T. LeBlanc)
Overture to The School for Scandal  Barber/Hudson
Fantasia di Concerto  Boccalari
Symphonic Concert March  Bonelli/Falcone
Stewball Variations for Band  Kubik
I. Moderately fast – rhythmically, energetically
II. Fast, with spirit – with steady and sharp rhythm throughout
III. Slowly, very smoothly
IV. Fast, briskly

INTERMISSION

Symphonies of Wind Instruments  Stravinsky
First Suite in E-flat for Military Band  Holst
I. Chaconne
II. Intermezzo
III. March

Pictures at an Exhibition  Moussorgsky/Leidzen
Promenade
The Old Castle
Tuileries (children quarreling at play)
Bydlo
Ballet of the Unhatched Chickens
The Market Place at Limoges
The Hut of the Baba-Yaga
The Great Gate of Kiev

April 1, 1973, Second Concert Band Reunion Concert, Mershon Auditorium
Concert Band, Alumni Band, Combined Bands (Donald McGinnis; Manley R. Whitcomb, John Tatgenhorst, Frank Hudson, John Knox, Carl Chevallard, Ian Polster, guests)
This concert was dedicated to Manley R. Whitcomb. “All of the music played by the Concert Band was composed or arranged by alumni of The Ohio State University School of Music.”

**Concert Band**
Clarion Textures *John Tatgenhorst, conductor*
Helios Overture, Op. 17
Blennerhassett Suite *Frank Hudson, conductor*
Time and Change March *John Knox, conductor*
Trumpeters Three-for-All *Heine*  
    *Robert Hicks, Sr. (1936-40), Robert Hightshoe (1939-43), David Wakser (1939-43)*  
    *Manley R. Whitcomb, conductor*
Festive Piece *Grundman*
Symphonic Dance Music from *West Side Story* *Bernstein/Polster*  
    *Ian Polster, conductor*
Buckeye Ballads *Heine*

**Alumni Band**
Come Sweet Death *Bach/Leidzen*
Zodiac Concert March *Carter*
Mannin Veen *Wood*  
    *Charles Carter, conductor*

**Combined Bands**
Irish Tune from County Derry *Grainger*  
    *Manley R. Whitcomb, conductor*

May 2, 1973, Mirror Lake Twilight Concert
Concert Band (Donald E. McGinnis, Robert T. LeBlanc; Sarah Stemen, Timm Mackley, Student Honor Conductors)
The Silver Quill *Harpham and Nestico*
Suite of Old American Dances
    *Cake Walk*  
    *Schottische*  
    *Western One-Step*  
    *Wallflower Waltz*  
    *Rag*  
    *Timm Mackley, conductor*
Celebration Overture *Creston*
The Circus *Greenwood*
Wycliffe Variations *Whear*
Inglesina *Delle Cese*  
    *Sarah Stemen, conductor*
Overture from *The Roman Carnival* *Berlioz/Safranek*

May 9, 1973, Mirror Lake Twilight Concert
Scarlet Band (Robert T. LeBlanc, David Meeker; Jack O. Evans, guest conductor; Linda Fox, student conductor)
This concert was dedicated to Jack O. Evans, founder of the Buckeye Bands, who retired at the end of the academic year.

Nobles of the Mystic Shrine
Symphony No. 1 in E-flat
Incantation and Dance
March of the Steelman
Elegy and Fanfare
Linda Fox, conductor
Three Airs from Gloucester
The Jolly Earl of Cholmondeley
Ayre for Eventide
The Fiefe of Wembley
Selections from The Sound of Music
Fandango
Cuernavaca

May 16, 1973, Mirror Lake Twilight Concert
Gray Band (Paul Droste, Charles Temple; David Phillips, student conductor)
Under the Double Eagle
Proclamations
The Music Makers
The Veterans’ March
Repercussion
Three Dances from Under the Double Eagle
Proclamations
Three Dances from Gayne Ballet
I. Sabre Dance
II. Lullaby
III. Dance of the Rose Maidens
Mardi Gras from Mississippi Suite
Hungarian March from Damnation of Faust

May 23, 1973, Mirror Lake Twilight Concert
Concert Band (Donald E. McGinnis, Robert T. LeBlanc; W. Robert Leonard, Larry D. House, Student Honor Conductors)
The Star Spangled Banner
Excerpts from Andrea Chenier
Spiritual for Band
Robert Leonard, conductor
Guadalcanal March from Victory at Sea
Jubilance

Waltz from Carousel
Overture to Bye Bye Birdie
The Irish Suite

May 30, 1973, Mirror Lake Twilight Concert
Scarlet Band (Robert T. LeBlanc, David Meeker; Paul Droste, guest)
Colonel Bogey
Trittico
   Allegro maestoso
   Allegro marcato
The Klaxon
Mirror Lake Suite
   Serenade
   Festival
Allegro maestoso
Allegro marcato

Colonel Bogey        Alford
Trittico         Nelhybel
The Klaxon        Fillmore
Mirror Lake Suite       Montgomery
   Serenade
   Festival

American Overture for Band
Jenkins

Concert Band (Donald E. McGinnis; Gregory Mantor, Rodney Tolliver, Student Honor Conductors)

Overture to Happy Hypocrite
Elwell/Nelson
Festive Overture
Shostakovich/Hunsberger

El Abanico March
Javoloyes
Symphonic Dance Music from West Side Story
Bernstein/Polster
   Scherzo
   Mambo
   Cha Cha
   Fugue
Crown Imperial
Walton

1973-1974

July 20, 1973, Mershon Auditorium
Summer Band (Donald E. McGinnis)
This was a joint concert with the Summer Chorus.
   (SUMMER CHORUS)
Overture Capriccioso
   Erickson
Symphonic Movement
   Nelhybel
To a Wild Rose
   MacDowell
Summer in Valley City
   Finney
   Fanfare
   Interlude
   Parade
   Games
   Fireworks
   Night
Street Corner Overture
   Rawsthorne/O’Brien

November 4, 1973, Mershon Auditorium
Concert Band (Donald E. McGinnis, Robert T. LeBlanc; Nilo W. Hovey, guest)
Symphony for Band
   Bilik
   Allegro vivace
   Andante
   Andante maestoso – Allegro ritmico
Introduction, Theme and Variations
   Rossini
Overture to Cosi Fan Tutti
   Mozart/Hovey
   Woodwind Choir
   Nilo W. Hovey, conductor
Cantilena for Woodwinds
   Frankenpohl

Mary Louise Swift, clarinet
Mary Louise Swift, clarinet
Woodwind Choir
Woodwind Choir
Woodwind Choir
Nilo W. Hovey, conductor

Nobles of the Mystic Shrine March
Sousa

Concert for Bass Tuba
Allegro moderato
Romanza
Finale – Rondo alla Tedesca

Fritz Kaenzig, tuba
Robert T. LeBlanc, conductor

INTERMISSION

Sonics and Metrics
Chorale and Shaker Dance

November 29, 1973, Hughes Hall Auditorium
Buckeye Gray Band (James B. Jones, Charles Temple, Jan Roshong)
The Rakes of Mallow
Toccata
L'Inglesina

Scenes from The Louvre
I. The Portals
II. Children's Gallery
III. The Kings of France
IV. The Nativity Paintings
V. Finale

Fritz Kaenzig, tuba
Robert T. LeBlanc, conductor

INTERMISSION

Buckeye Scarlet Band (Robert T. LeBlanc, David Meeker)
Chester Overture
Chicago Tribune March
Overture to Colae Breugnon
Toccata and Fugue in D Minor
Variants on a Mediaeval Tune
Invocation of Alberich from Das Rheingold

February 3, 1974, Mershon Auditorium
Concert Band (Donald E. McGinnis)
Music for a Festival

Intrada - Overture - Round of Seven Parts - Air - Interlude - Round of Seven Parts - March
Sarabande - Scherzo - Madrigal - Minuet and Trio - Finale

Interludes for Trumpets and Trombones featuring faculty of the School of Music
Rondo from Concerto No. 3 in E-flat for Horn
Stardust
Sunny

Urban “Urbie” Green, trombone

INTERMISSION

Circus Overture
Robert T. LeBlanc, conductor

February 9, 1974, Grand Finale Concert, OMEA Conference, Columbus
Concert Band (Donald E. McGinnis)
Music for a Festival

February 9, 1974, Grand Finale Concert, OMEA Conference, Columbus
Concert Band (Donald E. McGinnis)
Music for a Festival

284
Intrada
Overture
Round of Seven Parts
Air
Interlude
March
Sarabande
Scherzo
Madrigal
Minuet and Trio
Finale

Old American Songs          Copland
I.   The Boatmen’s Dance
II.  The Dodger
III. Simple Gifts
IV.  I Bought Me a Cat

Circus Overture            Schumann/Owen
Robert T. LeBlanc, conductor
Selections from Porgy and Bess
George Gershwin
McHenry Boatwright, bass-baritone

Symphony No. 3 for Winds and Percussion  Snoeck
I.   Rather fast, with restrained energy
II.  Metal
III. Wood and Membranophones
IV.  Vigorously

February 22, 1974, An Evening of Contemporary Music, Mershon or Hughes Auditorium
Concert Band (Donald E. McGinnis, Robert T. LeBlanc, Jan C. Roshong)
Commando March             Barber
Ján C. Roshong, conductor
Symphony in B-flat          Hindemith
I.   Moderately fast, with vigor
II.  Andantino grasios – Fast and gay
III. Fugue

Stargazing                Erb
I.   The Stars Come Out
II.  Comets, Meteors, Shooting Stars
III. The Surface of the Sun

Dramatic Essay             Williams
Scott Johnston, soloist
INTERMISSION

The Leaves are Falling    Benson
Ján C. Roshong, conductor
Music for Prague 1968     Husa
I.   Introduction and Fanfare
II.  Aria
III. Interlude
IV.  Toccata and Chorale

March 3, 1974, Mershon Auditorium
Buckeye Gray Band (James Jones, Charles Temple)
Hands Across the Sea       Sousa
Chorale and Variant        del Borgo
Irish Tune from County Derry
Grainger
Shepherd’s Hey
Grainger
Russian Christmas Music

*INTERMISSION*

**Buckeye Scarlet Band (Robert LeBlanc, David Meeker)**

- George Washington Bicentennial March
- Allerseelen
- Symphony No. 4 in F Minor
  - *Finale*
- A Short Ballet for Awkward Dancers
- Oberon Overture

March 15 – 19, 1974, Tour, Hamilton Taft H. S. (March 15); Elyria West H. S. (March 16); Madison H. S. (March 17); Stow H. S. (March 18); Marion Local H. S. (March 19)

**Concert Band**

(no program available)

May 1, 1974, *Mirror Lake Twilight Concert*

**Concert Band (Robert T. LeBlanc, Jan C. Roshong; Fritz Kaenzig, Dennis Walters, Honor Conductors)**

- Antonito, Concert Paso Doble
- Chorale and Variant
  - *Dennis Walters, conductor*
- Concertante for Wind Instruments
- Variations on a Theme by Robert Schumann
- Danzon, Third Sailor’s Dance from *Fancy Free*
  - *Jan C. Roshong, conductor*
- Concertino for Three Brass and Band
  - III. Greek Dance
    - *Allan Dudek, trumpet, David Bubsey, trombone, Scott MacMorran, tuba*
- Variations on *America*
  - *Fritz Kaenzig, conductor*

- The Entertainer
- Symphony No. 5
  - *Finale*

May 8, 1974, *Mirror Lake Twilight Concert*

**Buckeye Gray Band (James B. Jones, Charles Temple)**

- Totem Pole Concert March
- Overture in B-flat
- Highlight from *Oliver*
- L’Arlesienne Suite No. 2
- Concert Band Medley
- Symphonic Overture

May 15, 1974, *Mirror Lake Twilight Concert*

**Buckeye Scarlet Band (Robert T. Leblanc, David L. Meeker)**

- Amparito Roca
- La Forza del Destino
- Third Suite
  - *March*
  - *Waltz*
  - *Rondo*
- Psalm for Band
- Coat of Arms
- Burlesque for Band
- Serenade for a Picket Fence
  - *Mallet Ensemble*

May 1, 1974, *Mirror Lake Twilight Concert*

**Concert Band (Robert T. LeBlanc, Jan C. Roshong; Fritz Kaenzig, Dennis Walters, Honor Conductors)**

- Antonito, Concert Paso Doble
- Chorale and Variant
  - *Dennis Walters, conductor*
- Concertante for Wind Instruments
- Variations on a Theme by Robert Schumann
- Danzon, Third Sailor’s Dance from *Fancy Free*
  - *Jan C. Roshong, conductor*
- Concertino for Three Brass and Band
  - III. Greek Dance
    - *Allan Dudek, trumpet, David Bubsey, trombone, Scott MacMorran, tuba*
- Variations on *America*
  - *Fritz Kaenzig, conductor*

- The Entertainer
- Symphony No. 5
  - *Finale*

May 8, 1974, *Mirror Lake Twilight Concert*

**Buckeye Gray Band (James B. Jones, Charles Temple)**

- Totem Pole Concert March
- Overture in B-flat
- Highlight from *Oliver*
- L’Arlesienne Suite No. 2
- Concert Band Medley
- Symphonic Overture

May 15, 1974, *Mirror Lake Twilight Concert*

**Buckeye Scarlet Band (Robert T. Leblanc, David L. Meeker)**

- Amparito Roca
- La Forza del Destino
- Third Suite
  - *March*
  - *Waltz*
  - *Rondo*
- Psalm for Band
- Coat of Arms
- Burlesque for Band
- Serenade for a Picket Fence
  - *Mallet Ensemble*
A Step Ahead

May 15, 1974, Mirror Lake Twilight Concert
Concert Band (Donald E. McGinnis; Christopher Doane, Douglas Little, Honor Conductors)
Marrakech Bazaar Suite for Concert Band
  Arrival of the Caravan
  In the Marketplace
  Mezzin’s Prayer – Procession of the Faithful
  Flashing Scimitars
  The Planets
  Mars
  Jupiter
  Mars

Marrakech Bazaar Suite for Concert Band
  Arrangement: Applebaum

Meditation from Thais
  Arrangement: Massenet/Isaac

March Electric
  Arrangement: Creatore

Rhumbalay – Trio for Trumpets
  Arrangement: Johnson

Emperor Waltz
  J. Strauss

Marche Militaire Francaise
  Saint-Saëns/Lake

May 22, 1974, Mirror Lake Twilight Concert
Concert Band
(no program available)

May 29, 1974, Mirror Lake Twilight Concert
Concert Band (Donald E. McGinnis; Linda Fox, Marlowe Brainard, Honor Conductors), Scarlet Band (Robert T. LeBlanc, David L. Meeker)
Scarlet Band
Simple Gifts
  Arrangement: Ployhar
North Sea Overture
  Arrangement: Herman
Man of La Mancha
  Arrangement: Leigh/Erickson
Second Suite
  I. Fanfare
  II. Scherzo
  Serenade for a Picket Fence

Mallet Ensemble

The Stars and Stripes Forever

Concert Band
Americans We
  Fillmore
Lincolnshire Posy
  Grainger
  The Brisk Young Sailor
  Lord Melbourne
  The Lost Lady Found

Linda Fox, conductor

La Boutique Fantasque
  Rossini/Respighi
George Washington Bridge
  Schuman

Marlowe Brainard, conductor

Porgy and Bess Selection

1974-1975
July 18, 1974, Mershon Auditorium
Summer Band (Donald E. McGinnis)
Overture to la Gazza Ladra      Rossini/Cailliet
Variants on a Mediaeval Tune      Dello Joio
El Abanico – Paso Doble Español      A. Jazaloyes
Transitions

INTERMISSION

Concerto in C Major       Vivaldi/Reed
   II.  Largo
   III.  Allegro molto
Barbara Crockett, piccolo

Gardes du Corps      Hall
Sinfonietta Flamenca      Surinach
   I.  Vivo
   II.  Andantino
   III.  Presto agitato

The Tsar’s Farewell from The Legend of Tsar Saltan      Rimsky-Korsakov/Reed

November 3, 1974, Mershon Auditorium
All performers were Concert Band personnel. The Wind Ensemble performed at 1:30 and the Concert Bands performed at 3:00.

Wind Ensemble (Robert T. LeBlanc)
Imperatrix      Reed
Meditation and Festival      Spears
Hebrides Suite      Grundman
Jan Roshong, conductor
Israel in Egypt      Handel/Butts
Landmark Overture      Caudill
Russian Fête      Rimsky-Korsakov/Forsblad

INTERMISSION

Small Concert Band (Donald E. McGinnis)
Overture to Norma      Bellini/Falcone
Partita
   Intrada
   Notturno
   Burlesca

The Dragoons of Villars      Maillart/Barnes
Music for Winds and Percussions      Del Borgo
Chicano      Richens

INTERMISSION

Large Concert Band (Donald E. McGinnis)
Ariane Overture      Boyer/Lillya
Overture for Band      Mendelssohn
Fanfare      Montenegro/Tatgenhorst

November 26, 1974, Mershon Auditorium
Gray Band (James B. Jones, Jan Roshong)
Action Front      Blankenburg
Dance Rhythm      Riegger
Hymn Song for Sunday      Gillis
Dance and Intermezzo      Charles Carter
English Folk Song Suite      Vaughan Williams
   I.  March
   II.  Intermezzo
   III.  March

Scarlet Band (Robert T. LeBlanc, David Meeker)
Overture to The Messiah      Handel/Cailliet
March for Tripod      Tull
Siegfried’s Funeral Music from *Die Gotterdammerung*       Wagner/Wheat
Symphonic Movement       Nelhybel
American Overture for Band       Jenkins
The Immovable Do       Grainger
Ballet Suite from *Mademoiselle Angot*       Lecocq
  Overture
  March
  Couplet
  Valse
  Cancan

**February 2, 1975, Mershon Auditorium**

**Concert Band (Donald E. McGinnis, Robert T. LeBlanc)**

Royce Hall Suite       Willan
  Prelude and Fugue
  Menuet
  Rondo
Psalm for Band       Persichetti
Armenian Dances       Reed

*Robert T. LeBlanc, conductor*

INTERMISSION

Concerto for Flute and Wind Orchestra       Badings
  Ann Fairbanks, flute
Kentucky March       Goldman
Prelude – Variations       Smith
*El Salón México*       Copland/Hindsley

**March 4, 1975, Mershon Auditorium**

**Concert Band (Donald E. McGinnis, Robert T. LeBlanc)**

This was a program of contemporary music.
Sculptura – PREMIERE       Heisinger
  Melos
  Sonans
  Motio
Sinfonia for Winds – PREMIERE       Johnson
  I.  Intrada
  II.  Song
  III. Dance
  IV. Rondo

INTERMISSION

Concerto in G Minor       Poulenc/Hill
  Andante – Allegro giocoso
  Andante moderato
  Allegro, Molto agitato – Largo
  Janet Hill, organ
Kanawha to Main       Lawson
Symphony for Band       McGinnis
  I. Allegro
  II. Variations
  III. Waltz
  IV. Finale

**March 6, 1975, Mershon Auditorium**

**Gray Band (Robert T. LeBlanc, James Jones)**

March Intercollegiate       Ives/Brion
Sarabande       Debussy/Nelson
Divertimento
  Prologue
  Song
  Dance
  Burlesque
  Soliloquy
  March

Water Music Suite
  Allegro
  Air
  Finale

Suite of Old American Dances
  Cakewalk
  Wallflower Waltz
  Rag

Scarlet Band (James Jones, Jan C. Roshong)
The Silver Quill
  Southern Tier Suite for Band
    Quickstep I
    Quickstep II
    Waltz
    Galop

First Suite in E-flat for Military Band
  I. Chaconne
  II. Intermezzo
  III. March

Hail to the Fleet

Charles County Overture

William Byrd Suite
  The Earle of Oxford’s March
  The Bells

Procession of Nobles

March 1975, Tour, Madison H. S. (March 20-21), Tuslaw H. S. (March 21), Highland H. S. (March 22), Brooklyn H. S. (March 23-24), Grove City H. S. (March 24)
Concert Band (Donald E. McGinnis, Robert T. LeBlanc, Jan C. Roshong)

Evening Program
El Salón México
  Kanawha to Main
  Armenian Dances

  Robert T. LeBlanc, conductor

INTERMISSION

Prelude – Variations
  Apollo

Buckeye Ballads

Additional Repertoire

Concertino

Concerto Grosso for Three Cornets and Baritone
  Allan Dudek, James Powell, Robert Anzalone, Sandra Emig, soloists

Fanfare
  Montenegro/Tatgenhorst

Overture for Band
  Mendelssohn

Percussion Espagnole
  Prince

Psalm for Band
  Persichetti

Royce Hall Suite
  Willan
Symphony for Band
Western Overture
(Other marches and section features)

May 7, 1975, Mirror Lake Twilight Concert
Concert Band (Robert T. LeBlanc; Lora Conner, Donna Crumley, Tammie Wiltshire; Student Honor Conductors)
Sound Off
Blue Lake Overture
Overture to Die Fledermaus
Suite Française
I. Normandie
II. Bretagne
III. Ile de France
IV. Alsace Lorraine
V. Provence
Overture to Candide
Fandango
March Hongroise-Rakoczy from Damnation of Faust

May 14, 1975, Mirror Lake Twilight Concert
Scarlet Band (James B. Jones, Robert T. LeBlanc)
La Scala di Seta
Serenata
New Dance, Op. 18c
March, Op. 99
Wycliffe Variations
March Juno
Selections from Porgy and Bess

May 21, 1975, Mirror Lake Twilight Concert
Concert Band (Jan C. Roshong; Sandra Emig, Diane Meyer, Beth Workmaster, Student Honor Conductors)
Jan Roshong’s portion of the concert was presented in partial fulfillment of the requirements for the Ph.D. in Music Education.
Fanfare for the Common Man
Serenade No. 10, K. 361
Rondo. Allegro molto
Phedre Overture
Variations on a Korean Folk Song
La Fiesta Mexicana
II. Mass
III. Carnival
Variants on a Mediaeval Tune
Rosenkavalier Waltzes
Stars and Stripes Forever

May 28, 1975, Mirror Lake Twilight Concert
Gray Band (James B. Jones, Jan C. Roshong)
New Colonial March
Armenian Dances
Selections from *The Music Man*
Die Nacht
The Irish Suite

- *The Girl I Left Behind Me*
Jubilation Overture
Puff the Magic Dragon

- *Tuba Section Feature*

Them Basses March

**June 4, 1975, Mirror Lake**

**Concert Band (Donald E. McGinnis; Leslie Susi, John H. Shaffer, C. B. Kriechbaum, guests)**

Ruy Bias Overture
Symphonic Songs for Band

- *Serenade*
- *Spiritual*
- *Celebration*

An American in Paris

- *Leslie Susi, conductor*

The Drum Major’s Daughter
Chorale and Alleluia
Suspiros de Espana

- *John H. Shaffer, conductor*

English Folk Song Suite

1. *March*
2. *Intermezzo*
3. *March*

*Valdres, Norwegian March*
Selections from *My Fair Lady*

- *C. B. Kriechbaum, conductor*

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**1975-1976**

**July 22, 1975, Mershon Auditorium**

**Summer Band**

(no program available)

**November 2, 1975, Mershon Auditorium**

This concert included the performance of a wind ensemble selected from the Concert Band members. An alumni gathering followed this concert.

**Wind Ensemble (Robert T. LeBlanc)**

New Trier Overture
Avatara
Synopsis for Band
Acadia
Chatham Overture
Sholom Aleichem
Jacoma

- *Wind Ensemble (Robert T. LeBlanc)*

Peter Schmoll Overture
Concerto in E-flat

- *Allegro*
- *Andante*
- *Allegro*
Allan Dudek, trumpet

Chronica
The Drum Major's Daughter Overture
Punchinello - Overture to a Romantic Comedy

INTERMISSION
Polka and Fugue from *Schwanda, the Bagpiper*
Brooke's Chicago Marine Band March
Finale from Symphony No. 2

November 17, 1975, Mershon Auditorium
Scarlet Band (James B. Jones, Robert T. LeBlanc)
Gray Band (James Westbrook)

Dedicatory Overture
Brighton Beach Concert March for Band
Essay for Band
Variations on a Korean Folk Song
A Short Ballet for Awkward Dancers
  I. March for Two Left Feet
  II. Waltz for People with Slipped Disks
  III. Twelve Tone Rag
  IV. Four Footed Galop

INTERMISSION
Scarlet Band (James B. Jones, Robert T. LeBlanc)
Marche Des Parachutistes Belges
George Washington Bridge
The Vanished Army
Four Miniatures
  Dawn
  Promenade
  The Approaching Soldiers
  Fiesta
Toccata
Selections from *Mary Poppins*

February 1, 1976, Bicentennial American Music, Mershon Auditorium
Concert Band (Donald E. McGinnis, Robert T. LeBlanc)
The Concert Band released the album *America: A Salute to Achievement* in 1976.

Apotheosis of the Earth
  I. Apotheosis
  II. Tragedy of Destruction
  III. Postscript

Woodland Sketches
  To a Wild Rose
  Will O' the Wisp
  In Autumn
  From an Indian Lodge
  To a Water Lily
  Told at Sunset

INTERMISSION
Lexington Green - PREMIERE

Dedicated to Dr. McGinnis

The Three Soldiers
  Richard Burkart, Allan Dudek, James Powell, cornets

Four Preludes
  I. George (Gershwin)
II. Vincent (Youmans)
III. Cole (Porter)
IV. Jerome (Kern)

America, A Salute to Achievement - PREMIERE

Taped narration by Lowell Thomas

February 26, 1976, A Concert in the Grand Tradition of John Philip Sousa, Palace Theatre
Concert Band (Donald E. McGinnis, Robert T. LeBlanc)
Various marches were added to this concert, in the style of John Philip Sousa, as encores between programmed selections.
Medea’s Meditation and Dance of Vengeance
Barber/Hudson
Debutante
Clarke
Richard Burkart, cornet
The Three Solitaires
Clarke
Richard, Burkhart, Allen Dudek, James Powell, cornets
Suite, The Last Days of Pompeii
Sousa
I. In the house of Burbo and Stratonice
II. Nydia
III. The destruction of Pompeii and Nydia’s Death

INTERMISSION

Fantasia di Concerto
Boccalari
Sandra Emig, euphonium
Humoresque – Showing Off Before Company (1919)
Sousa
Symphonic Dance Music from West Side Story
Bernstein/Polster
Scherzo
Mambo
Cha-cha
Fugue

America, A Salute to Achievement

March 2, 1976, Hughes Hall Auditorium
Concert Band (Donald E. McGinnis)
(no program available)

March 7, 1976, Hughes Hall Auditorium
Gray Band (Jon Woods, James Westbrook)
Komm, Suset Tod
Bach/Leidzen
Colossus of Columbia
Alexander/Bainum
Flourish for Wind Band
Vaughan Williams
Fanfare and Celebration
Smith
Third Suite
Jager
I. March
II. Waltz
III. Rondo

INTERMISSION

Scarlet Band (James B. Jones, William P. Baker)
Overture to Russlan and Ludmilla
Glinka/Winterbottom
Symphony No. 1 in E-flat
Saint-Saëns/DeRubertis
Finale
Celebration Overture
Creston
Dance of the Spirits of Five, Op. 39
Holst/Harpham
Jericho
Gould

March 9, 1976, Hughes Hall Auditorium
Buckeye Band (James B. Jones, Jon Woods)
(no program available)
March 10, 1976, A Program in the Grand Tradition of John Philip Sousa, MENC, Atlantic City, NJ
Concert Band (Donald E. McGinnis, Robert T. LeBlanc)
This concert was narrated by Paul E. Bierley. In Music Notes, Winter Quarter 1976, the Herald Trumpeters of the U.S. Army Band were said to perform for this event.

Medea’s Meditation and Dance of Vengeance
El Capitan March
Debutante

Richard Burkart, cornet

The Three Solitaires
Richard, Burkart, Allen Dudek, James Powell, cornets

Tempo de Marcia for 3 Cornets

Suite, The Last Days of Pompeii
   I.  In the house of Burbo and Stratonice
   II. Nydia
   III. The destruction of Pompeii and Nydia’s Death

Humoresque – Showing Off Before Company
Fantasia di Concerto

Sandra Emig, euphonium

La Reine de La Mer-Waltzes
Symphonic Dance Music from West Side Story
   Scherzo
   Mambo
   Cha-cha
   Fugue

Anchor and Star March
The Stars and Stripes Forever

May 5, 1976, Mirror Lake Twilight Concert
Concert Band (Robert T. LeBlanc; James Brody, Mark Jackson, Robert Wasmund, Student Honor Conductors)

Kreuzritter - Fanfare March
The Incredible Flutist
Symphonic Dance Music from West Side Story
   Scherzo
   Mambo
   Cha-cha
   Fugue
Suite from Water Music
   Allegro
   Air
   Minuet
   Hornpipe
   Finale
Scenes from The Louvre
   I.  The Portals
   III. The Kings of France
   IV. The Nativity Paintings
   V.  Finale

Fehrbelliner Reitermarsch
Fiesta del Pacifico
Overture to Rienzi

May 12, 1976, Mirror Lake Twilight Concert
Scarlet Band (James B. Jones and William P. Baker; John Grashel, guest)
The Gray Band joined for the last selection.
Italian in Algiers
Coronation Scene from Boris Godounov

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Chester Schuman

March Hongroise
Grand Serenade for an Awful Lot of Winds and Percussion
   Grand Entrance
   Simply Grand Minuet
   Romance in the Grand Manner
   Rondo Much Grando

Combined Scarlet and Gray Bands
American Civil War Fantasy

John Grashel, conductor
Berlioz
Schiackele

May 19, 1976, Mirror Hollow
Concert Band
(no program available)

May 26, 1976, Mirror Lake Twilight Concert
Concert Band (Donald E. McGinnis; George Toot, Frederick R. Walker, Frank J. Menichetti, Student Honor Conductors)
Suite from the Ballet Pineapple Poll
   I. Opening Number
   II. Jasper's Dance
   III. Poll's Dance
   IV. Finale

The Norwich Cadets
Medina Overture

Third Suite
   I. March
   II. Waltz
   III. Rondo

Piccolo Espagnol
American Folk Suite
   I. Across the Wide Missouri
   II. The Erie Canal
   III. Black is the Color of My True Love's Hair
   IV. Whoopee Ti-Yi-Yo

Slavonic Rhapsody
Voices of Spring, Valse
Sound of Music

George Toot, conductor
Jager
Christensen
Walters

Frederick R. Walker, conductor
Friedemann/Lake & Kent
J. Strauss/Winter
Rodgers/Bennett

June 2, 1976, Mirror Lake Twilight Concert
Concert Band (Donald E. McGinnis; David Gordon, Randall Wheaton, Teresa Wright, Student Honor Conductors)
All selections after the Shostakovich Finale were listed under the program heading "A Bicentennial Tribute to American Jazz"
Torch Procession
Variations on America

David Gordon, conductor
Sousa
Ives/Rhodes

Randall Wheaton, conductor
Shostakovich/Righter

Frank J. Menichetti, conductor
McIntosh
Bernstein/Stith

El Capitan
Finale from Symphony No. 5
Ascendancy for Concert Band
Three Dance Episodes from On the Town
   I. The Great Lover
II. Lonely Town: Pas do Deux
III. Times Square: 1944

Teresa Wright, conductor

I Remember Clifford       Golson
James Powell, trumpet
Carnival Selection        Merrill/Hawkins
Drummer's Delight         Mancini/Krance

1976-1977
July 16, 1976, Mershon Auditorium
Summer Band (Donald E. McGinnis)
This was a joint concert with the University Summer Chorus.

(UNIVERSITY SUMMER CHORUS)

INTERMISSION

Excerpts from Carmina Burana
I. O Fortune, variable as the moon
II. I lament Fortune's blowe
III. Behold the spring
IV. Dance – On the lawn
VI. Were the world all mine
VII. When we are in the tavern

Orff

Overture to Hansel and Gretel         Humperdinck
Sinfonia India                        Chávez
Cowboy Rhapsody                      Gould

November 7, 1976, Mershon Auditorium
Concert Band (Donald E. McGinnis, Robert T. LeBlanc)
This program was dedicated to Anne Thorne, a member of the Concert Band, who was killed in an automobile accident on October 16, 1976. Two start times and two intermissions were listed.

1:30 p.m. program
Overture to a Celebration   Hastings
Ambrosian Hymn Variants     White
American Folk Rhapsody No. 3 Grundman
Matrix                      Leckrone
Chorale and Capriccio       Giovannini
A Colonial Legend           Grundman

INTERMISSION

3:00 program
Night on Bald Mountain       Moussorgsky
A Tribute to Youth           Ford
Prelude and Rondo            Holsinger
Alpha Centauri               Ressiger

INTERMISSION

Prelude and Paragrams        Washburn
Canada                        Whear
Laude: Chorale, Variations and Metamorphoses Hansan
Overture to Rienzi            Wagner

November 30, 1976, Mershon Auditorium
Gray Band (Robert Cochran)
An Age of Kings               Bliss
Prelude
Chorale
Postlude
Montmartre March, from the Paris Suite Wood
Dance and Intermezzo Carter
Second Suite in F for Military Band Holst
   I. March
   II. Song without Words
   III. Song of the Blacksmith
   IV. Fantasia on the Dargason

INTERMISSION

Scarlet Band (William P. Baker, James B. Jones)
Psalm 18 Marcello-Whitney
Dance Rhythms, Op. 58a Reigger
First Suite for Band Reed
   Melody
   March Persichetti
Pageant
Sound Dramas Spino

December 5, 1976, Mershon Auditorium
Scarlet Band, Gray Band
(no program available)

February 13, 1977, Silver Anniversary Concert and Third Concert Band Alumni Reunion, Mershon Auditorium
This program was narrated by Dr. Andrew Broekema, Dean of the College of the Arts.
*Written or arranged specifically for this occasion and dedicated to Donald E. McGinnis and The Ohio State University Concert Band. All are alumni of the School of Music, except Richard Lawson, a friend of Dr. McGinnis.

Concert Band
First Processional for Percussion and Brass Choir* Twitty
Overture to La Cambiale Di Matrimonio* Frank Hudson, conductor
   John T. Twitty, conductor
Variations on a Theme of Guillaume de Machaut* Keane
   David Keane, conductor
Coventry* Tatgenhorst
   John Tatgenhorst, conductor
Symphony for Band McGinnis
   II. Variations on Three Notes
Serenade for Band* Polster
   Ian Polster, conductor
Memoir, Concert March* Lawson
   Richard Lawson, conductor
A Pioneer Landing* Knox
   John Knox, conductor
Etude Caprice Moszkowski/Waln
   Played by past and present clarinet students of Dr. McGinnis, 1941-1977
Meditation from Thais Massenet/Harding
   Played by past and present flute students of Dr. McGinnis, 1941-1977
American Folk Rhapsody No. 4* Grundman
Alumni Band
Sonallegro Johnson
   Robert G. Johnson, conductor
Buckeye Ballads
Coronation Scene from *Boris Godunow*
**Combined Band**
Finale from *Tannhauser*

*Manley R. Whitcomb, conductor*

March 3, 1977, Mershon Auditorium
**Gray Band (Robert Cochran, Jon Woods)**
Dedication Overture
Capitol Hill, Concert March
Symphonic Suite
   ***Intrada***
   *Chorale*
   **March**
Pride and Spirit

*INTERMISSION*

**Scarlet Band (James B. Jones, William Baker)**
Enter of the Gladiators
An Original Suite
   **March**
   **Intermezzo**
   **Finale**
Divertimento
Second Symphony for Band
   **Intrada**
Mars, from *The Planets*

March 8, 1977, Hughes Hall
**Concert Band (Donald E. McGinnis, Robert T. LeBlanc)**
This concert was entitled "A Program of Contemporary Music."
Sinfonietta for Wind Ensemble
   *Lento assai*
   *Lento*
   *Molto allegro*
Reflections on Paris
   Le Louvre
   Les Jardins de Tuileries
   La Place de la Concorde
   L'Avenue des Champs-Elysées
   The Tomb of the Unknown Soldier
   L'Arc de Triomphe

*Robert T. LeBlanc, conductor*

**INTERMISSION**

Sinfonietta for Winds and Percussion
   *Allegro Feroce*
   *Largo*
   *Vivace*
Opus for Band – PREMIERE
Bacchanalia for Band

*Donald E. McGinnis, conductor*

April 18, 1977, Dedication Week, Charles H. Cook Hall, OSU Lima Campus
**Concert Band (Donald E. McGinnis, Robert T. LeBlanc)**
The Star Spangled Banner
Dance Variations
Andalusian Fresco

*Donald E. McGinnis, conductor*
Excerpts from *Carmina Burana*  
I. *O Fortune, variable as the moon*  
II. *I lament Fortune’s blowe*  
III. *Behold the spring*  
IV. *Dance – On the lawn*  
VI. *Were the world all mine*  
VII. *When we are in the tavern*  

**INTERMISSION**

**Armenian Dances, Part I**  
The Apricot Tree  
The Partridge’s Song  
Hoy, My Nazan (love song)  
Alagyaz (a mountain in Armenia)  
Go, Go (a humorous, light tune)

American Folk Rhapsody No. 4  
Lola Flores
Buckeye Ballads

**May 4, 1977, Mirror Lake Twilight Concert**  
**Concert Band (Donald E. McGinnis; Jay Moyer, Sue Black, Steven Rohrer, Student Honor Conductors)**

Overture to *La Gazza Ladra*  
*Jay Moyer, conductor*  
American Folk Rhapsody No. 4  
*Grundman*
Festive Prelude  
*Adler*
Lola Flores
*Sue Black, conductor*
Varients on a Mediaeval Tune  
*Steven Rohrer, conductor*
Andalusian Fresco

**May 11, 1977, Mirror Lake**  
**Scarlet Band (James B. Jones, John Grashel; Jim Swearingen, guest)**  
The Rakes of Mallow  
*Anderson*
First Suite in E-flat for Military Band  
I. *Chaconne*  
II. *Intermezzo*  
III. *March*  
*Dedication Overture*  
*Smith*
Highlights from *Camelot*  
*Lerner and Loewe*
Majestic Overture  
*Swearingen*
Marrakech Bazaar  
*Applebaum*

**Arrival of the Caravan**  
*In the Marketplace*  
*Muezzin’s Prayer*  
*Procession of the Faithful*  
*Flashing Scimitars*  

**May 18, 1977, Mirror Lake**
Gray Band (Jon Woods, Robert Cochran; Paul Droste, guest)
The Southerner, March
A Jubilant Overture
Three Sketches
   I. Carousel
   II. Cherade
   III. Callithump
Chester Overture
The Crane, from Symphony No. 2

Paul Droste, conductor

Stan Kenton in Concert
The Black Horse Troop

May 25, 1977, Mirror Lake
Concert Band (Robert T. LeBlanc; Richard Clary, Jeanne Cutting, Linda Hamman, Student Honor Conductors)
Three Ayres from Gloucester
   I. The Jolly Earl of Cholmondeley
   II. Ayre for Eventide
   III. The Fiefs of Wembley
The Gods Go A-Begging

Linda Hamman, conductor

Grand Serenade for an Awful Lot of Winds and Percussion
   Grand Entrance
   Simply Grand Minuet
   Romance in the Grand Manner
   Rondo Mucho Grando
Aegean Festival Overture

Jeanne Cutting, conductor

Danzon, Third Sailor's Dance from Fancy Free
Flag of Stars

Richard Clary, conductor

Begin the Beguine
Armenian Dances
   The Apricot Tree
   Patridge's Song
   Hoy, My Nazan
   Alagyaz
   Go, Go

June 1, 1977, Mirror Lake
Concert Band (Donald E. McGinnis; Emil Puffenberger, Robert Ginther, Daniel Nawrocki, Student Honor Conductors)
Amparito Roca
Sequoia, A Tone Painting
Au Pays Lorrain

Emil Puffenberger, conductor

Incantation and Dance
A Short Ballet for Awkward Dancers
   March for Two Left Feet
   Waltz for People with Slipped Disks
   Twelve Tone Rag
   Four Footed Gallop
Elsa's Processional to the Cathedral from Lohengrin

Robert Ginther, conductor

Sabre and Spurs

Robert Alexander/Bainum
Reed
Grundman
Schuman
Tchaikovsky
arr. Scott
Sousa
Stuart
Handel
Schiekelle
Makris/Bader
Bernstein/Krance
Jacobs
Porter/Krance
Reed

301
Broadway Showstoppers Overture
Mannin Veen

Daniel Nawrocki, conductor

1977-1978
July 18, 1977, Mershon Auditorium
Summer Band (Donald E. McGinnis)
This was a joint concert with the Summer Chorus.

(SUMMER CHORUS)
Washington Grays
Masquerade for Band, Op. 102
Ye Banks and Braes O’ Bonnie Doon
Tres Danzas de Mexico
   El Pitayero
   El Café
   El Curripiti
Savannah River Holiday Overture

October 30, 1977, Mershon Auditorium
Concert Band (Donald E. McGinnis, Robert T. LeBlanc)
Armida Overture
Mirror Lake Suite

Paul Droste, euphonium
La Procession du Rocio
Symphony No. 2
   I. Sussurando
   II. Elevato
   III. Slancio

INTERMISSION

English Dances
   I. Andantino
   II. Vivace
   III. Mesto
   IV. Allegro risoluto

Eternal Father, Strong to Save
Devonshire Overture
Symphonic Suite

The Wind and the Lion

November 17, 1977, Mershon Auditorium
Gray Band (Robert Cochran)
Bellerophon, Overture for Band
Giles Farnaby Suite

Whear
Jacob

Kenny
Mailman

Scarlet Band (James B. Jones)
Four Miniatures
  Dawn
  Promenade
  The Approaching Soldiers
  Fiesta

Three Ayres from Gloucester
  The Earl of Cholmondeley
  Ayre for Eventide
  The Fields of Wembley

Paradox
Die Wacht am Rhein

December 3, 1977, Band Reading Clinic, Hughes and Mershon
The Concert Band may have performed for part of this clinic.
(no program available)

February 5, 1978, Mershon Auditorium
Concert Band (Donald E. McGinnis, Robert T. LeBlanc; Roger Nixon, guest)
Roger Nixon conducted his compositions on this program.
Toccata and Fugue in D Minor
Tuba Concerto
  Overture
  Berceuse
  Toccata

Elegy and Fanfare March

INTERMISSION

Centennial Fanfare March
Pacific Celebration Suite
  Parade
  Prayer
  Pageant
Nocturne
Fiesta Del Pacifico

February 22, 1978, Contemporary Music, Mershon Auditorium
Concert Band (Donald E. McGinnis, Robert T. LeBlanc)
Armenian Dances
  Nazan yar
  Noubar
  Tamzara
  Goujn ara
  Tsyeru bar

Praeludium and Allegro

March 1978, Spring Tour
Concert Band (Donald E. McGinnis, Robert T. LeBlanc)
Toccata and Fugue in D Minor
Pacific Celebration Suite
  Parade
  Prayer
  Pageant

Armenian Dances
  Nazan yar
Noubar  
Tamzara  
Goujna ara  
Tsyeru bar

Robert T. LeBlanc, conductor

Kanawha to Main  
Praeludium and Allegro  
Buckeye Ballads  
Tuba Concerto  
Overture  
Berceuse  
Toccata

James Akins, tuba

Concerto for Trumpet  
Robert Birch, trumpet

Additional Tour Repertoire

Armida Overture  
Army of the Potomac, March  
The Black Horse Troop March  
Credo  
El Abanico  
Elegy and Fanfare March  
English Dances
  I. Andantino  
  II. Vivace  
  III. Mesto  
  IV. Allegro risoluto

Joyance  
Kaddish  
March of the Belgian Parachutists  
Music for a Civic Celebration  
Fiesta del Pacifico  
La Procession du Rocio  
Scherzo for Band  
Summer in Valley City  
Symphony No. 2  
Symphony for Band  
The Wind and the Lion  
Yankee Doodle, Fantasie Humoresque

Joyance  
Kaddish  
March of the Belgian Parachutists  
Music for a Civic Celebration  
Fiesta del Pacifico  
La Procession du Rocio  
Scherzo for Band  
Summer in Valley City  
Symphony No. 2  
Symphony for Band  
The Wind and the Lion  
Yankee Doodle, Fantasie Humoresque

March 7, 1978, Pataskala Elementary School, OH  
Gray Band (Robert Cochran, Jon Woods)

March 8, 1978  
Concert Band
March 9, 1978, Mershon Auditorium
Buckeye Band (James B. Jones, Robert Cochran, Jon Woods)
(no program available)

May 3, 1978, Mirror Lake
Concert Band (Robert T. LeBlanc; James A. Sentz, Jodi M. Gladstone, Student Honor Conductors)
The Star Spangled Banner
Florentiner March       Fucik
Symphony No. 9, *From the New World*       Dvořák
\[Finale\] 
James A. Sentz, conductor

The Star Spangled Banner
Florentiner March       Fucik
Symphony No. 9, *From the New World*       Dvořák
\[Finale\] 
James A. Sentz, conductor

Othello
\[Prelude\]
\[Aubade\]
\[Othello and Desdemona\]
\[Entrance of the Court\]
\[The Death of Desdemona; Epilogue\]

Symphonic Songs for Band
\[Serenade\]
\[Spiritual\]
\[Celebration\]
Jodi Gladstone, conductor

Die Wacht Am Rein       von Blon/Wiley
A Medley for Concert Band       Rodgers/Reed

May 10, 1978, Mirror Lake
Scarlet Band (James B. Jones, William P. Baker)
American Overture       Jenkins
An Italian in Algiers       Rossini
Night Fantasy       Ward
The Man Who Invented Music       Gillis
\[William P. Baker, narrator\]

The Girl I Left Behind Me       Anderson
L'inglesina       Cese
Broadway Showstoppers       arr. Barker
Symphonic Movement       Nelhybel

May 17, 1978, Mirror Lake
Concert Band (Donald E. McGinnis; Susan Heller, Amy LaCivita, Robert Rumberger, Student Honor Conductors)
Triptych       Curnow
On the Trail, from *Grand Canyon Suite*       Grofè
\[Susan Heller, conductor\]

Overture to *Colas Breugnon*       Kabalevsky
\[Amy LaCivita, conductor\]

Introduction and Samba for Alto Saxophone and Band       Whitney
\[Darren Holbrook, alto saxophone\]

Pas des Fleurs, Intermezzo from *Naila*       Delibes/Moses-Tobani

Adagio       Nelhybel
Allegro marcato

Robert Rumberger, conductor

Arkansamba
Kanawha to Main

May 24, 1978, Mirror Lake
Gray Band (Robert Cochran, Jon Woods)
Joyance
Azrael
Western Overture
Original Fantasy

Yoder
Lawson

Paul Droste, conductor

650 East Concert March
Divertimento
Chant and Jubilo
Barry Manilow
Entry March of the Boyares

Oldham and Hale
Sheldon
McBeth
arr. Lowden
Halvorsen/Barnes

May 31, 1978, Mirror Lake
Concert Band
(no program available)

1978-1979

July 21, 1978, Mershon Auditorium
Summer Band (Donald E. McGinnis)
This was a joint concert with the Summer Chorus.
(SUMMER CHORUS)

Overture to L’Amant Jaloux
Concert for Band
Allegro
Adagio
Allegro con brio
Prelude to Act I, La Traviata
Concertino for Percussion and Band
Ritmo Jondo
Bulerias
Saeta
Garrotin
Overture and Caccia

Verdi/Falcone
Williams
Surinach

Summer Band and Chorus
Sing A New Song

Bencriscutto

October 29, 1978, Mershon Auditorium
Concert Band (Donald E. McGinnis, Robert T. LeBlanc)
Russian and Ludmilla Overture
Danses Sacred and Profane
I. May Danse
II. Danse Macabre
III. Estampie
Paradigm
A Song of the Sea

Glinka/Hindsley
Hill
Caruso
Mitchell

INTERMISSION

Pride and Spirit

Resseger
Japanese Prints
   I. Kiyomizu
   II. Yumi Kate
   III. Kodama

Exaltation
Polly River
Introduction, Chorale and Jubilee

November 21, 1978
Buckeye Band (James Jones, Robert Cochran)
(no program available)

February 4, 1979, Mershon Auditorium
Concert Band (Donald E. McGinnis)
According to the performance calendar, featured on the program was music by Carlos Surinac, Armenian Dances, No. 2 by Reed, and Slava by Leonard Bernstein.

March 5, 1979, Mershon Auditorium
Concert Band (Donald E. McGinnis)
According to the performance calendar, as its second concert on the winter, the Band will present its traditional program of contemporary music.

March 8, 1979, Mershon Auditorium
Scarlet Band, Gray Band (William P. Baker, Robert Cochran, Jon Woods)
(no program available)

May 16, 1979, Mirror Lake Hollow
Concert Band (Donald E. McGinnis; W. Richard Cool, Kenneth Konicek, Percy Hall, guests)
The Star Spangled Banner
Selections from Andrea Chenier
Finale from Symphony No. 5
   W. Richard Cool, conductor
American Overture for Band
   Jenkins
English Dances
   I. Andantino
   II. Vivace
   III. Mesto
   IV. Allegro risoluto
March, The Footlifter
   Fillmore
Chester Overture for Band
Parade of the Tall Ships
Second Suite in F for Military Band
   I. March
   II. Song without words
   III. Song of the Blacksmith
   IV. Fantasia on the Dargason
   Percy Hall, conductor

May 30, 1979, Golden Anniversary Program, Mirror Lake Hollow
Concert Band (Donald E. McGinnis, Robert T. LeBlanc, Vincent Sidoti)
This was the “Grand Finale Program” of Donald E. McGinnis. He included dedications for most songs on this program.
The Star Spangled Banner
Overture to La Forza del Destino
   “for Mr. Weigel”
Suite of Old American Dances
   I. Cakewalk
   II. Schottische
   III. Western One-Step
   IV. Wallflower Waltz
   V. Rag
   “for our great country, state, and University”
Irish Tune from County Derry
The Irish Washerwoman
   “for my heritage, my parents, and my family”
America, The Beautiful
   “for our many guest conductors and soloists”
POP! Goes the Weasel
   “for my daughters – they remember it from years ago!”
Finale from Symphony for Band
   “for my many great teachers, and my inspiring and helpful OSU colleagues and my wife, to whom the work is dedicated”
March Cheerio
   “for Dr. Goldman, who founded ABA fifty years ago; and for Paul Bierley”
Pastiche
   “for the many people who have written music for us”
Armenian Dances
   Lorva Horovel
   ‘for our marvelous students, who have given unstintingly of time and talent; they have made the 38 years fly past too rapidly…”
Buckeye Ballads
   “for Manley R. Whitcomb, colleague and friend from the first day…”

1979-1980
October 23, 1979, Weigel Hall
Concert Band (Craig Kirchhoff)
(no program available)

November 15, 1979, Weigel Hall
Buckeye Band
(no program available)

November 29, 1979, Mershon Auditorium
Wind Ensemble (Craig Kirchhoff)
Rondino in E-flat Major
Scene Revisited
   “INTERMISSION”
Concert Band (Craig Kirchhoff)
Chester Overture
   “for our great country, state, and University”
Lincolnshire Posy
   I. Dublin Bay
   II. Harkstow Grange
   III. Rufford Park Poachers
   IV. The Brisk Young Sailor
   V. Lord Melbourne
   VI. The Lost Lady Found

November 30, 1979, Weigel Hall
Concert Band
(no program available)
This concert might be the same as November 29th.

December 1, 1979, All-Ohio Band Reading Clinic
(no program available)

February 6, 1980, Mershon Auditorium
Wind Ensemble (Craig Kirchhoff; Karel Husa, guest)
Fanfare pour précéder La Peri
William Byrd Suite
The Earle of Oxford’s Marche
Pavana
John come kisse me now
The Mayden’s Song
Wolsey’s Wilde
The Bells
Concerto for Alto Saxophone
I. Prologue
II. Ostinato
III. Epilogue

James Hill, alto saxophone
Karel Husa, conductor
INTERMISSION

Concert Band (Craig Kirchhoff; Karel Husa, guest)
L’Inglesina
Salvation is Created
Al Fresco

Karel Husa, conductor
Folk Dances

March 6, 1980, Mershon Auditorium
Wind Ensemble, Concert Band
(no program available)

March 12, 1980, Mershon Auditorium
University Band (Christopher Doane)
Sonata for Band
Fantasy on American Sailing Songs
Chant and Jubilo
Three Ayres from Gloucester
I. The Jolly Earl of Cholmondeley
II. Ayre for Eventide
III. The Fiefe of Wembley
The Black Horse Troop

INTERMISSION

Symphonic Band (Robert Cochran, Jon Woods)
Symphony No. 3
IV. Allegro con brio
Second Suite in F for Military Band
I. March
II. Song, I’ll Love My Love
III. Song of the Blacksmith
IV. Fantasy on the Dargason
Symphonic Suite
Intrada

Karel Husa, conductor
Shostakovich/Reynolds

309
Chorale
March
Antique Dance
Jubilee
Tocatta Marziale
Fantasies on a Them by Haydn

May 7, 1980, Mershon Auditorium
Wind Ensemble, Concert Band (Craig Kirchhoff)
Wind Ensemble
Scherzo alla Marcia from Symphony No. 8 in D Minor
Sinfonia V (Symphonia Sacra et Profana)
  Prelude
  Rag
  Alla Turca
  Chorale (after Samuel Scheidt)
  Rag
  Ragtime alla Turca
  Chant and Pavanne

(movements performed without pause)

Octet
  Sinfonia
  Tema con Variazoni
  Finale

INTERMISSION

Concert Band
  Canzona
  O Sacred Head Now Wounded
  La Fiesta Mexicana
  Prelude and Aztec Dance
  Mass
  Carnival

May 14, 1980, Mirror Lake
Symphonic Band
(no program available)

May 21, 1980, Mirror Lake
University Band
(no program available)

May 28, 1980, Mirror Lake
Concert Band
(no program available)

June 4, 1980, Mershon Auditorium
Wind Ensemble, Concert Band (Craig Kirchhoff)
(no program available)

1980-1981
June 27, 1980, Summer Camp
Wind Ensemble
**July 24, 1980, Mershon Auditorium**  
**Summer Concert Band (Craig Kirchhoff)**  
This was a joint concert with the Summer Chorus.  

*SUMMER CHORUS*  
INTERMISSION

Toccata
An Original Suite
  March
  Intermezzo
  Finale

Scenes from *The Louvre*
  I. The Portals
  II. Children’s Galley
  III. The Kings of France
  IV. The Nativity Paintings

Two Diverse Marches
  Gallito
  Black Horse Troop

**October 28, 1980, Mershon Auditorium**  
**Wind Ensemble (Craig Kirchhoff)**  
March No. 1 in F Major
Geschwindmarsch from *Symphonia Serena*
Symphonies of Wind Instruments
Divertissement D’Ete
  *La plage*
  Pêche sous-marine
  *Marche*

INTERMISSION

**Concert Band (Craig Kirchhoff)**  
Toccata Marziale
Chronovisions
  *Solstice – Equinox I (Summer and Autumn)*
  *Solstice – Equinox II (Winter and Spring)*
Elsa’s Procession to the Cathedral from *Lohengrin*
Three Diverse Marches
  *British Eighth*
  *March Electric*
  *Rolling Thunder*

**November 19, 1980, Mershon Auditorium**  
**Symphonic Band (Robert Cochran)**  
Transylvania Fanfare
Celebration Overture, Op. 61
Diamond Variations
Children’s March, *Over The Hills and Far Away*
English Dances
  I. *Andantino*
  II. *Vivace*
  III. *Mesto*
  IV. *Allegro risoluto*

INTERMISSION
Ye Banks and Braes O’ Bonnie Doon  
March Intercollegiate  
Scenes from *The Louvre*  
  I. The Portals  
  II. Children’s Gallery  
  III. The Kings of France  
  IV. The Nativity Paintings  
  V. Finale

**November 25, 1980, Mershon Auditorium**

**Wind Ensemble (Craig Kirchhoff)**

Serenade No. 11 in E-flat Major, K. 375  
*Allegro Maestoso*  
*Menuetto*  
*Adagio*  
*Menuetto*  
*Allegro*  
Elizabeth’s Prayer from *Tannhäuser*  
Um Mitternacht  

_Eileen Davis, soprano_

**La Creation du Monde**

*Introduction*  
  I. The Chaos before Creation  
  II. The Slowly Lifting Darkness, the Creation of Trees, Plants, Insects, Birds and Beasts  
  III. Man and Woman Created  
  IV. The Desire of Man and Woman  
  V. The Man and Woman Kiss  

_Movements performed without pause_

Three Merry Marches  

**December 2, 1980, Mershon Auditorium**

**Concert Band (Craig Kirchhoff)**

This was a joint concert with the Trombone Choir.  

_(TROMBONE CHOIR)_

Commando March  
Prelude, Siciliano and Rondo  
Music for Prague 1968  
  I. Introduction and Fanfare  
  II. Aria  
  III. Interlude  
  IV. Toccata and Chorale  

Two Diverse Marches  
  _The British March_  
  _Rolling Thunder_

**December 3, 1980, Mershon Auditorium**

**Concert Band**

For song list, see the December 2nd concert program (the _Two Diverse Marches_ were not performed this time). This program also included selections from the Trombone Choir (specific songs not listed).

**December 6, 1980, Music Reading Clinic, Mershon Auditorium**

**Wind Ensemble, Concert Band, Symphonic Band, All-0hio Band**  
(no program available)
January 27, 1981, Weigel Hall Auditorium
Wind Ensemble, Concert Band (Craig Kirchhoff)
This performance was recorded for the Ohio State University Radio Series and was broadcast from WOSU on February 8, 1981. It may have been a private recording session and not an open concert.
(no program available)

February 4, 1981, Weigel Auditorium
Wind Ensemble, Concert Band (Craig Kirchhoff; Verne Reynolds, guest)
Wind Ensemble
Feierlicher Einzug \hspace{1cm} R. Strauss
Suite in B flat Major for Thirteen Wind Instruments, Op. 4 \hspace{1cm} R. Strauss

Praeludium
Romanza
Gavotte

Introduction and Fugue

Masquerade, Op. 103 \hspace{1cm} Persichetti

INTERMISSION

Concert Band
Emblems \hspace{1cm} Aaron Copland
Jesu, Joy of Man’s Desiring \hspace{1cm} J. S. Bach/Leidzen
Concerto for Band – PREMIERE \hspace{1cm} Reynolds

Verne Reynolds, guest

February 6, 1981, OMEA Conference, Cleveland, OH
Wind Ensemble (Craig Kirchhoff)
Feierlicher Einzug \hspace{1cm} R. Strauss
Suite in B-flat Major for 13 Wind Instruments, Op. 4 \hspace{1cm} R. Strauss

I. Praeludium

Elizabeth’s Prayer from Tannhauser \hspace{1cm} Wagner
Um Mitternacht \hspace{1cm} Mahler

Masquerade, Op. 103 \hspace{1cm} Persichetti

Eileen Davis, vocal soloist

February 12, 1981, CBDNA, University of Michigan
Wind Ensemble (Craig Kirchhoff)
Feierlicher Einzug \hspace{1cm} R. Strauss
Suite in B-flat Major for 13 Wind Instruments, Op. 4 \hspace{1cm} R. Strauss

I. Praeludium

Elizabeth’s Prayer from Tannhauser \hspace{1cm} Wagner
Um Mitternacht \hspace{1cm} Mahler

Eileen Davis, vocal soloist

Concert Band (Craig Kirchhoff)
Emblems \hspace{1cm} Copland
Concerto for Band \hspace{1cm} Reynolds

February 25, 1981, Watkins Memorial High School, OH
Symphonic Band (Robert Cochran, Jon Woods)
Overture pour une Cérémonie \hspace{1cm} Bozza
Incantation and Dance \hspace{1cm} Chance
Night Soliloquy \hspace{1cm} Kennen

Valdrez, Norwegian March \hspace{1cm} Overda Paige, flute \hspace{1cm} Hanssen

Serenade, Op. 7 \hspace{1cm} R. Strauss
Psalm for Band \hspace{1cm} Persichetti
Florentiner March \hspace{1cm} Fučík

INTERMISSION
Elegy and Fanfare March

March 1, 1981, Weigel Hall Auditorium
Symphonic Band (Robert Cochran, Jon Woods)
This was a joint concert with the Symphonic Choir.

(SYMPHONIC CHOIR)
INTERMISSION

Overture pour une Cérémonie
Bozza
Incantation and Dance
Chance
Psalm for Band
Persichetti
Valdrez, Norwegian March
Hanssen
Elegy and Fanfare March
Nixon
Combined Band and Choir
Canticle of Praise
Beck

March 4, 1981, Weigel Hall Auditorium
University Band (Christopher Doane, Gary Sousa)
This was a joint concert with the University Chorus and Madrigal Ensemble.

(CHORUS)
(MADRIGAL ENSEMBLE)
(CHORUS)
INTERMISSION

Combined Band and Chorus
Te Deum
Latham
I. We Praise Thee
II. Thou Art the King
III. O Lord, Save Thy People

James Major, conductor
INTERMISSION

A Jubilant Overture
Reed
Allerseelen
Strauss/Davis
Selections from Barnum
Coleman/Stewart/Lowden
Pageant
Persichetti

March 11, 1981, Weigel Hall Auditorium
Wind Ensemble (Craig Kirchhoff)
Pastorale
Stravinsky
Fanfare after Seventeenth Century Dances
arr. Michalsky
Newe Padouan, Intrada, Dantz und Galliarda
Peurl
Banchetto Musica
Schein
Musicalische Ehrnfreudt
Posch
Suite from Little Three Penny Music
Weill
I. Overture
II. The Moritat of Mack the Knife
III. Polly’s Song
IV. Tango – Ballad
V. Cannon Song
VI. Threepenny Finale

Concert Band (Craig Kirchhoff; Christopher Doane, guest)
Suite of Old American Dances
Bennett
I. Cake Walk
II. Schottische
III. Western One-Step
IV. Wallflower Waltz
V. Rag

Christopher Doane, conductor
Meditation

Christopher Doane, conductor

George Washington Bridge

Schuller

May 3, 1981, Weigel Hall Auditorium

Concert Band (Craig J. Kirchhoff)

This was a joint concert with the Symphonic Choir.

Fantasia in G

Trauersinfonie

Combined Band and Choir

Procession of the Nobles from Mlada

SYMPHONIC CHOIR

Symphonie Funèbre et Triomphale

II. Oraison Funèbre

III. Apothéose

Joseph Duchi, trombone

Schuman

May 5, 1981, A Festival of Music for Choir and Winds, Weigel Hall Auditorium

Wind Ensemble (Craig Kirchhoff)

This was a combined concert with the University Chorale.

Mass in E Minor

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus

INTERMISSION

Mass for Mixed Chorus and Double Wind Quintet

Kyrie

Gloria

Credo

Sanctus

Agnus Dei

Featuring Chorale soloists

Maurice Casey, conductor

Apparebit Repentina Dies for Mixed Chorus and Brass Instruments

Hindemith

I. Breit – Allegro

II. Schnell

III. Schnell

IV. Langsam

Maurice Casey, conductor

May 13, 1981, Ohio Union Patio

Symphonic Band (Robert Cochran)

Festive Overture, Op. 96

Introduction and Theme

Variation I: Allegro deciso

Variation II: Lento, pesante

Variation III: Allegro spumante

Variation IV: Andante

Variation V: Allegro gioioso

Concerto for Trombones

III. Trio; allegro

Shostakovich

Dello Joio

Leyden

315
The Shawl Dance        Skinner
The Irish Washerwoman         Anderson
Three Diverse Marches
   The Sapper Patrol         Young
   The Florentiner         Fučík

Pas Redouble, Op. 86        Saint-Saëns

Jon R. Woods, conductor

May 20, 1981, Ohio Union Patio
University Band (Christopher Doane, Frank Hanson, Gary Sousa)
Flourish for Wind Band        Vaughan Williams
His Honor         Fillmore/Fennell
The Royal Fireworks Music
   I. Overture         Handel/Sartorius
   II. Bourrée
   V. Allegro
Broadway Showstoppers        Barker
Concerto for Band         Jacob
   I. Allegro
   II. Adagio
   III. Allegro con brio
Sabre and Spurs        Sousa
Michel Legrand in Concert         Legrand/Polster
Chorale and Shaker Dance         Zdechlik

May 27, 1981, Mirror Lake
Concert Band

June 3, 1981, Ohio Union Patio
Concert Band (Craig Kirchhoff)
Armenian Dances        Khachaturian
An Original Suite         Jacob
   I. March
   II. Intermezzo
   III. Finale
Symphonic Songs for Band         Bennett
   I. Serenade
   II. Spiritual
   III. Celebration
Ballet from the Suite Pineapple Poll         Sullivan/Mackerras
   I. Opening Number
   II. Jasper’s Dance
   III. Poll’s Dance
   IV. Finale
Three Diverse Marches         Sousa
   Sabre and Spurs
   Gallito         Lope
   The Circus Bee         Fillmore

June 5, 1981, Mershon Auditorium
Wind Ensemble (Craig Kirchhoff)
Konzertmusik für Blasorchester, Op. 41         Hindemith
   I. Konzertante Ouvertüre
   II. Sechs Variationen über das Lied Prinz Eugen, der edle Ritter
III. Marsch
Concerto for Bassoon, Contrabassoon and Wind Orchestra
Robert Cochran, bassoon, Borden Brown, contrabassoon
INTERMISSION

Symphonietta voor Blaasinstrumenten
I. Molto sostenuto – Allegro
II. Tempo vivo (Scherzando)
III. Molto sostenuto
IV. Molto allegro

1981-1982
July 17, 1981, Riverfront Amphitheater
Summer Concert Band (Craig Kirchhoff; Gary Sousa, Brenda Rempel, guests)

Rocky Point Holiday
Gary Sousa, conductor

English Dances
I. Andantino
II. Vivace
III. Mesto
IV. Allegro Risoluto
Brenda Rempel, conductor

Giles Farnaby Suite
Fantasia
Farnaby’s Conceit
His Rest
Rosasolis
Gary Sousa, conductor

Liturgical Music
Introit
Gloria
Gary Sousa, conductor

Armenian Dances
Lorva Horovel
The Thunderer
Gary Sousa, conductor

August 4, 1981, Weigel Hall Auditorium
Concert and Marching Bands
This performance, entitled “Concert in the Park,” was recorded for the Ohio State University Radio Series and was broadcast from WOSU on August 16, 1981.

October 27, 1981, Weigel Hall Auditorium
Wind Ensemble (Craig Kirchhoff)

Suite des Symphonies
I. Rondeau
II. Gracieusement
III. Allegro
IV. Gai

Report
Theme and Variations, Op. 43a
INTERMISSION

Concert Band (Craig J. Kirchhoff)
Festive Overture
Shostakovich/Hunsberger
Sounds, Shapes, and Symbols – Four Movements for Band  
Bassett
Blessed are They from A German Requiem  
Brahms/Buehlman
Three Diverse Marches
   The Rifle Regiment  
   The New Colonial  
   Entry of the Gladiators  
   Sousa
   Hall
   Fučík

**November 16, 1981, Weigel Hall Auditorium**  
**University (Mark DeTurk, Gary Sousa)**

American Overture for Band  
Jenkins
Salvation is Created  
Tschesnokoff
The Immovable Do  
Grainger
Apollo  
Pennington
Omega Lambda Chi  
Ives

**INTERMISSION**

**Symphonic Band (Robert Cochran)**

Canzona  
Mennin
Spoon River, an American Folk Dance  
Grainger
Variations on a Theme of Robert Schuman  
Jager
Three Diverse Marches
   The Screamer  
   Marche des Parachutistes Belges  
   Hands across the Sea  
   Jewell
   Leemans
   Sousa

**November 24, 1981, Weigel Hall Auditorium**  
**Wind Ensemble (Craig J. Kirchhoff)**

Several string and wind performers assisted the Wind Ensemble for this concert.

Suite from The Danserye  
Susato/Walters
   La Mourisque
   Ronde et Salterelle
   Ronde Mon Amy
   Danse du Roy
   Basse Danse
Serenade in C Minor, K. 388  
Mozart
   Allegro
   Andante
   Menuetto in Canone
   Allegro

**INTERMISSION**

From a Dark Millennium  
Schwantner
Three Theatre Pieces  
Ives
   The See’r
   Ann Street
   Calcium Light Night

**December 2, 1981, Weigel Hall Auditorium**  
**Concert Band (Craig J. Kirchhoff)**

Sonata Octavi Toni  
Gabrielli
Children’s March, Over the Hills and Far Away  
Grainger
Variants on a Medieval Tune  
Dello Joio

**INTERMISSION**

Symphonic Movement  
Nehlybely
Four Scottish Dances  
Arnold/Paynter
   I. Pesante
   II. Vivace
   III. Allegretto
IV. Con brio

January 31, 1982, Weigel Hall Auditorium
Concert Band (Craig J. Kirchhoff)
The Concert Band appeared at the end of the High School Honor Band concert.

(HIGH SCHOOL HONOR BAND)
Symphony in B-flat Hindemith
The Passing Bell Benson

February 3, 1982, Weigel Hall Auditorium
Symphonic Band (Robert Cochran; Frank Hanson, guest)
Commando March Barber
William Byrd Suite Byrd/Jacob
   I. Earl of Oxford’s March
   II. The Mayden’s Song
   III. The Belle (Variations on a Ground)

Frank Hanson, conductor
Irish Tune from County Derry Grainger
Shepherd’s Hey Grainger
Savannah River Holiday Nelson

INTERMISSION

Concert Band (Craig Kirchhoff)
Symphony in B-flat Hindemith
   I. Moderately Fast
   II. Andantino Gracioso

February 25, 1982, CBDNA Conference
Wind Ensemble (Craig Kirchhoff; Joseph Schwantner, guest), Concert Band (Craig Kirchhoff)
Schwantner's From a Dark Millennium may have also been performed by the Wind Ensemble, but it was
not listed in the concert program.

Serenade voor koperblazers, harp, piano, celesta, en slagwerk Otterloo
   I. Marsch
   II. Nocturne
   III. Scherzo
   IV. Hymne

Suite from Le Bal de Béatrice d’Este Hahn
   I. Entrée pour Ludovic le More
   II. Lesquercade
   III. Ibérienne
   IV. Courante
   V. Salut Final Au Duc de Milan

...and the mountains rising nowhere Schwantner
arioso bells
sepia
moon-beams
an afternoon sun blanked by rain
and the mountains rising nowhere
the sound returns
the sound and the silence

Viscount Thurston, piano
Joseph Schwantner, conductor

Concert Band
Symphony in E-flat Hindemith
   I. Moderately fast
   II. Andantino grazioso
   III. Fugue
March 3, 1982, Weigel Hall Auditorium
University Band (Mark DeTurk, Gary Sousa)
Rhosymedre – Prelude on a Welsh Hymn Tune  Vaughan Williams/Beeler
The Passing Bell  Benson

Toccata  Frescobaldi
Credo  Tull
Prelude, Siciliano and Rondo  Arnold
Swedish Folk March  Rhoads
Folk Songs from Somerset  Vaughan Williams

INTERMISSION

Symphonic Band (Robert Cochran; Mark DeTurk, guest)
Three Diverse Marches
March, Op. 99  Prokofiev
The Big Cage  King
His Honor  Fillmore

Bagatelles
Vivace  Persichetti
Allegretto
Andante sostenuto
Allegro con spirit  Mark DeTurk, conductor

Aegean Festival  Makris

March 7, 1982, Weigel Hall Auditorium
Wind Ensemble (Craig Kirchhoff; Gary Sousa, Mark DeTurk, guests)
Suite Française d'après Claude Gervaise  Poulenc
I. Bransle de Bourgogne
II. Pavane
III. Petite Marche Militaire
IV. Complainte
V. Bransle de Champagne
VI. Sicilienne
VII. Carillon  Gary Sousa, conductor

Five Sonatas  Bach
Allegretto
Andante
Allegro
Allegretto Grazioso
Allegro Assai  Mark DeTurk, conductor

INTERMISSION

Concert Band (Craig Kirchhoff; Gary Sousa, Mark DeTurk, guests)
Psalm for Band  Persichetti

West Point Suite  Mark DeTurk, conductor
I. Introduction  Milhaud
II. Recitative
III. Fanfare  Gary Sousa, conductor

May 2, 1982, Weigel Hall Auditorium
Wind Ensemble (Craig Kirchhoff; Mark DeTurk, guest)
Hill Song No. 2  Grainger
Petite Symphony  Gounod
Mark DeTurk, conductor

INTERMISSION

Kleine Blasmusik, Op. 70a

Krenek

Overture

Menuett

Intermezzo

Rondo

Children’s Overture

Bozza

May 9, 1982, Weigel Hall Auditorium

Concert Band (Craig Kirchhoff; Frank Hanson, guest graduate student)

Gary White was present for the premiere of Gemini – The Twins.

New England Triptych

Schuman

Be Glad Then America

When Jesus Wept

Chester

Five Mountains

Turina

Dawn

The Sleeping Village

Promenade

The Approaching Soldiers

Fiesta

Frank Hanson, conductor

INTERMISSION

Gemini – The Twins – PREMIERE

White

Alpha Geminorun (Castor)

Beta Geminorun (Pollux)

May 12, 1982, Weigel Hall Auditorium

Symphonic Band (Robert Cochran; Mark DeTurk, guest)

Mannin Veen

Wood

Spectrum

Bielawa

Mark DeTurk, conductor

Hymn and Fuging Tune No. 1

Cowell

Reflections on Paris

Tull

The Louvre

The Jardins de Tuileries

The Place de la Concorde

The Avenue des Champs-Élysées

The Tomb of the Unknown Soldier

The Arc de Triomphe

Anatolia, Turkish Rhapsody

Creston

May 18, 1982, Weigel Hall Auditorium

University Band (Mark DeTurk, Frank Hanson)

Frank Hanson conducted the first half of the program and Mark DeTurk conducted the second half.

Colas Breugnon Overture

Kabalevsky

From Every Horizon – A Tone Poem to New York

Dello Joio

Andante; commodo ed amabile

Adagio

Allegro con spirito

INTERMISSION
Hebrides Suite
    The Peat-Fire Flame
    An Eriskay Love Lilt
    The Road to the Isles

Elegy
L'Inglesina

May 19, 1982, Weigel Hall Auditorium
University Band (Mark de Turk, Gary Sousa)
This program may be the same as May 18th.
(no program available)

May 26, 1982, Weigel Hall Auditorium
Concert Band (Craig Kirchhoff; Gary Sousa, guest)
This was a joint concert with the Symphonic Choir.

March from Symphonic Metamorphosis
    Gary Sousa, conductor

Songs of Abelard
    Introduction
    The Tryst
    Praise and Profanation
    The Parting
    Roger Stephens, baritone

The Gallant Seventh
Sousa

May 27, 1982, Mershon Patio
This University Bands concert included selections performed by the Jazz Lab Ensemble.

Symphonic Band (Robert Cochran; Gary Sousa, guest)
Folk Dances
    Gary Sousa, conductor

Symphony No. 1 in G Minor
    Kalinnikov

Concert Band (Craig Kirchhoff; Gary Sousa, guest)
March from Symphonic Metamorphosis
    Gary Sousa, conductor

Slava!
Sousa

June 2, 1982, Weigel Hall Auditorium
Wind Ensemble (Craig Kirchhoff)
This was a joint concert with the University Chorale.

Overture for Winds, Op. 24
Septet für Blasinstrumente
    Lebhaft
    Intermezzo
    Variations
    Intermezzo

Mendelssohn
Hindemith

Cese

322
Fugue
Combined Wind Ensemble and Chorale
Celebrations for Chorus and Wind Ensemble, Cantata No. 3
Persichetti and Whitman

1982-1983
October 26, 1982, Weigel Hall Auditorium
This program was entitled “Something Old, Something Borrowed.” Pre-concert music was provided by the Flute Choir.

(FLUTE CHOIR)
Wind Ensemble (Craig Kirchhoff)
Concerto Grosso a Quattro Chori
Allegro
Adagio
Vivace
Overture from The Barber of Seville
Sweelinck Variations
Christine Shumway, soprano

Concert Band (Craig Kirchhoff)
Fantasia in G
Canzona
Polka and Fugue from Schwanda, the Bagpiper
Three International Marches
March Lorraine
March No. 2 for the Duke of New Orleans
Florentiner March

November 17, 1982, Weigel Hall Auditorium
University Band (Howard Meeker)
Music for a Carnival
Liturgical Music for Band, Op. 33
Introit
Kyrie
Gloria
Alleluia
Fairest of the Fair

Symphonic Band (Robert Cochran; Howard Meeker, guest)
Scenes from The Louvre
I. The Portals
II. Children’s Galley
III. The Kings of France
IV. The Nativity Paintings
V. Finale
Washington Grays
Howard Meeker, conductor

Three Dance Episodes from Spartacus
I. Dance of a Greek Slave; Entrance of the Merchants; Dance of a Roman Courtesan; General Dance
II. Dance of Phrygia; Dance of an Egyptian Girl
III. Sword Dance of the Young Thracians

November 22, 1982, Weigel Hall Auditorium
Pre-concert music was provided by the Trombone Choir.

(TROMBONE CHOIR)

Wind Ensemble (Craig Kirchhoff)
Fanfare for Lafayette
Octour – Divertissement pour Instruments à Vent
   Ouverture
   Ritournelle
   Sicilienne
   Scherzo
Scenes

INTERMISSION

Concert Band (Craig Kirchhoff; James Arrowood, guest)
Parade from Pacific Celebration Suite
Huldigungsmarsch
   James Arrowood, conductor
Variations on a Korean Folk Song
The Sussex Mummer’s Christmas Carol
Handel in the Strand

January 30, 1983, Weigel Hall Auditorium
Concert Band (Craig Kirchhoff)
This was a joint concert with the High School Honors Band.
   (HIGH SCHOOL HONORS BAND)

INTERMISSION

Parade from Pacific Celebration Suite
Dance Variations
Symphonic Metamorphoses
   Allegro
   Turandot, Scherzo
   Andantino
   Marsch

February 2, 1983, Weigel Hall Auditorium
Concert Band, Symphonic Band
According to an article in The Lantern and another unknown newspaper, Clare Grundman was awarded the Edwin Franko Goldman Citation by Frederick Ebbs, president of the ABA, at this concert. Concert order and other program selections are unknown.

First American Folk Rhapsody
Fourth American Folk Rhapsody

February 4, 1983, OMEA Conference, Columbus
Concert Band (Craig J. Kirchhoff)
Parade from Pacific Celebration Suite
Dance Variations from Sinfonietta for Concert Band
Symphonic Metamorphosis
   I. Allegro
   II. Turandot, Scherzo
   III. Andantino
   IV. Marsch

February 9, 1983, Weigel Hall Auditorium
Wind Ensemble (Craig J. Kirchhoff)
Fanfare for a New Theatre
   Frank Hanson, Terry Everson, trumpets
Spiel für Blasorchester
   Ouverture

Toch
Idyll
Buffo
Concerto for Wind Orchestra       Lopatnikoff
Allegro Risoluto
Allegro Molto
Andante
Allegretto

INTERMISSION

Symphony No. 4, Op. 165       Hovhaness
Andante, Allegro
Allegro
Andante, Allegro

INTERMISSION

Cave of the Winds       Peck

March 2, 1983, Weigel Hall Auditorium
Symphonic Band, University Band
(no program available)

March 9, 1983, Weigel Hall Auditorium
Wind Ensemble, Concert Band (Frederick Fennell, guest)
(no program available)

April 27, 1983, Weigel Hall Auditorium
Symphonic Band
(no program available)

May 1, 1983, Weigel Hall Auditorium
Wind Ensemble, Concert Band (Craig Kirchhoff; Howard Meeker, guest)
Wind Ensemble
Fanfare for the Common Man       Copland
Divertimento in E-flat Major, K. 226       Mozart
  I. Allegro
  II. Menuetto
  III. Romance
  IV. Menuetto
  V. Rondo

Howard Meeker, conductor
Concerto for Trumpet and Wind Orchestra       Heiden
  I. Allegro
  II. Andante sostenuto
  III. Lento – Allegro Vivace

Richard Burkart, trumpet
Symphony in C       Badings

INTERMISSION

Concert Band
La Procession Du Rocio       Turina/Reed
  I. Triana en Fete
  II. La Procession
Salvation is Created       Tschesnokoff/Houserecht
For the Unfortunate       Reed
Symphony No. 6, Op. 69       Persichetti
  I. Adagio – Allegro
  II. Adagio sostenuto
  III. Allegretto
  IV. Vivace
May 18, 1983, Weigel Hall Auditorium
University Band (Howard Meeker)
Symphonic Overture
Folk Dances
Rhosymedere – Prelude on a Welch Hymn Tune
Starflight Overture

INTERMISSION

Symphonic Band (Robert Cochran; Howard Meeker, guest)
Toccata

English Dances
   I. Andantino
   II. Vivace
   III. Mesto
   IV. Allegro risoluto

Three International Marches
   Moorside March
   Entry March of the Boyares
   Procession of the Nobles from Mlada

May 25, 1983, Weigel Hall Auditorium
Wind Ensemble, Concert
(no program available)

June 1, 1983, Weigel Hall Auditorium
Wind Ensemble
(no program available)

1983-1984
November 16, 1983, Weigel Hall Auditorium
Wind Ensemble (Craig J. Kirchhoff)
March No. 1 in F
Geschwindmarsch, Paraphrase from Symphonia Serena
Romanze from Suite in B-flat Major, Op. 4
Konzertmusik für Blechbläser und Harfen, Op. 49
   Ruhig gehende
   Lebhaft
   Sehr ruhig, Variationen
   Mässig schnell, kraftvoll

Diane Earle, piano
Ann Roush, Dean Roush, harp

INTERMISSION

Three Merry Marches, Op. 44
Metamorphoses

Beth Argot, flute
Randall Riffle, clarinet

Divertissement D’été
   La Plage
   Pêche Sous-Marine
   Marche

November 17, 1983, Weigel Hall Auditorium
University Band (Howard Meeker)
A Scottish Rhapsody
Divergents
Three Patriotic Marches
National Emblem
Military Escort
Americans We

Symphonic Band (Howard Meeker)
A Somerset Rhapsody, Op. 21
George Washington Bridge
Prelude
Satiric Dances for a Comedy by Aristophanes

November 22, 1983, Weigel Hall Auditorium
Concert Band (Craig J. Kirchhoff)
Pre-concert music was provided by the Trombone Ensemble.
Procession of the Nobles from Mlada
First Suite in E-flat for Military Band
  I. Chaconne
  II. Intermezzo
  III. March
The Leaves are Falling

January 29, 1984, Weigel Hall Auditorium
Concert Band (Craig Kirchhoff)
This was a joint concert with the High School Honors Band.

February 8, 1984, Weigel Hall Auditorium
Wind Ensemble
February 19 – 23, 1984, Worthington Methodist Church (February 19); Upper Arlington H. S. (February 23)
Wind Ensemble
(no program available)

February 29, 1984, Weigel Hall Auditorium
Wind Ensemble (Craig J. Kirchhoff)
Sokol Fanfare from Sinfonietta
Serenade in E-flat Major, Op. 7
Concert For Piano and Wind Instruments
   I. Largo-Allegro
   II. Largo
   III. Allegro
   Diane Earle, piano
   INTERMISSION
Soundings
Square Dance, Op. 105

March 1, 1984, Weigel Hall Auditorium
Symphonic Band, University Band
(no program available)

March 4, 1984, Weigel Hall Auditorium
Concert Band (Craig J. Kirchhoff)
Festival Overture, Op. 96
Fervent is My Longing
Fugue in G Minor, The Little
Dionysiaques, Op. 62
Elsa’s Procession to the Cathedral from Lohengrin
Three Diverse Marches
   His Honor
   Boys of the Old Brigade
   Washington Grays
   Charles Waddell, horn
   Robert LeBlanc, tuba

April 6, 1984, American Society of University Composers National Conference, Weigel Hall Auditorium
Wind Ensemble (Craig J. Kirchhoff)
This was a joint concert with the Choral Society. Complete program selections unknown.
Square Dance, Op. 105

May 15, 1984, Weigel Hall Auditorium
Symphonic Band, University Band
(no program available)

May 16, 1984, Weigel Hall Auditorium
Wind Ensemble (Craig J. Kirchhoff)
The Wind Ensemble was assisted by artists from the Ohio Brass Quintet.
Sonata octavi toni à 12 voci from Sacre Symphoniae
   Charles Waddell, horn
   Robert LeBlanc, tuba
Suite Française d'après Claude Gervaise
   I. Bransle de Bourgogne
   II. Pavane
   III. Petite marche militaire
   Poulenc

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IV. Complainte
V. Bransle de Champagne
VI. Sicilienne
VII. Carillon

Suite from *The Marriage of Figaro*  
*Mozart/Wendt*

Sinfonia
Se vuol ballare signor Contino
Non più andrai farfallone amoroso
Porgi amor
Dove sono I bei moment
Ecco la Marcia

**INTERMISSION**

Scherzo Alla Marcia from *Symphony No. 8 in D Minor*  
*Vaughan Williams*

Symphony for Brass and Percussion, Op. 16  
*Schuller*

I. Andante; Allegro
II. Vivace
III. Lento Desolato
IV. Introduction (Quasi cadenza); Allegro

Richard Burkhart, Thomas Battenberg, trumpets, Charles Waddell, horn,  
Joseph Duchi, trombone, Robert LeBlanc, tuba

May 23, 1984, Weigel Hall Auditorium

**Concert Band (Craig J. Kirchhoff)**

Fanfares from *Libuse*  
*Smetana/Nehlybel*

Fiesta del Pacifico  
*Nixon*

Two British Folk Songs

Irish Tune from Country Derry
Shepherd’s Hey

Variations on *America*  
*Ives/Rhoads*

**INTERMISSION**

Four Scottish Dances  
*Arnold/Paynter*

Barnum and Bailey’s Favorite  
*King*

1984-1985

**October 28, 1984, Weigel Hall Auditorium**

**Concert Band (Craig Kirchhoff; Harvey Benstein, guest)**

Toccata Marziale  
*Vaughan Williams*

Rhosymedre  
*Vaughan Williams/Beeler*

Suite Française

I. Normandie  
*Milhaud*

II. Bretagne

III. Ile de France

IV. Alsace – Lorraine

V. Provence

Trauersinfonie  
*Wagner*

**Harvey Benstein, conductor**

Tam O’Shanter Opus 51  
*Arnold/Paynter*

Two Marches

*British Eighth*

*Circus Bee*

November 8, 1984, Weigel Hall Auditorium

**University Band (Donald Nathan)**
Fairest of the Fair        Sousa
Psalm 46        Zdechlik
Australian Up Country Tune        Grainger/Bainum
Second American Folk Rhapsody        Grundman
Galop from *Moscow, Cheremushky*        Shostakovich/Hunsberger

**INTERMISSION**

**Symphonic Band (Harvey Benstein)**
Overture to Candide        Bernstein/Beeler
Salvation is Created        Tschesnokoff/Houseknecht
Shepherd’s Hey        Grainger
Pageant        Persichetti
L’inglesina, Little English Girl        Cese
Sketches on a Tudor Psalm        Tull

**November 29, 1984, Weigel Hall Auditorium**
**Concert Band (Craig Kirchhoff; H. Robert Reynolds, guest)**
This was a joint concert with the trombone choir.

**(TROMBONE CHOIR)**
First Suite in E-flat for Military Band        Holst
  I.  Chaconne
  II.  *Intermezzo*
  III.  March
Lincolnshire Posy        Grainger
  I.  Lisbon Bay
  II.  Horkstow Grange
  III.  Rufford Park Poachers
  IV.  The Brisk Young Sailor
  V.  Lord Melbourne
  VI.  The Lost Lady Found

H. Robert Reynolds, conductor

Music for Prague 1968        Husa
  Introduction and Fanfare
  Aria
  Interlude
  Toccata and Chorale

**February 3, 1985, Weigel Hall Auditorium**
**Concert Band (Craig Kirchhoff)**
This was a joint concert with the High School Honor Band. The program was selected from these selections.

**(HIGH SCHOOL HONOR BAND)**
**INTERMISSION**
First Suite in E-flat for Military Band        Holst
  Chaconne
  *Intermezzo*
  March
Sinfonietta        Dahl
  Introduction and Rondo
  Pastoral Nocturne
  Dance Variations
Lincolnshire Posy        Grainger
  I.  Lisbon Bay
  II.  Horkstow Grange
  III.  Rufford Park Poachers
  IV.  The Brisk Young Sailor
  V.  Lord Melbourne

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VI. The Lost Lady Found

*Profanations* from Symphony No. 1, *Jeremiah* Bernstein/Bencriscutto

**February 8, 1985, OMEA North Coast Conference, Cleveland**

**Concert Band (Craig Kirchoff)**

First Suite in E-flat for Military Band

I. *Chaconne* Holst
II. *Intermezzo*
III. *March*

Lincolnshire Posy

I. *Lisbon Bay* Grainger
II. *Horkstow Grange*
III. *Rufford Park Poachers*
IV. *The Brisk Young Sailor*
V. *Lord Melbourne*
VI. *The Lost Lady Found*

*Profanations* from Symphony No. 1, *Jeremiah* Bernstein/Bencriscutto

**February 13, 1985, Weigel Hall Auditorium**

**Symphonic Band (Harvey Benstein; Craig Kirchoff, guest)**

This may not be the exact program order. Additional selections may have been performed.

English Folk Song Suite

I. *March* Vaughan Williams
II. *Intermezzo*
III. *March*

Concert Piece

*Craig Kirchoff, conductor* Philips

La Fiesta Mexicana

*Christopher Weait, bassoon* Reed

I. *Prelude and Aztec Dance*
II. *Mass*
III. *Carnival*

**February 1985, Tour, OSU (February 15), Pennsylvania State University (February 17), Carnegie Hall, NY (February 19), University of Maryland (February 20)**

**Concert Band (Craig Kirchoff)**

The February 15th performance was a benefit concert to kick off the Concert Band's tour. Tickets were ten dollars apiece.

Wiener Philharmoniker Fanfare

*R. Strauss*

Sinfonietta

*Dahl*

*Introduction and Rondo
Pastoral Nocturne
Dance Variations*

First Suite in E-flat for Military Band

I. *Chaconne* Holst
II. *Intermezzo*
III. *March*

...and the mountains rising nowhere

*a r i o s o  b e l l s*
*a r i o s o  b e l l s*

*sepia*

*moon-beams*

*an afternoon sun blanked by rain*

*and the mountains rising nowhere*

*the sound returns*

*the sound and the silence*

*Thomas Wells, piano*
Lincolnshire Posy
      I. Lisbon Bay
      II. Horkstow Grange
      III. Rufford Park Poachers
      IV. The Brisk Young Sailor
      V. Lord Melbourne
      VI. The Lost Lady Found

Profanations from Symphony No. 1, Jeremiah

March 6, 1985, Weigel Hall Auditorium
Wind Ensemble (Craig Kirchhoff)
(no program available)

March 7, 1985, Weigel Hall Auditorium
Symphonic Band (Harvey Benstein)
This may not be the exact program order. Additional selections may have been performed.
Sea Songs
Armenian Dances
Hail to the Fleet
University Band (Don Nathan, Larry Klabunde)
Washington Grays
Second Suite in F for Military Band
I. March
II. Song Without Words
III. Song of the Blacksmith
IV. Fantasia on the Dargason

Scenes from the Louvre
I. The Portals
II. Children’s Galley
III. The Kings of France
IV. The Nativity Paintings
V. Finale

March 10, 1985, Weigel Hall Auditorium
Concert Band (Craig Kirchhoff)
(no program available)

May 1, 1985, Weigel Hall Auditorium
Wind Ensemble (Craig Kirchhoff)
Serenade in D Minor, Op. 44
I. Moderato
II. Menuetto – Tempo di Menuetto
III. Andante con moto
IV. Finale – Allegro molto

INTERMISSION

Marcia
Sept Dances d’après le ballet from Les Malheurs de Sophie
I. Le jeu de la poupée
II. Funerailles de la poupée
III. La présentation des petits amis
IV. Variation de Paul
V. Pas de deux entre Sophie et Paul
VI. La Goûter
VII. Danse des filets à papillons

Whoopee in D Major, Overture on Wachet auf for a fine orchestra

Bernstein/Bencriscutto

Bernstein

March 6, 1985, Weigel Hall Auditorium
Wind Ensemble (Craig Kirchhoff)
(no program available)

March 7, 1985, Weigel Hall Auditorium
Symphonic Band (Harvey Benstein)
This may not be the exact program order. Additional selections may have been performed.
Sea Songs
Armenian Dances
Hail to the Fleet
University Band (Don Nathan, Larry Klabunde)
Washington Grays
Second Suite in F for Military Band
I. March
II. Song Without Words
III. Song of the Blacksmith
IV. Fantasia on the Dargason

Scenes from the Louvre
I. The Portals
II. Children’s Galley
III. The Kings of France
IV. The Nativity Paintings
V. Finale

March 10, 1985, Weigel Hall Auditorium
Concert Band (Craig Kirchhoff)
(no program available)

May 1, 1985, Weigel Hall Auditorium
Wind Ensemble (Craig Kirchhoff)
Serenade in D Minor, Op. 44
I. Moderato
II. Menuetto – Tempo di Menuetto
III. Andante con moto
IV. Finale – Allegro molto

INTERMISSION

Marcia
Sept Dances d’après le ballet from Les Malheurs de Sophie
I. Le jeu de la poupée
II. Funerailles de la poupée
III. La présentation des petits amis
IV. Variation de Paul
V. Pas de deux entre Sophie et Paul
VI. La Goûter
VII. Danse des filets à papillons

Whoopee in D Major, Overture on Wachet auf for a fine orchestra

Bernstein/Bencriscutto

Bernstein

March 6, 1985, Weigel Hall Auditorium
Wind Ensemble (Craig Kirchhoff)
(no program available)

March 7, 1985, Weigel Hall Auditorium
Symphonic Band (Harvey Benstein)
This may not be the exact program order. Additional selections may have been performed.
Sea Songs
Armenian Dances
Hail to the Fleet
University Band (Don Nathan, Larry Klabunde)
Washington Grays
Second Suite in F for Military Band
I. March
II. Song Without Words
III. Song of the Blacksmith
IV. Fantasia on the Dargason

Scenes from the Louvre
I. The Portals
II. Children’s Galley
III. The Kings of France
IV. The Nativity Paintings
V. Finale

March 10, 1985, Weigel Hall Auditorium
Concert Band (Craig Kirchhoff)
(no program available)

May 1, 1985, Weigel Hall Auditorium
Wind Ensemble (Craig Kirchhoff)
Serenade in D Minor, Op. 44
I. Moderato
II. Menuetto – Tempo di Menuetto
III. Andante con moto
IV. Finale – Allegro molto

INTERMISSION

Marcia
Sept Dances d’après le ballet from Les Malheurs de Sophie
I. Le jeu de la poupée
II. Funerailles de la poupée
III. La présentation des petits amis
IV. Variation de Paul
V. Pas de deux entre Sophie et Paul
VI. La Goûter
VII. Danse des filets à papillons

Whoopee in D Major, Overture on Wachet auf for a fine orchestra

Bernstein/Bencriscutto

Bernstein
May 5, 1985, Weigel Hall Auditorium
Symphonic Band (Harvey Benstein), Concert Band (Craig Kirchhoff)
Handel in the Strand  
Epinicion  
Flag of Stars  
Petite Symphonie  
**Concert Band**
Come Sweet Death  
**Suite of Old American Dances**
March for the Sultan Abdul Medjid  
**May 15, 1985, Weigel Hall Auditorium**
University Band (Lawrence Klabunde, Donald Nathan)
Folk Song Suite
I. March  
II. Intermezzo  
III. March  
Ye Banks and Braes O Bonnie Doon  
Colonel Bogey  
Prelude, Siciliano, and Rondo  
**Symphonic Band (Harvey Benstein)**
Transylvania Fanfare  
Fantasia in G Major  
Sea Songs  
**May 22, 1985, Weigel Hall Auditorium**
Wind Ensemble (Craig Kirchhoff)
This was a joint concert with the Faculty Chamber Ensemble.  
**Octandre**  
**Intermezzo**  
**May 28, 1985, Weigel Hall Auditorium**
Concert Band (Craig Kirchhoff; Christopher Weait, guest)
Finale from Symphony No. 3  
Colors and Contours  
Colonial Song  
**Divertimento**
Sennets and Tuckets  
Waltz  
Mazurka  
Samba  
Turkey Trot  
Sphinxes  
**In Memoriam; March, The BSO Forever**  
Rifle Regiment

**Larry Klabunde, guest conductor**
**Vincent Sidoti, guest conductor**
**J. S. Bach**
**Bennett**
**Donizetti**
**Vaughan Williams**
**Benson**
**J. S. Bach/Goldman/Leist**
**Vaughan Williams**
**Varèse**
**Fasch/Weait**
**Giannini**
**Bassett**
**Grainger**
**Bernstein/Grundman**
**Sousa**
June 5, 1985, Weigel Hall Auditorium
Symphonic Band, University Band (Harvey Benstein, Don Nathan)
(no program available)

1985-1986
October 20, 1985, Buckeye Band Spectacular, Mershon Auditorium
This concert also included performances by the jazz ensemble, Buckeye Bassoons and marching band.

Wind Ensemble (Craig Kirchhoff)
Fanfare pour précéder *La Péri*       Dukas
Symphonic Band (Harvey Benstein)
Festive Overture, Op. 96       Shostakovich
Manhattan Beach       Sousa

(JAZZ ENSEMBLE)

Concert Band (Craig Kirchhoff)
American Salute       Gould
Lincoln Portrait       Copland/Beeler

Richard Bay, narrator

Washington Post March       Sousa

(BUCKEYE BASOONS)
(MARCHING BAND)

Concert Band and Marching Band
Eternal Father, Strong to Save       Smith

October 31, 1985, Halloween Concert, Weigel Hall Auditorium
This concert was described as “A Halloween Event” with friends. It included an audience costume competition and post-concert entertainment.

(TROMBONE QUARTET)
Wind Ensemble (Craig Kirchhoff; Elliot Schwartz, Charles Gates, Vincent Polce, Frank Tracz, guests)
Children’s Overture       Bozza
Music for Audience and Soloist       Schwartz
Terry Frenz, soloist

*Elliott Schwartz, Charles Gates, Vincent Polce, Frank Tracz, conductors*
Scatter, 5 concertos and a chorale for 12 players       Schwartz
Partita in C Major       Druzecky

I. Allegro
II. Menuetto
III. Allegro con Variazioni

Peter Costanza, Peter Gano, Burdette Green, James Jones,
Robert LeBlanc, James Major, David Meeker, soloists

INTERMISSION
(AUDIENCE COSTUME COMPETITION)

Concert Band (Craig Kirchhoff; Maurice Casey, guest)
Conversation Piece       Riedel
The Passing Bell
Washington Post March       Benson

November 7, 1985, Weigel Hall Auditorium
University Band (Don Nathan, Vincent Polce)
A Jubilant Overture       Reed
Salvation is Created
I. The Peat-Fire Flame
II. An Eriskay Love Lilt
III. Milking Song
IV. The Road to the Isles

The Foundation March

Don Nathan, conductor
Goldman

Symphonic Band (Harvey Benstein)
Festive Overture, Op. 96
If Thou Be Near
Chester
Manhattan Beach

December 3, 1985, Weigel Hall Auditorium
Symphonic Band (Harvey Benstein)
This was a joint concert with the university chorus.

(UNIVERSITY CHORUS)

Fantasies on a Theme By Haydn
Prelude to Act I from La Traviata
Andante et Allegro

Paul Droste, euphonium
Fasoli/Falcone
Creatore/Falcone

Two Italian Marches
Alba Sentimentale
March Electric

December 4, 1985, Weigel Hall Auditorium
Wind Ensemble (Craig Kirchhoff)
Divertissement Op. 36
I. Andante sostenuto – Allegro moderato
II. Allegro vivace
III. Andante
IV. Allegro non troppo

Hammersmith Op. 52
Prelude and Scherzo

INTERMISSION

Concert Band (Craig Kirchhoff; Donald Nathan, guest)
Children’s March
Over the Hills and Far Away
When Jesus Wept

Donald Nathan, conductor
Dello Joio

Variants on a Medieval Tune
Theme, In dulci jubilo
I. Allegro deciso
II. Lento, pesante
III Allegro spumante
IV. Andante
V. Allegro giocoso

March from Symphonic Metamorphosis

January 30, 1986, Weigel Hall Auditorium
Wind Ensemble (Craig Kirchhoff)
Suite from *The Danserye*

*La Mournique*
*Ronde et Salterelle*
*Ronde Mon Amy*
*Danse dy Roy*
*Basse Danse*

Chamber Concerto IV for Saxophone and Ten Players

*James Hill, saxophone*

Symphonies of Wind Instruments

*Stravinsky*

Country Band March

*Ives/Sinclair*

**February 5, 1986, Weigel Hall Auditorium**

**Symphonic Band (Harvey Benstein)**

(no program available)

**February 12, 1986, Children’s Concert, Weigel Hall**

**Concert Band (Craig Kirchhoff)**

Keith Brion portrayed John Philip Sousa and narrated this children’s lecture-concert.

**Introduction**

*Liberty Bell*

*Sousa*

**Demonstration**

*Semper Fidelis*

*Sousa*

**Talk and Slide Show**

*Keith Brion, speaker*

**Mini Concert**

*Light Cavalry*

*Von Suppé*

*Three Aces*

*Clarke*

*Thomas Battenberg, Richard Burkart, Charles Gates, cornets*

*Irish Tune from County Derry*

*Grainger*

*If All those Endearing Young Charms*

*Traditional*

*Mars and Venus from *Looking Forward*

*Sousa*

**February 13, 1986, OMEA, OH Center, Columbus, OH**

**Concert Band (Craig Kirchhoff)**

Titled *Stars, Stripes, & Sousa*, this concert featured members of the Symphonic Band (Harvey Benstein), the Marching Band, soloists, and Keith Brion in his portrayal of John Philip Sousa. In the tradition of Sousa band concerts, Sousa march encores were performed after listed selections. Paul Bierley received The Medal of the Order from the John Philip Sousa Foundation during the concert.

*The Star Spangled Banner*

*Smith/Sousa/Damrosch*

*Light Cavalry Overture*

*Suppé*

*The Three Aces, Cornet Trio*

*Clarke*

*Richard Burkart, Thomas Battenberg, Charles Gates, soloists*

*Irish Tune from County Derry*

*Grainger*

*Mars and Venus from *Looking Upward Suite*

*Sousa*

*Balance and Swing Partners, from *At the Movies*

*Sousa*

*Habanera from *Carmen*

*Bizet*

*Eileen Davis, soloist*

*Pines of the Appian Way from *The Pines of Rome*

*Respighi*

**February 20, 1986, Weigel Hall Auditorium**

**University Band (Don Nathan, Vincent Polce; Craig Kirchhoff, guest)**

This was a joint concert with the trombone choir.

*Flourish for Wind Band*

*Vaughan Williams*

*Satiric Dances*

*Dello Joio*
God Still Lives
J. S. Bach/Reed
Military Escort
Bennett
Craig Kirchhoff, conductor
Pageant
Persichetti

March 9, 1986, Weigel Hall Auditorium
Concert Band (Craig Kirchhoff; Donald Nathan, guest)
This was a joint concert with the horn and trombone ensembles.
(HORN ENSEMBLE)
(TROMBONE ENSEMBLE)

English Folk Song Suite
I. March
II. Intermezzo
III. March
Donald Nathan, conductor

Symphony in B-flat
I. Moderately fast, with vigor
II. Andantino grazioso; fast and gay
III. Fugue. Rather broad; fast energetic
Hindemith

March 11, 1986, Weigel Hall Auditorium
Symphonic Band (Harvey Benstein)
This was a joint concert with the flute ensemble.
(FLUTE ENSEMBLE)
The Sinfonians Concert March
Williams
Symphony for Band
Adagio – Allegro
Adagio Sostenuto
Allegretto
Vivace
Persichetti
The Immovable Do
Grainger
Scherzo for a Bitter Moon
Youtz
Armenian Dances, Part I
Alfred Reed

March 12, 1986, Weigel Hall Auditorium
Wind Ensemble (Craig Kirchhoff; Harvey Benstein, guest)
Partita Op. 57
Krommer
Adagio – Andante Cantabile
Allegro Vivace
Harvey Benstein, conductor

Concerto for Violin with Percussion Orchestra
I. Allegro maestoso; Allegro vivace
II. Largo cantabile
III. Allegro Vigoroso
Harrison
Michael Davis, violin
INTERMISSION

Density 21.5
Varèse

Suite in B-flat Major, Op. 4
Katherine Borst Jones, flute
Praeludium
R. Strauss
Romanze
Gavotte
Introduction and Fugue

April 13, 1986, Weigel Hall Auditorium
Concert Band (Craig Kirchhoff; Vincent Polce, guest)
This was a joint concert with the High School Honor Band.

(HIGH SCHOOL HONOR BAND)

Armenian Dances
  I. Allegro Moderato
  II. Allegro

Original Suite
  I. Intermezzo
  II. March

Vincent Polce, conductor

Folk Dances

Khachaturian

May 1, 1986, Weigel Hall Auditorium

Wind Ensemble (Craig Kirchhoff; Henry Brant, guest; Charles Gates, Cary Dachtyl, Vincent Polce, Frank Tracz, Amy Snyder, assisting conductors)

Pastoral

Stravinsky

Chris Orin, soprano

Mendoza

Music for Brass and Percussion

INTERMISSION

La Creation du Monde

Milhaud

I. The Chaos before Creation
II. The Slowly Lifting Darkness, the Creation of Trees, Plants, Insects, Birds and Beasts
III. Man and Woman Created
IV. The Desire of Man and Woman
V. The Man and Woman Kiss

Antiphony One

Brant

Charles Gates, Cary Dachtyl, Vincent Polce, Frank Tracz, Amy Snyder, assisting conductors

Dormant Craters – PREMIERE

Brant

Craig Kirchhoff, Amy Snyder, assisting conductors

May 4, 1986, Weigel Hall Auditorium

Symphonic Band (Harvey Benstein)

Second Suite in F for Military Band

Holst

I. March
II. Song Without Words
III. Song of the Blacksmith
IV. Fantasia on the Dargason

Prelude and Double Fugue

Tull

Slava

Bernstein

Concert Band (Craig Kirchhoff; Vincent Polce, guest)

Armenian Dances

Khachaturian

I. Allegro Moderato
II. Allegro

Divertimento for Band, Op. 42

Persichetti

I. Prologue
II. Song
III. Dance
IV. Burlesque
V. Soliloquy
VI. March

Jesu, Joy of Man’s Desiring

J. S. Bach/Leidzen

Bach’s Fugue a la Gigue

Holst

Original Suite

Jacob

I. March
II. Intermezzo
III. March

Vincent Polce, conductor

Folk Dances

Shostakovich/Reynolds

May 6, 1986, Ohio State University Newark Campus

Concert Band (Craig Kirchhoff; Vincent Polce, guest)

Armenian Dances

Khachaturian

I. Allegro Moderato

II. Allegro

Divertimento for Band, Op. 42

Persichetti

I. Prologue

II. Song

III. Dance

IV. Burlesque

V. Soliloquy

VI. March

Trio, Op. 87

Beethoven

Finale – Presto

Jeanie Bentley, trombone, Julianne Fish, horn, Tom MacKay, trumpet

Jesu, Joy of Man’s Desiring

J. S. Bach/Leidzen

Bach’s Fugue a la Gigue

Holst

INTERMISSION

Cousins

Clarke

Scott Jones, cornet, David Cooke, trombone, John Evans, piano

Jacob

Original Suite

I. March

II. Intermezzo

III. March

Chapel Hill

Evans

Christina Regule, vibraphone

Folk Dances

Shostakovich/Reynolds

May 15, 1986, Weigel Hall Auditorium

University Band (Don Nathan, Vincent Polce)

The University Band appeared on a Graduate Chamber Winds concert. Another source stated that the performance would include Wagner’s Allerselen and Chamber's Boys of the Old Brigade, but the concert program did not include these selections.

(GRADUATE CHAMBER WINDS)

A Festival Prelude

Reed

Symphonic Suite

Williams

Intrada

Chorale

March

Antique Dance

Jubilee

Brighton Beach

Latham


This was a joint concert with the Chorale, Symphonic Choir and University Chorus.

(no program available)

May 27, 1986

Symphonic Band (Harvey Benstein)

The Touch of the Earth for Band, Chorus and Soloists

Reed/Jennings

Symphonic Band, Symphonic Choir,
Marajean Marvin, soprano, Eileen Davis, contralto, Mario Alch, tenor, Paul Hickfang, bass
Harvey Benstein, conductor
INTERMISSION

Concert Band (Craig Kirchhoff)
Grande Symphonie Funèbre et Triomphale, Op. 15
March Funèbre
Oraison Funèbre
Apothèose

Berlioz

Concert Band
Combined University Chorus
David Cooke, trombone
Craig Kirchhoff, conductor

May 28, 1986
This program included a combined Chorale and Wind Ensemble.

Wind Ensemble (Craig Kirchhoff)
It is Good to Be Merry
Non Vos Relingquam Orphanos
Lobet den Herrn, Motet VI
Gypsy Songs, Op. 103

Berger
Byrd
J. S. Bach
Brahms

Tim Huffman, piano
INTERMISSION

Messe in E Moll
Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Bruckner

Maurice Casey, conductor

June 4, 1986, Mirror Lake
Combined Bands
(no program available)

1986-1987
November 9, 1986, Weigel Hall Auditorium

Concert Band (Craig Kirchhoff)
Parade from Pacific Celebration Suite
Fervent is My Longing
Fugue in G Minor
Gazebo Dances
Overture
Waltz
Adagio
Tarantella
The Sussex Mummers’ Christmas Carol
Handel in the Strand
National Emblem
Boys of the Old Brigade

Nixon
Bach/Cailliet
Bach/Cailliet
Corigliano
Grainger
Grainger
Bagley
Chambers

November 18, 1986, Weigel Hall Auditorium

Symphonic Band (Harvey Benstein)
This program included pre-concert music by the Chamber Winds.
American Overture for Band

Jenkins
Spoon River – An American Folk Dance  
Moorside March  
Elsa’s Procession to the Cathedral from Lohengrin  
Dance Rhythms for Band, Op. 58A  
English Dances  
  I. Andantino  
  II. Vivace  
  III. Mesto  
  IV. Allegro Risoluto

November 20, 1986, Weigel Hall Auditorium  
University Band (Gary D. Sousa; Marcia LaReau, guest)  
Apollo March  
Rhosymedre  
Scenes from The Louvre  
  I. The Portals  
  II. Children’s Galley  
  III. The Kings of France  
  IV. The Nativity Paintings  
  V. Finale  
Passacaglia and Rounds  
Jack Tar March  
Cheerio March  

November 21, 1986, Buckeye Band Spectacular, Mershon Auditorium  
This concert was a tribute to Woody Hayes with special guest Senator John Glenn. The bands were two of many groups to perform.  
Symphonic Band (Harvey Benstein)  
American Overture for Band  
Spoon River – An American Folk Dance  
Moorside March  
Thunder and Blazes  
  (VARIOUS SOLOISTS)  
  (JAZZ ENSEMBLE)  
  (BUCKEYE BASSOONS)  
  (FLUTE ENSEMBLE)

“A Tribute to Woody Hayes”  
Concert Band (Craig Kirchhoff)  
Parade from Pacific Celebration Suite  
Handel in the Strand  
Symphonic Dance Music from West Side Story  
  Scherzo  
  Mambo  
  Cha-Cha  
  Fugue  
America The Beautiful  
Two Patriotic Marches  
  National Emblem  
  Stars and Stripes Forever

February 4, 1987, Weigel Hall Auditorium  
Concert Band (Craig Kirchhoff)  
Commando March  
Sheep-Shearing Song from Somerset, Op. 38, No. 1  
Senator John Glenn, narrator  
Senator John Glenn, narrator

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Shepherd’s Hey       Grainger
Variation on a Shaker Melody from Appalachian Spring       Copland
Emblems       Copland
Washington Grays       Grafulla

February 1987, Tour, Newton Schools (Feb. 18), Miamisburg Schools (Feb. 19), College of Mount St. Joseph (Feb. 19), Stebbins High School (Feb. 20)

Symphonic Band (Harvey Benstein)

Concert programs were selected from the following repertoire.
American Overture for Band       Jenkins
Incantation and Dance       Chance
English Dances       Arnold/Johnstone
I. Andantino
II. Vivace
III. Mesto
IV. Allegro risoluto

Elsa’s Procession to the Cathedral from Lohengrin       Wagner/CAilliet
Colors and Contours       Bassett
The Awakening of the Ents       Reed
Spoon River – An American Folk Dance       Grainger
Valdres Norwegian March       Hanssen
Thunder and Blazes       Fučík

February 24, 1987, Weigel Hall Auditorium
University Band (Gary D. Sousa; Betty Busch, guest)

Rondeau from Suite des Symphonies       Mouret/Stout
Toccata       Frescobaldi/Slocum

Betty Busch, conductor

Variations on a Korean Folk Song       Chance
Appolo       Pennington
Hail to the Spirit of Liberty       Sousa

February 26, 1987
University Band (Gary Sousa)

(no program available)

March 3, 1987, Weigel Hall Auditorium
Symphonic Band (Harvey Benstein)

This was a joint concert with the Upper Arlington High School Symphonic Band featuring guest composer H. Owen Reed.

(UPPER ARLINGTON SYMPHONIC BAND)

INTERMISSION

Valdres Norwegian March       Hanssen
Colors and Contours       Bassett
Elsa’s Procession to the Cathedral from Lohengrin       Wagner/CAilliet
The Awakening of the Ents       Reed
Incantation and Dance       Chance

March 8, 1987, Weigel Hall Auditorium

Concert Band (Craig Kirchhoff; Michael Colgrass, guest)

This concert featured guest composer Michael Colgrass, who commented on The Winds of Nagual prior to the second half of the performance.

Fantasia in G Major       Bach
Symphonic Metamorphoses of Themes by Carl Maria von Weber       Hindemith/Wilson

Allegro

Turandot, Scherzo
Andantino
March

INTERMISSION

Winds of Nagual

The Desert
Don Genaro Appears
Carlos Stares at the River and Becomes a Bubble
The Gait of Power
Asking Twilight for Calmness and Power
Juan Clowns for Carlos
Last Conversation and Farewell

April 12, 1987, High School Honor Band, Weigel Hall Auditorium
Concert Band (Craig Kirchhoff, Harvey Benstein)
This was a joint concert with the High School Honor Band.

Parade from Pacific Celebration Suite
Lincolnshire Posy
I. Lisbon Bay
II. Horkstow Grange
III. Rufford Park Poachers
IV. The Brisk Young Sailor
V. Lord Melbourne
VI. The Lost Lady Found
Symphonic Dance Music from West Side Story
Scherzo
Mambo
Cha-Cha
Fugue

May 3, 1987, Weigel Hall Auditorium
Concert Band (Craig Kirchhoff), Symphonic Band (Harvey Benstein)
This was a joint performance with a chamber winds ensemble.

Symphonic Band
Aegean Festival Overture
Trauersinfonie
La Oreja de Oro

Andrew Wilson, trumpet
Al Fresco
INTERMISSION

Concert Band
Concerto for Trumpet, Winds, Harp and Percussion
Moderato, Allegro
Adagio
Allegro

Charles Gates, trumpet
My Heart is Filled with Longing
Lincolnshire Posy
I. Lisbon Bay
II. Horkstow Grange
III. Rufford Park Poachers
IV. The Brisk Young Sailor
V. Lord Melbourne
VI. The Lost Lady Found

Washington Grays Grafulla/Fennell

May 10-28, 1987, Japan Tour, Kofu, Yamanashi, Japan
(May 15); Moka Senior H.S. (May 17);
Shimizu City Concert Hall (May 19); All-Japan Band Conductors Clinic, Yamaha Music Camp,
Nemo No Sato, Shima (May 20-24); Shimin Kaikan Concert Hall (May 24); Musashino Academy of
Music, Tokyo (May 26)

Concert Band (Craig Kirchhoff)

Concert programs were chosen from the following selections. When available, information for specific
concerts is listed under the corresponding date below.

Fantasia in G Major J. S. Bach/Leist
Fervent is My Longing J. S. Bach/Cailliet
National Emblem Bagley/Fennell
Symphonic Dance Music from West Side Story Bernstein/Polster

Scherzo
Mambo
Cha-Cha
Fugue

The Boys of the Old Brigade Chambers
From the Shores of the Mighty Pacific Clarke
Winds of Nagual Colgrass
Variations on a Shaker Tune Copland
Concerto for Trumpet, Winds, Harp and Percussion Genzmer

Charles Gates, trumpet

Washington Grays Grafulla
Irish Tune from County Derry Grainger
Lincolnshire Posy Grainger

I. Lisbon Bay
II. Horkstow Grange
III. Rufford Park Poachers
IV. The Brisk Young Sailor
V. Lord Melbourne
VI. The Lost Lady Found

Shepherd’s Hey Grainger
Symphonic Metamorphosis of Themes by Carl Maria Von Weber Hindemith/Wilson
Pacific Celebration Suite Nixon
Stars and Stripes Forever Sousa/Brion

May 15, 1987, Japan Tour, Kofu, Yamanashi, Japan

Concert Band (Craig Kirchhoff)

This was a joint performance with the Yamanashi Youth Symphonic Band. Sousa's Hands Across the Sea
and The Stars and Stripes Forever are listed at the end of the program and may have been performed by
combined bands.

(YAMANASHI YOUTH SYMPHONIC BAND)

Pacific Celebration Suite Nixon
Fervent is My Longing J. S. Bach/Cailliet
Concerto for Trumpet, Winds, Harp and Percussion Genzmer

Charles Gates, trumpet

Lincolnshire Posy Grainger

I. Lisbon Bay
II. Horkstow Grange
III. Rufford Park Poachers
IV. The Brisk Young Sailor
V. Lord Melbourne
VI. The Lost Lady Found

INTERMISSION

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Fantasia in G Major       J. S. Bach/Leist
Symphonic Metamorphosis of Themes by Carl Maria Von Weber Hindemith/Wilson

May 20, 1987, Browning Amphitheatre, Mirror Lake
Symphonic Band, University Band (Christopher Weait, Katherine Borst-Jones, Jon Woods, David Leplla, guests)
This program was advertised as including light classics, Broadway show tunes, and marches.
(no program available)

May 26, 1987, Japan Tour, Musashino Academy of Music, Nerima, Tokyo
Concert Band (Craig Kirchhoff)
Kirchhoff described this performance as a significant event, saying that the Academy "is to the Japanese what the Juilliard School of Music is to us."
Fantasia in G Major       J. S. Bach/Leist
Concerto for Trumpet, Winds, Harp and Percussion Genzmer
Charles Gates, trumpet
Lincolnshire Posy
   I. Lisbon Bay
   II. Horkstow Grange
   III. Rufford Park Poachers
   IV. The Brisk Young Sailor
   V. Lord Melbourne
   VI. The Lost Lady Found
Winds of Nagual
INTERMISSION
Symphonic Metamorphosis of Themes by Carl Maria Von Weber Hindemith/Wilson

June 6, 1987, Concert Band Alumni Reunion, Weigel Hall
Alumni Band (Craig Kirchhoff, Donald McGinnis, Jack Evans)
Clare Grundman was present for this reunion.
(no program available)

1987-1988
July 8, 1987, Browning Amphitheatre, Mirror Lake
Summer Concert Band (Harvey Benstein)
(no program available)

July 15, 1987, Browning Amphitheatre, Mirror Lake
Summer Concert Band (Harvey Benstein)
(no program available)

July 22, 1987, Browning Amphitheatre, Mirror Lake
Summer Concert Band (Harvey Benstein)
(no program available)

October 25, 1987, Buckeye Band Spectacular, Mershon Auditorium
Symphonic Band (Harvey Benstein)
This was a joint concert with many campus ensembles.
Procession of the Nobles Rimsky-Korsakov/Leidzen
Colonial Song Grainger
Fairest of the Fair Sousa

(DOUBLE REED ENSEMBLE)
(CLARINET CHOIR)
Concert Band (Craig Kirchhoff)
Festive Overture, Op. 96
Overture, Tam O’Shanter Op. 51

(MARCHING BAND)

November 12, 1987, Weigel Hall Auditorium
Wind Ensemble (Craig Kirchhoff)
Nonet for Woodwinds – Marche Miniature
Petite Suite Gauloise, Op. 90
Introduction et Menuet
Aubade
Ronde de Nuit
Tambourin
Concertino for Bassoon and Wind Ensemble
Christopher Weait, bassoon
Le bal de Béatrice D’Este, Suite pour instruments a vent, harpe, et un piano
Entrée de Ludovic le More
Lesquercade
Romainesque
Ibérienne
Léda et L’oiseau
Courante
Salut Final au Duc de Milan

November 15, 1987, Weigel Hall Auditorium
Concert Band (Craig Kirchhoff; Gary Sousa, guest)
Festive Overture, Op. 96
Chorale Prelude, O God Unseen, Op. 69
Symphony for Band, Op. 160
I. Adagio – Allegro
II. Adagio Sostenuto
III. Allegretto
IV. Vivace
“In Memoriam: Vincent Persichetti (1915 – 1987)”
Adagio Music Op. 12
Overture, Tam O’Shanter Op. 51

November 17, 1987, Weigel Hall Auditorium
Symphonic Band (Harvey Benstein)
The Fairest of the Fair
First Suite in E-flat for Military Band
I. Chaconne
II. Intermezzo
III. March
Serenade No. 1 for Ten Wind Instruments
Prelude
Episode
Song
Interlude
Dance
Colonial Song
Procession of Nobles

(JAZZ ENSEMBLE)
(FLUTE TROUPE)

Shostakovich/Hunsberger
Arnold/Paynter
November 19, 1987, Weigel Hall Auditorium
University Band (Gary Sousa)
Dedictory Overture
The Dancing Sergeant
Nederlandse Suite
   I. Nieuwjaarslied
   II. Heer Jezus heft een hofken
   III. Daar was een sneeuw wit vogeltje
   IV. Meelied
Crystals
Ringling Brothers Grand Entry

January 30, 1988, Weigel Hall Auditorium
Wind Ensemble (Craig Kirchhoff)
Serenade for Twelve Winds and Double Bass, KV 370A
   Largo – Molto Allegro
   Adagio
   Menuetto
   Theme and Variations
   Rondo

Concert Band (Craig Kirchhoff)
Suite from the Ballet Pineapple Poll
   I. Opening Number
   II. Jasper’s Dance
   III. Poll’s Dance
   IV. Finale
Skating on the Sheyenne
   Figure Eights
   Northern Lights
   Crack the Whip
Elsa’s Procession to the Cathedral from Lohengrin
   Wagner/La Reau
Rifle Regiment

February 10, 1988, Weigel Hall Auditorium
Symphonic Band (Harvey Benstein)
From Every Horizon – A Tone Poem to New York
   Andante – animato – andante
   Adagio
   Allegro con spirito
Bagatelles for Band, Op. 87
   Vivace
   Allegretto
   Andante Sostenuto
   Allegro con spirito
If Thou Be Near
   J. S. Bach/Moehlmann
Fantasia in G, Based on Freude, Schöner Götterfunken
   Mahr

Concert Band (Craig Kirchhoff)
Suite from the Ballet Pineapple Poll
   I. Opening Number
   II. Jasper’s Dance
   III. Poll’s Dance
   IV. Finale
Skating on the Sheyenne
   Figure Eights
Northern Lights
Crack the Whip
Elsa’s Procession the Cathedral from Lohengrin
Rifle Regiment

Wagner/La Reau
Sousa

February 18, 1988, An Evening of Mozart, Weigel Hall Auditorium
Wind Ensemble (Craig Kirchhoff)
This small group Wind Ensemble concert featured Mozart scholar Daniel Leeson.
Adagio in B for Two Clarinets and Three Basset Horns, KV 411
Mozart
Daniel Leeson, basset horn
Serenade in B-flat Major for twelve winds and contrabass, KV 370A
Mozart
Largo – Molto allegro
Menuetto
Adagio
Menuetto
Romance
Tema con Variazioni
Finale

February 25, 1988, Weigel Hall Auditorium
University Band
(no program available)

March 3, 1988, Weigel Hall Auditorium
This program featured pre-concert music.
University Band (David Leplla, Barbara Payne, Gary Sousa)
Fanfares from the Opera Libuse
Smetana/Nelhybel
Chorale and Alleluia
Hanson
Third Suite
I. March
II. Waltz
III. Rondo
David Leplla, conductor
Lassus Trombone
Fillmore

Symphonic Band (Harvey Benstein)
Prelude and Fugue in C Minor
J. Bach/Volz, Sladek
William Byrd Suite
Jacob
Jhon Come Kisse Me Now
Pavana
Wolsey’s Wilde
The Earle of Oxford’s Marche
Fiesta del Pacifico
Nixon

March 6, 1988, Weigel Hall Auditorium
Concert Band (Craig Kirchhoff)
This was a joint concert with the Graduate Clarinet Ensemble and the Clarinet Choir.
(Graduate Clarinet Ensemble)
(Clarinet Choir)
Toccata Marziale
Williams
Come Sweet Death
J. S. Bach
Dionysiaques Op. 62
Schmitt
April 19, 1988, Festival of French Music, Weigel Hall Auditorium

Wind Ensemble (Craig Kirchhoff)

Fanfare from La Péri
La Marseillaise
Star Spangled Banner
Suite Française d’après Claude Gervaise
  I. Bransle de Bourgogne
  II. Pavane
  III. Petite marche militaire
  IV. Complainte
  V. Bransle de Champagne
  VI. Sicilienne
  VII. Carillon

Le Balde Beatrice d’Este Suite for Wind Instruments, Harp and Piano
  Entrée de Ludovic Le More
  Lesquercade
  Romanesque
  Ibérienne
  Lèda et l’Oiseau
  Courante
  Salut au Duc de Milan

Oiseaux exotiques for Piano and Small Orchestra

Rosemary Platt, piano

Concert Band (Craig Kirchhoff)

Dionysiaques, Op. 62

Schmitt

May 8, 1988, Weigel Hall Auditorium

Symphonic Band (Harvey Benstein)

Music for a Festival
  Overture
  Scherzo
The Final Covenant
Variations on a Korean Folk Song
Rocky Point Holiday

INTERMISSION

Concert Band (Craig Kirchhoff; Bruce Moss, guest)

Bruce Moss may have been the guest conductor on the last two selections rather than Symphony No. 3.

Smetana Fanfare
Symphony No. 3
  Allegro Energico
  Adagio
  Allegretto
  Allegro con brio

Bruce Moss, conductor

Fantasies on a Theme By Haydn
March for the Sultan Abdul Medjid

Dello Joio
Donizetti

May 18, 1988, Browning Amphitheatre, Mirror Lake

Symphonic Band (Harvey Benstein)

Program may have been performed in a different order. Additional selections may have been included.

Rocky Point Holiday
Cheerio March
La Bomba de Veracruz
Blue Goose Rag
Variations on a Korean Folk Song

Nelson
Goldman
Tucci
Burch
Chance
Bugler's Holiday

University Band (Gary Sousa)
New Colonial March
Saraband and Polka
Midnight Fire Alarm
Highlights from Gigi

Jim Athanasen, Matt Henrey, Stephanie Smith, trumpets

Hall
Arnold
Krance
Lerner and Loewe

May 25, 1988, Browning Amphitheatre, Mirror Lake
Concert Band (Craig Kirchhoff; David Lappla, guest)
Program may have been performed in a different order. Additional selections may have been included.
Fantasies on a Theme By Haydn
Ye Banks and Braes O' Bonnie Doon
Molly on the Shore
Selections from Carmina Burana
Moorside March

Dello Joio
Grainger
David Lappla, conductor
David Lappla, conductor
Orff
Holst

1988-1989
November 3, 1988, An Evening of Mozart Part II, Weigel Hall Auditorium
Wind Ensemble (Craig Kirchhoff)
This small group Wind Ensemble concert featured Mozart scholar Daniel Leeson.

Harmoniemusick der Entführung aus dem Serail
Overture
Durch Zärtlichkeit und Schmeicheln
Ich Gehe, Doch Rathe Ich Dir
Martern Aller Arten
Ween der Freunde Tränen Fliessen
Finale

Serenade in C Minor, KV. 388
Allegro
Andante
Menuetto in Canone
Allegro

November 9, 1988, Weigel Hall Auditorium
Concert Band (Craig Kirchhoff)
Candide was performed in honor of Leonard Berstein's seventieth birthday.

Ceremonial Fanfare
Overture to Candide
Colonial Song
Moorside Suite

Wells
Bernstein/Grundman
Grainger
Holst/Wright

November 15, 1988, Weigel Hall Auditorium
Symphonic Band (Craig Kirchhoff; Bruce Moss, David Scott, guests)

Husa
This concert was advertised as "emphasizing the 20th century."

Florentiner March
Elegy
Sketches on a Tudor Psalm

Bruce Moss, conductor

Two Grainger Settings
  Early One Morning
  Shepherd’s Hey

David Scott, conductor

Folk Dances

Grainger/Kreines

Shostakovich

November 17, 1988, Weigel Hall Auditorium
University Winds (Bruce Moss)
The Sinfonians, Symphonic March
English Folk Song Suite
  I. March
  II. Intermezzo
  III. March

University Band (Bruce Moss; John W. Taylor, guest)
Fuentesareas, Pasodoble
Overture in B-flat
Ye Banks and Braes O’ Bonny Doon

John W. Taylor, conductor

Greensleeves
His Honor

Arnold/Paynter
Reed
Fillmore/Fennell

November 22, 1988, Weigel Hall Auditorium
Concert Band (Kirchhoff)
(no program available)

February 2, 1989, American Music Festival, Weigel Hall Auditorium
Wind Ensemble (Craig Kirchhoff)
Fanfare for the Common Man

(FLUTE AND PERCUSSION ENSEMBLE)

Threads (WORLD PREMIERE)

INTERMISSION

Concert Band (Craig Kirchhoff)
Variations on America
Dawn’s Early Light
  Cakewalk, Blues, and Procession
Combination March
Stars and Stripes Forever

Ives/Schuman
Benson
Joplin/Schuller
Sousa

February 14, 1989, Weigel Hall Auditorium
Symphonic Band (Robert LeBlanc; Jeremy Brown, Doug Monroe, guests)
Second Suite in F for Military Band
  I. March
  II. Song Without Words
  III. Song of the Blacksmith
  IV. Fantasia on the Dargason

Jeremy Brown, conductor

Two Chorale Preludes
  O Sacred Head Now Wounded
  Now Thank We All Our God

Psalm for Band

Holst
Latham
Persichetti
Robert LeBlanc, conductor

Scenes from *The Louvre*

I. The Portals  
II. Children’s Galley  
III. The Kings of France  
IV. The Nativity Paintings  
V. Finale  

Douglas Monroe, conductor

Marche des Parachutistes Belges  
Suspiros de España  

Robert LeBlanc, conductor

February 23, 1989, Weigel Hall Auditorium

University Band (Bruce Moss, David Leppla)

March for Moderns  
Introduction and Wedding March from *The Golden Cockerel*  
Korsakov/Harding  

Bruce Moss, conductor

Serenade, Op. 22  
Festival  

David Leppla, conductor

Gershwin!

*Fascinating Rhythm*  
*Embraceable You*  
*Somebody Loves Me*  
*Someone to Watch Over Me*  
*I Got Rhythm*  

The New Colonial  

Bruce Moss, conductor

March 5, 1989, Weigel Hall Auditorium

Symphonic Band (Robert LeBlanc; John Taylor, guest)

Prince Consort  
Allerseelen, Op. 10, No. 8  

Robert LeBlanc, conductor

Incantation and Dance  

John Taylor, conductor

INTERMISSION

Concert Band (Craig Kirchhoff)

First Suite in E-flat for Military Band  
I. Chaconne  
II. Intermezzo  
III. March  

Rhosymedre, Prelude on a Welsh Hymn Tune  

Symphony in B-flat  
I. Moderately fast, with vigor  
II. Andantino grazioso, fast and gay  
III. Fugue  

April 26, 1989, Weigel Hall Auditorium

Symphonic Band (Robert LeBlanc; Barbara Payne, guest)

Coat of Arms  

Robert LeBlanc, conductor

New England Triptych  
*When Jesus Wept*  

Richard Burkart, trumpet
Chester

Paul Droste, euphonium
Fanfare and Allegro

Barbara Payne, conductor

INTERMISSION

Concert Band (Craig Kirchhoff)
Prelude in E-flat Minor, Op. 34
Overture
Gossamer Rings for Soprano Saxophone and Band

Jeremy Brown, soprano saxophone

Jesu, Joy of Man’s Desiring
Variants on a Mediaeval Tune
British Eighth

April 27, 1989, Marietta High School, OH

Michigan State University Jazz Ensemble (Craig Kirchhoff)
This was a joint concert with The Ohio State University Jazz Ensemble.
Prelude in E-flat Minor, Op. 34
Overture
Gossamer Rings for Soprano Saxophone and Band

Jeremy Brown, soprano saxophone

Jesu, Joy of Man’s Desiring
Variants on a Mediaeval Tune
British Eighth

(JAZZ ENSEMBLE)

May 3, 1989, Weigel Hall Auditorium

Wind Ensemble (Craig Kirchhoff)
Einleitung und Allegro from Symphonie für Bläser
Septet für Blasinstrumete

Lebhaft
Intermezzo
Variationen
Intermezzo
Fuge (Alter Berner Marsch)

INTERMISSION

Symphonietta voor Blasinstrumenten

Molto sostenuto – Allegro
Scherzando
Molto Andante
Molto Allegro

May 17, 1989, Browning Amphitheatre, Mirror Lake

Symphonic Band (Robert LeBlanc), University Band (Bruce Moss, David Leppla)
This concert may have moved to Weigel Hall for inclement weather. The specific group performing each selection is not known. Program selections also included marches, musicals, overtures, and traditional music "appropriate for the spirit of outdoor performances."
The Trombone King
Selections from The Music Man
El Relicario
Slavonic Dances
Russian Sailor's Dance from The Red Poppy

May 20, 1989, 60th Anniversary Concert Band Reunion

Concert Band, Alumni Concert Band (Craig Kirchhoff, Richard Suddendorf, Jack O. Evans)
This reunion was sponsored by the School of Music Society of Alumni and Friends.
1989-1990
October 24, 1989, Weigel Hall Auditorium
Wind Ensemble (Christopher Weait, David Scott, guests)
Overture, *The Marriage of Figaro*  
Dixtuor  
Allegretto moderato  
Moderato  
Andante  
Cantabile  
Allegro risoluto

Sinfonietta, Op. 48  
*Allegro molto*  
Presto  
*Adagio*  
*Allegro molto vivace*

*David Scott, conductor*

Concert Band (Craig Kirchhoff)
Smetana Fanfare  
O God, Thou Holy God, Op. 22, No. 7  
Suite Francaise  
I. *Normandie*  
II. *Bretagne*  
III. *Ile de France*  
IV. *Alsace-Lorraine*  
V. *Provence*

Prelude in the Dorian Mode  
Children’s March, *Over the Hills and Far Away*

*Husa*

November 21, 1989, Weigel Hall Auditorium
Wind Ensemble (Christopher Weait, David Scott, guests)
Chorale and Variation  
Octett, Op. 216  
*Allegro moderato*  
Scherzo  
*Adagio*  
*Allegro molto e grazioso*

*Octandre*

*Varèse*

*INTERMISSION*

Concert Band (Craig Kirchhoff; Richard Blatti, guest)
Second Suite in F for Military Band  
I. *March*  
II. *Song Without Words, I’ll Love My Love*  
III. *The Song of the Blacksmith*  
IV. *Fantasia on the Dargason*

*Eileen Davis, mezzo-soprano, Paul Dorgan, piano*

*RICHARD BLATI, conductor*
Allerseelen, Op. 10, No. 8                      Strauss/Davis
George Washington Bridge                  Schuman

January 31, 1990, Weigel Hall Auditorium
Wind Ensemble (Christopher Weait; Jeremy Brown, guest), Concert Band (Craig Kirchhoff)
Complete program information is not known. Selections were performed in a different order.
Divertimento in F                      Haydn
Chamber Concerto No. 3                  Kulesha
Prelude in E-flat Minor                 Shostakovich
Fugue a la Gigue                        Bach/Holst
Lincolnshire Posy                      Grainger

I. Lisbon Bay
II. Horkstow Grange
III. Rufford Park Poachers
IV. The Brisk Young Sailor
V. Lord Melbourne
VI. The Lost Lady Found

February 7, 1990, Weigel Hall Auditorium
Symphonic Band (Richard Blatti; Barbara Payne, guest)
American Overture for Band                Jenkins
First Suite in E-flat for Military Band   Holst
   I. Chaconne
   II. Intermezzo
   III. March

Barbara Payne, conductor

Medieval Suite                           Ron Nelson
   Homage to Leonin
   Homage to Perotin
   Homage to Machaut

Chorale and Shaker Dance                 Zdechlik

February 16, 1990, Band and Clarinet Festival, Weigel Hall Auditorium/Hughes Hall Auditorium
Concert Band (Craig Kirchhoff)
This festival session included an open rehearsal of the Concert Band and a panel on band literature and
conducting techniques with Craig Kirchhoff and emeritus professors Jack Evans and Donald McGinnis.

February 22, 1990, Weigel Hall Auditorium
The program handout for this concert only provides a personnel roster for the University Winds.
University Winds (David Scott)
Flourish for Wind Band                   Vaughan Williams
Ye Banks and Braes O’ Bonnie Doon        Grainger
Galop                                   Shostakovich

University Band (David Scott; David Woike, Mark Hosler, guests)
A Festival Prelude                      Reed

Prelude and Fugue in D Minor             Bach
Color                                    Margolis
   I. Stanes Morris
   II. Stingo
   III. Daphne
   V. The Slip

Slavonic Folk Suite                      Reed

Fantasy on American Sailing Songs        Grundman
Brighton Beach                           Latham
March 4, 1990, Weigel Hall Auditorium
Concert Band (Craig Kirchhoff), Symphonic Band (Richard Blatti; David Scott, guest)

Symphonic Band
Transylvania Fanfare
Prelude on a Welsh Hymn Tune from *Rhosymedre*  
*Vaughan Williams*
Fiesta Del Pacifico  
*David Scott, conductor*

Concert Band
Boys of the Old Brigade  
The Passing Bell  
*Chambers*

Jesus, Meine Zuversicht  
Praxis Pietatis Melica, 1653  
Marthyr Tydvil L.M.D.  
Joseph Parry, 1870

Dionysiasques, Op. 62  
*Schmitt*

1990-1991
October 18, 1990, Weigel Hall Auditorium
Wind Ensemble (Christopher Weait)
Fanfare for Louis XII  
*Des Prez*

Holly Nichols, piccolo, Amy Stoddard, oboe, Sarah Tomich, Caterina Wallace, English horns,  
Lou Ann Stropoli, David Lehnus, bassoons

Four Impressions
Prelude  
Invention  
Nocturne  
Burlesque
Lisa McGlamary, Holly Nichols, flutes, Caterina Wallace, Amy Stoddard, oboes,  
Kathleen Gardiner, Melanie Richards, clarinets, Lou Ann Stropoli, David Lehnus, bassoons

Petite Symphonie, Op. 90  
*Gounod*

Adagio, Allegretto  
Andante cantabile  
Scherzo, Allegro moderato  
Finale, Allegretto
Lisa McGlamary, flute, Caterina Wallace, Amy Stoddard, oboes,  
Kathleen Gardiner, Melanie Richards, clarinets, Lou Ann Stropoli, David Lehnus, bassoons,  
Joshua Zana, Susan Agazzi, horns

Music for a Farce  
*Bowles*

Allegro rigoroso  
Presto (*Tempo di Tarantella*)  
Allegretto  
Allegro  
Lento (*Tempo di Valse*)  
Allegro (*Tempo di Marcia*)  
Presto  
Allegretto
Daniel Lochrie, clarinet, Elizabeth Schmitter, trumpet, Paul Corbière, percussion, Mei-Na-Hsu, piano

INA M PH ISSION

Dixtour, Op. 14  
*Enesco*

Doucement mouvementé  
Modërément, Vivement modërément
Allegrement, mais pas trop vif

Holly Nichols, Lisa McGlamary, flute, Mark Dubois, oboe,
Sarah Hamilton, English horn, Jeffrey Olson, Anthony Lojo, clarinets,
Robert Jordan, Janis Tillery, bassoons, Susan Agazzi, Gregory Halbe, horns

October 25, 1990, Weigel Hall Auditorium
Concert Band (Craig Kirchhoff)
This was a joint concert with the OSU Trumpet Ensemble.

(TRUMPET ENSEMBLE)
INTERMISSION

Suite from the Danserye
La Mousiqua
Ronde & Salterlle
Ronde Mon Amy
Danse du Roy
Basse Danse Bergeret

How Fervent is My Longing       Bach/Cailliet
Fugue in G Minor       Bach/Cailliet
Sounds, Shapes, and Symbols, Four Movements for Band
Five Miniatures
  I. Dawn
  II. The Sleeping Village
  III. Promenade
  IV. The Approaching Soldiers
  V. Fiesta

Unuencia from the Danserye
Susato/Walters

Sea Songs       Vaughan Williams
Rifle Regiment       Sousa

November 14, 1990, Weigel Hall Auditorium
Symphonic Band (Richard Blatti)
This was a joint concert with the OSU Clarinet Choir.

(Clarinet Choir)

Canzona
Variants on a Medieval Tune       Dello Joio
Coat of Arms March       Whitcomb
Mein Jesu! Was Fur Seelenwebh       J. S. Bach/Reed
Russian Christmas Music       Reed

November 15, 1990, Weigel Hall Auditorium
University Band
(no program available)

November 28, 1990, Weigel Hall Auditorium
Wind Ensemble, Concert Band
(no program available)

February 1, 1991, The Band Conductor's Art (Symposium), Weigel Hall Auditorium
This was a joint concert with the Clarinet Ensemble.

Concert (Craig Kirchhoff; Richard Blatti, guest)
Fanfare for Lafayette       Castérède
Wind Ensemble (Christopher Weait)
Serenade in C Minor, K. 388 (384a)       Mozart
  Allegro
  Andante
  Menuetto in canone
  Allegro
Le Gay Paris

Tempo di Marcia Francese, Valse, Galop

Elizabeth Schmitter, trumpet

INTERMISSION

(CLARINET ENSEMBLE)

February 6, 1991, Weigel Hall Auditorium
Symphonic Band (Richard Blatti; Craig Kirchhoff, guest)
This was a joint concert with the Flute Troupe, which Craig Kirchhoff guest conducted.
Invocation

a fanfare and a prayer

(FLUTE TROUPE)

Schelle

Salvation is Created
Tschesnokoff/Houseknecht

Folk Songs from Somerset
Vaughan Williams

Symphony No. 3
Giannini

Allegro energico

Adagio

Allegro con brio

February 7, 1991, Weigel Hall Auditorium
Wind Ensemble, Concert Band (Craig Kirchhoff; Richard Blatti, guest)
Michael Daugherty was advertised to possibly be in the audience for the Ohio premiere of Desi.

Wind Ensemble
Le Ball de Beatrice d'Este
Hahn

Octandre
Varese

Desi
Daugherty

Concert Band
Prelude in E-flat Minor, Op. 34
Shostakovich

Toccata
Frescobaldi

Richard Blatti, conductor

Symphonic Metamorphoses
Hindemith

March 1, 1991, Weigel Hall Auditorium
University Winds (Richard Mayne)
American Folk Rhapsody No. 4
Grundman

Landsighting
Grieg/Lian

Swedish Festive Dances
Erickson

University Band (Richard Mayne, Elizabeth Jackson)
Die Meistersinger
Wagner/Osterling

Selections from The Phantom of the Opera
Webber/Barker

Dramatic Essay
Williams

Andy Wilson, trumpet
Zdechlik

Chorale and Shaker Dance
Elizabeth Jackson, conductor

A Hymn for Band
Stuart

Americans We
Fillmore/Fennell

March 6, 1991, Boardman H.S., Youngstown, OH
Wind Ensemble (Patrick Casey), Concert Band (Craig Kirchhoff)
This was a joint concert with the Boardman H.S. Symphonic Band and Percussion Ensemble, as well as the OSU Flute Troupe.

(BOARDMAN SYMPHONIC BAND)
(BOARDMAN PERCUSSION ENSEMBLE)
(FLUTE TROUPE)

Wind Ensemble (Patrick Casey)
Concerto for Clarini and Timpani
Altenburg
I. Allegro  
II. Andante  
III. Vivace  

Richard Burkart, guest artist

Concert Band (Craig Kirchhoff)
Symphony No. 1, The Lord of the Rings de Meij
  Gandalf – The Wizard
Nimrod from the Enigma Variations Elgar/Reed
Pictures at an Exhibition Mussorgsky/Boyd

March 7, 1991, Weigel Hall Auditorium
Wind Ensemble (Christopher Weait; Patrick Casey, Elizabeth Jackson, guests)
Sonata in C Minor Besozzi
  Allegretto
  Largo Assai
  Allegro ma non troppo
  Presto
Serenade in E-flat Major, K. 375 Mozart
  Allegro Maestoso
  Menuetto
  Adagio
  Menuetto
  Finale Allegro

INTERMISSION

Little March for Small Band Weait
Andante and Rondo, Op. 25 Doppler/Weait
Concerto for Clarini and Timpani Altenburg
  I. Allegro
  II. Andante
  III. Vivace

Patrick Casey, conductor

Old Wine in New Bottles Jacob
  The Wraggle Taggle Gipsies
  The Three Ravens
  Begone, Dull Care
  Early One Morning

Elizabeth Jackson, conductor

March 10, 1991, Weigel Hall Auditorium
Concert Band (Craig Kirchhoff)
Other concert selections may have been included. Program order may have been different.
Gandolf the Wizard from Lord of the Rings de Meij
Pictures at an Exhibition Mussorgsky/Boyd

Symphonic Band (Richard Blatti)
Sketches on a Tudor Psalm Tull
Songs of Ararat Chobanian

April 1991, Tour, Jackson High School, OH (Apr. 23), Teays Valley High School (Apr. 24)
Symphonic Band (Richard Blatti; Patrick Casey, guest)

Tour Repertoire
Carmen Ohio/Across the Field
The Gallant Seventh
Invocation – A Fanfare and a Prayer
Pastorale

Russian Christmas Music
Selections from Oliver!
Sketches on a Tudor Psalm
Slava!
America, the Beautiful
Who Puts His Trust in God Most Just

Patrick Casey, conductor

April 26, 1991, Weigel Hall Auditorium

Symphonic Band (Richard Blatti; Patrick Casey, guest)

Gallant Seventh
Pastorale
Who Puts His Trust in God Most Just

Patrick Casey, conductor

J. S.
Bach/Winkworth/Croft

Slava!

BERNSTEIN/GRUNDMAN

INTERMISSION

Concert Band (Craig Kirchhoff; Elizabeth Jackson, Richard Mayne, guests)

Heart’s Music
Chorale Prelude Op. 160, O God Unseen

Elizabeth Jackson, conductor

Al Fresco
English Dances

I. Andantino
II. Vivace
III. Mesto
IV. Allegro risoluto

Richard Mayne, conductor

May 8, 1991, Browning Amphitheatre, Mirror Lake

University Band (Richard Mayne; Patrick Casey, guest)

Die Wacht am Rhein
Overture for Winds
Orpheus Overture
George Gershwin - A Symphonic Portrait

INTERMISSION

Toccata for Band
An Irish Interlude
Big Band Spectacular
Die Meistersinger

Erickson
Barker
arr. Higgins
Wagner/Osterling

May 22, 1991, Browning Amphitheatre, Mirror Lake

Symphonic Band (Richard Blatti; Patrick Casey, guest)

American Salute
The Music Makers
Slava!
The Gallant Seventh

Patrick Casey, conductor

BERNSTEIN/GRUNDMAN
Sousa

Concert Band (Craig Kirchhoff)
Gavorkna Fanfare

Stamp
Suite from the Ballet *Pineapple Poll*  
I. Opening Number  
II. Jasper’s Dance  
III. Poll’s Dance  
IV. Finale  

Two Marches for the Sultan Abdul Medjid  
Donizetti/Rossini

**May 29, 1991, Browning Amphitheatre, Mirror Lake**  
Concert Band (Craig Kirchhoff; Richard Mayne, guest), Symphonic Band (Richard Blatti), University Band (Richard Mayne)  

Die Meistersinger  
Wagner/Osterling  

Andante and Allegro  
Barat/Marsteller  

**Symphonic Band**  
The Watch on the Rhine  
Blon/Wiley  

**Selections from Oliver**  
Bart/Leyden  

Whip and Spur – Galop  
Allen/Cramer  

**Concert Band**  
English Dances  
Arnold/Johnstone  

Tuba Concerto  
Gregson

**Combined Bands**  
America, the Beautiful  
Ward/Dragon  

Carmen Ohio/Across the Field  
arr. Cichy

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**1991-1992**  
October 30, 1991, Weigel Hall Auditorium  

Wind Ensemble, Concert Band (Craig Kirchhoff)  

**Wind Ensemble**  
Suite Française *d’après* Claude Gervaise  
Poulenc  

I. Bransle de Bourgogne  
II. Pavane  
III. Petite marche militaire  
IV. Complainte  
V. Bransle de Champagne  
VI. Sicilienne  
VII. Carillon  

Sinfonietta da Camera, Op. 38  
Brotons  

I. Allegro Spiritoso  
II. Con dolcezza  
III. Scherzettino – Molto Allegro  
IV. Sostenuto – Allegro giocoso  

**INTERMISSION**  

Divertissement D’été  
Castérède  

I. La plage  
II. Pêche Sous-marine  
III. Marche

Funeral March  
Grieg

361
La Fiesta Mexicana

I. Prelude and Aztec Dance
II. Mass
III. Carnival

November 20, 1991, Weigel Hall Auditorium
Symphonic Band (Richard Blatti)
This was a joint concert with the Clarinet Choir.

(CLARINET CHOIR)
Music for a Festival for Military Band, with
Interludes for Trumpets and Trombones

Intrada
Overture
Madrigal
Air
Finale

Mike Creadon, Paul Doerksen, Timothy Leasure, Rob McConnell, trumpets,
David Bode, George Carr, William Meyers, trombones

Thus Do You Fare, My Jesus
Morning Alleluias for the Winter Solstice
Psalm for Band
Sea Songs for Symphonic Band
The Free Lance March (On To Victory)

November 21, 1991, Weigel Hall Auditorium
University Band (Richard Mayne; Henry Duitman, guest)

Sweet Land of Liberty
Prelude, Siciliano and Rondo
Variations on a Korean Folk Song

Henry Duitman, conductor

University Winds (Richard Mayne)
Sierra Vista Variants

University Band (Richard Mayne)
The Trombone King
Epinicion
Ye Banks and Braes O’ Bonnie Doon
A Symphonic Portrait
Still Nacht

November 26, 1991, Weigel Hall Auditorium
This was a joint concert with the Faculty Chamber Ensemble.
Wind Ensemble (Craig Kirchhoff)

Divertissement Pour Instruments A Vent, Op. 36

I. Andante sostenuto – Allegro moderato
II. Allegro vivace
III. Andante
IV. Allegro non troppo

Little Threepenny Music

I. Overture
II. The Moritat of Mack the Knife
III. The Ballad of the Easy Life
IV. Polly’s Song
V. Tango Ballad
VI. Cannon Song
VII. Finale

INTERVAL
(FACULTY CHAMBER ENSEMBLE)

Concert Band (Craig Kirchhoff; Patrick Casey, guest)
O Mensch, Bewein Dein Sunde Gross  J. S. Bach/Grainger
Jesu, Joy of Man’s Desiring  J. S. Bach/Leidzen
Ballad for Band  Gould

Patrick Casey, conductor

Variants on a Mediaeval Tune  Dell Joio
Theme, In Dulci Jubilo
I. Allegro Deciso
II. Lento pesante
III. Allegro spumante
IV. Andante
V. Allegro giocoso

January 30, 1992, OMEA Conference, Columbus, OH
Symphonic Band (Richard Blatti; Craig Kirchhoff, guest)
Music for a Festival  Jacob
Intrada
Overture
Madrigal
Air
Finale

Michael Creadon, Paul Doerksen, Timothy Leasure, Rob McConnell, trumpets
Stephen Baxtor, David Bode, George Carr, trombones

Nelson
Nimrod from Enigma Variations  Elgar/Reed

Craig Kirchhoff, conductor

The Free Lance March  Sousa
Epic March  Ireland

Assisted by members of The Ohio Collegiate Brass,
Paul Droste and Jon Woods, directors

February 7, 1992, Weigel Hall Auditorium
Wind Ensemble (Craig Kirchhoff)
Le Bal de Beatrice D’Este  Hahn
I. Entrée de Ludovic Le More
II. Lesquercade
III. Romanesque
IV. Iberienne
V. Leda et L’oiseau
VI. Courante
VII. Salut Final au Duc de Milan

Octandre  Varèse
I. Asses Lent
II. Tres vif et nerveux
III. Grave – Animé et Jubilatoire

Desi  Daugherty

INTERMISSION

Concert Band (Craig Kirchhoff; Richard Blatti, guest)
Prelude in E-flat Major, Op. 34  Shostakovich/Reed
Tocetata  Frescobaldi

Richard Blatti, conductor

Symphonic Metamorphoses, on themes by Carl Maria Von Weber  Hindemith/Wilson
I. Allegro
II. Turandot, Scherzo
III. Andantino
IV. March

February 27, 1992, Weigel Hall Auditorium
University Band (Richard Mayne)
John Williams: Evening at Pops
Jesu, Joy of Man’s Desiring
Bugler’s Holiday

Vonda Darnell, Mark Dudgeon, Kathryn Gill, Dan Kelley, John Kullgren, Mathew Newman, trumpets
Pageant
Abduction from Il Seraglio
University Winds (Richard Mayne)
Ave Verum Corpus
Selections from Les Misérables
Block M

March 6, 1992, Weigel Hall Auditorium
Wind Ensemble (Craig Kirchhoff; John Downey, guest)
In this program, the Wind Ensemble “and Friends” performed the music and performance of John Downey.
Silhouette

Paul Robinson, double bass
Eastlake Terrace
Pyramids

John Downey, piano
INTERMISSION

Octet for Winds
Introduction – Allegro ritmico, Facet I – Allegro, ma non troppo, Facet II – Adagio Fosco,
Facet III – Allegro Marcato, Facet IV – Allegro Gusto-Adagio, Facet V – Allegro Alla Danza, Facet VI –
Interludio, Tempo primo, Facet VII – Adagio Fluido, Facet VIII – Adagio cantible, Coda – Allegro finale
John Downey, conductor
Ode to Freedom

John Downey, conductor

March 8, 1992, Weigel Hall Auditorium
This was a joint concert with the Flute Troupe and also featured composer John Downey.
Symphonic Band (Richard Blatti; Elizabeth Jackson, Patrick Casey, guests)
Three Dances from Henry VIII
I. Morris Dance
II. Shepherd’s Dance
III. Torch Dance
After a Gentle Rain

The Dark Green Glistens with Old Reflections
Sparkling Air Bursts with Dancing Sunlight

Elizabeth Jackson, conductor
Elegy for a Young American

Patrick Casey, conductor
The Footlifter

FLUTE TROUPE

Commando March

Henry Duitman, conductor
Concert Band (Craig Kirchhoff; Henry Duitman, guest)
Variations on America

Henry Duitman, conductor
Call for Freedom

I. Manifestations of Liberty (A)
II. Prayer for Peace – Lyrico (B1)
III. Quest for Freedom – Chaconne (C)
IV. Prayer for Peace – Lyrico (B2)
V. Struggle for Justice (D)
VI. March to Liberty (E)
VII. Flight for Freedom (F)

John Downey, conductor

April 24, 1992, Weigel Hall Auditorium
Symphonic Band (Richard Blatti; Donald Dregalla, David Scott, guests)
This was advertised as an "All American Concert," in memory of William Schuman.
George Washington Bridge
Donald Dregalla, conductor
Elegy
Symphonic Dance No. 3, Fiesta
David Scott, conductor

INTERMISSION

Concert Band (Richard Blatti; Richard Mayne, David Scott, Henry Duitman, guests)
Overture to Candide
Richard Mayne, conductor
The Alcotts from Piano Sonata No. 2
Ives/Thurston
New England Triptych
Be Glad, Then, America
David Scott, conductor
When Jesus Wept (A Prelude)*
Henry Duitman, conductor

Chester Overture
*"In accordance with the composer’s wishes, we respectfully request the audience to refrain from applause between When Jesus Wept and Chester. Thank you."

May 1, 1992, Weigel Hall Auditorium
University Band (Richard Mayne; Paul Doerksen, Donald Dregalla, guests)
Fantasy on American Sailing Songs
Williams
Coat of Arms
Kenny
Trail of Tears
Barnes
Irish Tune from County Derry
Grainger
English Folk Song Suite
I. March
Richard Mayne, conductor

INTERMISSION

English Folk Song Suite
III. March
Paul Doerksen, conductor
Te Deum
Gounod/Conley
Dedictory Overture
Williams
The Big Cage Galop
America
King
arr. Cacavas

May 20 – 21, 1992, Browning Amphitheatre, Mirror Lake (May 20), AmeriFlora '92, Franklin Park Conservatory, Columbus, OH (May 21)
Concert Band, Symphonic Band (Richard Blatti), University Band
Concert program was performed at both locations. Addition selections may have been performed.

University Band
Selections from Andrew Lloyd Webber
A Symphonic Portrait
Reed
Irish Tune from County Derry
Grainger
Fantasy on American Sailing
Grundman

Symphonic Band
Fantasie on a Danish Theme
Davis
Selections from *Out of Africa*
March of the Revolutionary Guard
Armenian Dances
**Concert Band**
A Lincoln Portrait
Overture for Band
**Combined Bands**
The Blue and the Gray
Carmen Ohio
Fight the Team

**June 3, 1992, Weigel Hall Auditorium**
Concert Band (Richard Blatti)
The Concert Band appeared with the University Choirs.

**UNIVERSITY CHOIRS**

(UNIVERSITY CHOIRS)

**INTERMISSION**

Carmina Burana

**June 5, 1992, AmeriFlora ’92, Franklin Park Conservatory, Columbus, OH**
Concert Band
(no program available)

**1992-1993**

**October 30, 1992, Weigel Hall Auditorium**
Sinfonietta/Concert Band (Craig Kirchhoff)
Snap!

*For Chamber Ensemble*

Arbor Prismatic

*Philip Baldwin, violin, Tsuna Sakamoto, violin, Chi-Chuan Teng, viola, Carey Bostian, cello*

King Lear Variations

Theme
Variation I
Variation II
Variation III
Variation IV
Variation V
Variation VI
Finale

**INTERVAL**

Mirabai Songs

I. It’s True, I went to the Market
II. All I was Doing was Breathing
III. Why Mira Can’t Go Back to Her Old House
IV. Where Did You Go?
V. The Clouds
VI. Don’t Go, Don’t Go

*Anne Foradori, soprano*

Symphonies of Wind Instruments

Heroes, Lost and Fallen

*A Vietnam Memorial*

**November 6, 1992, Weigel Hall Auditorium**
Symphonic Band (Richard Blatti)
This was a joint concert with the Trombone Ensemble.
L’Inghesina
Musica Boema, in two movements

INTERVAL
(TROMBONE ENSEMBLE)
INTERVAL

The Season of What, in two movements – PREMIERE
Two Pastoral Melodies
Säterjentens Söntag
Ye Banks and Braes O’ Bonnie Doon
Folk Dances

L’Inglesina        Cese
Musica Boema, in two movements      Lukás

November 19, 1992, Weigel Hall Auditorium
University Band (Patrick Casey)
This was a joint concert with the Flute Troupe.
Prelude and Fugue in B flat Major
Pentland Hills
Fortress
Dreams and Fancies
First Dream
First Fancy
Second Dream
Second Fancy
Monochrome V

(FLUTE TROUPE)

Sarabande from the ballet Solitaire

Combined Ensembles
Incantation and Dance
The Stars and Stripes Forever

November 24, 1992, Weigel Hall
This program was titled An Evening of Dance and Martial Music.
Concert Band and Sinfonietta (Craig Kirchhoff)
March No. 1 in F
Geschwindmarsch, paraphrase from Symphonia Serena
Sept Dances from Les Malheurs de Sophie

Le jeu de la poupée - Funérailles de la poupée - La presentation des petits amis
Variation de Paul - Pas de deux entre Sophie et Paul
La Goûter - Danse des filets à papillons

La Creation du Monde

Introduction
I. The Chaos before Creation
II. The Slowly Lifting Darkness, the Creation of Trees, Plants, Insects, Birds and Beasts
III. Man and Woman Created
IV. The Desire of Man and Woman
V. The Man and Woman Kiss

James Hill, guest artist

Symphonic Band (Richard Blatti)
Dance Rhythms for Band, Op. 58a
Danzon from Fancy Free
Danza Final from Estancia

Concert Band and Sinfonietta (Craig Kirchhoff)
Four Greek Dances

I. Epirotikos (Dance from Epirus)
II. Kalamatianos (Dance from Kalamata)
III. Sifneikos (Dance from Sifnos)  
IV. Kritikos (Dance from Crete)

Combination March  
Joplin/Schuller

**February 4, 1993, Weigel Hall Auditorium**  
**Concert Band, Symphonic Band**  
This may have been a rehearsal rather than a concert.  
(no program available)

**February 12, 1993, Weigel Hall Auditorium**  
**Symphonic Band (Richard Blatti)**  
(no program available)

**February 24, 1993, CBDNA Opening Concert, Columbus, OH**  
**Concert Band and Sinfonietta (Craig Kirchhoff; Karel Husa, Robert Shaw, guests)**  
This was a joint concert with the Choral and Symphonic Choir, sponsored by the Robert Shaw Chorale Institute. The program included the presentation of an ASCAP award to CBDNA from Morton Gould, president of the American Society of Composers, Authors, and Publishers.

- **Canzon Trigesimaquinta**  
  Massaino  

- **Concerto for Wind Ensemble**  
  Husa  
  I. Drum Ceremony and Fanfare  
  II. Elegy  
  III. Perpetual Motion  
  Karel Husa, conductor

- **Apparebit repentina dies**  
  Hindemith  
  I. Breit-Allegro  
  II. Schnell  
  III. Schnell  
  IV. Langsam  
  Robert Shaw, conductor

- **Symphony of Psalms**  
  Stravinsky  
  Part One  
  Part Two  
  Part Three  
  Robert Shaw, conductor

**March 4, 1993, Weigel Hall Auditorium**  
**University Band (Patrick Casey; Jack Fuller, Bradley McDavid, guests)**  
This was a joint concert with the Trumpet Ensemble.

- **Mooreside March**  
  Holst  

- **Symphonic Overture**  
  Carter  
  Jack Fuller, conductor

- **Prelude and Fugue in G minor**  
  J. S. Bach/Moehlmann  
  Three Ayres from Gloucester  
  Stuart  
  (TRUMPET ENSEMBLE)

- **Nathan Hale Trilogy**  
  Curnow  
  Bradley McDavid, conductor

- **American Premiere - Fanfare**  
  Weait  

- **Voodoo**  
  Bukvich

**March 11, 1993, Weigel Hall Auditorium**  
**Symphonic Band**  
(no program available)

**April 28, 1993, Weigel Hall Auditorium**  
**Symphonic Band**
April 30, 1993, Weigel Hall Auditorium
Sinfonietta, Concert Band (Craig Kirchhoff; Patrick Casey, guest)
Scherzo Alla Marcia from Symphony No. 8 in D Minor   Vaughan Williams
Serenade in D Minor, Op. 44   Dvořák
   I. Moderato quasi Marcia
   II. Menuetto
   III. Andante con moto
   IV. Allegro molto
INTERMISSION
Concerto for Trumpet with Nine Wind Instruments   Brant
   I. Con brio
   II. Sostenuto
   III. Ritmico, ironic
Richard Burkart, trumpet
Danzon Memory   Benson
Three Merry Marches, Op. 44   Krenek
Patrick Casey, conductor

May 21, 1993, Weigel Hall Auditorium
University Band (Patrick Casey; Bradley McDavid, Jack Fuller, guests)
Flourish for Wind Band   Williams
Three Chorale Preludes   Latham
   III. O Sacred Head Now Wounded
Canticle of the Creatures   Curnow
   I. Prologue
   IV. Brother Fire
   V. Mother Earth
   VI. Epilogue
Thoughts of Love   Pryor
   William Myers, trombone
Rondeau   Mouret/Stout
Hymn of St. James   Clark
Bradley McDavid, conductor
Fairest of the Fair   Sousa
Cajun Folk Songs   Ticheli
   I. La Belle et le Capitaine
   II. Belle
Jack Fuller, conductor
Somewhere Over the Rainbow   Bass
Serenade for a Picket Fence   Leyden
Carrie Herman, Lisa Miller, Sue Robbins, xylophone trio

May 26, 1993, Mirror Lake
University Band
(no program available)

May 27, 1993, Weigel Hall Auditorium
Concert Band, Sinfonietta (Craig Kirchhoff; William Conable, Christopher Weait, guests)
This was Craig Kirchhoff’s last concert with the OSU band program.
Serenade in B-flat Major, K. 370A   Mozart
   Largo, Molto allegro
   Adagio
   Menuetto
   Molto allegro
Christopher Weait, conductor

Quatre poèmes Hindous
Madras
Lahore
Bênarês
Jeypur

Anne Foradori, soprano
William Conable, conductor

INTERMISSION

Symphony in B-flat
I. Moderately fast, with vigor
II. Andantino grazioso – Fast and gay
III. Fugue

Funeral March

First Suite in E-flat For Military Band
I. Chaconne
II. Intermezzo
III. March

June 1, 1993, Mirror Lake
Symphonic Band, University Band
(no program available)

1993-1994

October 28, 1993, Weigel Hall Auditorium

Concert Band (Richard Blatti; Patrick Casey, guest)

Variations on Mein junges Leben hat ein End

Fireworks

Elegy
Tunbridge Fair

Chamber Winds (Christopher Weait)

Sonatina for Winds
From an invalid’s workshop
Allegro moderato
Romanza und Menuett, Andante, Tempo di Minuetto
Molto Allegro

INTERVAL

Concert Band
Hammersmith, Prelude and Scherzo, Op. 52
March: Omega Lambda Chi

November 3, 1993, Weigel Hall Auditorium

Symphonic Band (Patrick Casey; Keith Brion, Bradley McDavid, guests)
This was a joint concert with the Flute Troupe.

(proclamation)

FLUTE TROUPE

Proclamations
A Little Night and Day Music
Two Grainger Settings
I. Irish Tune from County Derry
II. Shepherd’s Hey

The Hung Their Harps in the Willows

Bradley McDavid, conductor

McBeth
The Circus Band                      Keith Brion, conductor  Ives/Elkus
A Jubilant Overture                      Reed

November 16, 1993, Weigel Hall Auditorium
Concert Band (Keith Brion, guest)
Symphony No. 4                             Hovhaness
   I.  Andante Allegro
   II. Allegro
   III. Andante Espressivo, Allegro Maestoso
Chorale Prelude: Sleepers Wake           Bach/Chiaferelli
March from the Anna Magdalena Notebook  Dolmetsch/Bach/Grainger
                                            set by Dolmetsch
Blithe Bells, a free ramble on J. S. Bach’s Sheep May Safely Graze  Grainger
INTERMISSION
Symphony No. 20, Three Journeys to a Holy Mountain  Hovhaness
   III. Finale: Andante Maestoso
Symphony No. 53, Star Dawn               Hovhaness
   I. Maestoso Sostenuto, Allegretto, Andante, Allegro, Moderato, Maestoso
   II. Moderato Sostenuto con Molto Espressione, Allegro Moderato
March: Omega Lambda Chi                  Ives/Brion
Variations on Jerusalem the Golden       Ives/Brion
Quick March: Here’s to Good Old Yale     Ives/Sinclair

November 18, 1993, Weigel Hall Auditorium
University Band (Paul Doerkson; Jack Fuller, guest)
This was a joint concert with the Tuba – Euphonium Ensemble.
A Festival Prelude                      Reed
Panis Angelicus                        Franck
Symphonie for Band                     Jadin/Schaefer
Mazama                                 Chattaway
                                            (TUBA-EUPHONIUM ENSEMBLE)

February 4, 1994, Weigel Hall Auditorium
Concert Band, Symphonic Band
This may be the same concert as Feb. 5th.
(no program available)

February 5, 1994, Weigel Hall Auditorium
Symphonic Band (Patrick Casey; John P. Paynter, guest)
The Trombone King                      King/Paynter
Cryptic Essay                          Tull
Australian Up-Country Tune             Grainger/Bainum
Four Scottish Dances
   Pesante
   Vivace
   Allegretto
   Con brio
                                            John P. Paynter, conductor
INTERMISSION
Concert Band (Richard Blatti; Paul Doerksen, guest)
Overture                              Tailleferre/Paynter
Trauersinfonie                       Wagner/Leidzen
Paul Doerksen, conductor

Tam O’Shanter Overture, Op. 51  Arnold/Paynter
Finale from Symphony No. 1  Kalinnikov/Bainum

Assisted by members of the Symphonic Band  John P. Paynter, conductor

March 3, 1994, Weigel Hall Auditorium
University Band (Paul Doerksen; Craig Young, guest)
This program featured performances by the Trumpet Ensemble and the University Band Percussion Ensemble.
B-D-G Fanfare in Baroque Style  Cody
Fanfare Ode & Festival  Margolis, after Gervaise
Third Suite  Jager
   I. March
   II. Waltz
   III. Rondo

Craig Young, conductor
(Trumpet Ensemble)
(University Band Percussion Ensemble)

Symphony No. 1  Bukvich
Nimrod from Enigma Variations  Elgar/Reed
Introduction and Fantasia  Mitchell

March 6, 1994, Weigel Hall Auditorium
Symphonic Band
(no program available)

March 9, 1994, Weigel Hall Auditorium
Chamber Winds (Christopher Weait), Concert Band (Richard Blatti; Bradley McDavid, guest)
Two Marches  Vranicky
   C Major
   F Major
Notturno for Eleven Wind Instruments, Op. 24  Mendelssohn

Concert Band
Gazebo Dances  Corigliano
   Overture
   Waltz
   Adagio
   Tarantella

   INTERMISSION

Fanfares from Libuse  Smetana/Nelhybel
Colonial Song  Grainger
Fiesta Del Pacifico  Nixon

Bradley McDavid, conductor

April 29, 1994, Weigel Hall Auditorium
Concert Band (Richard Blatti; Patrick Casey, Paul Doerksen, John Fuller, Bradley McDavid, Craig Young, guests)
Concertino for Marimba and Band, Op. 21b  Paul Creston

Emblems  Copland

The Duke of Marlborough Fanfare  Grainger

Paul Doerksen, conductor

Timothy Sivils, marimba

Chorale and Alleluia  Hanson

372
The British Eighth
Amparito Roca
Festive Overture

Craig Young, conductor
Elliott
Texidor

John Full, conductor
Shostakovich

Bradley McDavid, conductor

May 6, 1994, Weigel Hall Auditorium
Symphonic Band (Patrick Casey; Craig Young, guest)

Still wie die Nacht
Interlude: Triplets (Jazz Fox Trot)
Greg Miller, xylophone, I-Fen Peng, piano, Jeremy Laukhuf, bass, Scott Blamer, drums
Fantasia for Band
First Suite in E-flat for Military Band
I. Chaconne
II. Intermezzo
III. March

Variations on a Korean Folk Song

Craig Young, conductor

Endurance
Esprit de Corps

Sanghee Kim, soloist
Mahr
Jager

May 11, 1994, Weigel Hall Auditorium
University Band
(no program available)

May 25, 1994, Weigel Hall Auditorium
Concert Band (Richard Blatti), Symphonic Band (Patrick Casey), University Band (Paul Doerksen)
(no program available)

1994-1995
November 9, 1994, 65th Anniversary Celebration, Weigel Hall Auditorium
Concert Band (Christopher Weait)

American Overture for Band
Stone Images, Four Short Pieces for Band
Pylon
Sculpture
Quarry
Pyramid
High School Cadets March
Chester Overture for Band
Rolling Thunder March

INTERMISSION

Hillandale Waltzes for Solo Clarinet
Daniel Paprocki, clarinet

Second Suite in F for Military Band
I. March
II. Song without Words
III. Song of the Blacksmith
IV. Fantasia on the Dargason

Air Varie: The Carnival of Venice
Am Meer from Der Schwanengesang

Paganini/Reeves
Schubert/Heine, text
Douglas Bolin, tenor
Lee Thompson, piano

Down to the Sea in Ships
The Way of the Ship
Mists and Mystery
Songs in the Salty Air
Waltz of the Clipper Ships
Finale, introducing the S.S. Eagle March

November 15, 1994, Weigel Hall Auditorium
Symphonic Band (Richard Blatti)
Gavorkna Fanfare
Suite Française
I. Normandie
II. Bretagne
III. Ile de France
IV. Alsace – Lorraine
V. Provence
Crystals
Two Folksong Settings by Percy Aldridge Grainger
Early One Morning
Country Gardens

INTERMISSION

Canterbury Chorale
Two Diverse Marches
Commando March
Combination March
Incantation and Dance

November 17, 1994, Weigel Hall Auditorium
University Band (Craig Young; Richard Blatti, guest)
Greensleeves
Divergents
Sleepers, Awake
Satiric Dances
Richard Blatti, conductor
Dramatic Essay
A Trumpeter’s Lullaby
Timothy Leasure, trumpet
Funny Girl
On the Mall

February 10, 1995, Weigel Hall Auditorium
Symphonic Band (Richard Blatti)
An Irish Celebration
Nocturne, Op. 9, No. 2
Rikudim
Paul Doerksen, conductor
INTERMISSION

Concert Band (Christopher Weait; Paul Doerksen, guest)
Toecata Marziale
Contrasts
March, Op. 99
Jubilant Dialogue
A Copland Portrait

Richard Blatti, tenor
Lee Thompson, piano

Bennett
Stamp
Milhaud
Duffy
arr. Kreines
ed. Clark
Van der Roost
Barber
Joplin/ed. Schuller
Chance

Traditional/Reed
McBeth
Bach/Reed
Dello Joio

Williams
Anderson/Lang
Styne/Bennett
Goldman

Knox
Scriabin/Reed
Van der Roost

Vaughan Williams
Wevers
Prokofiev
Coakley
Grundman
February 24, 1995, CBDNA Conference
Wind Ensemble, Concert Band
(no program available)

March 2, 1995, Weigel Hall Auditorium
University Band (Craig Young)
This concert featured two selections by a saxophone choir.
Emparata Overture
Three Revolutionary Marches
Ye Bank and Braes O’ Bonnie Doon
Excerpts from Die Meistersinger

(SAXOPHONE CHOIR)
March to the Scaffold
First Suite for Band
   III. Rag
   IV. Gallop
The Cowboys

March 3, 1995, 65th Anniversary Concert, Weigel Hall Auditorium
Concert Band (Christopher Weait; Richard Blatti, Donald McGinnis, guests)
Emeritus Director of Bands Donald McGinnis was honored during the 65th Anniversary Reunion weekend for his distinguished career with the Concert Band.
Newfoundland Rhapsody
Men of Ohio
Symphony for Band
   II. Variation on Three Notes
   III. Waltz
Donald McGinnis, conductor
Variations on The Carnival of Venice
   Richard Burkart, cornet
   INTERMISSION
Circuits
   Richard Blatti, conductor
Nimrod from Enigma Variations, Op. 36
Overture to The School for Scandal
Donald McGinnis, conductor
Symphonic Dance Music from West Side Story

March 4, 1995, 65th Anniversary Concert Band Reunion, Weigel Hall Auditorium
Alumni Band (Donald McGinnis)
The selection order for this program is unknown.
Voyage
Overture to Nabucco
Burlesque for Band
America the Beautiful
Anchor and Star
Elsa’s Procession to the Cathedral from Lohengrin
Buckeye Ballads

Additional Repertoire
American Folk Rhapsody No. 4
Dance and Intermezzo
Folk Song Suite
Overture to Phedre
Valzer Campestre
Selected Marches

375
March 8, 1995, Weigel Hall Auditorium
Symphonic Band (Richard Blatti; John Fuller, Craig Young, guest)
The Universal Judgment, Symphonic Poem for Band        DeNardis/Cafarella

   John Fuller, conductor

Candide Suite
   I. The Best of All Possible Worlds
   II. Westphalia Chorale and Battle Scene
   III. Auto-da-fé
   V. Make Our Garden Grow

Craig Young, conductor

Intermission

Three Wildflowers from Lincolnshire Posy        Grainger
   The Brisk Young Sailor
   Horkstow Grange
   The Lost Lady Found

Amazing Grace        Ticheli
An American in Paris        Gershwin/Krance
The Footlifter        Fillmore

March 1995, Canada Tour, Scarborough College, Ontario (Mar. 26), Scarborough Civic Centre, Ontario (Mar. 27), Unionville High School, Scarborough, Ontario (Mar. 28), University of Western Ontario (Mar. 29)
Concert Band (Christopher Weait; Jon Woods, guest)
In the March 4th Alumni Band program, this tour is described as recognition of the band's anniversary, during which the band members "will have an opportunity to meet and hear Canadian university musicians and perform band music by Canadian composers." The Scarborough College concert was a joint performance with the University of Toronto Wind Symphony.

Tour Repertoire
Symphonic Dance Music from West Side Story        Bernstein
Newfoundland Rhapsody        Cable
Jubilant Dialogue        Coakley
Nimrod from Enigma Variations, Op. 36        Elgar
Men of Ohio        Fillmore
Irish Tune from County Derry        Grainger
Copland Portrait        Grundman
March, Op. 99        Prokofiev
Pines of the Appian Way        Respighi/Leidzen
Chester Overture for Band        Schuman
Perpetuum Mobile, Op. 257        J. Strauss
Toccata Marziale        Vaughan Williams
Contrasts        Wevers

March 8, 1995, Weigel Hall Auditorium
Symphonic Band (Richard Blatti; Jack Fuller, Craig Young, guests)
(no program available)

May 3, 1995, Weigel Hall Auditorium
Symphonic Band (Richard Blatti; Christopher Weait, Craig Young, guests)
This was a joint concert with the Trombone Ensemble.

   (TROMBONE ENSEMBLE)

The Sinfonians        Williams
Thus Do You Fare, My Jesus        Bach/Reed
Light Cavalry Overture        Craig Young, conductor

Christopher Weait, conductor
The Alcotts from Piano Sonata No. 2  
Gandalf from The Lord of the Rings  

May 10, 1995, Browning Amphitheatre, Mirror Lake  
University Band (Craig Young)  
An advertisement stated that this program would include American music by Copland, Maslanka, Fillmore, and others.

(no program available)

May 14, 1995, Mother’s Day Concert, Weigel Hall Auditorium  
Concert Band (Christopher Weait; Paul Doerkson, Craig Young, guests)  
On the March 4th Alumni Band program, Stanley Hettinger is advertised to be a guest conductor on this program.

American Salute  
Dance Rhythms, Op. 58a  
The Unanswered Question  
Over the Hills and Far Away – Children’s March  

INTERMISSION

Clarinet Concerto in E-flat Major  
Allegro  

Nearer, My God, to Thee  
Paul Doerkson, conductor  
Nathan Hamm, piano

Trittico  
Allegro maestoso  
Adagio  
Allegro marcato  

Craig Young, conductor

March from Symphonic Metamorphosis on themes by Carl Maria von Weber

(no program available)

May 24, 1995, Weigel Hall Auditorium  
Concert Band, Symphonic Band, University Band  
An advertisement stated that this program featured music for winds and percussion.

(no program available)

May 25, 1995, Hughes Auditorium  
Sinfonietta  
(no program available)
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